



# DEBORAH COLTHAM RARE BOOKS

## Spring Selection 2022

P.O Box 523, Sevenoaks, Kent  
TN13 9PB  
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Member of ABA, ILAB and PBFA



16. How many Pence in 9  
Shillings?

If not known go back to 12

A is for An-Ne-Mo-Ne

**[ABC.] [ANON.] THE FLORAL ALPHABET.** [n.p., n.d. but ca. 1840-1850?] **\$1,250**

A delightful and so far unrecorded 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.

*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.*



By a little known explorer, plant-collector, gardener, and botanical artist

**[ABC.] WHEBLER CUFFE, CHARLOTTE ISABEL. (LADY WHEBLER) THE BURMA ALPHABET** (In English and Burmese) From the original sketches by Charlotte I. Wheeler Cuffe. Sold on behalf of the Fund for the “Queen Alexandra” Children’s Hospital, Mandalay, of which her Majesty is Patroness. [n.d. but ca. 1920.] **\$820**

First edition of this striking rhyming alphabet, sold on behalf of the Fund for the Queen Alexandra Children’s Hospital, in Mandalay, and the work of Lady Charlotte Wheeler Cuffe (1867-1967), the noted Irish plant-collector, gardener, and botanical artist. Wheeler Cuffe was married to Sir Otway Wheeler-Cuffe. BT, a civil engineer from Kilkenny, who was an Imperial official in Burma (now Myanmar), and she travelled with him to the remote regions. The final four pages provide more detailed historical and topographical notes for each of the scenes depicted. The hospital was built in 1921, the same year that the couple return to Ireland after 24 years in Myanmar.

‘Wheeler-Cuffe, known affectionately as “Shadow”, was elected fellow of the Royal Geographical Society in April 1922 at a time when women still represented only 7.7 percent of the society’s membership. Her election was in recognition of her contribution to collecting, botanical illustration, and the geographical and anthropological knowledge she accumulated about Burma during the quarter of a century (1897-1922) she spent there’ (Withers, *Geographies of Nature*, p. 195). Much of her original artwork is now held at the National Botanic Gardens in Glasnevin.

OCLC locates copies at Toronto, Princeton, the National Library of Australia, and Leiden, with a further copy at the BL; see Nelson, *Shadow among splendours: Lady Charlotte Wheeler-Cuffe’s adventures among the flowers of Burma* (National Botanic Gardens of Ireland, 2014); and *Jungling with Lady Charlotte* by David Mason, a blog on the gardenstrust website.

*Small folio, pp. [32], with title-page and text printed throughout in sepia (in Burmese and English) and 26 chromolithograph vignettes, reproduced from water-colours and mostly of locations in Burma, illustrating letters of the alphabet; title-page a little foxed, with further light foxing and minor soiling throughout, faint evidence of previous dampstaining, final leaf with slight blooming to outer margin; bound in the original buff card wrappers with double-line panel in blind and large onlaid pictorial plates to upper and lower cover, stitched as issued in the original green silk cord ties, covers a little bumped, creased and knocked, corners slightly worn, but otherwise good; retaining the original printed envelope, though torn, tatty and very dog-eared; overall very good of a scarce alphabet.*



*A view of the future*

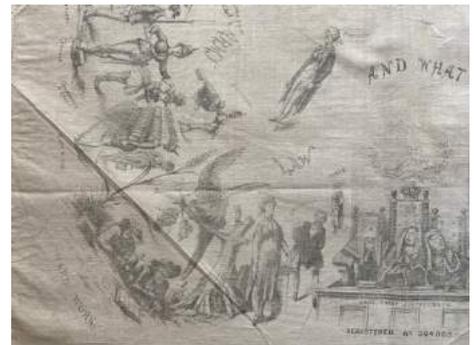
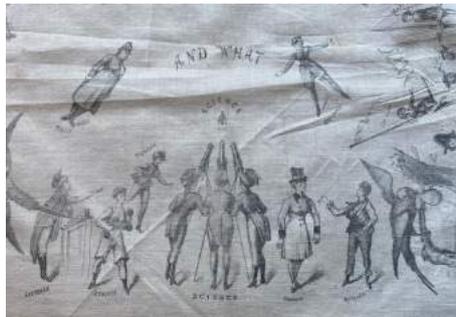
**[ANTI-SUFFRAGE?]** WOMENS' RIGHTS "1981" And what came of it. Registered No. 364805. [n.p. but Glasgow, Carslaw and Henderson, n.d. but 1891]. **\$3,500**

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

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

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

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



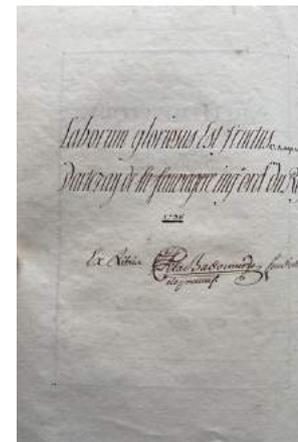
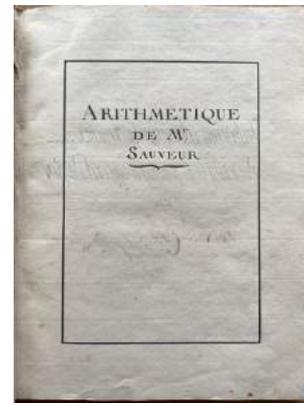
**[ARITHMETIC]. SAUVEUR, JOSEPH.** ATTRACTIVELY PENNED FRENCH MANUSCRIPT 'ARITHMETIQUE DE MR. SAUVEUR' in a single neat calligraphic hand by Félix Le Royer d'Artezet de La Sauvagère, [n.p. 1738]. **\$2,600**



An attractive and beautifully penned early eighteenth century manuscript detailing a course of arithmetic, given by the noted French mathematician Joseph Sauveur (1653-1716). A neat calligraphic inscription on the verso of the title-page, 'd'Artezet de La Sauvagère, ing[enieur] ord[inaire] du Roy. 1738' (repeated at the head of the first page), suggests the compiler to have been Félix Le Royer d'Artezet de La Sauvagère (1707 - 1782), a brigade commander of the Royal Corps of Engineers, and later published historian, with his work *Recueil d'Antiquités dans les Gaules* (1770). His armourial book-plate is found on the front paste-down.

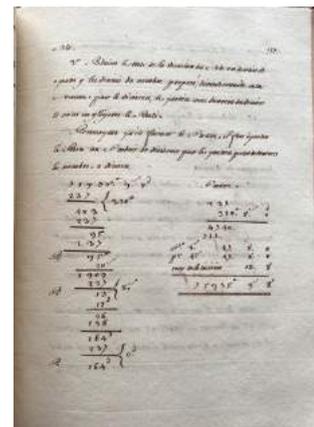
Sauveur was a renowned and influential teacher, and in 1680 was made mathematics tutor at the court of Louis XIV. He was particularly interested in practical mathematics and engineering and in 1681 conducted hydraulic experiments with Mariotte at Chantilly. During this time he composed a treatise on elementary geometry that enjoyed a wide manuscript circulation among professors of mathematics, copies of which survive and serve as invaluable examples of how instructional texts were disseminated amongst academic circles at the time. It was not until 1753 that Sauveur's geometry eventually came to be published posthumously, edited by Guillaume Le Blond (1704-1781).

The present course of arithmetic outlined here, as far as we can establish, was similarly never published during Sauveur's lifetime, and we have traced only one other example at Perpignan Public Library and dated 1737, and which bears striking similarities, suggesting that, as with his geometrical treatise, manuscript copies were drawn up by masters and professors of mathematics, soon after Sauveur's original draft, for wider dissemination. Divided into six 'livres' the treatise introduces the student to 'nombres entiers' (pp. 1-46); 'Des Proportions' (47-66); 'Fractions Ordinaires' (67-84); 'Fractions Decimales' (85-98); 'Parties denomnées' (98-122); and 'Regles composées' (123-152).



The present volume bears two later signatures, in addition to that of 'd'Artezet de La Sauvagère'. The title verso also bears an inscription 'ex libris de la Badonnière, feudistede preneuf' (seemingly in an 18th hand), and what appears to be a later signature on the front free endpaper of 'Léon de Beaurepaire'.

Neat French manuscript, penned in brown ink in a single, legible and attractive hand, 4to; pp. 152; aside from some occasional light foxing and browning, clean and crisp; in contemporary full mottled calf, spine in compartments with raised bands, lettered and tooled in gilt, head of spine worn with loss exposing headband, with further extensive loss of calf at tail of both upper and lower cover, due to worming, with further small loss at lower joint, and to upper outer margin; with the armourial bookplate on front pastedown 'Felicitas de La Sauvagere. Portus Ludovici', with manuscript inscription 'd'Artezet de La Sauvagère, ing[enieur] ord[inaire] du Roy. 1738', with two later inscriptions, 'de la Badonnière, feudiste de preneuf(?)' and 'Léon de Beaurepaire'; despite binding issues, a good copy, internally clean and bright.

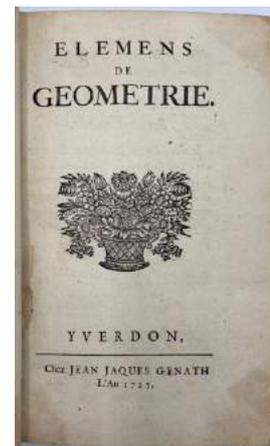
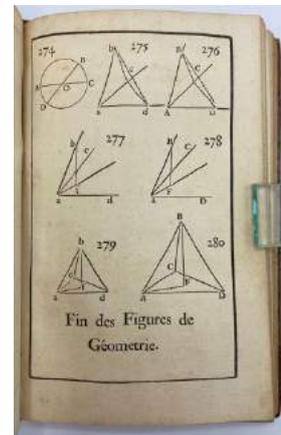


**[ARITHMETIC.] [TREYTORRENS, FRANCOIS DE.]** ELEMENS DE GEOMETRIE Yverdon, Chez Jean Jaques Genath, L'An 1725. [bound with:] TRAITÉ DE TRIGONOMETRIE RECTILIGNE. Yverdon, Chez Jean Jaques Genath, 1725. [bound with:] ELEMENS DES MATHEMATIQUES, où l'on explique les principales propriétés des grandeurs en general, le Calcul de ces Grandeurs, & son usage pour la solution des problemes de Mathematique. [n.p., n.p. but Yverdon, Genath]. L'An 1725. **\$3,000**

A most attractive sammelband containing the scarce first editions of the principle works of the Swiss philosopher and mathematician, François Frédéric Treyttorens (1687-1737). These attractively printed works, all published in the same year and bound together as clearly intended and is often the case, provide a good introduction into the principle fields of pure mathematics, each work divided into chapters introducing the mathematical problem or theorem under discussion, giving definitions, and followed by theoretical examples and exercises. The first two works are accompanied by appealing engraved plates, each comprised of numerous geometrical and trigonometrical figures, with the text of the final work including numerous printed tables and equations. As such, it provides a fascinating insight into the curriculum offered to students in the first quarter of the 18th century, and the expected levels of knowledge to be attained.

Treytorrens, born into a wealthy family from Yverdon, first studied philosophy at the Lausanne Academy (at the time a school of theology, and which is now the University of Lausanne) from 1703, before turning to theology and subsequently being ordained in 1715. He served as a pastor for some time, though as the present works suggest, by the early 1720s his attention had turned back towards academia. The publication of these three works helped to cement his reputation in these fields, and in 1726 he was appointed as full professor of philosophy, mathematics and natural science at the Academy, succeeding Jean-Pierre de Crousaz (1663-1750). His son Théodore-Louis (1726-1794) later also became Professor of Mathematics at the Academy between 1757-1761.

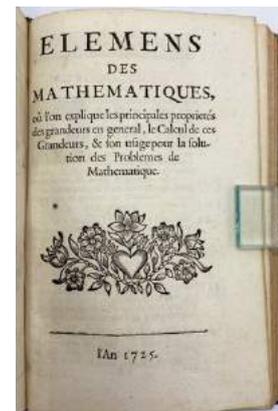
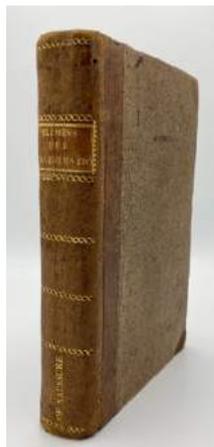
A corresponding member of the Academy of Sciences in Paris, Treytorrens is perhaps best remembered for his acquaintance with Jean-Jacques Rousseau. Rousseau, who mistakenly calls him a professor of law, recounts in book four of his Confessions, how he was welcomed into the house of Treytorrens, a renowned lover of music, where he gave a performance of a piece that he had composed. Ill-prepared and poorly performed, the concert became infamous for the cacophony!



*Provenance:* This attractively bound copy is stamped on the spine in gilt 'De Saussure', and seems likely to have come from the library of the Genevan agronomist Nicolas de Saussure (1709-1791), father of the famous geologist Horace-Bénédict. It seems likely that the concluding manuscript index is therefore in his hand.

Montet, Dictionnaire biographique des Genevois et des Vaudois, II, p. 577; Perret, Les imprimeries d'Yverdon, p. 385; OCLC locates copies in Switzerland only.

*Together three works in one volume, 8vo; I. pp. 142, [2] blank, [4] errata (bound after plates), with 20 engraved plates containing 280 geometrical figures; pp. 30, [2] blank, with two engraved plates; pp. 165, [3] errata, [4] blanks tipped in, of which three pages contain a neatly penned manuscript table in a contemporary hand; first title-page very slightly browned in places, largely due to offsetting from binding, with some occasional light browning and soiling throughout, but generally clean and crisp; a number of errata neatly corrected in brown ink in a contemporary hand; attractively bound in contemporary half speckled calf over sprinkled boards, spine ruled in gilt with morocco label lettered in gilt, head and tail of spine and joints very lightly rubbed, very small wormhole at head of upper joint, covers lightly rubbed with some minor ink staining, extremities and corners bumped and slightly worn; with the ex-libris gilt book-stamp 'De Saussure' stamped vertically at tail of spine; a very good copy.*



*A Beginners Guide for Russian pathologists*

**[AUTOPSY.] POKROVSKY, MIKHAIL MIKHAILOVICH.** Руководство к вскрытию трупов для начинающих [Guide to autopsy for beginners]. Томск, Типография Сибирского Товарищества Печатного Дела. [Tomsk, Printing House of the Siberian Printing Association.] 1910. **\$925**

Second revised and expanded edition, first published in Moscow in 1901 of this 'beginner's guide', considered to be the first independent Russian attempt to provide a detailed summary of the most convenient methods of autopsy, the work of the noted pathologist Mikhail Mikhailovich Pokrovsky (1863-1920), founder of the pathology department in Tomsk University, and considered one of the pre-eminent medical professors of his day, and in pre-Revolutionary Russia. Chapters also highlight the important body changes likely to be encountered on corpses due to disease.

Mikhail Pokrovsky graduated from the Military Medical Academy in 1888, going on to work for nearly ten years at the Imperial Moscow University, when he became assistant professor in 1898. The first edition of the present work was published in 1901 whilst still in Moscow, the year before he moved to the position of dissector at the St. Petersburg Women's Medical Institute. In 1908 he was elected an extraordinary professor at the Department of Pathological Anatomy and Pathological Histology, part of the Imperial Tomsk University, subsequently becoming Professor, and he was to remain in charge of the Tomsk department throughout the First World War and the October Revolution. In addition to the present work he is remembered for his 1916 general text book of pathology *Principles of Pathology*.

For a recent biography of Pokrovsky, by his great grandson, see Vladimir Gnezdilov, Cultural impulse by professor Pokrovsky (online); both editions are scarce, with only one copy found on OCLC at the Staatsbibliothek in Berlin of the present copy (OCLC: 252781676), with both at the National Library of Russia.

*Svo*, pp. 294; with 60 text engravings, a number partially coloured in red; lightly browned throughout due to paper quality, with occasional minor foxing, gutter cracked at p. 3; with old library stamp at head of title-page; in contemporary black morocco over marbled boards, spine with white printed paper label, label a little darkened with some light edge-wear and nicking, covers a little scuffed and scratched, with minor loss on rear cover, extremities bumped and lightly worn; a good copy.



**[BOTANY.] KÜRSSNER, JEAN.** ATTRACTIVELY PENNED FRENCH MANUSCRIPT,  
PLANTES DE LA FRANCE décrits par Jean Kürssner de Colmar l'an 1838. **\$2,600**

A detailed and most attractively compiled manuscript, describing, and in most instances neatly illustrating, a vast array of plants specific to France, the lengthy alphabetical index listing over 450 species and varieties. Compiled by Jean Kürssner, a noted horticulturist in Colmar, for each plant Kürssner notes both their Latin and vernacular name, before describing the physical characteristic, and usage's, a number of which are medicinal. Distinguishing features are shown in the attractive pen illustrations, highlighting for example the plant in flower, individual leaves, seed-heads and roots. As such the work presents a detailed catalogue, which whilst perhaps too weighty to be used out in the field, was no doubt a constant reference guide. As far as we can establish, the compilation is his own work, and is not a copy of a previously published work. A manuscript inscription, in a different and seemingly later hand, also seemingly added to the volume at a later date, notes that: "This book was written and drawn by my brother Jean Kürssner horticulturist in Colmar. A. Kürssner".

From contemporary journals, it would appear that Jean was well regarded and successful in his field, being cited on more than one occasion between 1853 and 1860 in the *Bulletin de la Société Départementale d'Agriculture du Haut-Rhin*, receiving in 1853 a silver medal and 23 frs for his 'fine collection of new vegetables', and later winning a gold medal for 'au plus beau lot de Rhododendrons en fleurs' (1860). It is interesting to note that he makes no mention of rhododendrons in the present manuscript, but then again not being a native species to France that is perhaps understandable.

*Large 8vo, pp. 83, [2], 84-277, 280-309, [2], 310-369, [2], 370-568, [2]; with over 350 hand-drawn illustrations, a number of which are full-page; title-page and second front free endpaper on different paperstock, tipped onto front free endpaper and added at a later date; quite prominent stain affecting front free endpaper and first 12 leaves, though getting progressively lighter, occasional light spotting and soiling throughout, with some sporadic minor marginal dampstaining, and overall clean and bright; attractively bound in 19th century dark green half-sheepskin over ribbed paper boards, spine lettered and decorated in gilt, front pastedown quite prominently stained, both front and rear pastedowns somewhat browned, spine and covers lightly stained and scratched, extremities a little bumped; overall an appealing copy.*



The first transatlantic cable laying steam ship

**[BRUNEL] [GREAT EASTERN STEAMSHIP].** LARGE AND IMPRESSIVE ENGRAVED SCRIMSHAW MOTHER OF PEARL TURBAN SEA SHELL. [possibly designed and engraved by C. H. Wood, though more likely to style. [n.d. but ca. 1858/9]. **\$1,750**  
Rare and fine example of a scrimshaw turban shell, no doubt produced to celebrate the early voyages of Brunel's 'Great Eastern Steamship' in 1858-9.

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

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

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



*Astrology 'commandeered' for political satire re the Paris Commune*

**[CARICATURE - PARIS COMMUNE.] NÉRAC, H. 'LES SIGNES DU ZODIAQUE'.**

Complete series of hand-coloured lithograph cartoons numbered No 1. - No. 12. Deforet & César, Edit. Rue Nve des Petits Champs, 64. Lith. Barousse, à Paris. 1871. [bound with:] **ANON. 'LES EVENEMENTS DE PARIS'**. Seemingly complete suite of eight hand-coloured lithographs, 'En vente chez Grognet. Imp. Edit. r. des Ecoles, 16. 1871. **\$3,000**

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

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

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

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

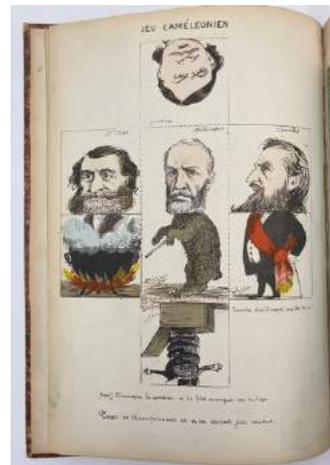


barricade of the Chaussée d'Antin, May 23, 1871'; 'Barricade of the rue de Rivoli, place de la Concorde'; 'Barricade of the rue Saint-Antoine'; 'Capture of the barricade of the rue de Rennes'; 'Insurgents shot in the barracks Lobau'; 'Capture of the docks of La Villette'; 'Massacre of Mrg. Darboy and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

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

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

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

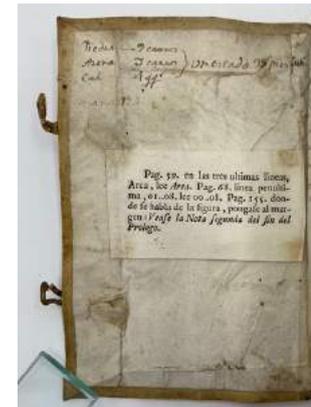
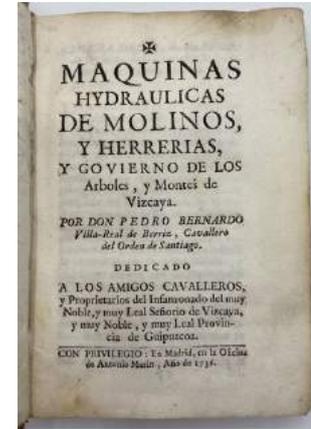


Water power and Tree-Planting - annotated copy of a forward thinking work

**[ENGINEERING.] VILLA-REAL DE BÉRRIZ, PEDRO BERNARDO.** MAQUINAS HYDRAULICAS DE MOLINOS, Y Herrerias, y gobierno de los arboles, y montes de vizcaya. Dedicado a los amigos Cavalleros, y propietarios del Infanzonado del muy noble, y muy Leal Señorío de Vizcaya, y muy Nobel, y muy Leal Provincia de Guipuzcoa. Con privilegio: En Madrid, en la Oficina de Antonia Marin, Año de 1736. **\$4,000**

Rare first edition, and an annotated copy with an extra pasted-in printed erratum, of this little known and significant work of the Spanish Enlightenment Hydraulic Machines for mills and smithies, and maintenance of trees and mountains of the Basque Country, by the noted Basque engineer, landowner, industrialist, and statesman Pedro Bernardo Villarreal de Bériz (1669-1740). Effectively his 'magnum opus', outlining as it does a summary of his practical experiences, it is considered by a number of leading Spanish scholars to be a work of considerable significance in the history of technology in Spain, thanks to its clarity and precision, and demonstrative of his desire to find practical technological solutions to help socio-economic improvement.

Divided into three sections, discussing in turn dam construction, forging machinery, and forest cultivation and management in relation to commerce and the construction of machinery, the present work provides a written testimony and summary of his activities and experiences, and includes two folding plates illustrating his hydraulic designs. As he notes in his preface, no scientific work had yet been written on the subject, and he hoped that his small manual would offer practical instruction to like-minded men to help them improve the exploitation and efficiency of their estates. For him, technological progress through the practical application of science was vital to develop industry and commerce. Born into a wealthy noble family in the Basque region, de Bériz inherited a large estate and from an early age devoted his life to public service, administration, and to the development of industry and commerce aimed at improving the country's economy, rather than just for his own advancement. Initially studying law, he turned his attention to more scientific pursuits and was particularly interested in mathematics, physics, navigation and mechanics, acquiring a substantial library of works from across Europe, and sharing his passion and knowledge with other local Basque landowners and gentleman by hosting scholarly gatherings, to discuss the important political, economic, and social issues of the day. De Bériz held a number of influential public offices, including mayor of Lekeitio, and during the first half of the 18<sup>th</sup>

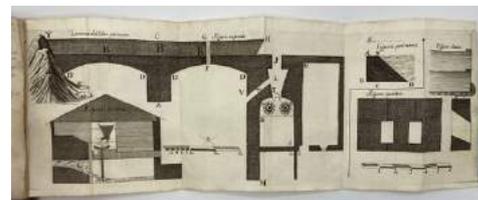
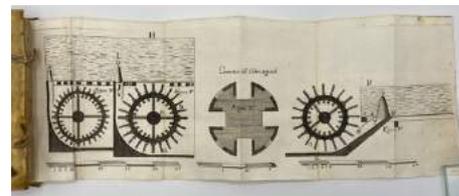


century he oversaw the expansion and modernisation of the iron and mill industry, so vital to the region, whilst also recognising the importance of forest cultivation and management, overseeing a number of large tree plantations in the more mountainous regions to help develop communities in such areas. He believed that such woods should be cultivated and managed and seen as a source of wealth to be preserved, and encouraged the plantation of chestnut, oak, beech and walnut trees, that could provide wood for the construction of machinery, shipbuilding, and for the iron industry. His focus upon public health also led him to oversee improvements in a number of the urban ports, including improvements to the infrastructure and public water systems, all of which benefited not only the health and safety of the towns, but helped to improve their economic viability.

According to modern scholars however, and in particular to Jose Antonia Garcia-Diego, his greatest legacy, is that of being the designer and builder of hydraulic machines, and in particular in the construction of the Ansótegui, Barroeta, Bedia, Guizaburuaga and Laisota dams (c. 1798-1736) around Lequeitio, and which all remain in place to this day. Recognising the potential of the hydraulic energy of rivers as the driving force for the mills, ironworks, and irrigation systems for plantations and agriculture, all display an innovative construction, breaking away from the traditional gravity river dams in favour of using a structure of escarpment arches and buttresses, and which can be seen as precursors to those subsequently adopted by 19th-century engineers during the construction of hydroelectric projects. His innovative dams are now recognised as having had a profound effect upon the progress of industry in the region.

CCPBoo067395\_6; Aguilar Piñal VIII 3608; Palau 368513; for a detailed discussion and links to further bibliography see article by Aitor Anduaga Egañain in Auñamendi Eusko Entziklopedia at [www.aunamendi.eusko-ikaskuntza.eus/en/villarreal-de-berriz-pedro-bernardo/ar-128692/](http://www.aunamendi.eusko-ikaskuntza.eus/en/villarreal-de-berriz-pedro-bernardo/ar-128692/); OCLC locates only one copy at the University of Valencia, with one further copy at the British Library.

8vo, pp. [32], 168; printed errata slip is pasted to front paste-down, (further, and different, to errata found at p. [18] of prelims; with woodcut head- and tail pieces, some small text diagrams, and two folding etched and engraved plates; slight soiling, otherwise clean and crisp; contemporary or early notes in two hands to paste-downs, to recto of front free endpaper, and to both sides of final endleaf; bound in contemporary stiffened vellum, title inked to spine, fastening cords present but broken (one repaired with glue), binding a little discoloured but otherwise good.



**[GAME - ARITHMETIC.] [LADY, By a.]** THE NEW GAME OF THE PENCE TABLE. Being the most instructive, pleasing, and easy method to teach children their "Pence Table", ever published. London: Printed and Published by D. Carvalho, 74, Chiswell Street, Finsbury Square and sold by all Booksellers and Toy Dealers in Town and Country. Entered at the Stamp Office. Price Two Shillings & Sixpence. [n.d. ca. 1830-1832.] **\$3,500**

A charming and colourful game for young children, introducing them to the basics of arithmetic, and in particular to the concepts of money, one of a number of educational chapbooks and aids published by the London publishing family firm of Carvalho. As Muir noted, it is a fine example of the 'ingenuity displayed in attempts to make instruction attractive to children' and 'evidence of awareness that numeration and calculation appeal less universally to children than the two other R's' (Muir, p. 25).

The publishing activities of the Carvalhos (who sound more like a team of acrobats) are obscure. The Morgan Library has a mysterious undated chapbook *Cinderella*, printed in Bristol and published by a certain J. Carvalho of Hennage Lane, Leadenhall Street, and this may mark the family's earliest publishing endeavor... We have not yet found any other J. Carvalho offering, but the library has several cheap books put out by S. Carvalho, the earliest of which may be two battered story books illustrated with crudely engraved and colored plates... These booklets were published from an address at 18 West Place, Nelson Street, City, Road, probably ca. 1820 (Gumuchian's suggested date). They therefore precede *The Infant's Tutor* ...just as all of S. Carvalho's output appears to precede David Carvalho's books. David (Perhaps S. Carvalho's son) published a slightly altered and less colorful "fourth edition" of *The Infant's Tutor* from his Chiswell Street address, where he began his business and worked from 1830-1832 and from where he also published the books assigned to him by E. Marshall' (*Be Merry and Wise* 177b).

As Alderson and Oyens reveal, David Carvalho appears to have taken over some of the stock and copyrights from John Marshall's widow Eleanor (John having died in 1824). One such title that David went on to publish under his own name was *The Multiplication Table in Verse* (BMW 177b), together with *The Pence Table in Verse*. Both of these chapbooks, like many others produced by the Carvalhos, were available for individual purchase, or were later issued under a general title - in the case of the Multiplication and Pence Tables both being included in *The Infant's Own Book* (ca. 1830, see Osborne I, 97).

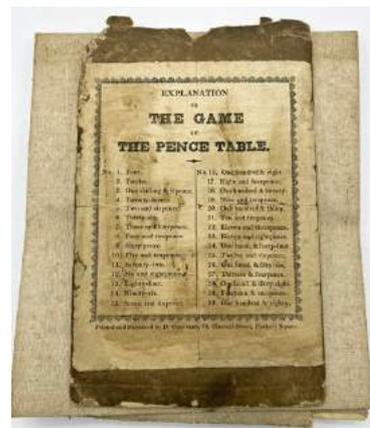
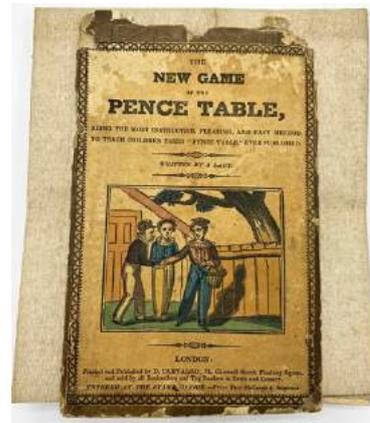
As the present broadside reveals, the entrepreneurial firm were agile enough to re-envision popular titles in different formats. Now found in a game format, *The New Game of the Pence Table* comprises 15 engravings, with the rules on the front of the sheet, and the



explanations (answers) found on the verso. The chapbook version, comprised of 12 unnumbered leaves, appears to have only had 12 engravings. The 'fishes' referred to in the instruction were according to Muir made of bone, ivory, or mother-of-pearl, and were used as counters. A single sheet version of the *The New Game of the Multiplication Table* was also produced (see Liman p. 156), and which also appears to have had more engravings (15) than the chapbook version (12). We have been unable to find any clue as to the authoress.

Muir, *Children's Books of Yesterday*, no 111; Whitehouse, *Table Games*, p. 42; See Alderson and Oyens, *Be Merry and Wise*, 177b for chapbook version of *The Multiplication Table*, and see Liman p. 156 for the *New Game of Multiplication* (copy now at YCBA); see Brown, P.A.H. *London publishers and printers*, p. 33 for the date range; OCLC seems to locate only one example of the present game at Washington, though with copies of the chapbook edition of *The Pence Table* in verse, at the Morgan Library, Dartmouth College, Indiana, Princeton, and Washington.

*Engraved single sheet broadside game board, undissected, printed on paper and mounted on line, sheet size 375 x 458 mm; with 15 hand-coloured vignettes; the rules of the game are outlined in the lower right panel; squares nos 1-30, with hand-coloured vignettes on each even number; evidence of previous horizontal and vertical folds, playing surface a little browned, with a couple of small holds at two folds, verso also a little soiled, with a couple of small marginal nicks at tail; retaining the original card slipcase, front label with hand-coloured engraving, and with printed 'explanation of the Game' (answers) on the back; case quite chipped at head with some loss to corners, with further scuffing and splitting, and sheet no longer able to inserted into case; despite wear to case, a most appealing example of an extremely scarce game.*



**[GAME - EVOLUTION.]** EXTINCTION. THE GAME OF ECOLOGY Produced and Published by Sinauer Associates, Inc. Stamford, Connecticut. 1970-1. **\$400**

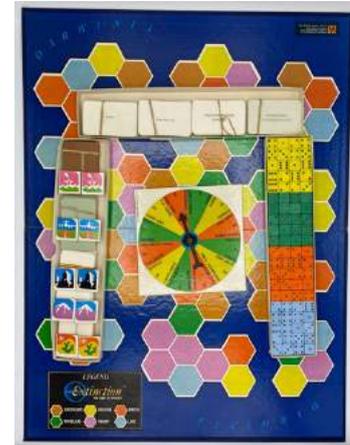
One of a number of educational simulation games which emerged during the 1970s, devised by academics, and encouraging social and political engagement amongst children and young adults. Invented by Stephen P. Hubbell, the present game introduces players to the concepts around evolution and extinction and to the ecological interdependence of all living things. Players become head of an entire species, responsible for migration and reproduction, and must compete with and prey on the other species. The board is divided into numerous hexagons representing different habitat areas. Six different gene cards are drawn to dictate the different aspects of life. Players take turns drawing environmental change cards that affect them and sometimes all players. Thus they are introduced to the complex and sometimes devastating chain reactions which may be started by changes in the environment. A game of strategy, it could be played until all but one species become extinct, or time-limits could be set, players winning or losing depending upon their final population score.

Hubbell, was at the time Assistant Professor of Zoology at the University of Michigan, having received his doctorate in 1969 from UC Berkeley. It was there that he conceived the idea of an ecological board game. Though aimed at high school or college students, the note at the end of the rules booklet states that 'the game has been used very successfully as a laboratory exercise in the introductory biology course for 400 students at Michigan'.

The rule book also includes a short bibliography of introductory works about 'ecology, Man and the environmental crisis'. Interestingly, an additionally inserted instructional note reveals that the game had been trialled with 'recent playings... by computer and man', and which had led the designers to suggest some game-playing modifications.

See Charles and Stadsklev, 'Learning with Games: An Analysis of Social Studies Education Games and Simulations, p. 65; OCLC locates examples at Tampa, Utah State, Wisconsin Green Bay, Western Illinois, and Toronto.

*Boxed game, contents included a colour folded game board, 4 sets of coloured 'population' die (blue, red, green, yellow), a spinning 'wheel of fortune' with metal arrow, 10 coloured barrier pieces in 5 series of two pieces each, 8 sets of 30 cards, a set of rules, a quick start sheet, and an additional inserted instructional sheet for teachers; in the original box, extremities lightly rubbed and worn, with remains of non-archival tape in a couple of places, which has led to some slight loss and abrasion on box base, but otherwise very good.*



*Magnetic 'Genie' points the way*

**[GAME – GRAMMAR.]** GRAMMAIRE ILLUSTRÉE. Jeu Magnétique, Instruire en Amusant. B. Coudert, Saussine, Edit. Paris, Lith. H. Jannin P. r. Bernardins Paris. [n.d. ca. 1875.] **\$1,400**

A most appealing educational game for young children, and an early example of the genre of magnetic games developed by the noted Parisian publisher Léon Saussine (18??-1896).

The box contains a glass tray upon which has been mounted a charming hand-coloured lithograph. In the upper two corners we see a young girl and boy studiously reading. The two lower corners are filled with books and the accoutrements for artistic and scientific study. They surround two numbered circles, and with a further coloured central disc, below which hides the magnetic needle. This needle takes the form of a hand-coloured lithograph female figure or 'Genie'. 'Nord' is written in between the two upper figures and above the numbers 1 and 25.

The game consists of 36 grammatical questions, divided between three coloured magnetised discs. Nos 1 and 2 correspond with the numbers of the central pink circumference, with palette no 3 to the outer yellow circumference. Either the child or adult then choses a question to be answered from one of the discs - and places the question to face north. For example when the question 'Qu'est-ce que l'article?' is lined up to face north, the 'Genie' swings around to point to number 16. The adult can then refer to the answer in the booklet, 'in case of course the child has not been able to answer it'.

In the late 1860s, Saussine acquired the business of the educational publisher Hugues Marie Duru, and in 1870 filed a patent for magnetical games. At the 1878 Universal Exhibition he promoted educational board games, magnetic games, illustrated alphabets, atlases, illustrated lottos, Chinese shadow games, and other physical games. The attractive lithograph cover is the work of one of his leading illustrators, Bernard Coudert. The present game is an updated version of one first devised by Duru in 1840, and which comprised a boxed set of some 160 lithograph question and answer cards divided into four series.

*Boxed game, 225 x 275 x 55 mm, comprising an internal glass tray on which is mounted an appealing hand-coloured lithograph, with magnetic needle (a hand-coloured lithograph figure of a woman) fixed under the plate, three magnetised question palettes or discs (green, yellow and rose), and a 16 pp answer booklet; the three palettes all a little soiled and stained, no 3 missing the central handle; booklet, stitched as issued, but a little stained and dog-eared; original highly decorative box, upper cover with hand-coloured lithograph, after B. Coudert, showing the allegorical female figure of 'grammar' leaning against a column, dropping books like leaves to a group of young children around her; all edges of the box in gilt; with instructional notice pasted on inside box lid, and with small booksellers label on inside rim, cover lithograph somewhat stained and soiled, with some minor scuffing, and some light edgewear in places, but a most appealing set.*



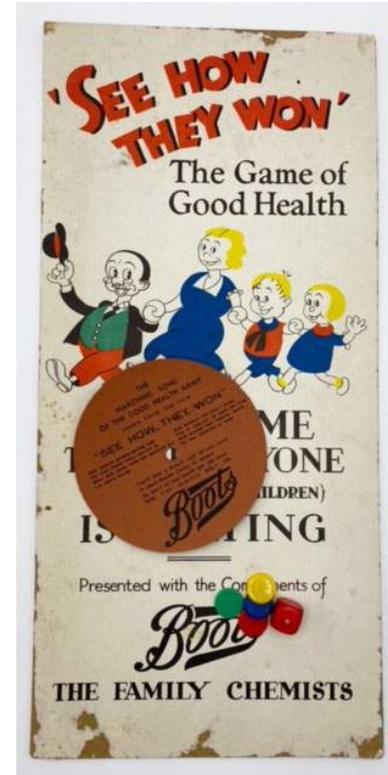
### Early Public Health Advertising Campaign to employ Colour Animation

**[GAME - HEALTH.]** 'SEE HOW THEY WON'. The Game of Good Health. The Game that Everyone (Grown-Ups and Children) is Playing. Presented with the Compliments of Boots the Family chemist. no place but Nottingham(?), no printer, ca. 1935 **\$200**

Striking educational-cum-promotional board game, with accompanying cardboard resin coated (durium?) 78 rpm record, issued as part of a winter public health marketing campaign "See How They Won - The Battle Against Bad Health" in 1935 by the iconic English pharmaceutical company Boots the Chemist. The drive promoted good health through preventative medicine, recommending products such as throat pastilles, cough mixture, aspirin and cod liver oil to help prevent and treat winter coughs, colds and flu, and was the first public health initiative in the UK to employ the use of colour animation, Hollywood Celebrity Productions studio owned by the animator Ubbe Eert "UB" Iwerks (1901-1971). Though perhaps less well known today, Iwerks was one of the early artists at the Walt Disney studios in the 1920s, and was a co-creator of Mickey Mouse, most famously animating *Steamboat Willie*.

The Hollywood made cartoon was released on October 14th 1935 and shown at approximately 400 cinemas throughout the country. The film featured the animated characters of John Careless and his family, failing to take care of their health, and falling prone to the "Bad Health Army" of Brigadier Blood Poison, Flight Commander Influenza and Captain Sore Throat. It showed the dangers of infection at home and in the office, and how the germs directed from the Bad Health Headquarters were overcome in battle by the Good Health Army of Boots drugs. The initial sketches and story line were the work of Revelation Films of London, whilst Celebrity Productions of Hollywood did the animation. Iwerks had started his own studio in 1930, and created a number of advertising campaigns. The 'See How They Won' project was one of two projects he carried out for Boots the Chemist, followed in 1936 by 'Leave it to John', again apparently featuring the Careless family, although no copies of this remain. Sadly he could not compete with the success of Disney, and his studio eventually went bankrupt, Iwerks returning to work for Disney.

The Careless family once again take centre stage for the game, and included here are a die and four colour counters (though possibly not the original). It was originally issued in a printed brown envelope which is not present here. According to the game, 'You will find the Game of Good Health is as simple to play as the Life of Good Health is to lead if you observe



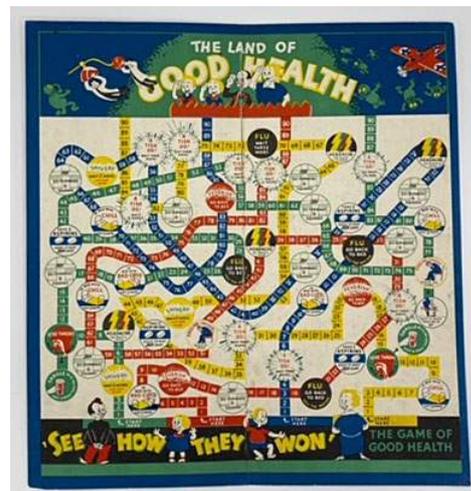
the simple precautions prescribed by health experts and use the recognised remedies which are obtainable at your local branch of Boots'.

The small 4 inch coated (durium?) cardboard 78 rpm disc plays 'The Marching Song of the Good Health Army', and which formed part of the soundtrack for the cartoon. These small cheap records had become popular in the US in the early 1930s, sold at news-stands and making available to the general public the 'Hit of the Week'. Made of cardboard, one side was coated with a resin compound (durium). Not meant to be high quality, most are now unplayable. We have not attempted to play the present example, but you can find it on YouTube, together with snippets of the original cartoon. The chorus concludes: 'With banners proudly waving high, The Good Health Army marches by, While with steady hand and sparkling eye, The family salutes, How perfectly this army's drilled, Year in, year out, it's ranks are filled, With splendid men superbly skilled, The men you'll find at Boots'.

Boots was established in 1849 by John Boots, and was originally a family herbal medicine shop in Nottingham. It was incorporated as Boot and Co. Ltd in 1883, becoming Boots Pure Drug Company Ltd in 1888. The company remains a well known part of the British High Street today, now trading as Boots Company Ltd. Other items could be purchased included a colour booklet, together with promotional posters.

See <https://www.youtube.com/watch?v=jgLuy5Fg2iM> giving credit to Judith Wright from the Boots Archive in Nottingham, & <https://www.youtube.com/watch?v=Wv8VJ6ghRpA>

*Offered together tall folded card sheet, 390 x 182mm, opening out to form game board 390 x 364mm; printed in colour, with rules on final verso; playing surface generally clean and bright, though with slight split along vertical fold, some foxing and soiling to outer surfaces, some loss of paper to upper and lower edge of 'title' cover, spine rubbed and worn; together with small 4 inch durium/celluloid coated cardboard recorded disc 'The Marching Song of the Good Health Army', together with red die and four counters (possibly not original).*



**[GAME - POLITICAL ACTIVISM.]** THE GAME OF WOMEN'S RIGHTS Urban Systems Inc, 1033 Massachusetts Avenue, Cambridge, Mass. ca. 1970. **\$450**

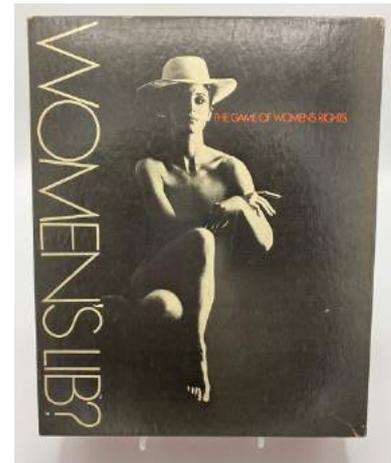
One of a number of politically inspired educational games aimed at young adults which were produced in the early 1970s, the present game designed and issued in 1970 by Urban Sytems Inc, the noted research and development firm of urban strategists established by the Harvard trained Professor, ecologist and environmental engineer Richard H. Rosen. The firm had by this stage established their educational credentials with two anti-pollution games, *Dirty Water* and *Smog*, both of which had proved commercially successful and were soon to be followed with two further games relating to urban and environmental issues, with *Ecology* and *Population*.

As the present game reveals, the soon company broadened its scope to encompass other socially important topics of the day, in a conscious drive to encourage political engagement and practice social responsibility. A far cry from traditional monopoly inspired games focused solely on earning the most money and winning at all costs!

Developed by Kirby Upjohn according to the rule book, as the enclosed advertising sticker states: 'Male chauvinists, radical feminists, happy housewives, confused husbands - they're all right here in WOMEN'S LIB. Each player is assigned one of these characters and tries on a whole new personality. WOMEN'S LIB is a game of debates and elections, bribes and bargains. Fight for your cause, argue your point of view and everybody learns something about our changing world and it's women.' The first player to accumulate 35 Persuasive Points is the winner of the game. The points are awarded to players who successfully debate and campaign to achieve the goals favoured by the character they are representing, details about which are given in the seven profile pamphlets. The archetypes include the "Moderate Woman," the "Male Chauvinist," the "Traditional Female," the "Male Liberationist," "Women Interested in Sexual Equality," "Women Opposed to Male Bigots," and the "Moderate Male."

Copies so far located at Johns Hopkins, Michigan, Duke and Harvard.

*Boxed board game, 266 x 217 x 50mm; contents including stapled rule book, separate rule sheet, promotional sticker, 10 issue card, 20 historical precedent cards, 25 occupational hazard cards, a set of printed individual tally sheets, a set of printed election tally sheets, 7 stapled booklets of character profiles (one duplicated so in fact 8), 7 character pins and green die; slight stain to upper cover of rule book, but generally all clean and bright; tally sheets unused, though evidence to suggest that some have been used and then discarded; in the original photographically printed box in black, red and white, slight nick to one corner, with light fading, soiling and egde wear, but generally very good.*



'The Sorcerer is infallible'

**[GAME – SCIENTIFIC INVENTION.]** LA SCIENCE AMUSANTE. INVENTIONS ET DÉCOUVERTES Nouveau Jeu Magnétique. ... Jeux Magnétique. N. K. Atlas, Paris. [n.d. but ca. 1910.] **\$950**

A most appealing educational game for young children, a later example of the genre of magnetic games first developed by the noted Parisian publisher Léon Saussine in the 1870s.

In simple question and answer form, the present example asks 'Qui a découvert inventé ou introduit en France'. The box contains a card playing surface on which has been mounted a vibrant chromolithograph. A coloured central disc hides the magnet below, from which emerges a metal pointer. An arrow points north and marks where the questions should be aligned. Six coloured concentric circles (blue, white, orange, green, yellow and red) reveal the answers. The four corner scenes illustrate an aeroplane, electrical appliances, air balloons, and various innovative methods of transportation (car, steam train and bicycle). The instructional disc is placed over the spike, and which then serves to anchor the question discs. These correspond to the colours of the concentric circles on the board - i.e. white to white, blue to blue etc. A player chooses the set of questions they wish the Wizard/Sorcerer to answer, and places it over the spike, the question aligned against the arrow. The magnetic wizard then turns until he points to the answer with his wand. 'The sorcerer is infallible' we are told!

Similar games were also available for purchase from N. K. Atlas, including 'Les Départements de la France' and 'Le Nouveau Cagliostro ou l'Avenir dévoilé'. N. K. Atlas was based in Paris from around 1904-1924 and was primarily a game and puzzle manufacturer, though also produced a number of miniature globes. The company took its name from the founders Leon Nicolas and Charles Keller. The second portion of the name was a nod to the street where the company was headquartered.

*Boxed game, 260 x 298 x 63mm, comprising an internal fixed board with mounted chromolithograph with central sharp metal spike, below which is a hidden magnet, together with thick card circular instructional disc with central pin hole and two fixed metal points, and six differently coloured discs or palettes, each pierced with three holes corresponding to the three points on the instructional disc, and with a chromolithograph card 'needle' cut in the shape of a wizard (with small handle); slight rusting to base of the instructional disc from the two metal guide points, cut out wizard a little fragile; playing board image bright and clean; in the original box with chromolithograph title on upper cover, with instruction notice adhered to inside box lid, one corner of lid torn, and with small hole in centre of lid caused by the metal pointer, extremities a little rubbed and worn, but otherwise good.*



**[GAME - TRADES & PROFESSIONS.]** JEU DES ARTS ET METIERS. Paris, Mme. Vve.

Chereau, rue St-Jacques N & deg; 10, Aux deux Columns n.d. [ca. 1810].

**\$3,400**

Very rare 'Royal Game of the Goose' on trades and professions. It can be played both as an adult gambling game with money stakes, or as a an educational game with the purpose of introducing children in a playful way to different trades and professions. The 63 trades and professions cover the usual ones, such as carpenter, gardener, wigmaker, embroiderer, printer, bookseller, illuminator but also include the rope dancer, the card sharp, the match-seller, the bankrupt, the money-maker, and the charlatan. Each of the little fields depicts the professional in his work or business surroundings, and serves as a miniature introduction to the profession. In further fields various arts & sciences such as Navigation, War, or Medicine, but also Poetry, Music, Sculpture, Architecture, Dance, Eloquence, Tragedy, Comedy, and History are depicted. These fields are all marked either with an A or an R, denoting either a penalty or a pay-out.

The detailed rules of the game are outlined in the centre of the game board. This is surrounded by the 63 square fields arranged as an anti-clockwise spiral. It is a simple race game and a pure game of chance - the first person to reach field 63 wins. Before starting the game, the stakes involved have to be agreed on. Each player gets a distinctive playing token and the game is played with two dice. Various fields are declared Hazard or Incidents fields, for example whoever lands on field no. 6 'La Plaideuse' or the litigator, pays the agreed fine and moves on to the field of the medic. The player who arrives on field no. 52, the Charlatan, has to pay the fine and has to stay on the field until somebody else lands on it and they may swap places. Field number 63 has to be reached with the final throw of the dice. If the number is two high, the token has to be moved down again.

The game was published in Paris under the imprint of Widow Chereau. The family dynasty of engravers and printer/publishers had been started by François Chéreau, (1680 - 1729 Paris), an engraver of portraits and reproductions of famous works of art during the reign of Louis XIV. After his death his widow Margueritte (née Caillou) continued the print business with her son François II Chéreau (1717-1755) until her own death in 1755. In 1787 the business, including tens of thousands of plates, prints and plate blanks was sold to François Etienne Joubert (1787-1836), who issued prints both under his own name and under the name Veuve Chereau.



The imprint in positioned on the bottom left-hand corner of the broadside, with the note 'Deposited at the Direction Impériale de l'Imprimerie et de la Librairie' on the bottom right hand side.

See D'Allemagne, *Le noble jeu de l'oie en France, de 1640 à 1950*, p. 224.

*Etched broadside game board, Game of Goose, sheet size 420 x 560 mm, image size 396 x 530mm; the rules of the game are outlined in the centre, the four corners of the broadside a taken up with scenes depicting astronomy, chemistry, mining and agriculture; the actual 'playing field' consists of 63 numbered squares arranged counter-clockwise in a spiral, depicting all manner of trades and professions; evidence of previous vertical central fold, margins lightly browned, with some occasional minor soiling, small split in central fold, with one further small repair visible when held up to the light, a couple of neatly repaired tears just touching game border along upper margin, verso a little spotted with faint dampstain, otherwise clean and crisp; mounted ready for framing in archival boards.*



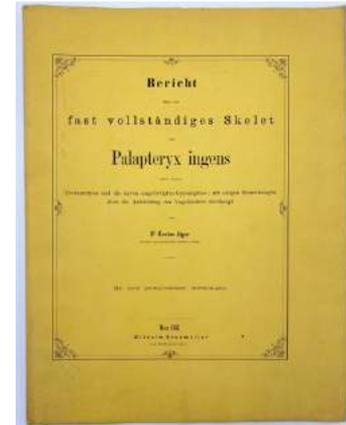
With early photographs

**JÄGER, DR. GUSTAV.** BERICHT UBER EIN FAST VOLLSTÄNDIGES SKELET VON PALAPTERYX. ingens über dessen Restauration und die davon angefertigten Gypsabgüsse; mit einigen Bemerkungen über die Aufstellung der Vogelskelete überhaupt. Wien, Wilhelm Braumüller, 1863. **\$1,200**

Scarce first edition of this attractively produced monograph on the extinct North Island Giant Moa, *Palapteryx Ingens*, brought back to Austria by the noted geologist Professor Christian Gottlieb Ferdinand von Hochstetter (1829-1884) during the famous Austrian Novara circumnavigation of the globe between 1857-1859. The skeleton, two fine photographs of which illustrate this paper, was found by Hochstetter during his time in New Zealand as senior geologist on the expedition. According to the New Zealand DNB entry, he led a small group on a scientific exploration of the North Island, having been asked by the provincial government of New Zealand to stay on in order to undertake further geological surveys: "Hochstetter and Haast then travelled by ship to Nelson, calling briefly at New Plymouth. They examined the Dun Mountain copper prospects, the Jenkins Hill coal deposits, Lake Rotoiti and Cape Farewell. Colonists contributed fossils for examination, and Julius Haast and Christopher Maling excavated moa bones from the Aorere Valley. The trophies were brought to Nelson in triumph, on bullocks decked with flowers." The skeleton was originally found by prospectors who were so astonished at the immense bones that they stumbled across, that they tried their strength by breaking one in half; Jäger soberly notes that this particular bone is now missing, and that the rest of the excavation was more rationally arranged. Originally held in the Museum at Nelson, the curators made a gift of the bones to the geological collection of Vienna, and this was the first specimen of the bird to be taken to Europe. This bird is now known by the scientific designation *Dinornis*. After his return to Europe, Hochstetter spent much of the 1860s working on the scientific specimens collected during the voyage. Material collected during the expedition is still be examined to this day. At the time of writing, Jäger was the director of the Vienna Zoological Garden.

*Howgego* vol. 3, H25.

*Large 4to, pp. 12; attractive letterpress with two original mounted albumen photographs; with printed advertisement on inside front wrapper; title-page margin a little soiled, a little browned throughout with further minor soiling in places, but otherwise good; partially uncut, in the original yellow printed wrappers, minor wear at head and tail of spine, with small marginal tear to rear cover fore-edge, with pencil signature on rear cover 'Heidtmann'; a good copy.*



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

**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 ... Revûe & corrigée en cette derniere edition, & augmentée des avis & actes nécessaires pour la confession & la communion. A Paris, Chez Théodore de Hansy... 1702 **\$1,350**

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'; 'Avoit 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'.





**[MANNERS AND CUSTOMS.]** DESCRIPTION DES MOEURS, USAGES ET COUTUMES DE TOUS LES PEUPLES DU MONDE. Seconde Édition, entièrement refondue, augmentée de divers extraits de Voyages, et adaptée à l'usage de la jeunesse; accompagnée de douze jolies gravures en couleur. Tome premier [-Tome Second.] A Paris, Chez Salmon, Libraire... 1825. **\$500**

Second expanded edition (first 1821) in the original printed wrappers, of this work for young children, introducing them to the manners, customs, wonders, and curiosities of the nations of the world - an uncommon contribution to what was an extremely popular genre at the beginning of the 19th century, which saw many such elementary illustrated works introducing readers to the geographical world.

Very much of its time, the racial stereotyping and fascination with foreign civilisations makes for uncomfortable reading today, albeit highlighting early 19th European perceptions of the world. Volume I deals with Europe and the Far East, and includes five hand-coloured plates. Tome II, in this instance uncoloured, points the reader towards Asia, Africa, and with a detailed section on North and South America, and including depictions of Native Americans, Native Canadians, and Native Californians.

The work first appeared in 1821, and according to the copy at the BnF was ascribed on the title-page 'Par P.C.' - though they give no suggestion as to the author's identity. Of interest, the imprint for the 1821 edition was 'Chez Lécivain'. No initials are given in this second, revised edition, here published by Salmon. The BnF also hold another variant copy, undated and with the publisher imprint of Roret, but bearing the same collation.

Not in Gumunchian.

Two volumes, 12mo; pp. vi, 248, with five hand-coloured engraved plates; pp. 250 (though 248 as no pp. 156-7 through pagination error), with seven uncoloured engraved plates; some light foxing and spotting throughout, with some occasional marginal tears, lower corner of p. 141 in Vol. I torn with loss; in the original green printed paper wrappers, with waste-paper pastedowns, head and tail of both spines lightly worn with slight loss, upper joint of Vol. 1 split and a little fragile but holding, with further light cracking to spine, some light spotting and soiling to covers, extremities a little dog-eared, but overall an appealing, unsophisticated copy.



18th century 'infographics' - a hand-coloured example

**[MECHANICS.] [HOMANN ERBEN.] DIE FÜRNEHMSTEN GRUND-SÄTZE DER STATIC - STATICAE FUNDAMENTA PRÆCIPUA; oder Die Vergleichung der krafft und last an denen fünf einfachen machinen über haupt, bloß nach dem gleich gewichts standt, ohne der in der bewegung darbeis fürfallenden friction, in deutlichen proportions sätzen nach denen reguln der verhältnis in beliebte kürtze gebracht. [Nürnberg]: Herausgegeben von Homoennischen erben mit Kayser aller gn. Privil., [ca. 1740-60].** **\$2,500**

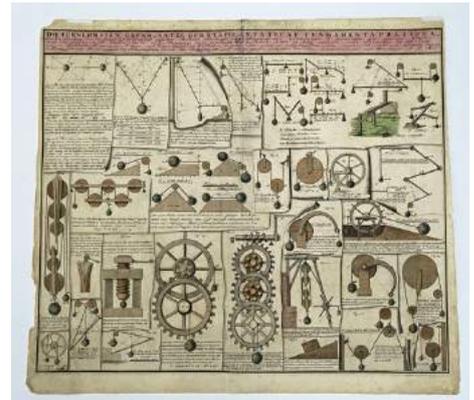
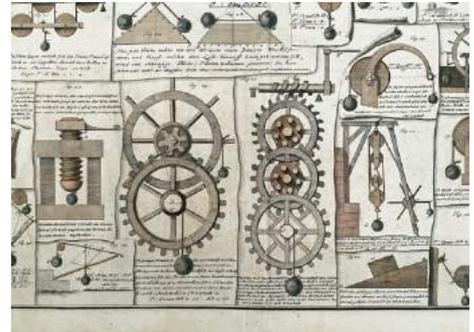
A striking broadside, no doubt intended to be hung in classrooms, outlining the principles of statics, produced by the noted firm of Homann Erben in Nürnberg, the leading German map publisher of the 18th century. Providing an accessible and popular introduction to mechanical knowledge, five 'simple machines' are depicted, demonstrating the concepts of force, equilibrium and statics. The forty illustrations, together with accompanying descriptions and calculations, show a number of gear mechanisms, counterweights and pulleys, explaining ways in which forces combine with each other so as to produce equilibrium.

A separate series of three wallcharts highlighting the 'important principles of friction' (Richtige Grund=Sätze der Friction) was published around the same time, depicting in all some 50 figures illustrating various pulleys, hoists, levers, rollers etc. The first broadside in this series was signed 'C. W. F. Rost delin, J. M. Selig, fecit'. Carl Willhelm Felix Rost (fl. 1740-1760) lectured in mathematics at Nürnberg, and collaborated on further architectural publications with Homann, as well as publishing works on chemistry. Johann Michael Seligmann (1720-1762) was a noted copper engraver, printer and bookseller, renowned in particular for natural history engravings, and for being an early exponent of nature printing. Though the present broadside is unsigned, it seems likely that both may have also been involved.

Johann Baptist Homann and his family were the foremost German map publishers of the 18th century. Rivalling the publications of the Blaeu dynasty in the Netherlands, their maps and charts are renowned for being well engraved and balanced in their execution.

OCLC locates copies at the Getty and Princeton.

*Engraved and etched broadside, with contemporary hand-colouring; image 499 x 580mm; plate mark 507 x 594mm; sheet size 542 x 610mm; title at head in German and Latin, with 40 engraved figures; a little browned and foxed, with some dust-soiling and some faint marginal dampstain to left margin, evidence of previous central vertical fold, three neat repairs along verso of upper margin, upper left corner nicked, with some chipping to left margin, and a few small marginal tears, one on left hand margin just touching border but with no significant loss; a good impression; mounted ready for framing.*



**[MOVABLE BOOK.] MEGGENDORFER, LOTHAR.** CURIOUS CREATURES A new movable toybook of all kinds of animals. London: H. Grevel & Co. 33 King Street, Covent Garden, W.C. Printed in Germany. [no date but ca. 1890-1.] **\$3,000**

First English edition of *Allerlei Tiere* published originally by Braun & Schneider in ca. 1888, and a very good example of the genius of Lothar Meggendorfer, the renowned and creative producer of books for children in unusual formats, notably transformational books, or as here, books with moveable parts. This most attractive picture book contains some of the subtlest of Meggendorfer's mechanisms from direct observation of nature. Hidden between the pages is an intricate system of connected cardboard levers, joined together with tiny coils of copper wire: at the pull of a tab, a beetle flutters his wings; a snail slowly emerges from the shell; a hedgehog comes out of his ball, a tree-frog leaps for an insect, etc. The book opens with a quote from Coleridge's 'The Rime of the Ancient Mariner': "He prayeth well who loveth well/Both man and beast and bird."

'Lothar Meggendorfer drew as much on the animal world as on the human one in searching for inspiration for his books, and a measure of his careful study can be judged from the life-like way in which the movements are made. *Curious Creatures: A New Movable Toybook of all Kinds of Animals* (circa 1890) is another example of the German inventor's genius, and the eight creatures he depicts are a snail, cockroach, lobster, hedgehog, weasel, squirrel, tree-frog, and a starling in a nesting box who gives an intruding cat rather more than she bargained for!' (Haining, p. 129)

Meggendorfer created his first movable book, *Living Pictures* (1878) as a Christmas present for his son Adolf, and went on to publish more than a hundred others, gaining considerable fame throughout Europe. 'Lothar Meggendorfer (1847-1925) illustrated, designed, and engineered the most elaborate and intricate movable books of the century, primarily during the 1880s and 1890s. Though he was also a popular magazine illustrator, his reputation today is based on his mechanical picture books for children, and he is considered the creator of the modern movable picture book. Beginning in the late 1880s and through the 1890s, his books enjoyed great popularity and were published in a variety of editions and languages. He produced books with movable figures operated by interconnected cardboard pieces sandwiched between sheets of paper, transformation pictures with interchangeable segmented parts, books with pop-up designs, and large unfolding books such as his 1899 *Das Puppenhaus ...* The technical wizardry of these books remains unequalled' (*Picturing Childhood. Illustrated Children's Books from University of California Collections*, 1550-1990, p. 29 and item 287).



His productions are by their nature rare, and due to their extensive use when first acquired by enthusiastic young readers, almost impossible to find in perfect condition.

Haining, pp. 129-135; Montanaro, Concise History of Pop-Up and Movable Books, p 62; see 'Pop Goes the Page: Movable and Mechanical Books from the Brenda Forman Collection', online at the University of Virginia Library.

*Folio, ff. 9; featuring eight hand-coloured, tab operated hinged plates, operated by hidden levers, showing a variety of animals; seven out of the eight plates are working with relative ease, the lobster with only limited movement with care, and weasel plate only partially moving; lightly foxed and soiled throughout, tabs all with signs of use, metal parts all a little rusted, with some offsetting; in the original brown cloth backed chromolithograph pictorial boards, head and tail of spine a little bumped, covers lightly scuffed and soiled, extremities bumped and lightly worn; whilst not fully operational, still a good copy.*

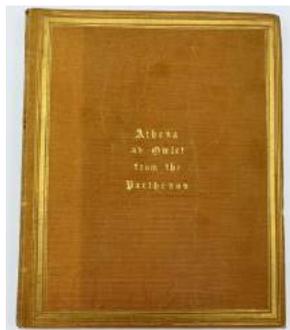


**[NIGHTINGALE.] [FRANCES PARTHENOPE, LADY VERNEY.] LIFE AND DEATH OF ATHENA.** an Owlet from the Parthenon. [no printer, place, nor date; privately printed, 1855.] **\$4,200**

First edition, and a fine association copy once belonging to Nightingale's goddaughter and step-great niece Ruth Florence Verney (1879-1968), of this privately printed publication - a lithographed facsimile of an original illustrated manuscript, with additional material and pencil corrections by the author.

This charming book is the account of Florence Nightingale's relationship with her pet owl Athena, written and illustrated by her sister Frances Parthenope, Lady Verney, after Florence's departure for Scutari and which was sent to her there to amuse her whilst she recovered from an attack of fever. Florence had rescued the baby bird from being tormented by boys on the Acropolis in Athens, during a family visit to help recover from depression, and thereafter kept it as a much loved and entertaining companion at both Lea Hurst and Embley Park.

In the confusion of preparing for the Crimea, however, the little creature was forgotten and died of loneliness and grief on the very day that her mistress was to leave. Florence's departure for the Crimea was the delayed by two days, so as to arrange for Athena's body to be embalmed. According to her sister, the only tear that she shed through that tremendous week was as the "little bodie" was put into her hands. "Poor little beastie", she said, "it was odd how I loved you." The original manuscript is preserved at Claydon House, Buckinghamshire.





Almost certainly produced in a very small number of copies (believed to be less than 50) for distribution amongst family and a close friends, this lithographed version is extremely rare. The three pasted-in illustrations, including the portrait of Florence, have captions in pencil, and a number of the illustrations appear to have additional shading in pencil or wash. There are a handful of pencil corrections to the text, presumably done by Frances.

The copy at Brigham Young (which has been digitised) has an additional mounted image of Nightingale, whilst the Roxburghe copy at Trinity College Cambridge has an additionally inserted photograph of Lord Raglan visiting Nightingale at Balaclava.

Provenance: France Parthenope Nightingale (1819-1890) married Sir Harry Verney (1801-94) in 1858.

Verney had seven children from a previous marriage, all of whom became close to Florence Nightingale, and soon regarded her as 'Aunt Florence'. His son Edmund, was the father of Ruth Florence.

Bishop & Goldie p. 135; copies located at UCLA, Brigham Young, Yale, the British Library, the V&A, Trinity College Cambridge, and the Australian National Library.

4to, ff. [2] blank, [32]; lithographed throughout, printed on the rectos only; with frontispiece portrait of Florence and Athena (collotype(?) after a drawing by Parthenope) mounted on leaf before title, bordered and annotated in pencil in Parthenope's hand, with 18 pencil sketch illustrations in the text including several portraits of Florence Nightingale, and with mounted lithograph illustrations of Lea Hurst and Embley Park at the end, titled in pencil; present copy without the additional photograph of Nightingale included in a the Brigham Young copy; pages watermarked 1853; in the original orange fine-grained cloth, spine ruled in gilt, with gilt ruled border, title in gilt on upper cover, and gilt device of the owl Athena on rear cover, spine slightly sunned, head and tail of spine, joints and corners lightly rubbed and bumped; with the book-plate of Florence Nightingale's goddaughter Ruth Florence Verney on front paste-down, along with her undated ownership signature at head of second free endpaper; a very good copy.

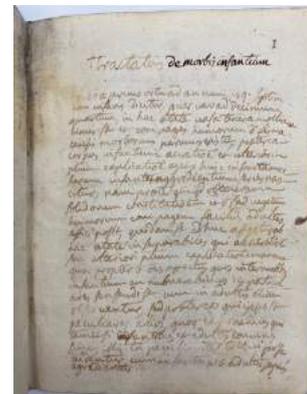


**[PAEDIATRICS.] [LAZERME, JACQUES?]** BOUND LATIN MANUSCRIPT, TRACTATUS DE MORBIS INFANTIUM, neatly penned in brown ink in a single hand. [n.p. but France, n.d. but ca. mid 18th century]. **\$1,200**

A neatly penned 18th century Latin manuscript devoted entirely to the treatment of childhood diseases, divided into 28 chapters, and with an extensive table of contents and definitions of key diseases. What we believe to be lecture notes taken down by a student, possibly one M. Casaubon, whose name appears on the front paste-down, after some online research it is our belief that he is transcribing course notes given by Jacques Lazerme (1676-1756), a leading professor at the Montpellier School of Medicine. The volume therefore provides an useful insight into the educational practices during the 18th century, the teaching of paediatrics in particular, and into how instructional texts were used and disseminated amongst academic circles at the time.

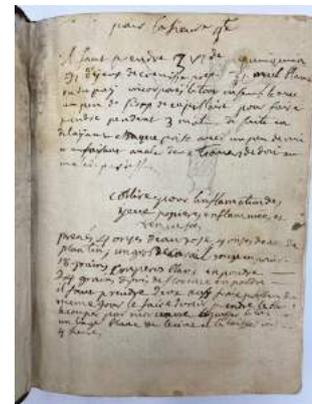
The notes begin with an introductory page, before starting on p. 2 with 'De Puero recens nato alendo', followed on p. 7 by 'De modo puerum a lacte depellendi'. These chapter headings were our starting point when trying to identify a possible source, and which led eventually to the 1750 two volume work *Curationes Morborum* by Lazerme, and in particular to Vol II, which contains an extensive chapter 'Curationes Morborum Infantium' (ff. 74). Comparing the manuscript with the printed text, it seems clear that there are obviously similarities, pointing to our belief that the lectures were based largely upon this printed text - or conversely, that the printed text was derived from his own lectures. The compiler abbreviates words as a form of shorthand, suggesting that he is taking notes in the room, the writing sometimes appearing somewhat hurried and rushed. The text does not follow the printed version exactly, but appears to be more of an extemporisation.

Working on this assumption of Lazerme as lecturer, further online research led us to an article published by Dr Samuel S. Kottek, in the journal *Histoire des Sciences Medicales*, *Le Tractatus de Morbis Puerorum (Amsterdam 1760) - Réexamen de sa paternité* (1990; 24 3-4, pp. 265-70). Dr Kottek had acquired some years previously a manuscript from Thomas-Scheler in Paris, divided into three parts, and which according to a note on the title-page, included course notes on 'De Morbis Infantum' taken by a student of Lazerme in Montpellier. This led him to compare his manuscript with the 1750 printed text, Kottek also noting several similarities between the two. The Wellcome Library also hold two further manuscripts course notes 'De Morbis Infantum' one dated 1729, the other to ca. 1755.



Jacques (or Jacob) Lazerme was born in Pouget, near Béziers. He was enrolled in Montpellier in 1696, became a bachelor and graduated in 1702, a doctor of medicine in 1703. He worked closely with Jean Bézac (1668-1738) from 1720, eventually succeeding him on his death. An announcement of October 15, 1740 states that J Lazerme and Antoine Fizes (1689-1765) will take anatomy lessons alternately. Both were contemporaries of Jean Astruc (1684-1766) at Montpellier. Though perhaps less well known today, he was a celebrated lecturer and physician of his day. He published a further treatise on internal diseases of the head, *Tractatus de morbis internis capitis* (Amsterdam, 1748), and is cited at the 'praes' for several Montpellier dissertations. *Curationes Morborum* was translated in French and published in Paris in 1753 as *Méthode pour guérir les maladies*.

Bound Latin manuscript, 8vo, pp. 216, [32] index; with additional manuscript notes and recipes in French on both front and rear paste-downs and front free endpaper; neatly penned in a single hand in brown ink; lightly browned and soiled throughout, with small worm-trail affecting the fore-edge of first 66 leaves, but never touching text, some faint dampstaining in places with faint evidence of previous dampstaining and mold residue; in contemporary full sprinkled calf, spine in compartments with raised bands, very small remain of previous label with a couple of letters visible, upper cover, head of spine and corners restored, lower joint a little cracked, covers lightly scratched, extremities a little bumped.



Sold as a souvenir perhaps?

**[PAPER TOY.] [BARNUM, P.T. and 'Tom THUMB'.]** La Ville de Tom Thumb Le Constructeur de Chateaux de Cartes. [n.p. but France, n.d. but ca. mid to late 19th century. **\$1,600**

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

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

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

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



*Pirogov and the Russian Red Cross - little known work by the great military surgeon*

**PIROGOV, NICOLAI.** [CYRILLIC] OTCHET O POSESHCHENII VOENNO-SANITARNYKH uchrezhdenii v Germanii, Lotaringii i El'zase v 1870 godu [Report of Visiting Military Health Facilities in Germany, Lorraine and Alsace. Saint Petersburg, Society for the Care and Wounded Warriors...] 1871. **\$1,100**

Scarce first and only edition of this less well-known work by Pirogov, considered the greatest Russian surgeon and one of the greatest military surgeons of all time. 'At the invitation of the International Committee of the Red Cross (ICRC), Pirogov inspected military hospitals during the Franco-Prussian War of 1870 and the Russian-Turkish War of 1877–1878. During these trips, Pirogov noted that many of the provisions previously expressed by him regarding the organization of assistance and treatment of the wounded were implemented. The result of the inspections was the publication of two major works devoted to the issues of military field surgery: *A report on a visit to military medical institutions in Germany, Lorraine and Alsace in 1870* (1871) and *Military medicine and private assistance in the theater of war in Bulgaria and in the rear of the active army in 1877-1878* (1879).

Pirogov was particularly pleased to see that his recommendations on the use of plaster casts to had by this time been widely adopted. He had been the first to use plaster of paris dressings in the treatment of mass casualties during the Crimean war, developing his own technique, independently of Mathijsen. It was also during the Crimean crisis, that Pirogov, with the help of his patron, the Grand Duchess Helene Pavlovna, became instrumental in establishing a female nurse corps to improve the care of the Russian sick and wounded, mirroring the work of Florence Nightingale. He introduced the mass use of anaesthesia in surgical operations at the front, and developed battlefield triage. He was also an early advocate of the importance of hygiene, which he emphasized in his later classic work on military surgery based upon his military experiences, *Grundzüge der allgemeinen Kriegschirurgie* in 1864.

See Halperin, George, Nikolai Ivanovich Pirogov, Surgeon, Anatomy, Educator, in *Bulletin of the History of Medicine* 30, no. 4 (1956): 347-55; OCLC locates copies at the British Library, NUKAT, and the Library of Congress.

*Svo, pp. [2], 152; colour title-page vignette of the red cross; browned throughout due to paper quality, some foxing and spotting, occasional light marginal dampstaining, faint white paint mark affecting upper margin of p. 1; uncut in the original printed drab wrappers, red cross vignette on upper cover, head and tail of spine cracked and chipped with some loss, further minor tears to spine, covers darkened, white paint on upper margin of front cover, extremities somewhat furled and nicked, but still a good copy of a scarce work.*

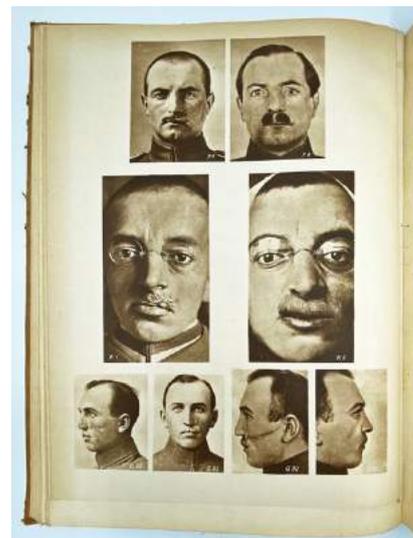


**[PLASTIC SURGERY.] ESSER, JOHANNES FREDERICUS SAMUEL.** COLGAJOS BIOLÓGICOS DE LA CARA Traducción del original Ingles con 420 ilustraciones por L. Cardenal, Dr. Med. Madrid y Berna... Editado por el "Institut Esser de Chirurgie Structive", Monaco, 1936. **\$2,800**

Scarce first Spanish edition of this important and graphically illustrated work on facial plastic surgery, a translation of the English edition *Biological and Artery Flaps* (1934). Privately printed by the noted Dutch plastic surgeon, art dealer, merchant and champion chess player, Johannes "Jan" Fredericus Samuel Esser (1877– 1946), it highlights numerous case histories treated by Esser over the years. The work was published and sold not only to highlight his pioneering work in the field of plastic surgery, but also in an effort to raise funds to establish his proposed *Institut Esser de Chirurgie Structive*, an independent training centre for plastic and reconstructive surgery where the wounded and deformed could be treated regardless of their financial situation or citizenship. As far as we can tell, all editions and translations were produced by hand in limited numbers, making it therefore one of the more scarce items in the plastic surgery canon.

Johannes 'Jan' Esser (1877-1946) was a prolific author and published extensively during his career in a number of scholarly journals. He travelled world-wide disseminating on the basis of his own personal experience and observations, the possibilities of plastic and "structive" surgery, especially in Europe and both Americas, for the surgical treatment, rehabilitation and return to society of mutilated war victims, and subsequently those in the wider society with facial disfigurements who were often regarded as outcasts. Esser conceived of the idea to establish some kind of independent centre of plastic and reconstruction surgery, where all could be treated regardless of their financial situation or citizenship, under the banner of the *L'Institut Esser de Chirurgie Structive*. To this end many of his publications, finely produced on high quality paper and attractively bound, were issued as a way to raise funds for the Institut, although ultimately his dream was never realised, even if his work at the time did much to convince international experts of the importance of the emerging discipline in the wider sphere of surgery. His achievements, however, appear to have been somewhat overlooked by later historians.

To achieve his aim of the international dissemination of his methods, and the benefits and importance of plastic surgery, Esser had the work translated into a number of languages, with further German, French, Portuguese, Italian, and Hungarian editions published, and all of which are themselves scarce (if indeed they all made it into print). A shared trait with that

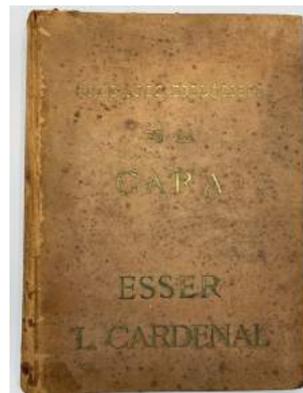


of the English edition, is the somewhat erratic pagination and collation, with amendments seemingly made between the translations to the number of plates included, and how they are bound in (some folded, others tipped in). All give the impression of the books being individually put together and bound, emphasising our view that all were produced in limited numbers.

What becomes clear from a study of not only the present edition, but of subsequent translations into French, German, Dutch, is that it is a somewhat complicated bibliographically. Confusion seems to exist as to when exactly the original edition was published, with projected dates ranging from 1928 through to 1935. A number of libraries on OCLC suggest 1928, but both the bibliography included here and in a later Dutch edition handled of 1938, lists a work of 1929 under the title *Artery Flaps with 407 plates*. An article with a similar title was published in a journal in 1933 (item 92 in the bibliography included here). According to the Dutch edition bibliography the English edition was first published in Monaco, under the auspices of the Institut de Esser de Chirurgie Structive, in both 1934 and apparently reissued again in 1935 (Edition complétée), although, with no obvious identifying variant issue points as far as we can establish, we are unsure as to quite how these two issues differ, if at all. The date of 1928 appears to be erroneous. 1933. All editions are scarce.

See Barend Haeseker, 'Dr J.F.S. Esser and his contributions to Plastic and Reconstructive Surgery' (Thesis 1993); see also Jan M. Hilert and Johannes F. Hoemig, 'The Plastic Surgeon Johannes Frederic Samuel Esser (1877 to 1946), M.D., D.M.D., and his unknown period during 1917 and 1925 in Berlin, Germany' in *Eur. J. Plastic Surg* (2009) 32:127-130; OCLC locates copies at Oxford, Cambridge, UCLA, Michigan, Minnesota (1934/35), and the Wellcome, British Library, Wisconsin, Columbia (dated 1928 but bearing similar imprint and collation).

Large 4to, with somewhat erratic pagination, pp. [ii], 1-60, 63-68, 77-136, 139-140, 143, 148-152, 157-198, 203-230, 233-241, [7] including index, bibliography, and final leaf in French 'Institut Esser de Chirurgie Structive'; with frontispiece portrait, 59 full page plates (on 58 leaves), all but four half-tones, most included within pagination but not all, with some further half tones and line drawings included within the text, in all some 18 line drawings and 562 images; some light browning and occasional foxing; small ex-libris stamp on front free endpaper; in the original full tan goatskin, upper cover and spine with title stamped in gilt, with additional black morocco label at tail of spine lettered in gilt, spine and joints quite rubbed and scuffed, rear joint starting, with further scuffing and wear to covers, covers somewhat spotted and soiled in places, extremities quite rubbed and bumped; still a good copy.



*'From Industry our blessings flow, And by it fill'd are empty purses'*

**[TRADES.]** THE BOOK OF WORKING TRADES, or, English Industry exemplified. 'All who are wise this maxim know, That sure as Idleness a curse is, From Industry our blessings flow, And by it fill'd are empty purses'. Bath. Published by James Fryer. [n.d. but inscribed in mss 1844 on upper cover, though presumed earlier.] **\$1,750**

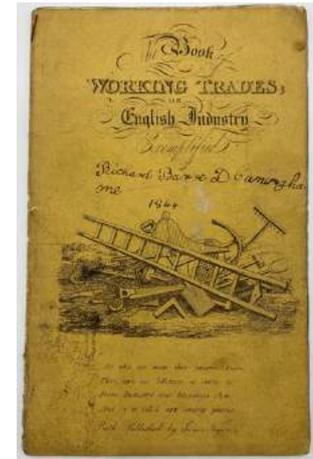
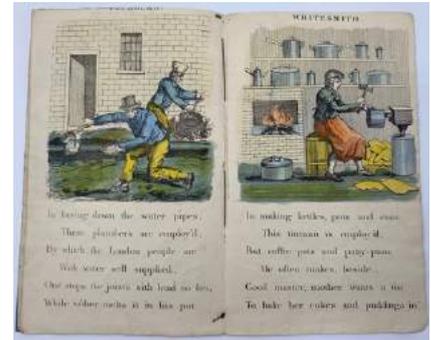
Scarce and appealing early Victorian chapbook, engraved and printed in Bath by the bookseller and stationer James Fryer, who according to the Bath Annual Directory for 1850 was based at 16 Westgate Street.

Bound in the original engraved yellow wrappers, and engraved and hand-coloured throughout on one side of the leaf only (seemingly using both wood and copper engraving), eight trades are somewhat naively illustrated, each with a six line descriptive verse below. Thus the young reader is introduced to the work of coppersmiths, stonecutters, the blacksmith, plumbers, the whitesmith, sawyers, chair-menders, and the candle-maker - all clearly deemed to be vital and suitable occupations to pursue when looking for gainful employment. Though a Bath printing, and thus presumably reflecting common local trades specifically, it is interesting to note that the verse for the plumbers states: 'In laying down the water pipes, These plumbers are employ'd; By which the London people are With water well supplied'.  
*One stops the joints with lead so fast,  
While others make it in his pot*

OCLC list some thirteen published works by Fryer, several undated but with a number from the early 1840s. Chapbooks were clearly a speciality, a number of the titles cited also with engraved yellow pictorial wrappers, without title, and with eight unnumbered leaves, usually hand-coloured. For instance the Morgan library hold *Scripture History, or leading facts of the Old Testament*, whilst the National Art Library hold *The Flowers of English Fables*. All are scarce.

See Alderson and Oyens, *Be merry & Wise*, origins of children's book publishing in England, 1650-1850 no 251 for *Scripture History* by Fryer; OCLC locates one copy at Chicago, with a further copy at the Lilly Library, Indiana.

*Small 8vo, ff. [8] printed on one side only, the first and last being paste-downs to the wrappers, each leaf bearing a hand-coloured wood engraving with verse below; headlines shaved with slight loss on two plates; stitched as issued in original mustard pictorial engraved wrappers, with wood-engraved vignette; spine splitting at heel, with small loss of rear wrapper, covers a little soiled and wrinkled; contemporary ownership name and date on upper wrapper 'Richard Barre D Cuminghame, 1844'; a very good copy*



With artwork by little-known female scientist and entomological artist

**[W.W.I. PUBLIC HEALTH.] [EDWARDS, GRACE.]** THREE STRIKING BROADSIDES. The Fly Danger... Issued by the British Museum (Natural History). South Kensington, London, [n.d. but ca. 1915-1918]. [with:] The Mosquito Danger... Issued by the British Museum (Natural History). South Kensington, London, [n.d. but ca. 1915-1918]. [with:] The Louse Danger. Issued by the British Museum (Natural History). South Kensington, London, December 1918.

**\$585**

An appealing set of the complete series of three W.W.I public health awareness posters produced by the British Museum Natural History section, alerting British subjects at home and abroad to the dangers of flies, lice and mosquitoes. The artwork for these eye-catching posters was produced by the entomological artist Grace Edwards (1874-1965), who worked for many years at the NHM as a scientific artist and model maker, and though perhaps less well known today, was well regarded by her contemporaries. According to the NHM, forty thousand of these posters were printed, and which warned the public of the dangers of these animals, detailing the diseases they carried and offering advice on preventative measures and trap building. The exact date of publication seems uncertain, 1915 cited by the NHM, though the poster for 'Louse Danger' is dated December 1918.

Little is known of her life outside of her commission and contributions to the collections at the Natural History Museum in London. A striking photograph exists of her preparing large wax models of insects for the Museum. 'Like many of the women working at the Museum during the early 1900s, Edwards was only unofficially employed. From 1903 until the 1920s she was contracted to prepare illustrations and models of insects, but she is also known for her watercolour paintings of oriental bloodsucking flies. Many of these paintings are featured Ernest Austen's 1909 book, *Illustrations of African Blood-Sucking Flies Other Than Mosquitoes And Tsetse-Flies*. Edwards's coloured images accompany detailed descriptions of the insects, written by the author. Edwards paid close attention to detail of her tiny, bloodsucking subjects despite often drawn on cards no larger than seven by nine centimetres. Despite her remarkable talent and hard work, Grace Edwards has seemingly slipped into obscurity. Little is known of her life beyond her valuable work at the Museum' (NHM online, 'Five natural history trailblazers you many not have heard of').

*Three single sheet broadsides, @ 480 x 305 mm; letterpress, each with large central engraving; all slightly browned, with evidence of previous folds, the Mosquito and Louse with further creasing, small abrasion with loss at tail of Mosquito poster, minor marginal tearing at head and tail of Fly Poster; overall, good examples.*



**[W.W.I.] TOUCHET, JACQUES.** THE SMALL TRADES OF SALONICA Post-cards to Colour.

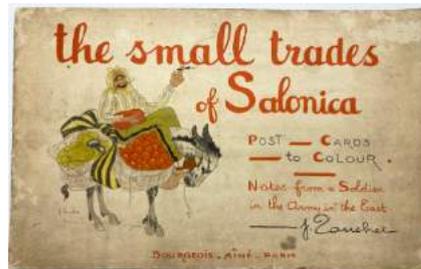
Notes from a soldier in the Army in the East. Paris, Bourgeois Aîné. [n.d. but ca. 1917. \$540

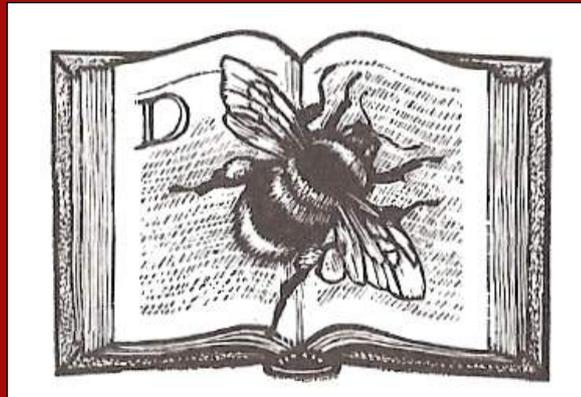
A scarce and unusual W.W.I ephemeral survivor - a rare postcard colouring book showing the street trades and inhabitants of the port of Salonika (now Thessaloniki). Unused and seemingly complete, the booklet is a fine example of the mass market for postcards which developed as a direct consequence of the war, booksellers quickly responding to the demand from soldiers far from home, for cheap and lightweight souvenir cards. 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 Aîné". Very much of the time, and thus somewhat stereotyped, amongst the street trades depicted we find crossing-sweepers, musicians, money-changers, grinders, confectioners, 'schoemakers' (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 no doubt amaze, hopefully reassure, and be treasured, by the recipient.

Included amongst the Allied Forces were several authors, poets, artists & cartoonists, some of whom went on to contribute cartoon series for postcards. Whilst many remain anonymous, the present series, according to Diana Wardle (in *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*. No copy of this English edition located on OCLC or JISC, with one example of the French edition at the BnF (though possibly incomplete).

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 in full colour, and 16 outline duplicates; central leaf detached; very minor rusting to central gutter from staple, occasional light soiling and minor offsetting; stapled as issued in the original decorative card wrappers, covers soiled and lightly scuffed, some minor edgewear, otherwise very good.





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)