

# Some favourite things

## A Short List



### DEBORAH COLTHAM RARE BOOKS

0044 (0)1732 887252

[deborah@coltham.co.uk](mailto:deborah@coltham.co.uk)

Greetings from Kent, and may I wish you all a very happy and healthy New Year. Whilst uncertainty still hangs over us all, I am determined to start 2022 on a note of optimism, not least as the year holds in store some exciting milestones and events for me personally. First off, I am delighted to be exhibiting once again at the California Book Fair next month, and so please keep everything crossed that the stars align to enable travel there and back without hiccup!

Thinking ahead, I have been scanning my shelves to make a preliminary selection. 'Show me your favourite item on the stand' is a request I frequently get asked at book fairs, and so with that thought in my mind, I have put together the short list of both old and new items which for various reasons have particularly piqued my interest and made me stop and pause. Typographical curiosities, unusual book productions, charming engravings, ingenious inventions, outrageous plagiarisms, infographics, they all make me smile and remind me that I have the best job in the world, handling and enjoying such a vast array of wonderful and sometimes weird material.



A is for An-Ne-Mo-Ne

**i. [ABC.] [ANON.] THE FLORAL ALPHABET.** n.p., n.d. but ca. 1840-1850?

Small box, 84 x 120 x 22mm, housing 26 cards printed in lithograph, 76 x 112 mm, the majority delicately hand-coloured; very occasional light dust-soiling, with minor ink stain to one edge of the 'geranium' card; otherwise clean and bright; housed within the original decorative box, with mounted pictorial lithograph label on lid, box expertly restored, upper edge of box lid slightly nicked, label somewhat dust-soiled, evidence of previous dampstaining both internally and underside of box; else a most appealing set. **£885**



A delightful, so far unrecorded, and sadly anonymous educational aid, no doubt intended for the benefit and amusement of young Victorian girls, introducing them both the letters of the alphabet, as well as teaching them how to identify and spell some common and popular flowers.

The series of 26 cards have been delicately executed in lithograph, 17 of which have been attractively hand-coloured - we presume by a previous owner, perhaps as part of the lesson. Those which remained uncoloured are the cards illustrating the geranium, ivy, myosotis, nightshade, quaking grass, ulex, violet, xeranthemum, and zinnia. Both upper and lower case letter are included on the card, with the spelling of each flower split up to identify the syllables. A charming survivor. If only we knew the creator!



2. **[ABC.] DESIR, ADELINE.** ABÉCÉDAIRE FRANÇAIS. Méthode A. Désir. Premier [- dixième] tableau. Se vend chez l'auteur, 39 rue Jacob, Bourges, Imp. Ve Tardy-Pigelet et fils. [n.d. but ca. 1873.]

Set of ten large, thick card tablets, 480 x 320 x 5mm; each with mounted printed sheet, with engraved vignette either at head or centrally, sheets all a little browned with some staining, soiling and scuffing or creasing in places, plain blue paper on verso, boards 1- 7 with the original green mottled paper edging (somewhat chipped and worn), boards 8 & 9 with later green cloth edging, and final board with no edging remaining and exposing the inner board; though extremities all somewhat rubbed, worn and a little dog-eared, otherwise a striking and rare survivor of an ephemeral teaching aid.

£1,800

A wonderfully striking and extremely scarce set of this didactic French 'ABC'. The 'Cours Désir' was a private quasi-religious Catholic educational establishment set up by the Adeline Désir (1819-1875) in 1853. In particular it welcomed girls from the Parisian upper middle class, and its specific aim was to produce 'cultured women', with a focus upon religious education, and the arts, although Désir did place importance upon the role of science in the education of young women. The school took in full- and half boards, as well as some day pupils, from primary stage through to the baccalaureate, and also included a school for the training of women teachers. As the famous alumnus, Simone de Beauvoir, recounted in her 'Memoirs of a Young Girl', the school took care to distinguish itself from similar secular establishments, with the young girls enlisted into a 'Eucharistic crusade' as soon as they arrived.





The devil is in the detail – a blatant plagiarism of Berthaud?

3. **[ABC.] LETAILLE, CHARLES.** LES LETTRES EN ACTION un petit alphabet Mnemonique accompagné d'un syllabaire complet avec fables et conte et de plusieurs séries de caractères et de chiffres propres a assembler les mots et les nombres qui s'y trouvent. [n.p. but presumably Paris, n.d. but ca. 1840.]

Educational game, housed within attractive presentation box 185 x 140 x 20mm; box divided internally into two compartments, the larger central section retaining original silk tie, with narrower outer lateral compartment; set comprising 8 hand-coloured engraved alphabet cards embellished with gilt (presumably of 26) 62 x 90mm, 9 small cards (15 x 15mm) with black background with printed letters in red, yellow and green, 1 small card (15 x 15) with black background and the number 3, and 32 small bone pieces or 'cards' (60 x 16mm), each with printed paper label mounted on recto and verso giving syllable and associated image, (12 pieces are natural colour, 9 dyed red, 6 dyed yellow, and 5 dyed green, one of which is slightly chipped); some general light soiling and wear visible; housed in the original highly decorative lidded box, upper cover with mounted lithograph title including hand-coloured vignette depicting the devil climbing through the letter D, surrounded by a group of children trying to chase him away; mounted title a little stained and soiled, with small hole in lower text with loss of a couple of letters and slightly interrupting meaning; all edges of lid with ornate gilt foil floral border, box edged with green and gilt decorative paper, lower box edged in gilt, old bookseller label on base lettered in ms, some wear to corners and extremities, but otherwise a most appealing set. £625



A rare and striking mid 19th century French educational game for young children, by Charles Letaille, seemingly unknown to bibliographers, and with no further copies located.

Whilst sadly seemingly incomplete - missing a number of letters of the alphabet, and almost all of the numbers, it is nevertheless a most attractive survivor, in the original highly decorative box with the eye-catching hand-coloured lithograph, signed 'd' Aubert et de Junca', of a devil climbing through the letter 'D' on the upper lid, surrounded by a large crowd of children trying to drive him away.

As the title on the upper lid states, the game was intended to introduce children to the alphabet and syllabary, through a series of mnemonic images, and by

using familiar fables and tales, to help develop language skills in both an entertaining and instructive way. Clearly an entrepreneurial man, Letaille has clearly been inspired by Abbé Berthaud's famous pedagogical work of 1743 *Quadrille des Enfants*, a work accompanied by a box of 88 engraved tiles, very similar to those found here, and which proved to be a popular and highly visual educational aid for young children. It went through several editions, though by its very ephemeral nature, is similarly rarely now found complete retaining all 88 educational tiles. The present game has clearly 're-packaged' Berthaud's idea.

The box includes eight charming hand-coloured engraved cards on thick paper, presumably of 26, and providing a mnemonic visual guide to the letters 'B' (Barque), 'J' (Jardinage), 'N' (Natation), 'O' (Oreille), 'P' (Pêcheur), 'U' (Union), 'V' (verre), and finally 'Y' (yeux). All have been embellished with gilt, and six of these incorporate images of children engaged in fun pursuits such as sailing, gardening, fishing, swimming, and viewing the sky with a telescope. The accompanying 32 small double-sided bone pieces or 'cards' each have a mounted printed label, illustrating letters, digraphs, and trigraphs on one side, with a hand-coloured printed associated image on the reverse. Ten additional and much smaller printed thick card pieces are included, each with black background and coloured letter or number. Again, we assume these to be only a handful of the full original set.



Whilst this could perhaps be a prototype or proof version of the game, therefore explaining the missing pieces, we have found one reference to the game, listed in the boxed game section of Hector Bossange's trade *Catalogue: Libraire et commissionnaire pour l'étranger* of 1841 (item 6662 p. 180), priced at 4 fr. 50 c. We have so far found no other record of it, however, and whilst all of the games of this period are no doubt scarce, it could be that the game did not find a ready market, perhaps being too complicated and convoluted, or that people cottoned on to the obvious plagiarism of Berthaud. The use of such a diabolical image on the upper lid, even if intended to serve a didactic purpose, may also have been a little off-putting!



The lithographer of this striking image, is presumably Gabriel Aubert (fl.1836-1847), who together with his brother-in-law Charles Philipon (1800-1862) founded the publishing house 'La Maison Aubert'. Specializing in social and political commentary and satire, notably the journals 'La Caricature' and 'Le Charivari' (to which Honoré Daumier contributed caricatures of the king and ministers), they fell foul of the authorities. Philipon was jailed for a short time - and although Aubert escaped this punishment, he moved away from his political activities to set up his own lithographic establishment, and focus upon more mainstream concerns. The choice of this devilish image on a work for children,

suggests that he may not have lost his enjoyment for being provocative, however. The engraver and publisher Charles Letaille specialised for a number of years in printing religious material, but during the 1830s began publishing a series of educational works and board games for children, including 'Le Tour de Monde' (ca. 1840), and 'Tableau abrégé de l'histoire des voyages' (a moveable book printed ca. 1845). Both are scarce.

The survival of such games, scarce by their very nature, reveal much about 19th century French society, a period which saw the rise of the middle class in Europe who enjoyed a growth in both leisure time, and money to spend on such pleasurable pursuits. As a response to this new market, publishers such as Letaille, together with other publisher's and map makers, increasingly turned their attention to the commercial manufacture of games aimed at families and children. As such, 'Les Lettres en Action' is an extremely scarce and striking example.



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

4. **[ANALYTICS AND INFOGRAPHICS.] DOURDIN, JACQUES.** QUELQUES GRAPHIQUES DES ENQUETES REALISEES 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.]

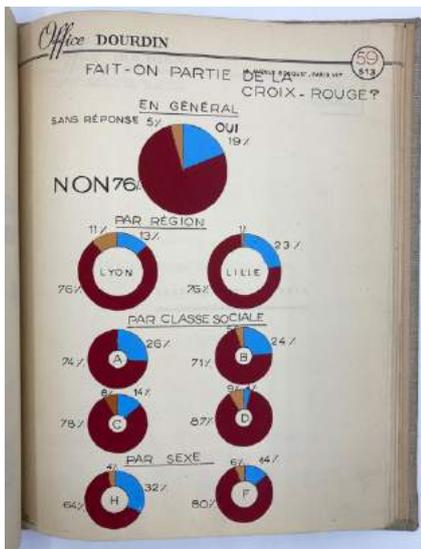
4to, 280 x 220 mm, ff. [13] typed title-page and table of contents on headed translucent copy paper with 'perfect' watermark, ff [108] lithographed leaves on thicker header paper together with typescript sectional titles on copy paper; lithograph leaves with numerous pie-charts, tables, charts, figures 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.

£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.

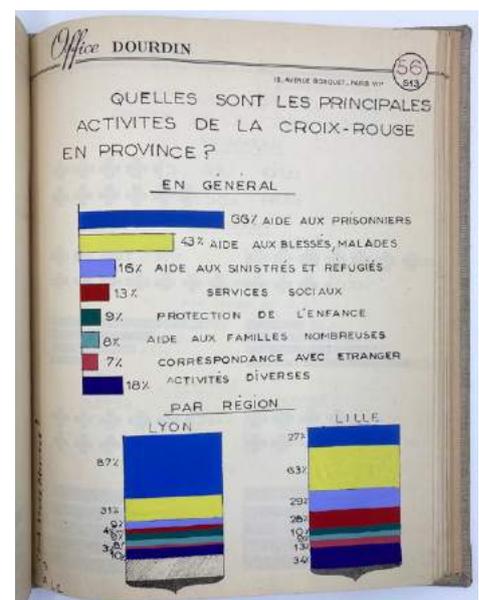
A veritable feast of infographics, we find charts, tables, pictograms, and pie-charts, many of which have been vividly hand-coloured. Divided into five broad sections, polls were undertaken asking questions relating to administration, market studies, politics, religion and societal, with all areas of 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).

See <https://halshs.archives-ouvertes.fr/halshs-01975960/document>





5. **[ARITHMETIC.] CHÊNE, EUGÈNE.** ATTRACTIVE FRENCH CALLIGRAPHIC MANUSCRIPT EXERCISE BOOK, 'OEUVRES DIVERSES', Par Eugène Chêne, élève de M. Deschamps, Instituteur à Campeaux. 1850.

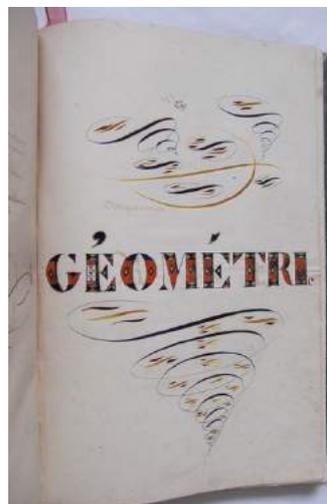
Folio, bound manuscript in a single calligraphic hand in a variety of colours; pp. [iv] half-title with calligraphic flourish and title-page penned in landscape and elaborately hand-coloured, 1-190, 191 part title 'Actes Divers' elaborately and colourfully penned in landscape, 192 blank, 193-252, 253 part title 'Procès verbaux' elaborately and colourfully penned in landscape, 254 blank, 255-290, 291 part title 'Actes Civils' elaborately and colourfully penned in landscape, 292-323, 324 blank, [4] blank; with a number of small neat line illustrations and diagrams; text in a single hand predominantly in brown ink, ornately embellished with colourful calligraphic headlines and flourishes in light green, golden yellow, various shades of blue, pink, red, orange, purple and brown; some light marginal browning and foxing throughout, with some ink bleed through due to liberal application, half title slightly creased; retaining remains of original pink silk page marker; in contemporary calf backed green marbled boards, spine lightly scuffed and rubbed, covers a little scratched, extremities lightly rubbed; a most attractive example. £985



A most attractively executed calligraphy exercise book, the work of Eugène Chêne (born we are told in Campeaux in 1836), and a student of M. Deschamps, a teacher in Campeaux, the French commune located in the department of Calvados. The striking title-page sets the tone, Eugène elegantly and colourfully penning the title in landscape, and employing a number of calligraphic styles for the lettering. We believe his instructor to be a M. Pierre Deschamps, who between 1846-1865 taught in five towns in Calvados, though according to the biographical record for his son Leon (1849-1927), was forced to leave his post in Champeaux in 1850

having fallen foul of the Catholic authorities in the area.

This extensive manuscript is divided into various sections dealing in turn with the general principles of arithmetic (covering addition, subtraction, division, multiplication, fractions, simple and compound interest etc); geometry, a section highlighting miscellaneous legal documents (receipts, leases etc); a section of templates or 'procès verbal' on filing minutes or reports; and concluding with a section on civil acts (registering births, marriages, deaths etc). It would appear that Pierre Deschamps was also acting as an agent for an insurance company, and this may explain his focus upon legal and business matters. From the subject matter of some of the sample templates included, one would imagine that the 14 year old Chêne was being prepared for a legal apprenticeship perhaps, some of the 'procès verbal' dealing with how to record the statement of an individual caught 'en flagrant de lit', a statement recording a disgrace, and how to report an accident involving a carrier. A most appealing and striking example.





6. **[ARITHMETIC.] JOLY, THÉOPHILE.** EXTENSIVE AND MOST ATTRACTIVE MANUSCRIPT NOTEBOOK 'CAHIER L'ARITHMÉTIQUE' appartient a moi, Théophile Joly. [title repeated on final leaf Cahier, d'arithmétique, appartenant à Théophile Joly ? & [sic] with imprint on inside rear cover Fait a Lonzac, le premier Avril Dix Huit Cent Cinquante Un]. 1851.

Large Folio, 450 x 295mm, bound manuscript in a single calligraphic hand in a variety of colours, ff. 158; with watercolour illustration mounted on front paste-down (presumably a self portrait of Joly in local Saintongeais costume), with numerous section headings stencilled in black and block lettering (a number misspelt and with corrections), the first leaf heading surrounded by ornate garland in green, brown and ochre, with the copious calculations throughout embellished with underlining in green, brown or ochre; with neat pen illustrations depicting a number of instruments on ff. 113; lightly foxed and soiled throughout, with a few ink smudges, one or two minor marginal nicks and losses but nothing significant; seemingly self-bound and stitched in contemporary paste-paper card wrappers, with title in manuscript on upper cover, evidence of previous tear on upper cover neatly repaired, some small loss along spine at stitching points, covers a little soiled with dampstaining at head of rear cover; overall a little dog-eared, but nevertheless charming for its unsophistication.

£1,100



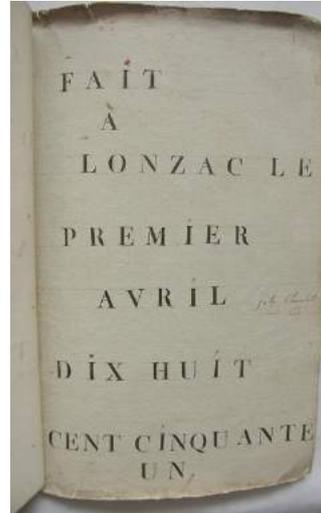
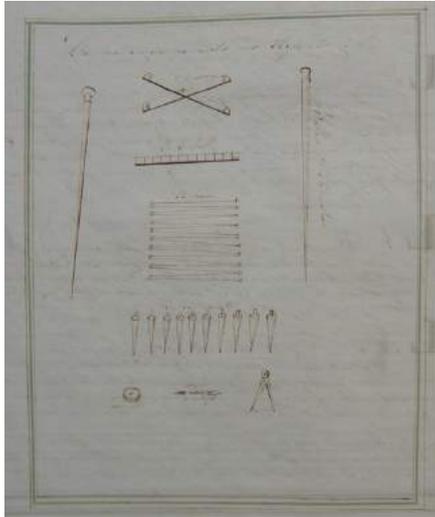
A charming, unsophisticated, and one of the most substantial manuscript exercise books we have handled, and the work of the young student Théophile Joly, from Lonzac, a commune of Haute Saintonge in the Southwestern department of Charente-Maritime.

Joly's notebook is an appealing example of a cyphering book, i.e. a manuscript written either by a student or teacher and with a particular focus upon mathematical content. Printed books were rarely used, and teachers would compile manuscript sum books to be used as teaching aids, and from which the students copied, often embellished with calligraphic headings and flourishes, ink and wash sketches and diagrams, etc. The content often followed a prescribed pattern, containing rules, cases, problems, and solutions to exercises associated with a well-defined progression of mathematical (usually arithmetic) topics.

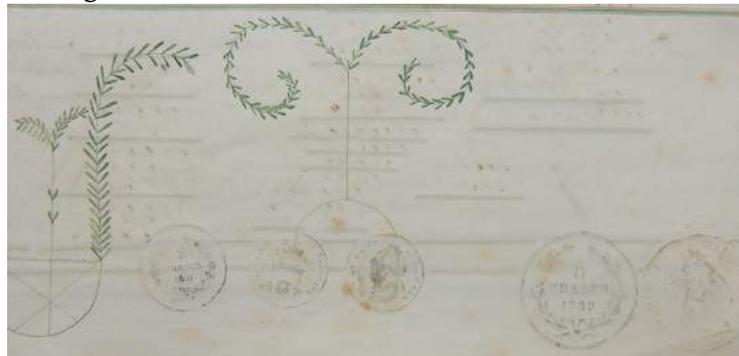
The present example very much follows this traditional format, though Joly refrains from overly embellishing his course-work - perhaps being of a less artistic temperament, or perhaps reflecting a more rigorous approach to learning instilled by his tutor. His headings are seemingly stencilled in black block lettering - several of which have been misspelt and which have then been corrected. Clearly worked quite hard, the volume contains very few introductions to the



arithmetical processes under discussion, but instead is focused almost entirely upon the problems to be solved together with the calculations. Few illustrations are included, although one or two small diagrams are to be found, but a full page illustrations depicting 'les instruments de la géometrie' is found on ff. 113. Perhaps compiled in preparation for a trade or mercantile apprenticeship, the arithmetic processes and examples are derived from, or relate to, various professions, including banking, land surveying, brewing, notaries, and as such throws a fascinating light upon contemporary educational priorities of the time.



Joly has clearly given way to a few moments of light-relief however. An appealing water-colour depiction of a young man in local costume has been pasted onto the inside front cover - and which may well be a self-portrait. Furthermore, in a moment of boredom perhaps, at the tail of ff. 22 we find what appear to be five 'brass rubbings' depicting the faces of a 2 and 5 franc coin, and which are dated 1838 and 1839. He frequently signs his name throughout the work as well. Seemingly also self-bound, though perhaps a less sophisticated example than some previously handled, Joly's notebook is in many ways all the more charming for this 'home-made' feel!



Talking animals explain the constellations

7. **[ASTRONOMY FOR CHILDREN.]** THE HORSE'S LEVEE or, the Court of Pegasus. Intended as a companion to The Butterfly's Ball, and the Peacock "At Home". Illustrated with elegant engravings. London: Printed for J. Harris, Successor to R. Newbery, Corner or St. Paul's Church-Yard. [Printed by E. Hemsted, Great New Street, Fetter Lane.] 1808.

16mo, pp. 16; with engraved frontispiece dated 'Feb 4 1808' and seven finely executed copper-engravings, one dated '1 March 1808', uncoloured; some occasional light soiling, with some minor offsetting from plates; bound in recent quarter goatskin over marbled boards with vellum tips; an attractive copy. £885



First edition, and an appealing copy, of what Mrs Moon describes as ‘a playful exercise in astronomy. The officers of the Levée are some of the animals who give their names to constellations. The charming plates depict these figures with their starry outlines’. In this early astronomical primer for children, the finely engraved and detailed copper plates show animals with their astronomical parallels, accompanied by instructive and amusing verse. Gumuchian describes the illustrations as ‘splendid engravings’ and that the work is of the ‘greatest rarity’. Of particular appeal is the frontispiece, which shows a majestic Pegasus seemingly hosting a group of young women and girls, this central scene bordered by depiction’s of the signs of the zodiac.

Sadly anonymous, the present work was published as part of John Harris’s Cabinet series of poetic works for children, of which the two most famous perhaps are *The Butterfly’s Ball* (1807) by the leading abolitionist and historian William Roscoe (1753-1831), and *The Peacock “at home”* (1807) by Catherine Ann Dorset (1753-1816), the noted children’s author. Whilst the Women’s Print History Project attribute the present work to Dorset, there appears to be no further evidence to support this, although another title in the series, *The Lion’s Masquerade*, is considered to be one of her publications. The gentle satire employed in the present work, however, certainly appears to share some similarities with Dorset’s other ‘papillonades’, gently mocking social hierarchies, codes, behaviours and dress, through the anthropomorphism of groups of animals, hosting and attending various social gatherings.

Gumuchian 3079; Moon 384; Osborne I, p. 67; copies located at the Morgan, UCLA, Indiana, Florida, Smith, Toronto, Vassar College, Yale, and Bryn Mawr.





Fine album of Scandinavian algae specimens

8. **[BOTANY.] ARESCHOUG, JOHN ERHARD.** ALGÆ SCANDINAVICÆ EXSICCATÆ Fasciculus primus [-Fasciculus secundus], in quo continentur... Gothoburgi, excudit M. Prytz. Venditur Lundae apud C. W. K. Glerup. 1840.

Two parts in one volume, small folio; I. ff. [1] title-page, [1] blank, 25 samples on 13 leaves, sample 25 in small paper envelope, sample 17 no longer present; II. ff. [1] title-page and 'Fautori', [1] blank, a further 25 samples (nos 26-50) on 12 leaves, samples 41, 47 and 50 in envelopes; each sample with small typed label mounted below; a number of samples somewhat fragile, so only partially remaining, but predominantly intact; some offsetting caused by samples, notably to first title-page; small hole in first blank, paper a little browned throughout with some occasional minor finger-soiling; with a few small neat manuscript corrections in brown ink; in contemporary blue paper-backed boards, title in ink on spine, head and tail of spine bumped, joints a little rubbed and worn with minor loss of paper, most prominent at tail of upper joint, some minor dampstaining evident, covers lightly spotted and scuffed, extremities a little rubbed and worn; three contemporary signatures on front paste-down, two dated 1843 and 1847, though neatly crossed out; a good copy.

£850

A rare, albeit somewhat fragile, mid 19th century scientifically published album of Scandinavian algae specimens, containing 50 mounted dried examples, gathered by the noted botanist and phycologist John Areschoug (1811 - 1887), Associate professor of botany in Lund from 1839, and professor of botany at Uppsala from 1859, and who made a special study of algal flora of Scandinavian coastlines and of the Bohuslän archipelago in particular. He was one of the first at Uppsala to give practical lessons in microscopy. The red algae genus *Areschougia* from the the family Areschougiaceae is named in his honour.

The delicate samples have each been carefully mounted on paper, with some of the smaller examples folded into smaller paper envelopes for added protection - 25, 41, 47 and 50, with 41 and 47 seemingly microscopic slide preparations. Only sample 17 appears missing, though a number of samples are only partially complete, emphasising the fragility of such collections. At the bottom of each leaf has been mounted a printed label, giving the number, name, physical and geographical location, and month in which they were collected: '1. Fucus serratus Linn. Mollsund Bahusiae - Aug'. For the most part, however, the specimens still retain their vibrant colour and texture, a great variety of species on display, of various shapes and sizes, some being almost transparent, others far more robust, with a couple partially calcified. They retain an elegance and beauty, and one can easily imagine them once floating in the sea.

Further parts were to follow, all of which are scarce, the third part containing samples 51-84 being published in the following year, though which is not present here. In total, according to the University of Auckland, the series ran to 12 volumes, concluding in 1879.

A contemporary review in *Botaniska Notiser för å 1839 och 1840* (1841) provides some interesting insight into the issues surrounding the publication of such a work, stating that Areschoug had previously attempted to published a dried collection of Scandinavian algae, but which did not reach 'bookstores on the ground that he did not have a sufficient number of instructive specimens of all the species'. He therefore began a





new collection, of 'well-chosen' specimens, in the words of the reviewer.

He is probably best remembered for his 1850 work *Phyceae Scandinavicae Merinae*.

See R.E. Fries, *A Short History of Botany in Sweden*, 1950; OCLC notes parts I-III at the New York Public Library, with the New York Botanical Garden library having 9 parts, and Auckland noting 12 volumes in 9, concluding in 1879.



Printed on board the ship

9. **[BRUNEL.] [GREAT EASTERN STEAMSHIP]. COMMEMORATIVE LINEN HANDKERCHIEF.** LEWIS'S GREAT EASTERN EXHIBITION COMPANY LIMITED Lewis's Great Establishments. The "Great Eastern". The Largest Steamship in the World. [Liverpool, 1886].

Printed in black on linen handkerchief, 430 x 435mm; with large engraving of the Great Eastern, portrait of David Lewis, six small vignettes of other stores, together with descriptive text and advertisements; engravings a little faded, lightly browned, with some rust staining in a couple of places, but otherwise a nice example. £350

An appealing souvenir, printed on a lithograph press on board the *Great Eastern* itself.

Destined for transatlantic and Far Eastern voyages, the ship was beset by problems, and had a chequered career as a passenger vessel and was eventually modified to lay transatlantic telegraph cables. After her final successful telegraph cable laying voyage in 1874, the ship fell into disrepair, and was eventually auctioned in 1885. Louis S. Cohen, Managing Director of Lewis's Department Store in Liverpool, made a private offer of £20,000 for the ship, but this was rejected by the mortgagees and it was eventually bought by representatives of the London Traders Ltd company which intended to use the ship as a coal hulk. Cohen, offered to charter her for a year on condition that it was made available for the Liverpool Exhibition of Navigation, Travelling, Commerce and Manufactures to be held in 1886. Requiring much cleaning and restoration, it was moved from Milford Haven to Liverpool. By the time she reached port, sign writers had painted large advertisements on both sides of the ship promoting Lewis's establishment. The main and aft cable tanks were converted into 'Music Halls', the Grand Saloon into a bar, and the Ladies saloon became a dining room. As well as all the stalls and side shows spread around the ship, various acts entertained guests, including a group of trapeze artists. In the first month some 50,000 people paid their shilling to go aboard, and around 500,000 people visited the ship during its stay.

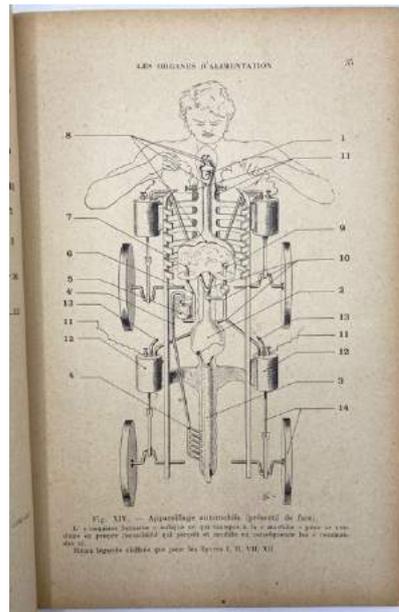
As was often the case on large passenger ships, even as early as the mid 19th century, the *Great Eastern*



had a printing shop on board to keep the passengers informed and entertained during a long voyage, and which continued to be used extensively during the later cable expeditions. Indeed, one of the most popular attractions for visitors in 1886, was the retained lithographic press where for the price of 1d, pictures of the Great Eastern, together with images of the late David Lewis, founder of the firm and the stores owned by the company, along with a detailed listing of the Great Eastern's specifications, would be printed on your own handkerchief.

Future attempts to tour and market the ship around other ports in the country later failed, and she was eventually sent to the scrap yard in 1889.

See Bill Glover's detailed essay at <http://www.atlantic-cable.com>, with a further page devoted to printing on board the ship.



'The human engine taught by the automobile engine' - a presentation copy

10. **CHAUVOIS, LOUIS.** LA MACHINE HUMAINE enseignée par la Machine Automobile. Préface de Louis Forest. Avec xxviii figures dans le texte. Gaston Doin & Cie. Éditeurs A Paris, 1926.

8vo, pp. [ii] blank, viii, 182, [2]; with 28 text illustrations, including some halftones; lightly browned throughout due to paper quality, with some occasional light foxing; in the original publisher's orange card wrappers printed in blue, head and tail of spine a little bumped, covers a little soiled, with protective glycine dust-jacket; a presentation copy from the author, with six line inscription on half-title, dated May 8th 1931; a good copy.

£325

First edition, and a presentation copy, of this seemingly scarce and innovative introduction to human anatomy, by the noted Paris physiologist Dr Louis Chauvois (1881-1972). In this appealing work, the human engine is compared to that of an automobile engine in an effort to introduce the young to the concepts of human physiology. As the author states in his introduction: 'Le plus cher désir de l'auteur est en effet que ce nouvel ouvrage aide Parents et Educateurs à une plus pénétrante compréhension et à un meilleur élevage de ces 'gosses', graine de l'avenir, à qui vont toutes ses prédilections et serve à leur préparer plus de santé, plus d'énergie et de valeur humaine, c'est-à-dire plus de bonheur, pour eux et pour les autres' (p. viii).

A renowned medical historian, Chauvois is best remembered for his biography of William Harvey. The present work, illustrated with several striking and original images, subsequently inspired an early



cinematic production by Jean Benoit-Lévy in 1932, who adapted the diagrams to make animated drawings.

Copies located at the National Library of Medicine, Chicago, Yale, UCLA, Brown University, the Library of Congress, Berlin, the BnF and the Wellcome.



**II. FORT, JOSEPH-AUGUSTE.** LEÇONS SUR LES CENTRES NERVEUX Professées a l'École Pratique de la Faculté de Médecine de Paris... publiées par Eug. A. Poncy. 1877-1878. Paris, Libraire Vve Frédéric Henry, 13 rue de l'École-de-Médecine, A côté de la Faculté de Médecine et de l'École pratique. [Imp. Borousse. Cour du Commerce 10-12]. 1878.

8vo, p. [vi], [ii] blank, 1-52, 49-52, 57- 152; in lithograph throughout reproducing the original manuscript notes with 156 accompanying hand-drawn illustrations; paper somewhat browned due to quality, with occasional light foxing and spotting throughout; in contemporary half black sheepskin over marbled boards, spine ruled and lettered in gilt, head of spine lightly rubbed, spine slightly scratched, extremities bumped and lightly worn; with contemporary(?) signature of 'Boulland' on front free endpaper; a good copy. £800

Uncommon first edition of this attractive, extensive and unusually produced neurological textbook - a series of 38 lectures given during the scholastic year 1877-1878 by the surgeon and anatomist Professor Joseph-Auguste Fort (1835 - 1920) at the Faculty of Medicine in Paris, and transcribed for publication by Eugene A. Poncy 'Etudiant en médecine'. As Poncy notes in the preface, immense and undeniable progress has been made in recent years regarding the study of the central nervous system, thanks to the work of Meynert, Broca, Charcot and Ferrier. As yet no complete work had been published on the subject, however, especially from the point of view of descriptive anatomy, and thus Poncy had sought Professor Fort's approval to publish his course notes in their entirety. Fort's course and lecturing talents were apparently much sought after, and it Poncy's belief that the notes would be of great benefit to both students and practitioners alike. The notes have been reproduced in facsimile using a form of lithographic printing to capture the original manuscript notes and neatly hand-drawn illustrations, some almost full-page, highlighting the brain and the nervous system.

During the 19th century various attempts were made to commercially reproduce facsimiles, with two methods emerging with some success and which developed on from lithography: anastatic printing and photozincography - the early precursors to photocopies. Both enabled the reproduction of works originally written out by hand, complete with illustrations, and which could be printed in small editions for a limited circulation. Surely too time consuming to have been reproduced using a traditional lithographic stone, we assume the present work to be an example of photozincography - a faster



method of reproduction. We have handled a similarly produced text book published to accompany a course of obstetrics and gynaecology. The dissemination of textbooks and course notes through transcribed manuscript copies had of course long been common-place in academic circles, thus one can easily understand why the development of photomechanical processes to facilitate this more quickly seems to have been adopted in a number of leading scientific and medical faculties.

In 1880 Fort was entrusted by the French authorities to undertake a research mission to South America looking into the teaching of medicine. He was to spend the next decade travelling extensively around Uruguay, Brazil and Chile, though clearly a strong character, appears to have made several enemies within the medical profession, which may explain why he remains relatively unknown today.

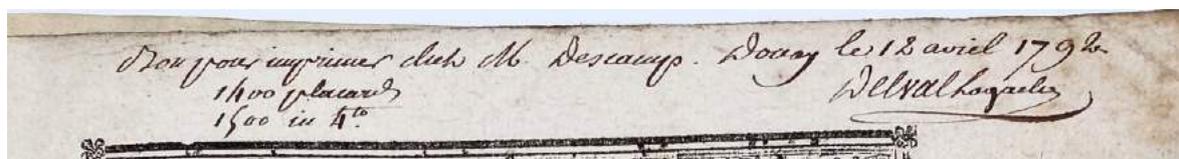
Broc, Dictionnaire des Explorateurs français du XIX siècle IV, 396; OCLC locates copies at the NLM, Yale, the New York Academy of Medicine, the College of Physicians, Dartmouth, the BnF, with a small number of European locations.

'Law on the death penalty and its method of execution to be followed in the future' –  
Sent to a provincial printer who was later executed

12. [FRENCH REVOLUTION.] [DROP HEAD TITLE.] LOI RELATIVE À LA PEINE DE MORT, et au mode d'exécution qui sera suivi à l'avenir. Donnée à Paris, le 25 mars 1792. [A Paris, de l'Imprimerie Royale 1792.

4to, pp. 4; with woodcut head-piece; a little foxed and spotted with some dust-soiling (mainly marginal), and some light finger-soiling visible to fore-edge; with contemporary inscription above head-piece 'Bon pour imprimeur chez M. Descamps Douay le 12 avril 1792'; stitched in later marbled wrappers, and with plain paper outer dust-wrapper, title and date in manuscript florid calligraphic hand, believed to be in the hand of Quarré-Reybourbon, with his book-label 'Collection Quarré-Reybourbon, Lille' on inside cover of front marbled wrapper; very good.

£785





### Avis motivé sur le mode de la décollation.

Le comité de législation m'a fait l'honneur de me consulter sur deux lettres écrites à l'Assemblée Nationale, concernant l'exécution de l'article III du titre I.<sup>er</sup> du Code pénal, qui porte que tout condamné à la peine de mort aura la tête tranchée. Par ces lettres, M. le Ministre de la justice & le directoire du département de Paris, d'après les représentations qui leur ont été faites, jugent qu'il est de nécessité instante de déterminer avec précision la manière de procéder à l'exécution de la loi, dans la crainte que, si par la défectuosité du moyen, ou faute d'expérience & par maladresse, le supplice devoit horrible pour le patient & pour les spectateurs, le peuple par humanité n'eût occasion d'être injuste & cruel envers l'exécuteur, ce qu'il est important de prévenir.

J'estime que les représentations sont justes, & les craintes bien fondées; l'expérience & la raison démontrent également que le mode en usage par le passé pour trancher la tête à un criminel, l'expose à un supplice plus affreux que la simple privation de la vie, qui est le vœu formel de la loi: pour le remplir, il faut que l'exécution soit faite en un instant & d'un seul coup; les exemples prouvent combien il est difficile d'y parvenir.

First edition of this important legal document announcing the approval for use of a mechanical beheading device, first called a 'louisette', but more infamously later renamed after Joseph-Ignace Guillotin (1738-1814). What makes the present example of particular appeal to printing historians, is the contemporary inscription found above the woodcut head-piece 'Bon pour imprimeur chez M. Descamps Douay le 12 avril 1792', and noting '1400 placards, 1500 in 4to', suggesting that the present copy was used as a template for a provincial impression. There is a further signature - 'Delval Lagache', and who we believe to be Antoine Joseph Delval Lagache (1749-1822), at the time appointed by Paris as a leading administrative figure in Douai, and who would no doubt have been in charge of the distribution of National Assembly decrees throughout the region (see Duthilloeul, Galerie Douaisienne, 1844, ff. 96).

François Descamps (1760-1794) was a printer in Douais. Initially rallied to the ideals of 1789, he subsequently became disillusioned with the anti-religious policy of the Revolution and began publishing critical essays and verses. In 1794 he was denounced by the revolutionary committee of Douai, and was put to death - by guillotine - on April 21.

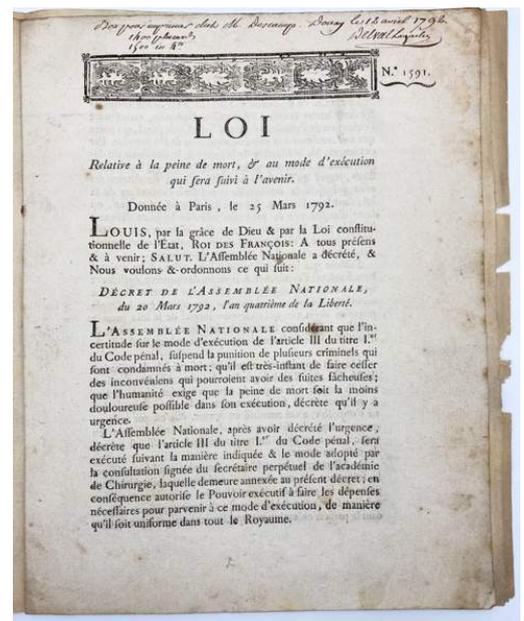
Whilst not the first such capital punishment device, the guillotine became synonymous with the French Revolution and the Reign of Terror, although it was invented with the intention of making executions more humane and less painful, in accordance with Enlightenment thought. Previous methods were substantially more gruesome and often prone to error.

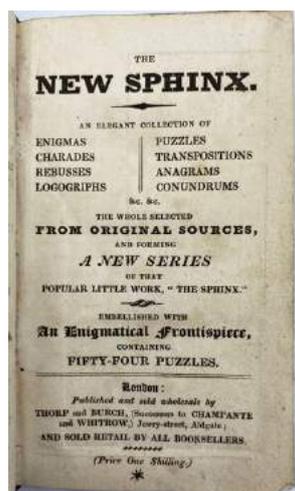
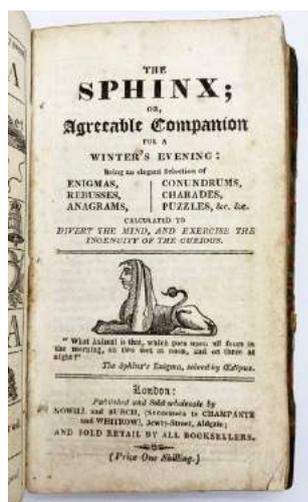
Guillotine first proposed the use of a more humane device on October 10th 1789. A death penalty opponent, he sought to persuade Louis XVI to implement a less painful alternative, and proposed to the National Assembly that capital punishment should always take the form of decapitation 'by means of a simple mechanism'. It was, however, the French surgeon and Royal physician Antoine Louis (1723-1792), together with the German engineer Tobias Schmidt (1755-1831), who built the first prototype, Louis as Perpetual Secretary of the Academy of Surgery having been appointed as head of a committee to investigate the matter. The eventual machine was deemed successful, and soon replaced the more traditional methods of beheading by sword or axe, or hanging.

The present pamphlet announces the passing of the decree by the National Assembly on March 20th 1792, and transcribes Dr. Louis' text, 'Avis motivé sur le mode de la décollation': 'The mode in use in the past to cut off the head of a criminal exposes him to a more dreadful torture than the simple deprivation of life... The execution must be done in an instant and only one blow... It is necessary for the certainty of the process, that it depends on invariable mechanical means, of which one can also determine the force and the effect... The back of the instrument must be strong enough and heavy enough to act effectively like the ram which is used to drive in pillories... It is easy to have such a machine built, the effect of which is unmistakable, the beheading will be done in an instant...'

The present example was once in the collection of the noted French historian and collector Louis François Quarré-Reybourbon (1824-1906). He amassed an impressive collection of objects and works relating to the département du Nord, Hainaut and Artois.

See <https://www.cairn.info/revue-du-nord-2001-4-page-777.htm> for information about Descamps.





13. **[GAMES AND AMUSEMENTS.]** THE SPHINX; OR AGREEABLE COMPANION FOR A WINTER'S EVENING: being an elegant selection of enigmas, rebusses, anagrams, conundrums, charades, puzzles, &c. &c, calculated to divert the mind, and exercise the ingenuity of the curious... London: Published and sold wholesale by Nowill and Burch (successors to Champante and Whitrow), Jewry-Street, Aldgate; and sold retail by all booksellers. [n.d. but ca. 1819/1820]. [Offered together with:] THE NEW SPHINX an elegant collection of enigmas puzzles charades transpositions rebusses anagrams logogrighs conundrums &c. &c. The whole selected from original sources, and forming a new series of that popular little work, "The sphinx". Embellished with an enigmatical frontispiece, containing fifty-four puzzles. London: Published and sold wholesale by Thorp and Burch, (Successors to Champante and Whitrow,) Jewry-street, Aldgate; and sold retail by all booksellers. [Printed by Gye and Balne, 38, Gracechurch Street]. [n.d. but ca. 1820-4.]

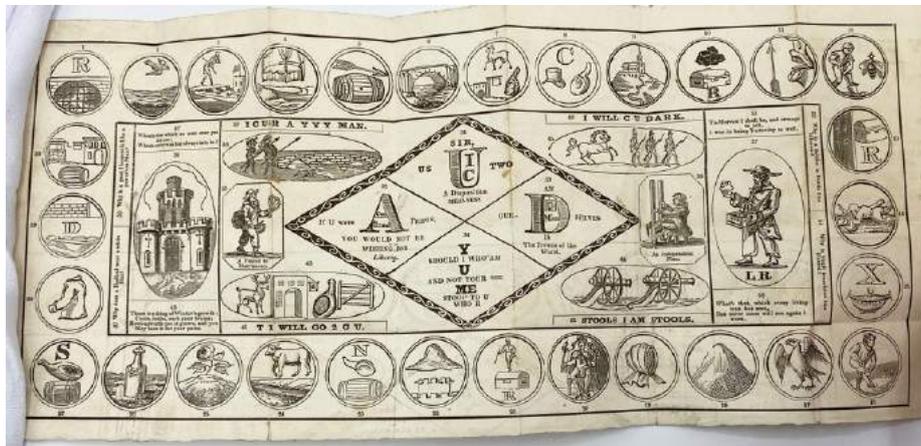
Offered together, two works; I. Small 12mo, (133 x 77mm) pp. 144; with folding wood-engraved frontispiece, 130 x 320 mm, and with small title-page vignette; some minor browning and soiling throughout, old stab marks visible at gutters, otherwise clean and bright; with bookplate on front pastedown, partly erased; II. Small 12mo, (125 x 75mm) pp. 143, [1] advertisement; with folding wood-engraved frontispiece 140 x 330mm; title-page very slightly soiled, minor browning and soiling throughout, otherwise quite clean and crisp; later (?) signature on front pastedown, possibly 'C. H. Struttwell'; the Sphinx in contemporary green roan-backed marbled boards, extremities a little rubbed and worn, the New Sphinx in contemporary green roan-backed plain grey boards, spine lettered in gilt, head and tail of spine a little bumped, covers lightly soiled, extremities slightly bumped; appealing copies of both works. £1,200





Offered together, early editions, if not perhaps both first editions, of these two popular Regency works designed to instruct, entertain and amuse the whole household. A popular pastime since ancient times, the 19th century saw a huge rise in popularity of books devoted to riddles and puzzles, as exemplified by the two companion volumes, 'calculated to divert the mind, and exercise the ingenuity of the curious' (*Sphinx* title-page). The precise date of publication for either work is uncertain, though are believed to have been published in the early 1820s. The title refers to the mythical creature who questioned travellers entering the ancient Greek city of Thebes with a seemingly unsolvable riddle. The preface to the *New Sphinx* notes that *The Sphinx* sold

fifteen thousand copies 'in a very short space of time'. The 'many imitations of that work... with very slender claims either to originality of merit' induced the proprietors to publish the present work 'on the same principle, but with entirely different matter... and not to be found in any similar publication'.



Between them, the two works comprise nearly 900 enigmas, puzzles, charades, transpositions, rebuses, anagrams, logogriffs [picture puzzles], and conundrums, with each bearing a striking folding 'enigmatical' frontispiece illustrating a number of visual puns and puzzles, the explanations for both of which are found on pp. 132-3. The solutions to the questions are printed from p. 134 onwards. As with all knowledge based quizzes, some knowledge of current events was required. For example, in the *New Sphinx* the set of rebuses from 265 concern 'London performers', and includes a reference to Hamlet in number 8. Thirty of the frontispiece pictograms refer to members of the nobility, including Wellington.

The final page carries an advertisement for the 'just published' second edition 'with improvements; of *Endless Amusements*, a collection of upwards of 400 entertaining experiments in various branches of science, a previous copy of which held by us we dated to ca. 1819. Very similar in design, it also included a large folding wood engraved frontispiece adorned with various tricks and amusements to wile away the hours. Publication dates for this similarly popular work are also uncertain, though the present advertisements hints at the two being seen as companion works, although the present puzzle book was more affordable costing a shilling, whilst the conjuring work was more expensive at '2. s 6 d.'. Thorp & Burch were located at Jewry Street between 1820-1834, with Gye & Balne at Gracechurch Street ca 1808-1830.

The usual databases suggest at least seven editions of *The New Sphinx*, as late as 1830. All editions, in fact, appear uncommon.

I. OCLC locates copies at the British Library, Indiana New York Public Library, and Cambridge: II. Cf Toole-Stott *Conjuring* 511 for the seventh edition of the *New Sphinx*; OCLC locates copies of what we believe to be the present edition at the Folger and Brown, with copies of later editions at Princeton and UCLA.



From a patient 'on the mend' to his Doctor and fellow 'regulars' –  
with a contemporary photographic portrait?

14. **[HYDROTHERAPY.] [AMUSING ENGRAVED BROADSIDE ILLUSTRATED IN WATERCOLOUR.]**  
SCHOENBRUNN Au Docteur Hegglin et aux habitants de Schoenbrunn. Souvenir d'un retapé. 1880-1885. [n.p., n.d. but ca. 1890s-1900].

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

£1,250



An enchanting and unique 'souvenir' from the famous health resort of Bad Schönbrunn in Menzingen. Sadly anonymous, and seemingly executed at the turn of the century, the striking broadside comprises an appealing central watercolour vignette of the Spa buildings, set against an idyllic background of rolling hills, woodland and distant snow-capped mountains. This vignette is surrounded by a series of black and white silhouette vignettes, seemingly engraved, though resembling pen and ink drawings. Through this series of enchanting scenes, we are shown a number of the diversions, healthy activities, and treatments, on offer at the Spa. Those at the head of the broadside represent some of the outdoor and leisure activities available to patrons,



including gentle walks in the countryside, a game of skittles, three men enjoying a game of billiards, musical soirees, painting, and nature watching. The silhouettes below the central oval focus more upon the treatments, a rather startled looking figure enduring various cold showers, towel wraps, and cold water hosing.

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



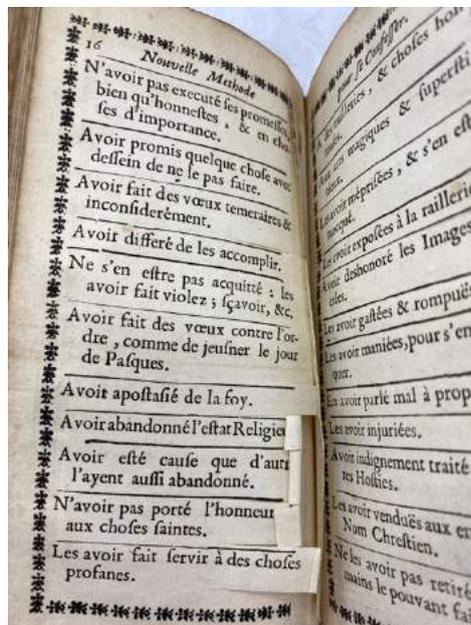
Sadly anonymous, the impression is that this wonderful 'souvenir' has been created by a previous patient 'now on the mend', and who has perhaps had a small number of these engravings published to give as gifts to his fellow patients and the good Doctor. A unique and most charming depiction.

Two further attractive watercolour depiction's of the Spa are included with this image.

'The Cut-out Confessor' - ingenious typographic curiosity to aid the forgetful sinner

15. **LEUTERBREUVER, CHRISTOPHE.** LA CONFESSION COUPÉE, ou, La methode facile pour se préparer aux confessions particulieres & générales: dans laquelle est refermé l'examen général des péchés les plus considérables qui se commettent par les personnes de toutes sortes d'états & conditions lesquels sont tous coupés, & disposés de maniere que sans rien écrire on leve chaque article dont on se veut confesser: & à l'instant ou après la confession, le tout se remet & se confond avec les autres péchés, comme il étoit auparavant, sans que d'autres personnes puissent connoître les péchés dont on s'est accusé Avec un traité des péchés plus communs des personnes mariées. Revûe & corrigée en cette derniere edition, & augmentée des avis & actes nécessaires pour la confession & la communion. A Paris, Chez Théodore de Hansy... 1702

12 mo, pp. [52] including two full page engravings of Saint Peter [p. 18] and Mary Magdelene [p. 52], 188; with woodcut tail-pieces; sections 1-60 & 69-80 cleverly designed to incorporate numerous movable slips which can be lifted out and folded back when required; all pages with floral printed boards; a good copy with all the slips present, a small number on p. 16 clearly used more regularly; lightly browned throughout with occasional soiling, small tear at head of p. 31 but with no loss, and with three slips on same page raised with fore-edge slightly torn (through rough opening perhaps), a few corners a little furred; with two near contemporary signatures on front paste-down and front free endpaper; contemporary full sprinkled calf, spine in compartments with raised bands, tooled and lettered in gilt, with gilt dentelles, head of spine chipped and worn exposing headband, upper joint cracked at head, joints, extremities and surfaces lightly rubbed; an appealing copy. £1,100



Scarce and early edition of this unusual confessional pocket manual, using an ingenious system of movable slips as an *aide-mémoire* to making a full and detailed confession from memory. This practical aid to the sacrament of confession first appeared in 1677, and went through four or five editions in the early 18th century, the final edition appearing in 1751.

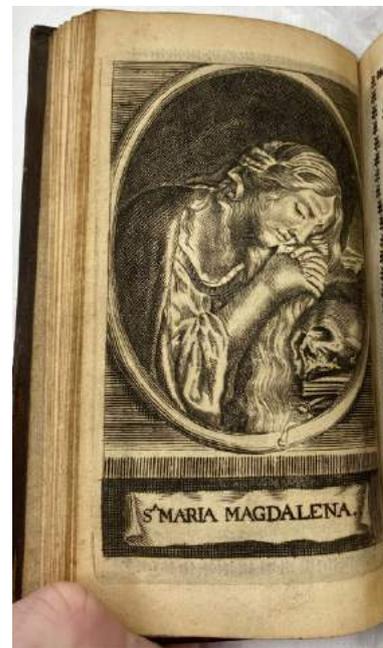
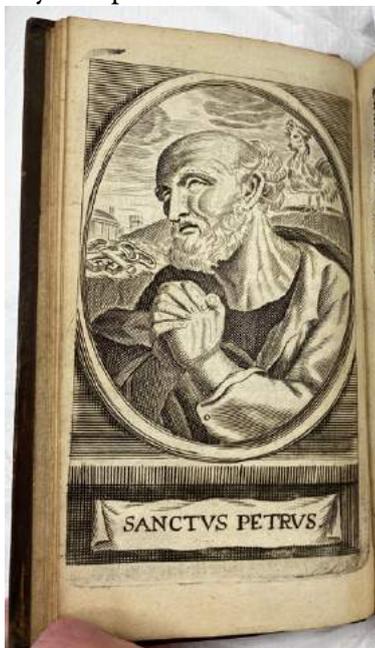
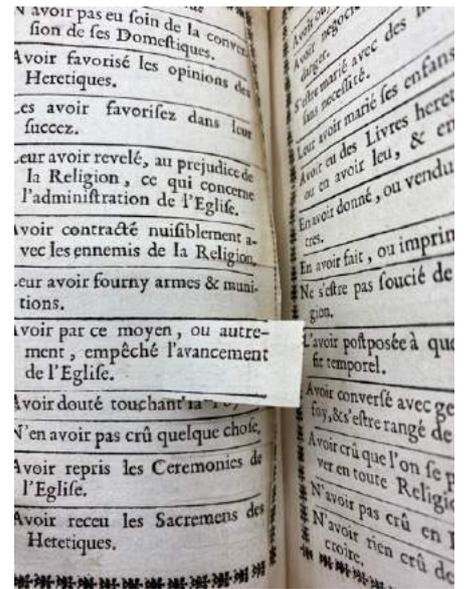
'Gatherings C-H are printed on one side only; leaves 1-6 of each gathering are pasted onto leaves 7-12. The separate sins have been cut on three sides so that they are attached by one margin only. The arrangement is intended to allow the penitent to mark those sins which are to be confessed by folding



back their slips. After confession, each slip can be returned to its former position' (OCLC).

Arranged according to the Ten Commandments, Leuterbreuver has printed out the full gamut of human failings on the movable slips, the confessor selecting the most appropriate and relevant sin, which could then be peeled away from the page to stand out, helping them to flick quickly through the book to find when required in the confessional box. Once done, the slip could be discretely replaced back into position, thus preserving privacy and dignity. In reality, the lifted slips were often folded to mark them more clearly and it is, of course, intriguing to see which of the hundreds of sins have been marked, this popular work providing a fascinating catalogue of almost every 17th-century sin conceivable. Leuterbreuver has combined the sixth ('thou shalt not commit adultery') and the ninth ('thou shalt not covet thy neighbour's wife') commandments together, and includes memoranda for such sins as 'Avoir eu des pensées & des désirs lascifs'; 'Y avoir eu de la délectation'; 'Avoir prêté consentement aux illusions nocturnes'; 'Avoir employé l'art magique des breuvages, & choses semblables, pour engager quelque personne en amour'; 'Avoir dit des chansons lascives'; 'Avoir dit les contes, & tenu des entretiens lascifs'; 'Avoir fait des billets & écrits lascifs'; 'Avoir eu, lû, & donné les Livres lascifs'; and 'Avoir jetté des regards deshonnêtes'.

In the present copy, only four appear to have been used, all on p. 16 and relate to the second commandment, not to take the name of the Lord God in vain: 'avoir abandonné l'estat Religieux'; 'avoir esté cause que d'autres l'ayent aussi abandonné'; 'n'avoir pas porté l'honneur dû aux choses saintes'; and 'les avoir fait servir à des choses profanes'. It appears that not all of the slips have been very well pre-cut, particularly on the recto pages. Indeed the small tear at the head of p. 31, and the slight fore-edge wear to three slips on the same page, may be as a result of this, the previous owner attempting rather clumsily to expose further sins.



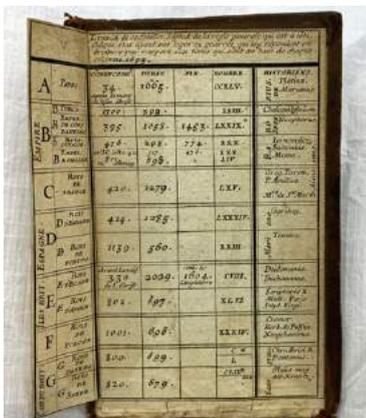
OCLC lists world-wide five editions with following holdings: 1677 edition (2 copies at Ohio State and Bridwell LibRARY Southern Methodist University); 1702 (1 holding in Italy); 1713 edition (1 copy UCLA); 1721 edition (2 copies at the Huntington and Monash); 1739 edition (8 copies including UCSF and the Folger and Loyola Univ of Chicago); and 1751 edition (copies including Berlin, Virginia, Wisconsin, Georgetown, Boston College, Vanderbilt, Pennsylvania, Birmingham).



The size of a deck of cards and engraved throughout

16. **MARCEL, GUILLAUME.** TABLETTES CHRONOLOGIQUES, contenant la suite des Papes, Empereurs et Roys qui ont régné depuis la naiss. de J. Chr. jusqu'à présent. Pour servir de plan à Ceux qui lisent l'histoire profane. Présentées au Roy. A Paris. Chez Denys Thierry, ruë St Jacques, vis a vis les Mathurins a la Ville de Paris. 1699.

Oblong 24mo, 73 x 118mm, engraved throughout; ff. [5] including engraved plate, ff. 17, with two further engraved tables pasted on front and rear paste-downs (rear table partially folded), providing keys to the symbols used and the alphabetical index; all tables to be read vertically; original stitching evident at gutters; some light soiling and browning throughout, but generally clean and crisp, a couple of fore-edges slightly shaved touching headings, but with no significant loss; in 18th century speckled calf, spine and edges attractively tooled in gilt, head and tail of spine slightly bumped, joints and surfaces a little rubbed and scuffed, with some dampstaining to upper cover, corners a little worn; an appealing copy; £485



A charming typographical curio, engraved throughout, providing a chronological guide to the Popes, Emperors, and Kings of Europe since the birth of Christ through to the seventeenth century, and engraved throughout. Not much larger than the size of a deck of cards, Marcel provides an attractive and portable aide-mémoire, though the small size of the work does rather test the eyesight on one or two occasions! The first five leaves include the title page, an allegorical engraving, Marcel's dedication to the King, and an explanation of the chronology. Marcel then lists the spiritual and temporal rulers through the centuries. To help find a historical character more easily, a complete alphabetical list is included on the verso of the leaves, reading from back to the front, each being allocated a letter and number as to where they are to be found in the more detailed chronology. The folding table on the rear-paste down explains his system: the letter A following a name

signifies that they were a Pope; B an Emperor; C a King of France; D a King of Spain; E a King of Scotland or England; F a King of Poland; G that they were Kings of Denmark or Sweden. The number given signifies the relevant century.





According to the *Dictionnaire universel des sciences ecclésiastiques*, this enchanting little work was first published in 1679, though we have so far only located copies of the 1682 edition, with further editions in 1686, 1688, 1690, and remaining in publication until 1776. 'Ce livre [...] n'ayant que la dimension d'un jeu de cartes, est un petit chef-d'oeuvre qu'on n'a point encore surpassé' [Hoefler, *Nouvelle Biographie Générale*]. Brunet describes another work by Marcel as "récommandable par son exactitude et par l'érudition qui y est répandue", though was unfamiliar with the present title. All editions are uncommon.

Guillaume Marcel (1647-1708) was a noted lawyer and historian, and wrote a number of similar works, including *Tablettes chronologiques contenant avec ordre l'état de l'Eglise en Orient et en Occident* (1682). A renowned negotiator, he helped to secure the peace of Algiers with Louis XIV in 1677.

OCLC locates only one copy of this edition at Bayern.



Scarce bilingual edition and an early example of intaglio colour printing

17. **MARCEL, GUILLAUME.** TABLETTES CHRONOLOGIQUES, contenant la suite des Papes, Empereurs et Roys qui ont régné depuis la naiss. de J. Chr. jusqu'à présent. Pour servir de plan à Ceux qui lisent l'histoire profane. De nouveau corrigées et augmentées. A Amsterdam, Chez Pierre Schenck, Graveur sur le Vygendam a l'Enseigne de l'Atlas de Sanson... 1706

12mo, bilingual-edition, engraved throughout and printed in red; ff. [2] blank, [8], Dutch and French title-pages and explanatory leaves and key, 18 numbered leaves mounted on guards effectively forming 9 double-page tables printed in Dutch, [19] index, [3] blanks; small engraved head-piece at head of index, with a number of very small text illustrations throughout; some light soiling throughout but generally clean and crisp, fore-edge cropped close throughout, touching a couple of letters but without significant loss; table 18 with three lines of contemporary manuscript additions in brown ink; small contemporary signature at head of front free endpaper; in contemporary mottled calf, spine and edges tooled in gilt, spine slightly cracked, upper joint rubbed and lightly worn at tail, covers rubbed, corners lightly bumped; an appealing copy. £550

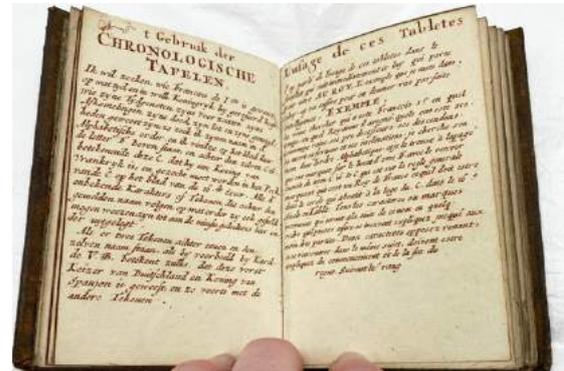
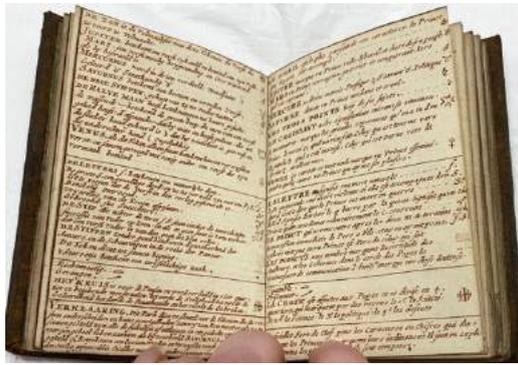
Uncommon later bilingual edition (first French 1682) of this popular and attractive typographical curio, providing a portable and chronological aide-mémoire to the Popes, Emperors, and Kings of Europe since the birth of Christ through to the seventeenth century, engraved throughout and here printed in red. Petrus Schenck the elder (1660-1718) was one of a number of Amsterdam publishers experimenting with intaglio colour printing at the end of the 17th century, most famously his *Admirandorum* series of topographical plates published between 1694-1697, and using the 'à la poupée' technique. Whilst only using one colour, and so a more straight-forward intaglio process, the present work is nevertheless an scarce and interesting example of early colour-printing.

Schenck has retained the small portable format first used by Marcel, though has abandoned the vertical format originally used in 1682. The small size of the work does once again rather test the eyesight however! All of the engraved leaves in the present copy are mounted on stubs, the 'tablettes'



themselves bound in such a way as to form double-page spreads. In another copy of this edition located, the tables form large folding tables.

OCLC locates only one six European locations, with none so far located in the US.

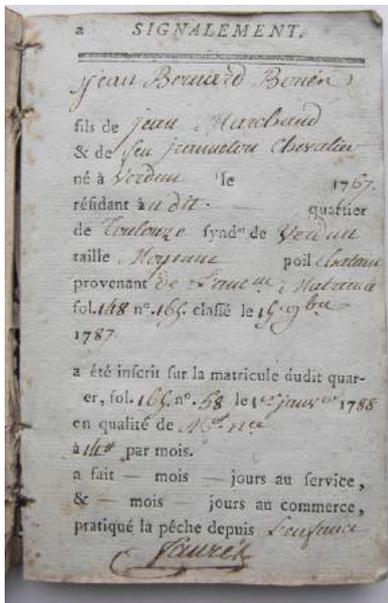


Mid 18th century French sailor's personal service book

**i8. [MARITIME REGISTRATION.]** 'LIVRET POUR LES MATELOTS' title taken from upper wrapper. n.p. but France, [n.d. but ca. 1788.]

Small 8vo, pp. 72, [14] blank; pre-printed service or record book to be completed; title-page filled in in a contemporary hand in brown ink, otherwise unused, aside from some doodling on p. 46-7, 66-7, and in pencil on p. 71-72, with the first four final blank leaves ruled in pencil to form a grid, and which has been used; contemporary stiff vellum with closing fore-edge envelope flap, retaining part of the closing cord, title in manuscript (?) in black on upper cover, with small royal arms in black at centre of rear cover, some small wormholes evident in spine, covers somewhat soiled, with small loss of vellum to envelope flap edge; a little dog-eared but an unusual survivor.

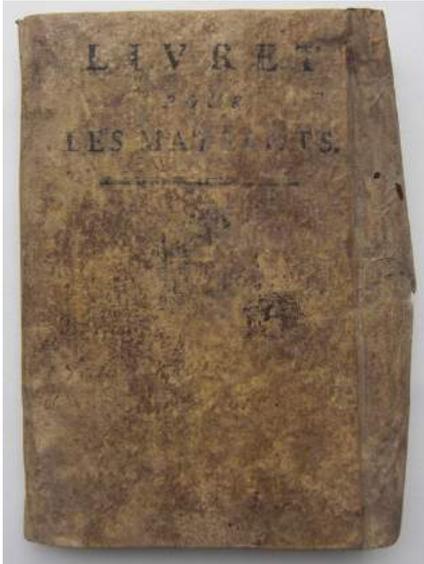
£685



A scarce survivor, a pre-printed personal service record book belonging to Jean-Bernard Bouën, born in Verdun in 1767, and who became a classified or registered 'gens de mer' on in 1787. Having travelled the seas, and no doubt been subject to all weathers, the survival of such record books is highly unusual.

During the 17th century, several seafaring nations used forced recruitment or impressment (better known as 'press-ganging') to crew their Royal warships. Although the British Royal Navy continued to impress many merchant sailors well into the 19th century, in 1669-70 France created a system of maritime registration or 'L'Institution du service des classes', under the auspices of Louis XIV's minister of finances Jean-Baptiste Colbert (1619-1683), thus becoming the first of the great naval powers to establish a permanent force of regular navy personnel. All men 18 years and above, who lived in or near coastal towns, and who were employed as fishermen, merchant crewmen and officers, were required to register on the rôle des gens de mer, and were divided into 'classes', each of which was required to serve a year in the King's Navy every three, four or five years depending on the size of the

district. This 'inscription maritime' was a broad, comprehensive code, which established standards of recruitment, pay, and benefits which in theory helped to build confidence and unity among newly enlisted sailors. 'The navy maintained seamen not needed to commission warships during their year of service, theoretically, on half-pay: however, they were forbidden to sign on merchant ships. The Crown gave "classed" men various privileges in return for this perpetual commitment: exemption from certain taxes... and eligibility to receive money from the Caisse des invalides, a royal fund for invalid seamen



or the families of those lost at sea.' (Cormack, p. 23). Each coastal province was overseen by a class commissionaire, who kept a record of whether they were officers, sailors, or seafarers, together with names, age, address, qualities and description of the registrant, as well as keeping a record of any dependants. As Cormack goes on to discuss however, although this 'class system' was intended to place all of the maritime population at the navy's disposal, it was constantly unable to supply crews needed for the commissioning of warships throughout the 18th century. He cites a number of possible reasons for this. Many preferred to work for privateers, whilst the mortality rate for sailors on long voyages was also high. The French navy was also frequently unable to pay its crews, and so consequently, many seamen did all that they could to resist conscription or to desert. The system was eventually reformed after the French Revolution in 1795, although some form of maritime inscription lasted until 1965.

The survival of such personal record books, by their very nature, appears to be unusual, no doubt potentially exposed to all weathers and conditions. Pierre Loti, in his work *Le Matelot* of 1893, includes a paragraph referring to a similar notebook: 'Le livret de marin de mon frère Yves ressemble à tous les autres livrets de tous les autres marins. Il est recouvert d'un papier parchemin de couleur jaune, et, comme il a beaucoup voyagé sur la mer, dans différents caissons de navires, il manque absolument de fraîcheur'.

The booklet is divided into three sections. The first template page provides space for the owner to give their own details. This is followed by the 'Instruction sur les devoirs des gens classés, leurs exemptions & privilèges', according to recent reforms set into law on October 31st 1784. The remainder of the note book provides space to detail the owner's various assignments, commissions on Royal vessels, and on other authorised voyages and navigation's.

For whatever reason, Bouën has filled in very little of his notebook, aside from his own personal details, and what appears to be the name of a vessel on p. 66. A number of the blank leaves at the end have been used, completed in pencil to form a grid of some sort, and which we have failed to decipher - although some look suspiciously like the doodling of a young child. Having signed up only two years before the start of the Revolution, it seems quite possible that larger events overtook him. Nevertheless, a scarce and appealing example from the last days of the Ancien Regime.

See Cormack, *Revolution and Political Conflict in the French Navy, 1789-1794*, p. 23.

19. **[NURSING.] WATSON, MERLE OLIVE.** OH NURSE! A Humorous "Glimpse" into Hospital Life in Caricature. With a foreword by Dr. Ingersoll Olmsted. Published by H Wilfred Stock, P.O. Box 57, Postal Terminal "A", Toronto. [1930.]

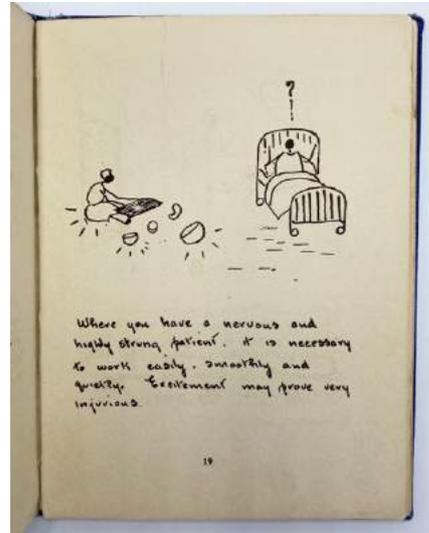
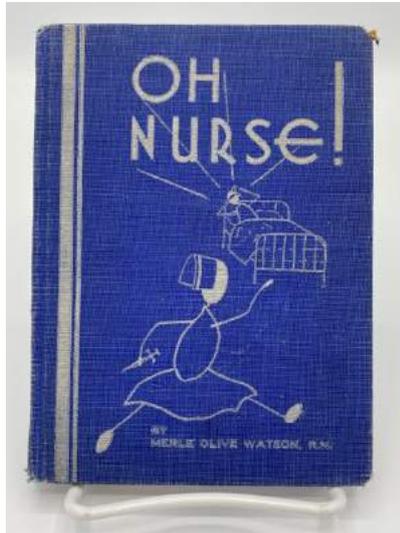
*Small 8vo, pp. 48; with numerous line drawn caricatures, each with advisory note in cursive script below; front free endpaper missing, a little browned throughout due to paper quality, with faint dampstain visible along outer fore-edge, and small marginal tear affecting fore-edge of pp. 35-40 but without loss, otherwise clean and bright; in the original blue fine-grained cloth, lettered and decorated in white, tail of spine lightly worn with minor loss, spine sunned, small stain on rear cover near lower joint, surfaces a little rubbed and browned, further light wear to extremities and corners; still an appealing copy.*

£175

First edition, and scarce, of this appealing and humorous guide to nursing. The original line illustrations depict the experiences of a nurse in training, and are accompanied by little epithets of wisdom, written in a cursive hand and reproduced from manuscript. For example: 'If a bright idea regarding more efficient administration of the hospital bursts suddenly upon you, keep it dark. Others have had them before you'; 'A patient's mental attitude must be considered. It is not improved by having his condition discussed within his hearing, neither is it best to mention that the patient in the next bed has just died'.



The foreword has been written by Dr Ingersoll Olmsted (1864-1936), one of Canada's most respected and distinguished surgeons of his day and was Superintendent of Hamilton Hospital. OCLC: 10934258 cites copies at the Wellcome, McMaster, Toronto, UCLA, Wisconsin, Minnesota, Columbia and the American Hospital.



Charming engraved proof

20. **[PERPETUAL CALENDAR.]** UNIQUE ENGRAVED PROOF FOR A FRENCH PAPER CALENDAR, 'CALENDRIER PERPETUEL'. [n. p but France, and n.d. but probably 18th century.] 1750

Single sheet of laid paper, sheet size 245 x 191mm, plate mark 175 x 155mm; with unidentified and hard to discern watermark, paper a little browned and soiled, with faint small pencil annotation on right margin; ownership label 'Collection A. Tumbuef' adhered to lower right corner; mounted on to large boards ready for framing, with protective clear acetate window; a most appealing example. £550



A charming engraved proof for the outer face of a simple French paper perpetual calendar, presumably dating from the mid 18th century. A small cherub, holding a scythe and what may well be an hour-glass (both emblems of time), looks down from the top of the calendar, flanked below by two beaming faces of the sun (on the left and right), the central panel adorned with flowing banners and foliage.



Presumably intended to be mounted on a heavier pasteboard backing, as the lettering reveals, this outer face would then be attached to one, if not two, internal dials/volvelles, which would be marked to show the month, the day, the 'cours du soleil', the sunset and sunrise, the lengths of the day and night, and finally the principal festivals and holidays for each month. In this proof, the windows through which the information on the volvelles could be viewed, have yet to be cut out. A small dot marks where the volvelles were to be fixed. Sadly the engraving is anonymous, nevertheless a charming and unusual survivor of a fragile paper instrument.



Commemorating Senefelder to raise funds for victims of the Andalusian Earthquake

21. **[PRINTING HISTORY - LITHOGRAPHY.]** [DROP HEAD TITLE.] SENEFELDER O SUBLIME INVENTOR DO ARTE LITHOGRAPHICA, nasceu em Praga, no anno de 1772. Tendo recebido uma educação esmirada e ficando orphão... n.p. but possibly Lisbon, n.d. but believed to be ca. 1885.

Large 8vo, ff. [6] including wrappers; in lithograph throughout reproducing a manuscript text in facsimile; with small vignette of Senefelder in red on upper wrapper, full page lithograph in red entitled 'Estudo a pincel' (brush study), a double page lithograph of Granada, full page lithograph in blue on rear wrapper of entitled 'Orapar dos jornaes' (Newspaper Seller), and with further vignettes incorporated into three page borders; lightly browned and soiled throughout due to paper quality; unbound in the original printed wrappers, spine expertly repaired, with some minor edge wear; a good copy of a scarce and ephemeral item. **£625**

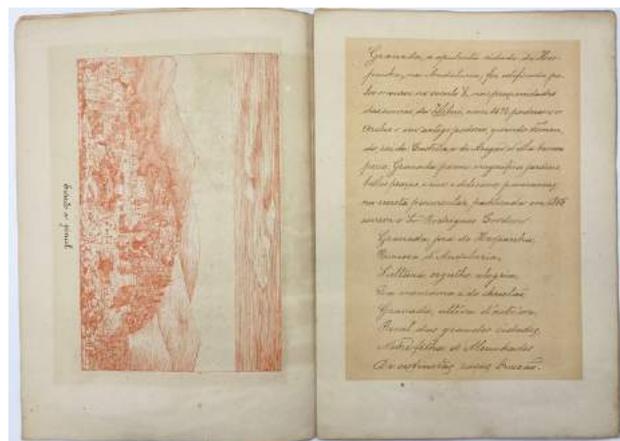


A scarce and appealing pamphlet, seemingly privately printed, and executed entirely in lithograph: we have so far been unable to locate any other copies or mentions of it. It is our belief, however, that it was one of a small number of similar items produced by various leading Portuguese lithographers in order to raise funds for victims of the devastating Andalusian earthquake which had killed over 1200 near Granada on December 25th 1884.

Although the present example has so far been unlocated, the Portuguese National Library record a collaborative work on the same theme Senefelder: numero unico collaborado pelos lithographos da Imprensa Nacional e offerecido á Comissão executiva da imprensa em auxilio dos povos da Andaluzia published by the 'Imprensa Nacional' in Lisbon in 1885. For this title, five lithographers of the Imprensa, David Corarri, Zephirino Brandão, José Miguel dos Santos, Cypriano Jardim, and João Augusto Barata, jointly produced a work commemorating the work work of Alois Senefelder (1771-1834) to raise funds for the earthquake victims. At the time, chromolithography was still relatively uncommon in Portugal.



The present anonymous example certainly follows the same theme, the text being in the form of a lithographic reproduction of a cursive hand in Portuguese and accompanied by a number of vignettes and illustrations. The text begins with a section in praise of Senefelder, explaining the impetus for his creation of lithography and the process by which it was created. The rest of the text is devoted to the region of Granada, the anonymous author quoting a poem by Rodrigues Cordeiro of 1856, before then providing details of the recent disaster in Andalusia. The author concludes by applauding the 'brilliant idea' of the 'members of the journalists' association' for having organised a fund raising initiative to help assist those families and children struggling in the face of such misery.



The work includes printed borders of various designs on 7 pages, full-page illustrations on ff. 2v (a landscape, in red entitled 'Estudo a pincel' or brush study) and on ff. 6v (Orapar dos jornaes - a distributor of newsletters, in purple), a double-page illustration on ff. 3v-4r (Granada, in green), and smaller images on ff. 1r (Senefelder) and 4v (an allegory, in green).

As to whether the present example was intended to be part of the collaborative work, and is by one of the lithographers cited by the Portuguese National Library we have so far been unable to establish. Our belief is that it is a separately produced work, although inspired by the wider initiative. An interesting piece of printing history.

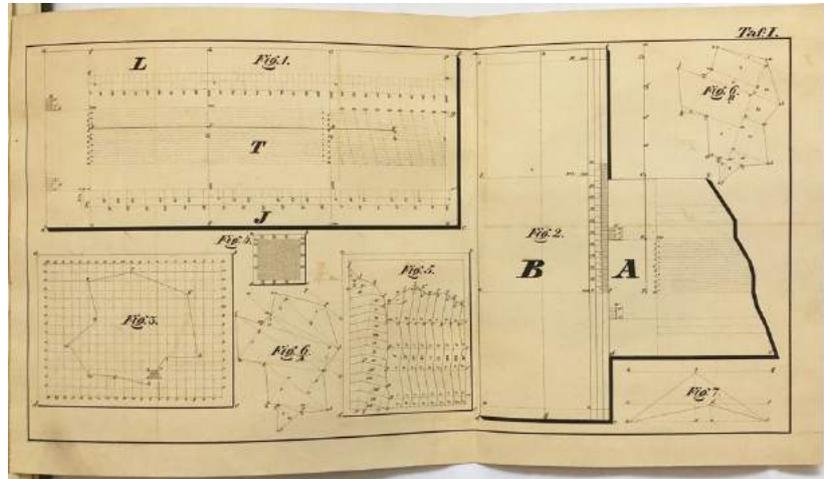
Not located in Porbase, although the Bibliotheca Nacional de Portugal cite a similar item; not on OCLC, COPAC or Watsonline (Thomas J Watson Library at the Metropolitan Museum of Art).

Ingenious device for copying, enlarging or reducing maps, plans or charts

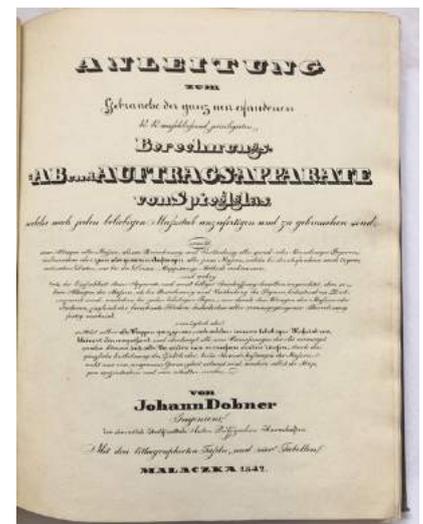
22. **[PRINTING HISTORY]. [MANUSCRIPT PROOF COPY.] DOBNER, JOHANN.** ANLEITUNG ZUM GEBRAUCHE DER GANZ NEUERFUNDENEN... Berechnungs-ab und Aufstragsaparate von Spiegelglas... Mit drei lithographierten tafeln, und vier tabellen, Malczka, 1842.



Bound manuscript in German, 4to; pp. [ii], xii, 128; with three folding illustrations and two double-sided folding tables; some occasional light browning and soiling, but otherwise clean and crisp; in contemporary green publisher's decorative moired cloth, spine lettered in gilt, light wear to head and tail of spine with minor loss, covers very slightly soiled and scratched; a most attractive copy. £2,800



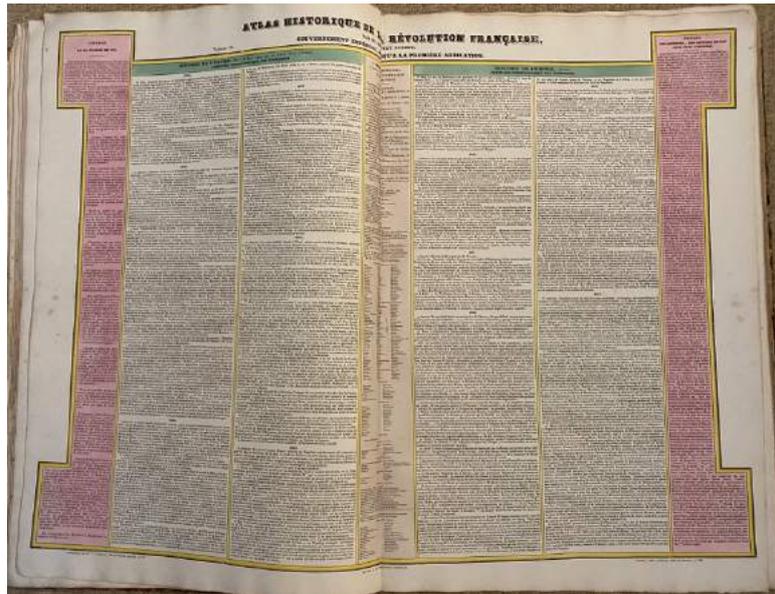
A unique and finely written author's fair copy, ready, and intended for printing as is shown by the note on the title page which refers to the plates as lithographs. The work was published in the same year (we have located only two copies), and it describes in detail a sophisticated surveyor's table which, through a mirror system and sliding rules, enables topographical features to be directly plotted and reduced or enlarged to any desired scale. This ingenious device, was available for purchase from Dobner himself, and indeed he subsequently patented his invention (a photo-copy of the abridgement is included with the work), and which was duly recorded in the 1844 *Sammlung der Gesetze für das Erzherzogthum Oesterreich unter der Ens* (Collections of laws for the Archduchy of Austria) (Vol. 53, pp. 460-461). According to the patent specification, the instrument was designed for copying, enlarging or reducing maps, plans or charts, with greater accuracy than with the use of a pantograph, and would enable the user to produce a permanent record of a surveyed area, and can be used without having to puncture existing maps with a compass. A contemporary review in the *Oekonomische Neuigkeiten und Verhandlungen*, whilst deploring the clunkiness of the author's writing style, which he attributes to Dobner's Hungarian origin, nevertheless recommends the benefits of the invention.



In his preface, Dobner cites the work of Georg Winckler of Mariabrunn, who in 1809 devised and publicised his 'Spiegel-lineals' instrument, and which may well have inspired Dobner to create his own direct plotting topographical instrument, with the aim of reducing the need for manual drawing and calculation when surveying.

The work is dedicated to Anton Karl, Count Pallfy von Erdol (1793-1879), a member of a notable Austro-Hungarian family, with estates at Malaczka. Dobner describes himself on the title page as an 'Engineer', and indeed the *Sammlung* notes that Dobner, a noble from 'Dettendorf und Rantenhof' was engineer to the Pallfy family. We have been able to find little further biographical information about him, but it seems possible that he was born János Dobner de Rantenhof et Dettendorf in Gy&#337;r in Hungary 1807, only 70 miles from Malaczka.

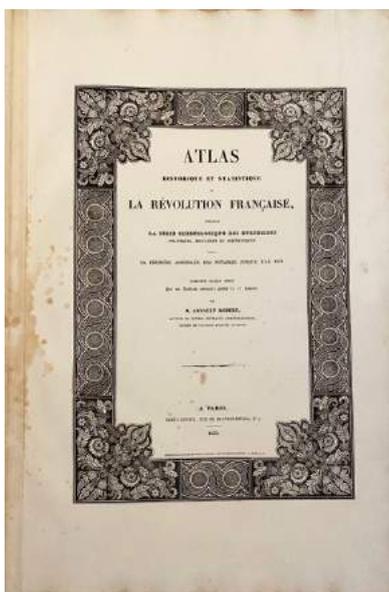
OCLC locates only one copy at Frankfurt at the Johann Christian Senckenberg University Library, with KVK locating one further copy at the Austrian National Library (available online).



A typographical tour de force - 'Imprimerie de Madame Veuve Poussin'

23. **ROBERT, ARNAULT.** ATLAS HISTORIQUE ET STATISTIQUE DE LA RÉVOLUTION FRANÇAISE contenant la série chronologique des événemens politiques, militaires et scientifiques depuis la première assemblée des notables jusqu'à L'An 1833. Complété chaque année par un Tableau annuaire publié le 15 Janvier. A Paris, Chez L'Auteur, rue du Dauphin-Rivoli, no. 7. Imprimerie de Madame Veuve Poussin, Rue et Hôtel Mignon, 2, Faub. S. G. 1833

Folio, 543 x 365mm, ff. [4] including title framed within ornate engraved border, introduction, alphabetical and chronological index, and the plate listing, followed by 14 double page hand-coloured tables and one double-map hand-coloured map (on 30 leaves); all mounted on guards; front free endpaper spotted and stained, with quite prominent stain affecting gutter of title-page, with further occasional light spotting and staining throughout, mainly marginal, and overall table clean and bright; in contemporary sheep-backed marbled boards, spine ruled and lettered in gilt, contemporary printed label on upper cover, head of spine chipped with slight loss, lower joint with 5cm split at head, covers considerably scratched and scuffed with a number of losses, extremities very worn, with loss of both corners, though dog-eared, internally good. £775



A highly striking and evocative bound series of educational broadsides presenting in glorious technicolor an historical and statistical atlas of the French Revolution, presenting in tabular form a chronological account of the major political, military and scientific events from the First National Assembly in 1789 up to the present day. It is the work of the noted publisher M. Arnault-Robert, who produced a number of similarly striking and colourful broadsides, available for individual purchase, including a history of peoples and their religions, the history of the Church, a history of Germany, and on the French military. Indeed Robert had already issued separately a more concise analysis of the French Revolution as a single broadside, issued as *Histoire de la Révolution française*, and which Robert describes in the present introduction as being a 'a line sketch' as opposed to 'the finished painting' now being offered in this extensive Atlas.

As Robert notes in his introduction, the present atlas is not merely a 'nomenclature of facts', but has been designed according to a special plan, presenting a much more detailed analysis of the momentous events, taking into account cause, effect and making comparative observations. The first nine tables deal with the major historical events between 1789-1832. Tables



X and XI give an account of the great institutions created by the Revolution, including the senate, the elective chamber, the national guard and the Legion d'Honneur. Table 12 is devoted to a statistical comparison of the Ancient and New Regime, in relation to places, form of government and institutions.



The life of Napoleon is awarded a table of its own, covering his overthrow of the Directorate, the consulate, the empire, and the two restorations, and has been 'represented in a manner which brings out, with all their relief, the marvellous incidents, and faithfully makes known the character of the most extraordinary man of ancient times and of modern times'.



The final two tables provide a political and comparative geographical map of France and central Europe, and the changes witnessed between 1789-1813, with the final 'annual directory' presenting a 'methodical recapitulation' for the year 1832, noting the principle events both in France and abroad, a review of the legislative sessions of the 'Chambre des Députés', notable scientific and literary achievements, and notable deaths, again both in France and abroad. Of particular interest, one whole panel is devoted to the Cholera epidemic, which hit France and much of Europe in 1832.

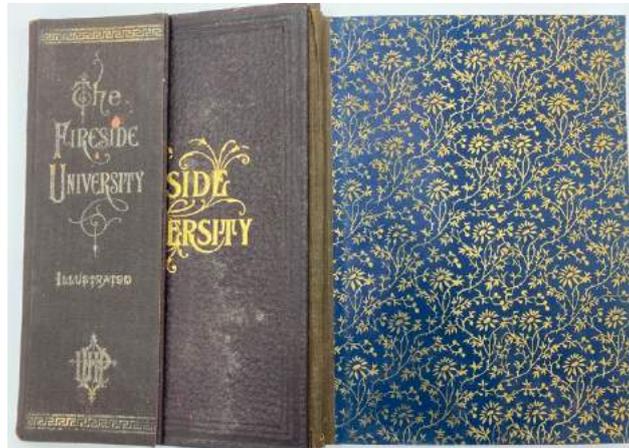
As Robert notes in the introduction, it was his intention to continue publishing annual 'recapitulations', and notes with pride that he was able to produce and publish such reviews by January 15th each year - much earlier than rivals, and in a more usable, concise and cheaper format.

Goldsmiths'-Kress no. 27872; OCLC locates copies at Cornell, the Library of Congress, Northwestern, Princeton, London, the National Library of Scotland, the BnF, and Berlin, with a small number of further European locations.

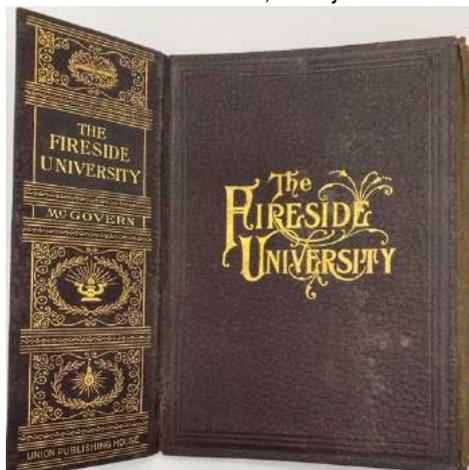


24. **[SALESMAN'S SAMPLE.] MCGOVERN, JOHN.** THE FIRESIDE UNIVERSITY for Home Circle Study and Entertainment. With Complete Indexes... Union Publishing House, Chicago, [Copyrighted by M. B. Downer & Co., 1898, 1900, 1902 and 1904. All rights reserved. Published by the Union Publishing House, Chicago.] [1904.]

Svo, pp. xiv, with frontispiece, then random sample pages to 542, [3] index, [8] printed testimonials, [1] advertisement in half broadside giving descriptions and price of the bindings available, [16] blank ruled order book for subscribers (first page partially completed in pencil in a contemporary hand); the present example containing 31 full page plates, and numerous steel engravings (some also full page); paper a little browned due to quality; sampler in contemporary brown cloth, upper cover elaborately lettered in gilt (though faded) with title in blind on rear cover, matching spine sample hinged to fore-edge, with variant cloth sample mounted to hinged spine's verso, variant maroon cloth sample as front paste down, with alternative blue cloth sample lettered in gilt and mounted on rear paste-down, with two alternate endpapers provided; head of spine worn, with further light wear and rubbing at tail, slight rubbing and wear to some of the other cloth samples, with some minor staining to rear cover; a good example. £125



An appealing later issue of a salesman's sampler of this popular, if perhaps slightly eccentric, work for the young on technology and science. Such sampler's or canvassing books, previously little studied, are now being recognised as useful and important sources for the study of book publication and history. The 1898 work in full eventually spanned 535 pages with 25 leaves of plates, including the portrait frontispiece, as well as copious woodcut illustrations, many of which are also full-page.



The work is written in the form of a series of questions and answers, and is fairly wide-ranging in scope. Chapters are devoted to electricity, x-rays, compressed air, 'bread, cake and pastry', cheese, nuts, coffee, salt, the spectroscope, chemistry, the bicycle, soap, ice, our clothes, india rubber, paper, glass and concluding with astronomy. An eclectic mix indeed, and whilst perhaps not the most erudite of



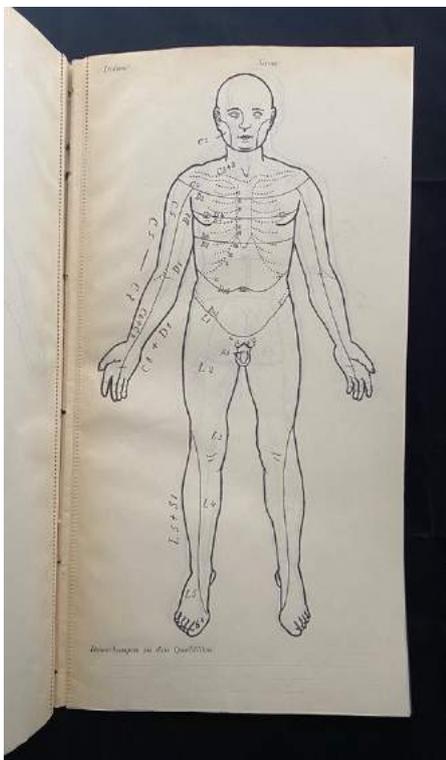
home companions, McGovern's work, copiously illustrated with striking engravings, nevertheless went through a number of re-issues and editions and proved extremely popular.

Zinman, Canvassing Books, 986 (we have previously handled a variant issue).

*With detachable diagnostic sheets*

25. **SEIFFER, DR W.** SPINALES SENSIBILITÄTSSCHEMA für die segmentdiagnose der rückenmarkskrankheiten zum einzeichnen der befunde am krankbett. Berlin, Verlag von August Hirschwald. 1906.

Small folio, pp. 8; with 40 leaves of printed diagnostic charts, illustrating the same two images of a rear and front image of the body, each leaf serrated at gutter and designed to be torn off and completed by the physician, with blank lines at tail of each leaf for notes; in modern grey paper wrappers, stab sewn, retaining the original front printed grey wrapper and bound in, and with facsimile of original title-page mounted on upper cover; ex-libris for the Royal College of Surgeons, with stamp on original wrapper, title-page, and with two stamps on verso of each leaf of plates, dated 1906. £285



Rare second edition of this unusual practical neurological aid, intended to be used 'at the hospital bedside' to help the segmental diagnosis of spinal column diseases for individual cases, and thus form part of a patient's case notes file. After a brief introduction, the pamphlet is made up of 20 identical sets of detachable anterior and posterior outline sketches of the body, upon which the practitioner could mark the particular areas of sensitivity on the body. As the introduction notes: 'The present scheme is intended to fill a gap in the series of schemes available so far. The latter dealt only with the boundaries of the peripheral nerve districts, which are known to be totally different from those of the spinal or root areas on the skin. These and other disadvantages, in particular the lack of sufficiently marked fixed points on the skin and the bone system, make the peripheral sensitivity schemes unsuitable for spinal purposes' (google translation). Designed to be used and effectively destroyed, the survival of complete copies is therefore rare.

The work was first published in 1901, seemingly both separately, and as a journal article in the *Archiv für Psychiatrie und Nervenkrankheiten*. It was to prove popular with both a third and fourth editions appearing in 1911 and 1917.

Friedrich Wilhelm Seiffer (1872-1917) was a noted German neurologist and psychiatrist. He received his medical doctorate

from Strasbourg in 1895 and subsequently worked at a private mental health institution in Pankow-Berlin. He subsequently worked at the psychiatric clinic of the Berlin-Charité. He was the author of further works on the general diagnosis and treatment of nervous diseases in 1902, and *Studies on the sense of vibration or the so-called 'bone-sensitivity'* in 1903, together with Rydel.

*Sex Education 'All part of a Giant Communist Conspiracy'*

26. **[SEX EDUCATION.] DRAKE, DR GORDON V.** IS THE SCHOOL HOUSE THE PROPER PLACE TO TEACH RAW SEX? Copyright 1968 by the Christian Crusade Publication... Tulsa, Oklahoma 74102... 1968. [offered together with:] **[BROADSIDE]. IS THE SCHOOL HOUSE THE PROPER PLACE TO TEACH RAW SEX?** The Informer. "Better Informed People Make a Better Country" P. O. Box 192 South Hill, Va. 23970. 50 Copies - \$1.00. [n.d. but ca. 1968?]



Offered together, 8vo pamphlet with tall broadside; 8vo, pp. 40; stapled as issued in the original printed wrappers in red and black; tall broadside, 354 x 215mm; printed in blue typescript on both sides; first side a little browned and sunned, more prominently along left margin, less prominent marginal browning on verso; good examples. £225

Offered together, both the pamphlet and an accompanying broadsheet, of what was a controversial campaign denouncing sex education in schools as an anti-Christian Communist conspiracy. Written by Gordon V. Drake, the pamphlet was originally distributed as part of a direct mail campaign to drum up support to lobby against sex education in schools, and is considered to be one of the most widely circulated attacks on sex education in the 1960s. Apparently described by *Time Magazine* as ‘an angry little pamphlet’ (*Time*, July 25, 1969), the accompanying broadside also spares no punches. ‘And don’t kid yourself...it is a fact, that this over-all scheme to demoralize youth, repudiate the so-called ‘antiquated morals’ of Christianity, drive a cleavage between student and parents, and introduce to curious youth the abnormal in sex, is All part of a giant communist conspiracy’.

The broadside, as with the pamphlet, targets in particular the Sexuality Information and Education Council of the United States (SIECUS), and Dr. Mary Calderone, its National Director. A number of other physicians are cited, accused of being Communist sympathisers, namely Dr. Isadore Rubin of New York, and Elizabeth D. Koontz, President of the National Education Association. Schools in Anaheim, California, and in Jefferson County, Colorado, are single-out for criticism, as is Sweden - where sex education has been compulsory since 1956. ‘Today, the “venereal diseases” are running rampant through the school’.

Employing 12 ‘cinematographic’ films on 480 flicker cards

27. **[SEX EDUCATION.] VAN DE VELDE, THEODOR HENDRIK.** SEX EFFICIENCY THROUGH EXERCISES. Special physical culture for women. With 480 Cinematographic and 54 full-page illustrations. London, William Heinemann (Medical Books) Ltd. 1933.

8vo, pp. xviii, 164, [2] plate half-title, [iv] supplementary card series dividers; with 54 full page illustrations and a series of 12 ‘cinematographic’ films on 480 flicker cards; text a little browned due to paper quality, mainly marginal, with some further occasional light foxing and soiling, card dividers between flip cards a little soiled; in the original blue publisher’s cloth, ruled in blind and lettered in gilt on upper cover and spine, joints, head



and tail of spine slightly rubbed, small split with loss to lower upper joint, book block a little shaken, inner hinges just starting, front free endpaper creased with small nick in upper margin, spine and cover margins a little sunned; still a good copy. £600



First edition of this striking and remarkable 1930s guidebook for women, featuring exercises for reproduction, childbirth and sexual pleasure. The book includes a 'Cinematographic Supplement' of twelve flicker-card films, each demonstrating the author's exercise manoeuvres in the sequential photographic style first made famous by Muybridge.

'It aims at providing a guide for women and those who help them (whether as doctors, midwives, nurses and gymnastic instructresses) in the full evolution and utilisation of the feminine sexual capacities and faculties. These capacities and faculties are generally quite inadequate in practice; they should include both appropriately active participation in the act of sexual congress and appropriate voluntary muscular action which assists the act of birth' (Preface).

Theodor Hendrik van de Velde (1873-1937), was a Dutch gynaecologist and author of *The Perfect Marriage* (1926), a liberal treatise which was quickly put on the Catholic Index, a decision which no doubt contributed to the work's success. It is not clear whether *Sex Efficiency through Exercises* was also censored, but it is hard to believe that such a work, which includes a series of naked images of women in the flicker cards, would have escaped unscathed in the 1930s. It certainly makes for somewhat uncomfortable reading today, despite being of interest for the innovative illustrative techniques used. A complex and challenging work.

#### *Mechanical Piano Concert*

28. **[SILK PRINTING.] HERZ, HENRI.** GRAND SPIRAL CYLINDER, performing a Divertissement brilliant, by Herz. 1. Cylinder performing 8 Operative Airs, which are changed through the medium of the Patent Dials... 2. Cylinder performing 5 Quadrilles and 3 Waltzes... Cheltenham: G. P. Johnson, printer and engraver [ca. 1840-45].

Single sheet, 23 cm x 13 cm, printed on silk on one side; some very minor fraying to edges, and very slightly darkened, but otherwise in fine condition. £225

A celebrated pianist, composer and inventor, Henri Herz (1803-1888), Austrian by birth but French by nationality and domicile, travelled world-wide, including tours in Europe, Russia, Mexico, South America, and the United States. In 1839 he founded his own piano factory where he made many important developments in piano design.



**GRAND SPIRAL CYLINDER,**  
PERFORMING A  
**DIVERTISSEMENT BRILLIANT,**  
BY  
**HERZ.**

**1.**  
CYLINDER performing 8 OPERATIC AIRS,  
Which are changed through the medium of the  
PATENT DIALS.

1 *Vive le Roi!* from the Siege of Rochelle  
2 *My Cottage near Rochelle* ditto  
3 *Her Last words at Parting.* T. Moore  
4 *The Flag that braved a Thousand Years!*  
5 *The Happy Valley*  
6 *Child of Earth with the Golden Hair!*  
7 *Think of me!*  
8 *The Spring time of the Year is coming.*

**2.**  
CYLINDER performing 5 QUADRILLES and  
3 WALTZES.  
Which are changed by means of the DIALS.

1	Set of Quadrilles	1	<i>Fig. Le Pentaton</i>
2	from	2	<i>L'Ete</i>
3	<i>Seige of Rochelle</i>	3	<i>La Soule</i>
4	arranged by	4	<i>La Tivennis</i>
5	Chalon & Weippert	5	<i>La Ronde L'Ete</i>

WALTZES.

6 No. 3. from *Notre Dames*, Weippert  
7 Ditto from *Herz Op. 26*  
8 Ditto No. 2. from *Notre Dames*, Weippert

© F. Schott, Printer and Engraver, lat. High Street, Oldenburg.

This luxuriously produced announcement, printed on silk, seems to be for a performance by some sort of mechanical musical instrument, using cylinders which were "changed through the medium of the patent dials." According to the flier, the two cylinders were capable of performing "8 operatic airs," and "5 quadrilles and 3 waltzes." We have so far been able to identify the machine in question, although Herz made improvements, and patented designs for various sostenente (or sostinente) pianos - the name given to keyboard instruments on which the duration of sounds is artificially lengthened by methods such as compressed air, the quick striking of hammers, free sounding reeds, or by other clockwork or mechanical devices. The first known example was invented by Henry Robert Mott of Brighton in 1817. Herz worked upon sostenente piano mechanisms using both compressed air (obtained by means of bellows moved by pedals or a motor and which is directed upon already vibrating strings in order to prolong the vibration), notably his 'pianoeolique', as well as a 'melopiano', a method of sustaining tones through the repeated and quick striking of hammers. Fast rotating cylinders were one way of achieving this.

This appealing silk promotional flier has been printed by the artist and engraver George Phillips Johnson (1807?-1848).



An early representation of the evolution of species?

29. **[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.]

Svo, 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. £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 Prohibitum*.

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 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 Benoît 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.



As already touched upon, variant issues exist, some copies having the plates printed in blue, with the colour of the historiated initials also being varied. The order in which the plates were bound also differs between copies, with some such as the present copy, using one as a frontispiece. 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). The process is named after the wad of cloth that was used in the inking, which looked like the head of a rag doll (poupée)'. 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.



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

30. **[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.

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. **£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 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 <https://www.loc.gov/resource/rbcmil.scrp4007601/>; see <https://turbulentlondon.com/2018/06/21/on-this-day-womens-sunday-21st-june-1908/comment-page-1/>; see also <https://womenofinfluencesite.wordpress.com/2016/04/14/womens-sunday-hyde-park-1908/>

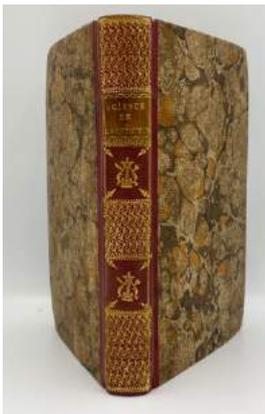
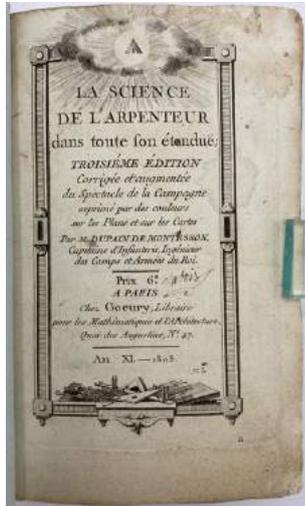
Almost entirely engraved throughout

31. **[SURVEYING.] DUPAIN DE MONTESSON, LOUIS CHARLES.** LA SCIENCE DE L'ARPENTEUR DANS TOUTE SON ÉTENDUE, Troisième édition corrigée et augmentée du Spectacle de la Campagne exprimé par des couleurs sur les plans et sur les cartes. A Paris Chez Goeury, Librairie pour les Mathématiques et l'Architecture, Quai des Augustins, No. 47. An XI - 1803.

8vo, two parts in one volume; pp. [vi] engraved title-page, preface and table, [ii] 'Avis du libraire' letterpress leaf, 1-88 engraved text, 89-92 'Instruction sur les nouvelles mesures' cancel leaves printed in letterpress, [2] letterpress table; 'Le Spectacle de la Campagne', pp. [ii], 54 engraved text throughout; first part with three small engravings within text at p. 17, 61, 86, with full page frontispiece engraving on verso of the title-page and facing the dedication to the Prince of Condé, two further engravings (recto and verso) at p. 88, and with 8 folding engraved plates containing several figures; second work with engraved vignette on title-page and one folding engraved plate (uncoloured); with loosely inserted double-sided leaf of manuscript tables and neat



marginal annotations in ink on title-page and at p. 79; first title-page, preface and first few leaves lightly dampstaining, with further dampstaining affecting the upper margins until p. 21, further occasional light dampstaining and some minor spotting and soiling throughout, final plate with brown stain at gutter though not adversely affecting image; uncut in later red morocco backed marbled boards to style, spine attractively tooled and lettered in gilt, with vellum corners; an attractive copy. £800



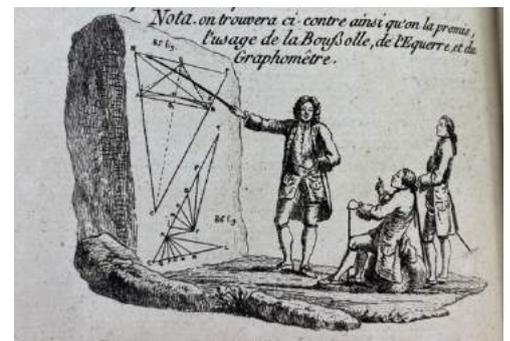
An attractive copy of this scarce handbook on surveying, by the geometer, military topographer and tactician, Louis Charles Dupain de Montesson (c.1720 -1790).

Entirely engraved throughout in an attractive italic cursive hand, together with a number of charming illustrations, this practical and popular manual was first published in 1766, originally etched with 13 charming illustrations, with a new edition appearing in 1775 now including 'Le Spectacle de la Campagne', and the third edition first printed in 1777. The present copy appears to be the third issue of the third edition, the second issue having appeared in 1800. The variants in this 1803 issue are found within the letterpress inclusions: the 'Avis du Libraire' is a cancel with the publisher's advertisements revised; similarly the letterpress 'Instructions sur les nouvelles mesures' found at pp.89-92 and dealing with the metric system recently introduced, have been revised and reset for this issue. Otherwise, the engraved text for both sections, and the engravings, remain unchanged.

The work includes a frontispiece, three full-page engravings, four small etchings (that at p. 61 and on the 'Spectacle' title-page are signed Chevalier and dated 1776), and nine folding engraved plates - one of which relates to 'Le Spectacle de la Campagne'. A number of the images show surveyors at work, or rustic scenes. The two full-page engravings found at p. 88 appear to show the surveyor having put aside his instruments and relaxing, the first showing him seemingly dancing with the farmer's young daughter, and the second leaning against a tree and reading a book.

Dupain de Montesson was active during the various military campaigns of Louis XV, the role of military topographers having become increasingly important during the later half of the 18th century. It was their job to reconnoitre and survey the land in advance of the army, checking out possible battlefields, noting enemy fortifications and natural obstacles, and planning suitable marching routes for the army. The teacher of the Duc of Berry, he was the author of other works on military architecture, perspective and mathematics, including a useful manual on shadows for artists and draughtsman, 'Le science des ombres' (1750), a number of which were translated.

OCLC locates copies for this issue at UCLA, Texas, Cambridge, Oxford and the BnF.





Extraordinary macabre calendar - seemingly a pointed social commentary on wealth and poverty

32. **[WOMEN IN SOCIETY.]** SERIES OF TWELVE MOUNTED PEN AND INK DRAWINGS HEIGHTENED WITH WATER-COLOUR AND FORMING A CALENDAR, each image captioned below in ink giving a month of the year. no place, and no date, but seemingly late Victorian, ca. 1860-1890.

Twelve individual images executed on thick card, each approximately 145 x 220mm, each done in pen, ink and water-colour, mounted on two tall vertical specially designed mounts, 995 x 260mm; images generally bright, though with occasional minor spotting, each with pencil note on verso giving the month and mounted with later framing tape, the image for June with offprint on verso from another image, seemingly of a woman, the large mounts both somewhat foxed, browned and stained, extremities bumped and somewhat worn in places. £985



A truly unique, eye-catching and highly evocative mid-to late Victorian survivor, at first glance merely a finely executed pen, ink and water-colour calendar, but on closer inspection seemingly a pointed social commentary focusing in particular upon contrasting fortunes of women in society, depicting them in various London settings, and at times vividly contrasting the lives of the rich and poor, and hinting at the underworld that lurked beyond the glittering lights.

Sadly anonymous, though very redolent of social satirists such as William Gray, George Cruikshank and Henry Mayhew, the series of twelve images encapsulate the Victorian obsession and fascination with both the lighter and darker sides of society, the 'attraction of repulsion' as it were, so famously and frequently depicted by Dickens.

Each image has been allocated a month of the year, and all feature female protagonists, highlighting their contrasting fortunes. All have been heightened in water-colour, but certainly the image for October, and possibly for both April and May feel slightly unfinished. Whilst clearly a completed series, there is a vague feeling that this is a project perhaps at a proof stage.

January shows a shawled young woman and her children huddled outside in the snow around a brazier. February however, depicts a well-dressed young lady with her suitor out ice-skating. March shows a distressed looking group of women sewing in a candlelit garret, and is very reminiscent of a similar image found in Gray's 1865 'Social Contrasts'. A group of fashionable ladies are then seen coping with 'April showers', whilst an elegant woman enjoys an outing to see the Royal Italian Opera singing Don Giovanni in May. The Royal Opera House as it is now known in Covent Garden, was reopened as the Royal Italian Opera House in 1847, and a number of librettos for this production are



located on OCLC dating from around 1850. July sees a happy group of ladies enjoying a swim in the sea, perhaps in Devon, and as etiquette demanded, from the safety and respectability of a bathing machine. Croquet is the past-time of choice for August, whilst September sees a wind-swept family group promenading along a sea-front, with perhaps the Dover cliffs in the background. October was clearly the season for high society balls - dramatically contrasted with the macabre and sombre image for November - that of two gentleman, one apparently a Bow Street Running, standing over and shining a torch upon a prone female body lying on the ground, hidden under a dark arch, and presumably on the banks of the Thames. A distressing and grim scene, graphically highlighting the perils and evils that lurked for the unsuspecting on the streets of London. Finally, a mother can be seen overseeing her husband cradling a new-born child at Christmas.



Whether the series was compiled for private use only, or was perhaps the prototype for a publication is unclear. The images have been not only mounted with framing tape, but also appear to have been glued to the frame, and so some clue to the identity of the artist maybe hidden from view currently. Clearly executed by a skilled artist, however, it is a striking and fascinating piece of social history.

*A veritable Who's Who of European High Society at the height of the Belle Époque – with acerbic comments*

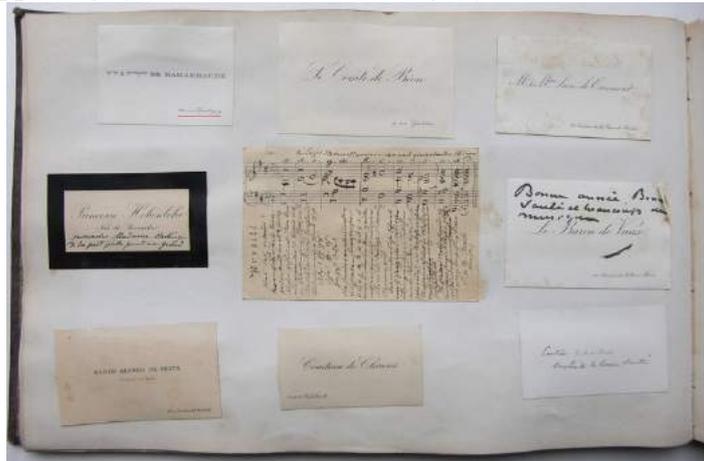
33. **[WOMEN IN SOCIETY.] DIETZ, CATINKA DE.** LARGE OBLONG SOUVENIR ALBUM OF CALLING CARDS COMPILED BY THE NOTED VICTORIAN CONCERT PIANIST Catinka Mackenzie de Dietz, containing over 400 calling cards, greeting cards, printed menus, invitations, mourning cards, and post cards, from friends, colleagues and associates from across European High Society. [n.p.], [n.d. but ca. 1890-1901.]

Large oblong album, 270 x 420 mm; ff. 33 leaves of thick paper 264 x 410mm; with 399 late Victorian calling cards, greeting cards, menus, invitations etc neatly mounted and organised, with a further 7 items loosely inserted, front and rear endpapers also used, four pages unused, and one calling card blank; a number of the cards signed or with manuscript messages of greeting, several of the mounted items with neat manuscript annotations penned below by Dietz; some light foxing, soiling throughout, with some offsetting and see-through caused by the glue, a few cards now a little faded, one or two slightly creased, and with a couple of small marginal tears; in the original ribbed brown publisher's cloth, ruled in blind with 'Souvenir' in gilt on upper cover, lower joint split at tail, spine somewhat sunned, small loss of cloth on upper cover, rear cover crinkled and stained at tail, with some wear along upper margin, corners a little bumped and worn. **£2,500**

An extraordinary turn of the century personally compiled album of printed calling cards and correspondence, received over a number of years by Catinka [also Cathinka] Mackenzie de Dietz (1813-1901), noted concert pianist and former pianist to the Queen of Bavaria. As such, it throws a fascinating

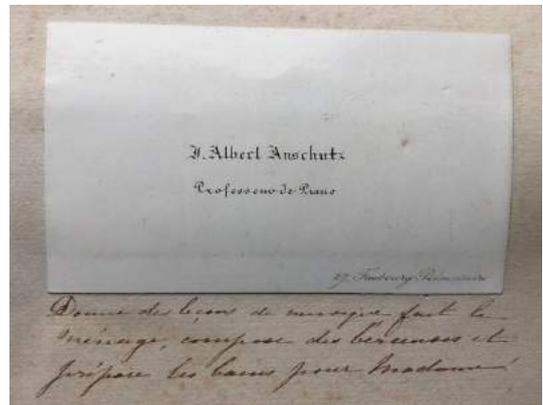


light upon her social circle, forming a veritable ‘Who’s Who’ of European Royalty and High Society, and made even more appealing by her acerbic and often slightly scandalous annotations!



The souvenir album houses predominantly elegantly printed calling cards, though Dietz has also retained and mounted a handful of greeting and Christmas cards, invitations, menus, and clippings. European Royalty are well represented, with several cards given by Princes, Princesses, Counts and Countesses, Viscountesses, and Barons. A high percentage of the cards have been given by other women. Others reveal her various artistic relationships, and as a whole, the album provides a wonderful snap-shot of social connections and late Victorian high society. A number have been inscribed by the giver with messages of esteem, whilst of particular appeal, Dietz herself has frequently added a little note below the card (usually in French, though sometimes English), and which often prove to be quite humorous and sometimes a little acerbic, adding some delicious flavour to this Who’s Who of the Belle Époque.

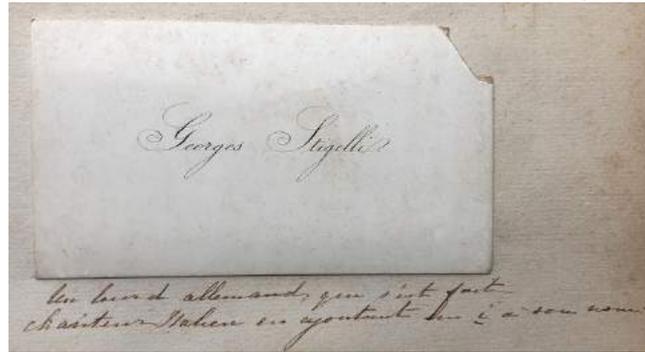
Under the card for ‘Le Comte de Barck’ she has written ‘c’est dangereuse de s’embarquer avec lui?; Alderman Wilson of Beckenham apparently gave very good dinners; Mrs Crawford Bromehead apparently ‘found the tenors kinder than her husband,’; Mrs Baker ‘was a prim lady’; Mrs R. E. Hamer ‘Her pretty face greeted her two husbands’; under the card for Lady Caroline Murray ‘Sa famille ne payait pas ses dettes’; under the card for M. & Madame Ernest du Fresnel ‘Out of sight, out of mind’; for the painter James Frutier she notes that he ‘sells spinach’; E. Nathan, ‘miaule sur son violoncelle et fait le tendre auprès du beau sexe’, whilst Camille Philipp ‘est sourd et pourtant la déesse de la mélodie lui prodigue ses faveurs’ (is deaf and yet the goddess of melody lavishes him with favours). The lawyer Malioche apparently ‘does business with lost funds’, whilst she describes Georges Stigelli as ‘a heavy German who made himself an Italian singer by adding an i to his name’; whilst Albert Anschutz, a professor of piano, ‘gives music lessons, cleans, composes lullabies and prepares baths for Madame’.



Dietz ‘made her Paris debut on 7 February 1836 at the Salle Pleyel with the first movement of Hummel’s Concerto in A Minor and Kalkbrenner’s staple debut piece - his Grand Duo in D for two pianos, Op. 128 - with Thalberg. Her career revolved around placements at royal courts. By 1840 she was pianist to the queen of Bavaria; the following year she played at the French court and was appointed pianist to the queen of the French in 1845. She composed salon pieces, played regularly for Queen Victoria, and was reported to have written an oratorio for which Queen Victoria accepted the dedication. Her pianistic style was Classical, firmly within the Kalkbrenner tradition. She sometimes published under her married name, Mackenzie von Dietz.’ (Katherine Ellis, *Female Pianists and Their Male Critics*, Journal of the American Musicology Society Vol. 50 2/3, p. 359). She married William Mackenzie Shaw, Managing Director of the Antwerp and Rotterdam Railways, and they apparently divided their time between Paris and Saint Germain, no doubt entertaining quite extensively, if the present array of cards is anything to go by.



Amongst the small number of loosely inserted additional material, are the two black-edged mourning invitations printed by Catinka for her husband after his death on December 7th 1890.



Increasing attention is being given to the study of Victorian card ephemera, including calling cards, of which the present album provides a comprehensive and unique example. As the 19th century progressed, rules of deportment became more rigid, and cards helped define the complicated new social code and express its growing sentimentality. Barbara Rusch provides some insight into their importance in her essay *The Secret Life of Victorian Cards* on the Ephemera Society of America's website. 'Cards were the ambassadors of social convention, and their subtle, covert messages were well understood by those who used them as tools in the creation of an image of respectability in an increasingly demanding and judgemental world. Particularly noteworthy are cards of social and cultural significance such as the visiting card.. The use of cards in 19th-century daily life represented and helped define class, breeding, and status. They were a form of social contract, a common language, and ideology through which the Victorians communicated with one another, maintained moral standards and disseminated popular culture' (Rusch).



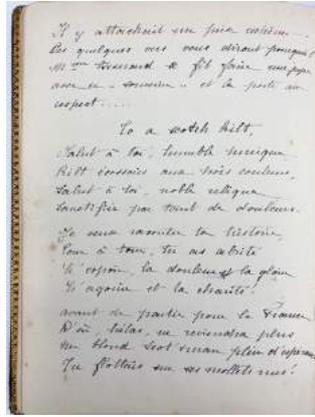
Including an ode in French 'To a Scotch Kilt'

34. **[W.W.I. NURSING.]** APPEALING BILINGUAL ALBUM AMICORUM IN FRENCH AND ENGLISH, Belonging to Madame Besnard, on the eve of W.W.I. and during its early years as she worked as a Red Cross nurse, including poems, tributes, pen and ink sketches, pencil drawings, and watercolours. Various locations, including Bruges, London, and Valenciennes, ca. 1906-1916.

8vo, (210 x 150 mm); ff. 64 leaves of which 32 have been used and including some 24 tributes and poems, a number more than one page, one song including musical notation, and 8 in English, with 16 original

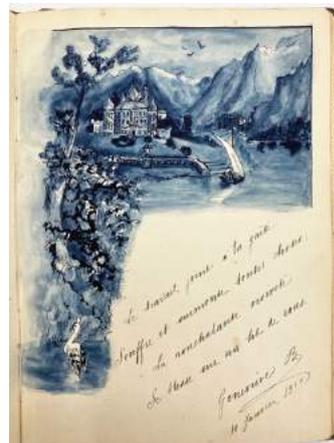


drawings, some mounted, some full-page and a number in watercolour; in full contemporary brown morocco, with inner gilt dentelles and attractive gilt and maroon endpapers, all edges gilt, with the monogram 'R. B.' on the upper left corner of the upper cover, covers very slightly stained with minor rubbing and wear; an appealing example. £885

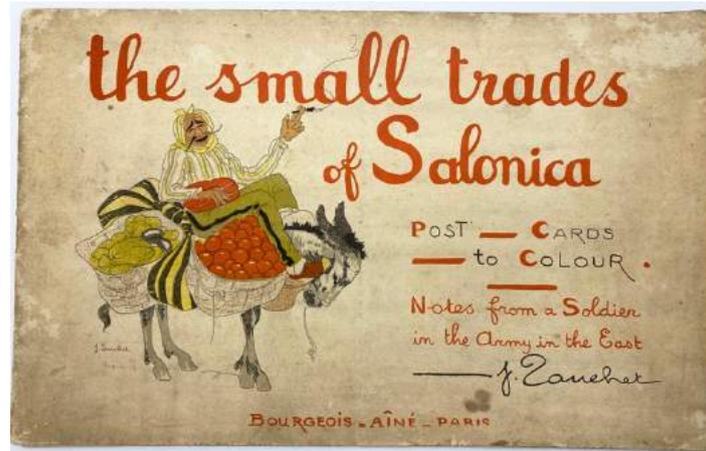


A touching album amicorum belonging to Madame R. Besnard, both during her time working as a Red Cross nurse, as well as in the years leading up to the start of the First World War (1906-1916).

This appealing bilingual compilation, begins with an original manuscript song, accompanied by musical notation, which pays tribute to M. Besnard. Not entirely in chronological order, a number of the early entries date from between 1906-1910, and are in English, penned by female friends, and alluding to time spent seemingly in an English convent, we believe in London, either working or training perhaps, although that is not made clear. Some of the entries are extracts from published works, but many are original poems and words of endearment. There is a particularly passionate two page celebration of the allied forces from England, Scotland and Ireland.



The attractive illustrations and drawings, many in watercolour, include landscapes, flowers, portraits, and street scenes, including 'a cottage in Eyam, England' and Bassano in Italy. The final four, in particular, are especially evocative, and reflect wartime experiences. A half-page watercolour, above the entry 'Souvenir d'ambulance' show five Scottish soldiers in a woodland trench, all wearing kilts. The painting is dated 1916, and is followed by a two page entry, sadly anonymous though seemingly written by a wounded Scottish soldier as a thank you to Besnard for saving him. It includes an ode "To a Scotch Kilt". Another entry, 'A Madame Besnard', includes a quite skilfully executed depiction of a wounded soldier, being tended to by two Red Cross nurses. Dated 1914, a Union Flag suggests the nationality of the patient. The image is accompanied by an effusive note of thanks, that he will always remember and see in his mind 'the devoted and charming nurse who know so well how to care and comfort them'.



35. [W.W.I.] TOUCHET, JACQUES. THE SMALL TRADES OF SALONICA Post-cards to Colour. Notes from a soldier in the Army in the East. [rear cover: 'For colouring use the non-poisonous colours of Bourgeois Ainé-']. Paris, Bourgeois Ainé. [n.d. but ca. 1917.]

Oblong 8vo, 174 x 276mm; ff. [8] leaves of postcards in lithograph, four per page, separated by perforations, thus 32 in all, of which 16 are printed in full colour, and 16 are duplicates in outline ready to be coloured in; central leaf detached; very minor rusting to central gutter from staple, aside from some occasional light soiling, and minor offsetting from colour, quite fresh and bright; stapled as issued in the original decorative card wrappers, staple rusted, covers somewhat soiled and lightly scuffed, with some minor staining, a couple of small marginal tears, corners a little bumped and furled; still a very good copy of a scarce ephemeral item. £285

A scarce and unusual W.W.I ephemeral survivor - a rare postcard colouring book showing the street trades and inhabitants of the port of Salonika (now Thessaloniki). Unused and seemingly complete, the booklet is a fine example of the mass market for postcards which developed as a direct consequence of the war, booksellers quickly responding to the demand from soldiers far from home, for cheap and lightweight souvenir cards. Extraordinary efforts were made to keep the flow of mail to the troops at the front, and, in return, to Britain, France, Italy and further afield. Postcards were to become a vital form of communication, an easy way to show and tell families about where they were and what life was like. Popular with the military authorities as well, being easy to censor, a mass market soon developed, booksellers and publishers printing and selling hundreds of thousands of cards, with a vast array of subject matters depicted, frequently scenic, sometimes capturing camp and military life or, as here, more light-hearted.



Of the 32 cards, 16 are vibrantly coloured, with the remaining 16 reproduced in outline ready for colouring - a gentle distraction no doubt. One can only imagine that crayons and paints would be in short supply in the field, but a note on the verso of the current booklet helpful notes "For colouring use the non-poisonous colours of Bourgeois Ainé". Very much of the time, and thus somewhat stereotyped, amongst the street trades depicted we find crossing-sweepers, musicians, money-changers, grinders, confectioners, 'shoemakers' (sic), a photographer, a tailor, a milkman, a lemonade vendor, a barber and a fishmonger. They brightly convey to those back home the sense of 'other worldliness' of life in



Salonika, and would in all probability amaze, amuse, hopefully reassure, and no doubt be treasured, by the recipient, something to be held dear until their return.



Included amongst the Allied Forces, as is well known, were several authors, poets, artists and cartoonists, and some of these artists went on to contribute series of cartoons for postcards. Whilst some of these serving, military, artists remain anonymous, the present series, according to Diana Wardle in her chapter *Write Home Salonika*, is the work of the lithographer Jacques Touchet (1887-1949), the series also being published in French as *Les petits métiers a Salonique*. Wardle suggests that, as here, the series was made up of 16 'trades', and notes further that 'a double spread of his work was published in *L'Illustration* in February 1917. After the war, Touchet provided a series of his caricatures of Salonica 'types' for the benefit of *l'Union de Femmes de France* (p. 244 in *Archaeology Behind the Battle Lines. The Macedonian Campaign (1915-19)* and its *Legacy* edited by Andrew Shapland and Evangelia Stefani).

No copy of this English edition located on OCLC or JISC, with one example of the French edition at the BnF (though possibly incomplete).

Payment is due within 30 days of receipt. Payment in sterling is preferred though I can accept euro or dollar checks at an agreed rate of exchange. Shipping and insurance are additional. All goods are sent on approval and may be returned within ten days of receipt, upon confirmation. Any item must be insured for the invoiced value. All goods remain the property of the seller until payment has been received in full.

Images reproduced in this catalogue are not to scale and are subject to some inept photography! [deborah@coltham.co.uk](mailto:deborah@coltham.co.uk)



(item 34)