



## DEBORAH COLTHAM RARE BOOKS

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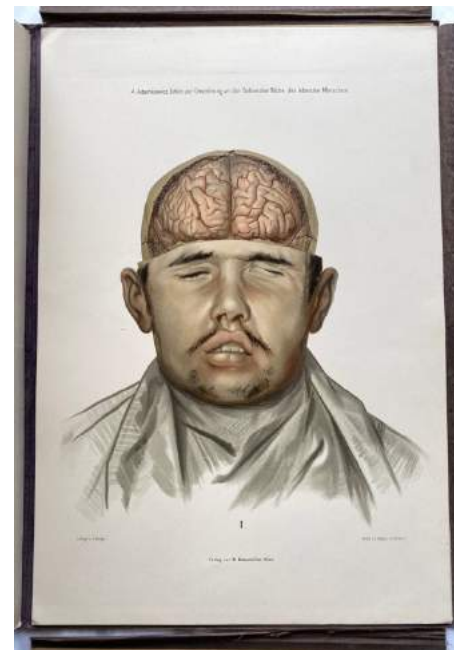
**ADAMKIEWICZ, Albert.** Tafeln zur orientirung an der gehirnoberfläche des lebenden menschen bei chirurgischen operationen und klinischen vorlesungen. Mit Deutschem, Französischem und Englischem text. Zweite unveränderte auflage. Wien und Leipzig. Wilhelm Bramüller K. u. K. Hof- und Universitäts-Buchhändler. 1894. **\$785**

Second edition (first 1892) of an impressive pathological and neurological atlas by the noted Polish physiologist and neuropathologist Albert Adamkiewicz (1850-1921). Focusing in particular upon the orientation of the surface of the brain, paying particular attention to the thickness of the skull in relation to different positions of the brain, this tri-lingual work is presented in French, English and German, and is accompanied by four life-size chromolithographs showing the human brain from the front, side, rear and from above. As he notes in his preface, that the publishing company had decided, after such a short time, to publish a second edition gave him the validation that his work and effort had not been in vain.

Adamkiewicz was senior physician at the Berlin Charité and from 1878 professor for pathology and therapy in Kraków. He published a number of noted pathological works on the central nervous system, and his research of the variable vascularity of the spinal cord was an important factor in the development of modern clinical vascular surgery, and he is credited with describing the major anterior segmental medullary artery, which is now known as the artery of Adamkiewicz. In the early 1890s Adamkiewicz published a series of articles claiming the discovery of a cancer-causing parasite he called *Coccidium sarcolytus*, as well as an anti-cancer serum. Further testing proved the serum a failure, and Adamkiewicz was severely criticised by the medical community at Jagiellonian University in Krakow. Soon after he relocated to Vienna.

Hirsch I, p. 25: OCLC locates copies of the first edition at Columbia, Yale, Harvard, NLM, Minnesota, Kentucky, the College of Physicians, Aberdeen and Glasgow; with this edition at the Royal Danish Library, with a number of European locations.

*Folio, loose in the original portfolio and printed on thick card, ff. [6], with four chromolithograph plates; title-page leaf a little browned and spotted, especially at upper edge, with further light browning throughout, and some light creasing to upper inner corners, otherwise clean and bright; in the original yellow half cloth portfolio, upper cover with title in black, with publisher's advertisement on inner paste down, retaining the original cloth ties, though lower envelope flap torn, loose and somewhat fragile, spine slightly sunned and spotted, covers with minor soiling; a good copy.*



A manuscript reproduced in lithograph

- including the famous illustration of his Fire-Proof Mask

**ALDINI, Giovanni (Johann).** Gemeinnützige, leichtfaßliche belehrungen über schutzmittel gegen die flammen der feuersbrunt, vom Ritter Johann Aldini, Mitglied des k.k. Instituts in Mailano [sic] für die k.k. Pompiers mit einigen Bemerkungen für die Vorsteher der Feuerlösch-Anstalten und die Pompiers-Hauptleute. [n.p. but possibly Vienna, and n.d. but ca. 1833.] **\$1,000**

Seemingly an early attempt to reproduce a text through lithograph. The present pamphlet, is we believe, based upon a manuscript transcription of a printed version issued in Vienna in 1833 published 'Aus der k.k. Hof- und Staats-Aerarial-Druckerey' (held by the Smithsonian and digitised online). Freely giving easy to understand instruction on the 'means of protection against flames', the pamphlet promotes a number of devices to prevent and fight fires, designed by the champion of Galvanism, Giovanni Aldini, and may itself be drawn from an Italian edition published in Milan in the same year, *Istruzione popolare... sull' arte de preservarsi dall' azione della fiamma*. It was one of a number of works published by Aldini to publicise and sell his equipment - initially to the fire-fighters of Milan, but soon, as reflected here, more widely disseminated across Europe and directed at 'heads of fire-fighting establishments and Pompier Captains'. An earlier short tract, *Habillement de Pompiers pour le préserver de l'action de la flamme* was published in Milan in 1828, and in his own words was a forerunner to his major treatise on the subject *Art de se préserver de l'action de flamme* of 1830.

Particular attention is given to his items of protective clothing and equipment, and within the frontispiece is the famous depiction of a man in a fireproof mask plunging his face into a bowl of flames, together with 13 other items of Aldini's design.

The dissemination of textbooks and course notes through transcribed manuscript copies had of course long been common-place in academic circles, so it is interesting to see this relatively early use of lithography to make a commercial facsimile.

OCLC: 9650271 locates what we believe to be the printed original at the Smithsonian, with the imprint 'Wien: Aus der k.k. Hof- und Staats-Aerarial-Druckerey' dated 1833.

Tall slim folio, pp. 10, in lithograph throughout reproducing the original manuscript notes, with one full page lithograph plate depicting 14 pieces of fire-fighting equipment and clothing; a little browned throughout due to paper quality, with some marginal dust-soiling, and some minor ink spotting; with marbled paper backstrip, outer leaves more prominently dust-soiled, upper cover with a coupe of tears at tail, corners somewhat furled; though a little dog-eared and appealing copy.



**[ALMANAC.]** Jesus! Mit demselben glücklich zu reisen zu Wasser und zu Lande. Tägliches Handbuechlein, Darinnen enthalten: Morgen-, Abend-, Buß-, Beicht-, Communion-, Reise- nebst andern Gebeten und Liedern; Allerhand Rechentafeln, Resolvir- und Zinsrechnungen, Gewichts-, Münz- und Maaßvergleich ... Nebst dem Immerwährenden Calender. Mit Fleiß übersehen und vermehret. Leipzig u. Waldenburg bey Christ. Gotth. Hofmann, [n.d. but ca. 1742.] **\$950**

Uncommon edition of this appealing and popular pocket-sized travel almanac and merchant hand-book for those travelling by land or sea. Divided into two sections, with a separate title-page at p. 103, the first is dedicated to the spiritual well-being of the traveller, including 'penance, confession and communion', as well as prayers and songs. In contrast, the second part is devoted to more practical matters, and includes a ready-reckoner, a distance calculator, postal routes, as well as conversion and exchange rate tables. A double-page engraved map of Europe is included, together with a throw-out engraved distance table - for which one needs a magnifying glass! A small engraved compass is found on p. 199. A perpetual calendar employing the use of volvelles is found on p. 205, although sadly the second volvelle is no longer present. Of additional appeal, and presumably added by the original owner, are two leaves of waxed and seemingly 'erasable' card have been bound at the back of the work, and which bear evidence of previous pencil notes.

Numerous editions of this handy guide seem to have been published throughout the 18th century, although no definitive first edition appears to have been identified, with the *Rechentafeln* seemingly paginated separately in some editions. 1735 and 1736 are certainly cited in the present copy as the basis of some calculations (p. 210). It bears a close similarity to VD18 13202332 held at Thüringer Universitäts, (digitised), also described as 'Mit Fleiß übersehen und vermehret' and which they date as 1742, though it does not include either of the volvelles on p. 205. Other small variations are evident. All editions are inevitably scarce

OCLC locates other variant editions at Duke and the Philadelphia Museum of Art.

12mo, pp. [iv] engraved frontispiece and title-page, 100, [100-1] Register, [103] separate title-page 'Unentbehrlich Rechentafeln', 104-212, [2] bookseller's advertisements, [4] erasable waxed card for notes; with double-page engraved map at p. 162, throw-out folding engraved distance table tipped to fore-edge of p. 203 (a little creased), and two volvelles on p. 205 (one lacking the volvelle); somewhat browned throughout, with some minor ink markings, and a little thumbed throughout; in contemporary full calf, head of spine nicked with minor loss, upper joint cracked but with discrete Japanese paper repair to inner hinge, joints and extremities lightly rubbed, retaining one of the original leather clasps (the other missing); though a little dog-eared, an appealing copy of a scarce ephemeral publication.



*Clever and curious 19th century home entertainment*

**[AMUSEMENT SHEET.]** Nuts to Crack, Part XII. Or, Enigmatical Repository; containing near 200 Hieroglyphics, Enigmas, Conundrums, Curious Puzzles, and Other Ingenious Devices. London: R. Macdonald, 30, Great Sutton Street, Clerkenwell. Price One Penny. Where may be had The Nutcrackers; or a Key to the above. Also, New editions of Parts I. to XI., with the Keys, price one penny each. [n.d. but ca. 1830-50?] **\$800**

A rare and attractive broadside to amuse and confound the whole family, comprising a myriad of puzzles, enigmas, conundrums, and hieroglyphics. The border of small wood engravings nos 1-38 are 'place names'. The numbered puzzles then move inwards to the central panel, puzzle 39 within a heart pierced with an arrow. 40 is 'Consultation of Four Physician's upon a lord that was dying' and covers to scrolls either side of the heart. Part of the fun is then trying to find the next puzzle - in theory there are 180 on the present broadside, though as far as we can tell the numbering breaks between 57 and 101. Nothing is missing, but it may be that the enigmas were numbered across previous broadsides. Sadly the accompanying key, 'the Nutcrackers' is not present here!

Robert Macdonald of Clerkenwell published an extensive series of such broadsides, (Princeton and Indiana have Part XXX), with accompanying solution booklets sold separately. All are scarce. The most complete collection we have so far located is that found in the Lilly Library at Indiana, part of the Jerry Slocum Mechanical Puzzle Collection, and including an example of the present Part XII. According to Osborne (I, p. 224) a small pamphlet of hand-coloured rebuses under the title 'Nuts to Crack' was later published by Darton and Co in the 1860s, though they appear to own the only copy.

See Rickards, *Encyclopaedia of Ephemerata*, and his discussion of Amusement Sheets referring to the Macdonald series; OCLC locates single issues at Yale, Princeton, the British Library, the Bodleian, the V&A, the National Library of Scotland, all with tentative dates ranging between 1833 and 1851.

*Single sheet printed letterpress broadside, 500 x 380mm, mounted on linen, text in columns with 38 small woodcut illustrations forming a border (running anti-clockwise), further vignettes in centre panel forming borders to further puzzles; some occasional light spotting and foxing, extremities a little frayed, corners clipped, with some minor edgewear; a good copy of an ephemeral item.*





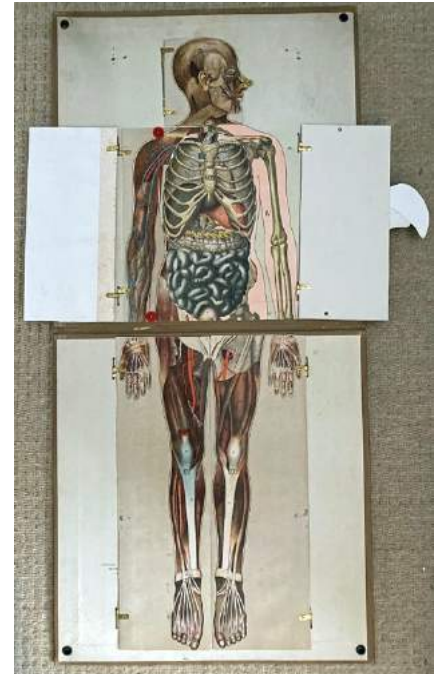
*Innovative example of a portable anatomical aid*

**[ANATOMICAL FLAP BOOK.] KELLOGG, E. L.** The Standard Manikin. A chart of the Human Body for the Study of Physiology and Anatomy. E. L. Kellogg & Co. Educational Publishers. New York. Chicago. [Copyright 1890, Lith. Charles Hart & Sons, 36 Vesey Street, N.Y.] **\$1,800**

A most unusual and innovative example of a portable anatomical aid for use in schools to teach physiology, no doubt inspired by similar educational aids recently published. In the late 1880s, a number of US states introduced new laws relating to the teaching of physiology in schools, and in 1886 Levi Yaggy and his Western Publishing House issued a portfolio 'easel' case manikin for use in the school room - a more portable and accessible aid than that of James T White & Co of New York, who in the same year issued their life-sized *White's Physiological Manikin*. The Western Publishing House went on to issue a number of similar educational aids, notably *The Physician's Anatomical Aid* (issued with an accompanying text book by David Wilson Graham and James Suydam Knox). These all revolutionised the teaching of anatomy and pioneered the use of pop-ups and flaps. These three-dimensional and 'dissectible' manikins provided pupils with a vivid conception of the organs, and were a more affordable option for schools than the much more expensive and papier-mâché manikins made in France.

Rather than in a portfolio case, Kellogg has come up with a large 'book' but with only one page - with four chromolithograph mounted plates, which take the student on an anatomical journey from the inside through to the exterior of the body (the skeleton being the last image revealed). Thus we see an internal view of the human body's muscles, tendons, arteries, bones, joints, digestive organs, heart, lungs, with closer attention being given on the second chart to the eye, ear, throat, brain, stomach, tooth and kidney. Notable by their absence, but there is no illustration of the reproductive organs.

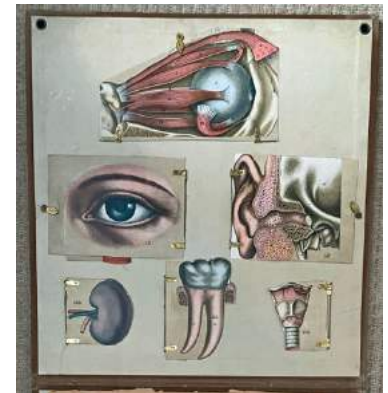
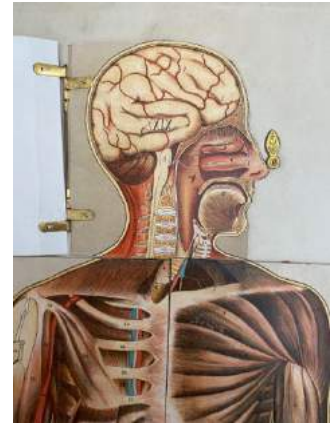
The manikin was to be used in conjunction with *The Standard Physiology: With notes on Anatomy and Hygiene...* Also containing explanatory index to the "Standard Manikin" Compiled by A. Gardenier, New York and Chicago, 1890. 'To thoroughly understand the human body so that we may care for it in health, as well as in sickness, it is necessary to study its construction, the functions of the various parts, and the laws which govern health' (preface p. 3). The text book, which again makes no reference to the sexual organs, is itself scarce with copies only at Stanford, the Library of Congress, the NLM and Suny/State College of Optometry.



Seemingly no relation to John Harvey Kellogg (1852-1943) of Battle Creek, Edward L. and Amos M. Kellogg ran the firm of E. L. Kellogg & Co. which published educational pamphlets, magazines and brochures. Among its output aimed at educators were The School Journal-A Weekly Journal of Education, Payne's 100 Lessons in Nature, Kellogg's How To Teach Botany, and Woodhull's Simple Experiments. In 1905 the firm merged with three other educational publishing houses to form the United Educational Company.

No copy seemingly on OCLC, though a couple of poor copies found in auction records.

Large square flap 'book', 450 x 470mm, with front and rear cloth backed cover, and one central fabric covered 'page' (board panel), with four mounted chromolithograph plates, which when fully opened up (950mm) form two wall-charts, one showing the human skeleton with 21 'flaps' to be opened up, with the second chart showing 13 organs of the human body with 19 'flaps'; seemingly all present; the flaps held in place by brass hinges and clasps; missing one string place holder in the thorax section; some occasional light scuffing and wear due to the brass clasps, the first flap of image of the throat a little creased; the front and rear covers with two brass riveted hanging fixtures; cloth covers with some moderate soiling, with the some minor fraying, but otherwise very good.



Promotional Leaflet promoting famous educational portfolio

**[ANATOMICAL FLAP BOOK]. [YAGGY, Levi W. et al.]** Yaggy's Anatomical Study, presenting the skeleton, muscles, arteries, veins and nerves, also four life-sized manikins of the Body, the Head, the Eye and the Ear. Published by Western Publishing House, Chicago, Illinois. 1886. **\$420**

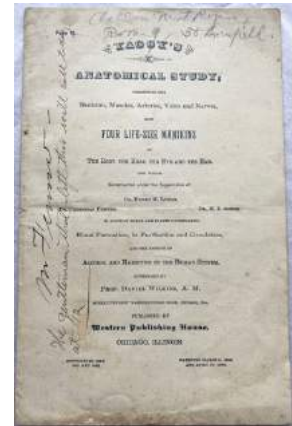
A scarce and appealing promotional leaflet, advertising a striking anatomical aid with several moveable flaps, one of a number of similar educational aids produced by the Western Publishing House of Chicago.

As revealed in the text, and as the photogravure centre fold reveals, the portfolio case was 18 x 13 inches in size which could folded flat for easy storage, but then opened like an easel and placed on any surface 'of the school-room.. the combination of the parts is such as to enable one to perform actual dissections, showing the vital organs in their natural colors, relative positions and comparative sizes'. Yaggy's portfolio, together with additional wall charts also published, had according to the pamphlet, been produced in response to recent laws brought in by a number of States in relation to the teaching of physiology in schools.

Yaggy's Anatomical Study was patented in 1886, in the same year that James T White and Co of New York issued their life-sized White's Physiological Manikin. A smaller and more portable educational aid, both revolutionised the teaching of anatomy and pioneered the use of pop-ups and flaps.

Levi Walter Yaggy (1848 - 1912) was an American author, publisher, and inventor. He attended Northwestern College in Naperville, Illinois before moving to Chicago, where he established a publishing house named the Great Western Publishing House in 1874, focusing on the publication of maps and studies for colleges and high schools, and was for years the foremost publisher of this genre of material in the United States. Indeed Western Publishing House soon adapted the present format, issuing a number of similar educational aids, notably *The Physician's Anatomical Aid*. Of additional appeal, the upper cover of the present pamphlet has a couple of notes in ink and pencil, which though a little illegible, suggest that the present copy had been delivered by a salesman (presumably from the Western Publishing House itself), and left with a prospective customer.

8vo, pp. [viii] including the original outer wrappers, and including a double-page photogravure centre-spread on glossy paper; title-page somewhat browned and soiled, with further occasional light soiling, evidence of previous horizontal central fold; with contemporary ink and pencil note on title-page 'Call on Mr T Rogers(?) Rm9, 50 Bromfield' and 'Mr Tenner (?) The gentleman that left this will call today at 12'; a most appealing item.





Printed in sanguine in the crayon manner

**[ANATOMY FOR ARTISTS]. LE BRUN, Charles.** The Passions of the Soul, Represented in several Heads; Engraved in the manner of drawings in chalk, from the designs of the late Celebrate Monsieur Le Brun. Sold by Fran<sup>s</sup> Vivares, at the Golden Head in Newport Street, Leicester Fields, London. [final leaf colophon London: Printed For Francis Vivares, Newport Street, Leicester Fields. 1767.] **\$2,200**

Uncommon mid-eighteenth century edition of Charles Le Brun's famous *Heads*, the striking suite of engravings expressing the passions of the soul, and of particular appeal for its honest display of human emotion, expertly and attractively crafted. The present edition issued by the French engraver, printer and publisher François Vivarès has been executed using soft-ground etching, and printed in red, to imitate original chalk drawings. Vivares came to London from Geneva in 17127 and was particularly noted for his engravings of landscapes. He traded from premises at the Golden Head in Great Newport Street, north-east of Leicester Square (then Leicester Fields), from 1749-71. The present edition is not cited by Montagu in her bibliography, but it does bear close similarity to Carrington Bowle's edition, *Bowle's Passions of the Soul* (Montagu C.3., p. 181), with the same order of images, also printed in imitation of sanguine. The engravings are titled in both French and English, with the letterpress text in English, recounting the foundation of the Academy, and giving a brief account of Le Brun's theory of the soul and the division of the passions. Each of the 19 passions is described in a brief paragraph. The dating of the Bowle's edition is uncertain and so which edition has priority is unclear.

Le Brun first outlined and illustrated his theories on the effects of the passions on human expression in a lecture given in 1668, *Conférence sur l'expression générale et particulière*. His effective codification of the artistic representation of expressions was to influence artistic theory for nearly two centuries. The suite of engravings went through numerous editions and formats throughout the eighteenth century, and were widely disseminated across Europe.

Cf. Montagu, *The Expressions of the Passions*, C.3 p. 181; OCLC locates copies at Kansas, Manchester, the National Library of Ireland and one copy in the Swiss Art Library.

Small folio, ff. [1] engraved title-page (plate 1), [19] soft-ground etchings printed in sanguine (2-20), 3, letterpress preface and plate description, [1] blank; title-page a little dust-soiled, with light soiling and occasional ink staining, neat repair to lower corner of plate 12 'Sadness' without loss with further minor repair to fore-edge, small stain on image of plate 20, occasional neat pencil lines drawn over some plates; modern calf-backed marbled boards, preserving the original(?) red morocco label lettered in gilt on upper; with small neat contemporary signature of 'Thomas Judson, 1781' on title-page; an appealing copy.



Considered too anatomical for artists

**[ANATOMY FOR ARTISTS.] MOLLIER, Siegfried.** Plastische Anatomie: Die Konstruktive form des menschlichen körpers. München verlag von J. F. Bergmann. 1924.  
**\$585**

First Edition of this contribution to 'a new genre of artistic anatomies originated in modern teaching methods for students of medicine whose main emphasis lies in the function of and correlation's between osteology and myology' (Röhl p. 278). 'Perhaps the first scientific textbook in which an experiment was undertaken to expound the body's functions and to explain the surface form for art students' (ibid, p. 424).

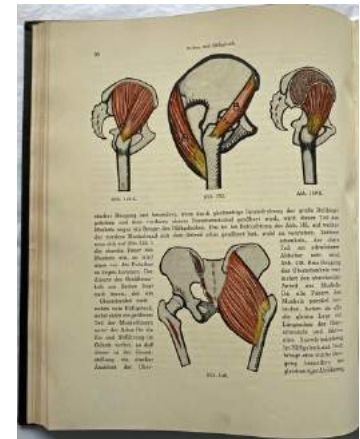
Mollier (1866-1954) trained at the Munich Anatomical Institute, eventually becoming its director. In this role he taught anatomy courses for artists for over four decades, and in 1924 published the present work, considered by the *Deutsche Biographie* to be 'a sophisticated and ground-breaking work' of particular note for his precise functional analyses of movement.

Some of the photographic poses are reminiscent of those of the pioneering German bodybuilder Eugen Sandow (born Friedrich Wilhelm Müller 1867-1925), who travelled the world displaying his strongman prowess, establishing an institute of physical culture, and was highly influential in promoting and encouraging popular physical fitness. The present work clearly reflects this recent focus upon physicality, but to the modern eye, a number of the images make for uncomfortable viewing, redolent of the eugenics movement somehow. In subsequent years, however, Mollier was one of a few anatomists in the professional society the *Anatomische Gesellschaft* who challenged the measures demanded by the National Socialists in 1934 to transform the traditionally international society into a purely German entity.

Hermann Sachs, the illustrator of Mollier's work, was one of the leading German Expressionist artists of the first half of the 20th century. He moved to Los Angeles in 1925 and designed the interiors of many landmark Los Angeles buildings, including Union Station and the Los Angeles City Hall.

Garrison-Morton.com 13680; Röhl, *History and Bibliography of Artistic Anatomy*, pp. 278-279 and 424; OCLC locates copies at Columbia, NYAM, Yale, Harvard, Smith College, McGill, the Metropolitan Museum of Art, with a number of microfilm copies.

Large 4to, pp. [ii], [x], 296; over 468 text illustrations including photographs (some enhanced with colouring) and colour diagrams; some minor foxing and soiling otherwise clean and crisp; original black cloth, spine lettered in gilt (slightly faded), light wear to surfaces and extremities, book block a little shaken, without the original dust-jacket; still a good copy.



Possibly dissection room notes -with a depiction of the circulatory system as a factory

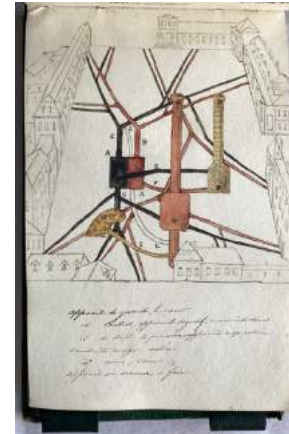
**[ANATOMY FOR STUDENTS.]** Finely Executed Student Manuscript Notebook, with specific focus upon andrology and gynaecology, penned in a single neat calligraphic hand, comprising detailed anatomical drawings in pen, ink and water-colour, accompanied by neat annotations in both French and Latin. No place, but France, and no date but ca. 1850. **\$2,200**

A most striking and diligently compiled pocket manuscript notebook, no doubt the work of a medical student, focusing in particular upon andrology and gynaecology. Though sadly anonymous, the notebook has been neatly penned in brown ink, and is accompanied by a series of finely drawn and detailed illustrations in both pen and ink, and in water-colour, some or all of which may well have been executed in the dissecting room.

Of the 18 ink, and 15 original water-colour diagrams, 29 provide detailed representations of the human reproductive organs and genitalia, both male and female, the illustrations predominantly accompanied by an annotated key. The final full page water-colour shows a near full-term foetus in utero. Another full-page ink diagrams highlights the human skeleton, and the manuscript also includes two faint pencil landscape sketches.

One further full page illustration, done in both ink and water-colour, presents a schematic illustration of the circulatory system, the heart, arteries and veins placed centrally and surrounded on four sides by buildings, the analogy being that of a factory supplying a city on the outskirts. Such visual metaphors, comparing the human interior to the interior of a building or house, with different organs, like rooms in a house, having different functions, first emerged during the early late 17th and early 18th century, but became especially prominent during the early 19th century, and was used in a number of educational works for young readers. Nearly a century later, this idea of the 'human factory' was perhaps most famously expressed by Fritz Kahn in his 1931 work *Des Leben des Menschen* and his accompanying broadside *Der Mensch als Industriepalast*. Compiled with great finesse and attention to detail, this small pocket manuscript provides a fascinating insight into mid 19th century medical education in France.

Small oblong 12mo unruled notebook, 115 x 180mm, ff. 60 leaves of which 28 have been used, in a single neat hand in brown ink including two pencil landscape sketches, 18 neat pen illustrations, and 18 finely executed water-colour illustrations; occasional minor spotting and soiling, otherwise clean and crisp; contemporary green morocco backed boards, three morocco fore-edge loops allowing to the volume to be closed with a pencil (no longer present), spine a little rubbed and scuffed, further minor surface wear, a most appealing copy.



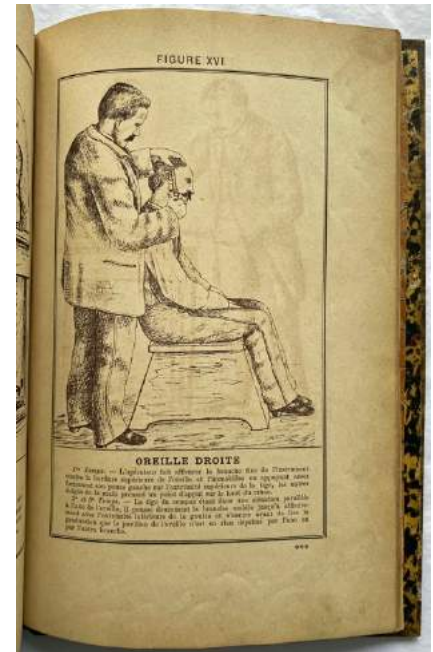
*An inspiration to Conan Doyle*

**BERTILLON, Alphonse.** Identification Anthropométrique Instructions Signalétiques. Melun, Typographie-Lithographie Administrative. 1885. **\$2,800**

Rare first edition of this pioneering work by Alphonse Bertillon (1853-1914), successively viewed as the founder of anthropometry, the inventor of the mug shot, the forefather of dactyloscopy, and is considered one of the key figures of forensic science.

The present work was the result of his own meticulous studies whilst working at the Paris Prefecture de Police. Son of the noted statistician and one of the founders of the Paris School of Anthropology, Louis-Adolphe Bertillon (1821-1883), Alphonse started work in the police department as a copy clerk in 1879, and soon became frustrated by the inadequate record keeping. 'He wanted to improve descriptions of suspected criminals, and hoped a good identification system would quickly identify repeat offenders. He believed that people who were liable to re-offend could be identified through physical characteristics, and that people with certain characteristics were more likely to be criminals. Bertillon was a friend of the surgeon and anthropologist Paul Broca, and borrowed Broca's ideas about measuring physical differences. In 1881, Bertillon developed techniques and instruments to measure individual features that would not change, for example eye colour, the shape and angles of the ear, brow and nose, and the distances between them. He also developed ways to reliably record other physical data about the body, including identifying marks such as tattoos. He collected vast quantities of data and used the new technology of photography. By 1883, Bertillon had made 7336 measurements and identified 49 repeat offenders. By 1884 he had found 241... [he] described his system as anthropometry, literally 'measuring humans'. The system became known as 'Bertillonage', and it eventually incorporated body measurements, a verbal description, a photograph and fingerprints' (Science Museum online). The information was recorded on a 'fiche' (a template of which is included here), and which could then be systematically filed and cross-indexed, to allow for easy retrieval. The striking series of 39 lithograph plates guide the user step-by-step on how to take the measurements. The hand-coloured double-page Figure XXI presents a series of distinctive eye pigmentation's.

His system was officially adopted by the Parisian police in 1883, and spread quickly through Europe and into America, although it was treated with scepticism in England where Francis Galton's method of fingerprint identification was preferred. Bertillon was himself to later make pioneering improvements to dactyloscopy in 1902, having subsequently accepted that it was a far simpler, and more unique method of identification. Whilst recognised for



his achievements in the field, this system of classification by identifiable physical characteristics no doubt opened the door to subsequent racial profiling and stereotyping.

In 1888 Bertillon established the Department of Judicial Identity, and became its first chief. Such was Bertillon's international fame that Sir Arthur Conan Doyle made references to his expertise in his iconic stories. In *The Hound of the Baskervilles*, Dr James Mortimer stated that Sherlock is 'the second highest expert in Europe'. When the disgruntled detective enquired as to whom is the first, Mortimer replied: 'To the man of precisely scientific mind the work of Monsieur Bertillon must always appeal strongly.' A second expanded edition was published in 1893, and which included mug-shots.

OCLC locates copies at Columbia, Harvard, the Library of Congress, Michigan, Washington, BL, BnF,

8vo, pp. ix, [i] blank, 59, [5], 39 lithograph figures on 20 leaves including one double-page and hand-coloured, [iv] index; lightly browned throughout due to paper quality, with occasional light marginal dust-soiling and foxing; with original contemporary(?) photograph of Bertillon loosely inserted, ascribed in mss on verso; in the original marbled boards, elegantly rebaked to style in recent black morocco, spine ruled and lettered in gilt, with old prison book-label on the upper cover, with manuscript note (now illegible), extremities lightly rubbed; a good copy.





Appealing Scottish alphabetical primer - with early cuts by Bewick

**[BEWICK CHAPBOOK.] WINLOVE, Mrs.** The Rise of Learning, or Ground-Work of Science, Showing how Good Boys and Girls, By attending to the Rules contained in this Book, and obeying their Parents and Guardians, may acquire Wisdom, Riches, and Honour, By Mrs Winlove. Edinburgh: Caw & Elder, 1819. **\$68o**

A charming chapbook alphabetical primer. This is the second printing by Caw and Elder, issued as a part of their *The Edinburgh Juvenile Library* series, of Mrs. Winlove's most appealing work, first published by the Glasgow based printer and bookseller James Lumsden in around 1810. The work begins with two typographically appealing alphabets (lower and upper case), before introducing the young reader to 'letters alike in form' and a list of 'vowels and consonants joined'. The 'Easy Lessons' cleverly introduce the reader, through the use of verse, to words consisting of only two and three letters, before moving on, through the continued use of verse, fables and the 55 charming woodcuts by Thomas Bewick, to the alphabetical primer itself.

The rear wrapper has a 'turnover' woodcut image - held one way up the viewer sees the 'Schoolmaster': turn it 180° and one sees instead 'The Merry Cobbler'. A variant wrapper had instead an Oyster Man and A French Cook.

Hugo, *Descriptive Catalogue of the works of Thomas and John Bewick*, (422) 383.1, p. 145; COPAC notes a copy of the Glasgow, Lumsden imprint at the NLS, with copies of this issue at Oxford, the NLS and the V&A; OCLC adds six further copies at Brown, California, Florida, Guelph, Morgan, and Princeton, with UCLA holding a copy of the first 1817 Caw & Elder printing.

Small 16mo, pp. 47 (the first and last blanks pasted to wrappers), including attractive typographic alphabet (pp. 2-3) and 55 small wood-cuts (including those on inside front and rear wraps) by Bewick; some light marginal browning and minor spotting, but otherwise clean and bright; in the original printed wrappers, front cover printed 'The Edinburgh Juvenile Library', with 'turnover' cut of a Schoolmaster and a Merry Coblér on rear wrapper, spine neatly repaired; a very good copy.



**[CARTOMANCY.] [SWINDELLS, Alice, printer & publisher.]** A New and well-experienced card fortune-book: Delivered to the World from the Astrologer's Office, in Greenwich Park, for the benefit of Young Men and Blooming Maids; Who, by drawing Cards, as directed in this Book, may know whether Life shall be long or short. Manchester: Printed by A. Swindells, 8 Hanging-bridge, [n.d. but ca. 1825?] **\$550**

An appealing and scarce little provincial chapbook tapping in to the Georgian fascination with cartomancy, a popular pastime amongst fashionable salons of the day. A small verse pronouncement is given for all 52 cards in a standard pack, giving such pearls of wisdom as 'The seven of diamonds you have got, Which shows a drunkard is your lot. But maids have better luck in view, they'll husbands get both rich and true' (p. 4).

The final four pages are devoted to a discussion on the 'signification of moles' (a mole on the forehead is a sign of wealth to come), together with an 'Interpretation of Dreams'.

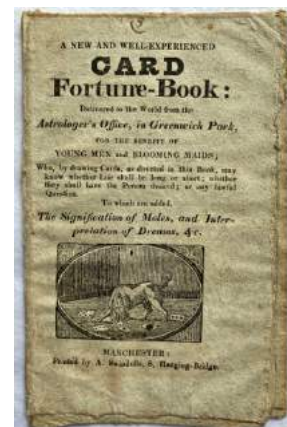
'Thus have I finished what I knew, Concerning moles which I've found true, For moles that on your bodies grow, Do promise either bliss or woe, Not that I'd have you trust so far, To put aside all heavenly care: Many do this when heaven above, Their wish'd for joys doth soon remove, Therefore let not the reader's faith, Be lost in what the author saith'.

The title page woodcut vignette shows a dog choosing a card, whilst the smaller text woodcut shows a seated couple, presumably being read their fortune by a well-dressed woman reading from a pamphlet (no doubt the present work'.

George Swindells was one of a number of provincial printers who set up business in the latter third of the 18th century during the rapid expansion of the printing trade across English towns and cities of all sizes. Like many he turned to the growing demand for popular printed material in the form of small and cheaply produced chapbooks. The shop was established at the corner of Hanging Bridge, and when George died in 1796, the business was continued by his wife Alice and son John. The family retained possession of the shop until 1846.

Copies located at the British Library (possibly later issues with imprint of J. Swindells) and the National Library of Scotland.

Small 8vo, pp. 16, with title-cover wood-engraving and one further small wood-engraving within text; lightly browned and soiled with some minor spotting; with the letter 'S' penned in mss at head; uncut and stitched as issued, spine neatly and expertly repaired; very good.



**[EDUCATIONAL CARD GAME - NATURAL HISTORY.] [JOUY, Victor-Joseph Etienne de.]** Neuvieme Jeu de Cartes instructives, contenant un Abregé de l'Histoire des Animaux, avec des gravures. Ouvrage destine à l'instruction de la jeunesse des deux sexes. A Paris, Chez A. A. Renouard, rue S. André, [De L'Imprimerie de P. Didot l'ainé.] [n.d. but ca. 1808-1817?] **\$2,000**

A scarce and most appealing set of this early nineteenth century French pedagogical card game on natural history, focusing upon the animal kingdom and mammals in particular, and one of a series of similar elementary games conceived by the noted French dramatist and librettist Victor-Joseph Étienne de Jouy (1764-1846, best known for providing the libretto for Rossini's *William Tell*), and each with appealing woodcut engravings by Pierre-François Godard (1768-1838).

A standard trick game, the rules are simple. With no limit as to number of players, the pack is shuffled and dealt, with the person to the right of the dealer playing first and putting down their highest value card. Once everyone has played, the trick is won by the highest card, but to make the claim (and perhaps also gain a gaming counter if used), they must be able to provide a summary of the information given on the dealt card. If unable to do so they forfeit the trick to the player following them on the right, the game then continuing. As the *Avis* card notes, this method of instruction through recreation has proved to be a highly popular and successful method of helping children to learn and memorise facts - in this case an introduction to 46 domestic and exotic mammals, including dogs, cats, rats, elephants, whales, zebras, lions, black bears, porcupines and orang-utans.

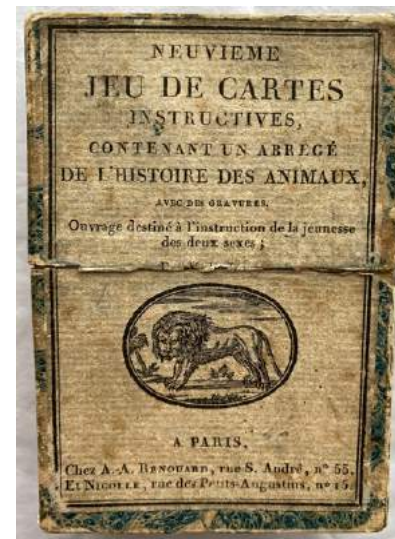
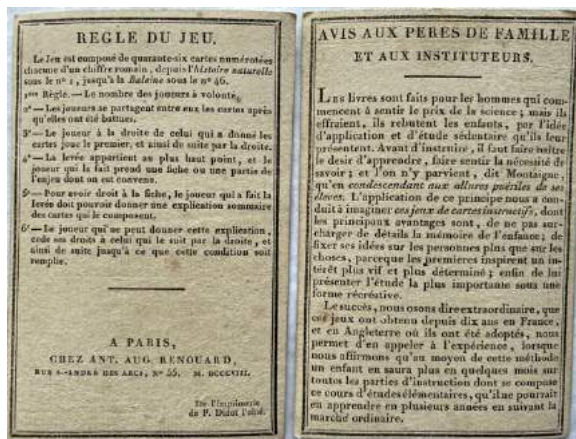
There seems to be much confusion as to the precise dating of the series, not helped by the fact that each set, published both in Lille and Paris, clearly went through a number of re-issues. Catherine Hargrave in her *History of Playing Cards* suggested an initial date of 1760, but it is more widely believed that the series started in around 1804-1805, as noted by Quérard. An advertisement in the *Journal des débats politiques et littéraire*, (I, p. 4) in 1808 provides a list of 10 games, which could be purchased individually or as a set, and the addresses for both Renouard and Nicolle match those found on the present issue. By 1814, Nicolle had moved premises to No 12 rue de Seine. Further sets were later included, eventually running to a series of 15 we believe, and including sets relating to music and astronomy.



What may add to the confusion is that in the Avis, Jouy notes with pride of the extraordinary success that 'ces jeux ont obtenue depuis dix ans en France, et en Angleterre où ils ont été adoptés'. This has led to some suggestion that the date may be closer to 1817. Impossible to pinpoint with any certainty, but by their very ephemeral nature, surviving complete sets are scarce.

Not in Gumuchian though see 3208 and 3289 for other sets in the series; OCLC locates a copy at Montreal only.

Set of 48 uncoloured letterpress cards, 104 x 68mm, housed within original custom-made box, 106 x 75 x 25mm, with rule card, 'Avis aux Peres de Famille et Aux Instituteurs', and 46 numbered cards, each bearing text and small oval or round wood-engraved illustration depicting animal inhabitants of the globe; some light occasional spotting and foxing, but otherwise clean and bright; all contained in the original card slipcase, covered in marbled paper, with a printed label, decorated with a wood-engraved illustration, to the front face, box a little rubbed and worn, but overall an excellent set





Education through play - fine example of progressive education in Georgian England'

**[EDUCATIONAL GAME.]** DISSECTED TABLES OF ROMAN HISTORY Chronologically arranged. London: Published October 12th 1789, by E[lizabeth.] Newbery, the corner of St. Pauls Ch. yard, & J[ohn.] Wallis No 16 Ludgate Street of whom may be had Dissected Tables of English Hstory. [London.] 1789. **\$2,200**

Rare and most attractive early dissected puzzle, published in the year of the start of the French Revolution. This fore-runner of a jigsaw, intricately cut, provides a potted chronological history of the Roman Empire, from Romulus to Augustus Caesar, including portraits and biographical details, and is a fine example of the growing genre of alternative progressive methods of education through play, also seen in the rise of educational playing cards at the same time. It was also an early attempt to move away from maps as a subject, though as Muir rather drily notes 'Judging by its lack of emulators, it was not a success' (Children's Books of Yesterday p. 185). There is certainly a lot of information to digest for the young mind!

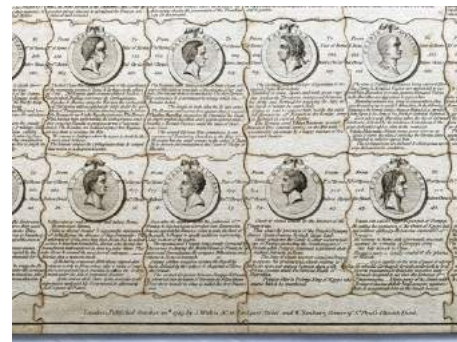
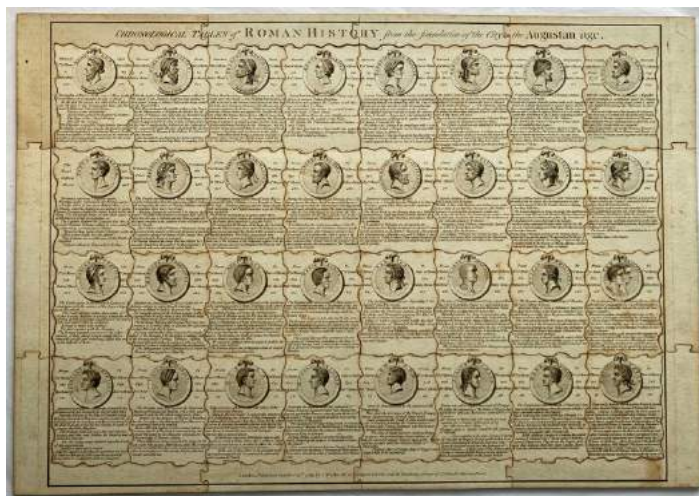
John Spilsbury (1739-69) is associated with some of the earliest examples of dissected maps for teaching geography produced during the 1760s, and he is regarded as one of the first commercial producers of puzzles. How successful he might have been is uncertain, as he died at the age of 29 in 1769. By the 1780s a number of other printers had taken up the mantle, with early manufacturers of 'jigsaws' including William Darton & Son, John Wallis & Sons and Elizabeth Newbery (the manufacturers here) in England, and Martin Engelbrecht in Germany. Throughout the Victorian period the number of puzzle makers increased, with names such as John Betts, Arthur Parks and William Spooner coming to the fore. At this time such puzzles were usually cut using a silversmith's saw, and the attendant difficulty of turning the saw accurately in small circles meant that fewer interlocks or dovetails were employed, most of the puzzles having dissected pieces rather than interlocking ones of today. All manner of subject matters were used, with maps and religious scenes probably the most popular, the puzzle often having an instructional and moral purpose. The work 'jigsaw' wasn't applied to these puzzles until 1909. By the 1810s John Wallis was proclaiming himself their inventor, Spilsbury's claim having fallen by the wayside. During the lockdown, UK sales of jigsaw puzzles grew nearly 40% and were turning over nearly £100 million. A far cry from the humble origin in Spilsbury's printmaker's shop off Drury Lane.





See Hannas, *The English jigsaw puzzle, 1760-1890*: with a descriptive check-list of puzzles in the museums of Great Britain and the author's collection, p. 93; Muir, *Children's Books of Yesterday* p. 186 (975); Shefrin, *Neatly Dissected: For Instruction of Young Ladies and Gentlemen*, p. 17; OCLC locate examples at Toronto, Princeton, UCLA and Cambridge.

Engraved sheet depicting medallion portraits of thirty-two rulers of Rome from Romulus to Augustus Caesar together with biographical information, mounted on mahogany and dissected to form a teaching aid; completed size 425 x 595 mm and with the 'Chronological Tables of Roman History from the Foundation of the city to the Augustan Age'; some light foxing and soiling, but otherwise clean and bright; housed within the original mahogany box with mounted engraved pictorial label on sliding lid (somewhat browned), small chart, listing the emperors pasted to one side of interior; some minor wear to box, but otherwise an excellent example with no missing lugs and little signs of wear.



*'A window on the morals and habits of the time'*

**[EDUCATIONAL GAME.] WALLIS, John.** [cover title:] The Mirror Of Truth; A New Moral and Biographical Game. [game heading:] A new Game for the Instruction of Youth of both sexes. The Mirror of Truth exhibiting a variety of biographical anecdotes and moral essays, calculated to inspire a love of virtue and abhorrence of vice. Published Jany. 1st. 1811 by John Wallis, at his Juvenile Repository, No. 13 Warwick Square London. Of whom may be had a great variety of instructive & entertaining games, dissected maps, historical & amusing packs of cards, &c. &c. [together with rule book:] The Mirror of Truth; Or, Game of Anecdotes. London: Printed by W. Lewis, Finch-Lane for E. Wallis, 42, Skinner-Street, Snow-Hill. n.d. but also 1811?] **\$4,800**

A vibrant and fine example of an early 19th century game, intended to both educate and amuse, in this case, with a heavy dose of moral didacticism thrown in for good measure by attempting to teach children how to live a virtuous life, and avoid vice. Played with the household set of dice and playing counters, the accompanying booklet provides an explanatory biographical anecdote to each of the 45 charming engravings. The vices include intemperance, idleness, selfishness, lying, envy, hypocrisy, passion, and pride. Any player landing on these faced a 'payment of fishes' to the chosen banker and backward movements. The virtues include Justice, Courage Integrity, patriotism and Clemency, and are supported with stories from life, and rewards such as the receipt of counters and forward movements. The central vignette is explained at the end as pointing out to two young people 'the path to the Temple of Happiness which is situated on a steep and lofty eminence, intimating that it cannot be gained without some labour and sacrifices (p. 24).

'The makers of the English game boards were book manufacturers, and they vied with each other to create not only interesting content, but the most beautiful artwork on the boards and boxes. Since the race game was basic to all of the games, the distinguishing feature was often the art board. Until about 1850, most of the English game boards were hand-coloured engravings, and the boards, apart from their historical interest, are small works of art... the engravings were made from a steel plate, which was capable of producing up to 5,000 copies before wearing out. The hand colouring was done by ladies of impoverished means or children hired for that purpose; (Liman, p. 14).



Liman's comment that such gaming boards provide 'a window on the morals and habits of the time' (ibid p. 13), seems especially pertinent for the present most attractive example, from one of the major producers of printed games in the first half of the nineteenth century, John Wallis (1745?-1818).

Whitehouse and Liman both describe the rule book as being pp. 47, and which refers 'giving anecdotes "Selected from the pages of history, unembellished by the hand of fiction"' and presents the players with "examples for imitation whither they will perceive the path of virtue can alone conduct them" (Whitehouse p. 49). The rule book offered here is only pp. 24, though with the shorter title and imprint 'Printed for W. Lewis... for E. Wallis' as noted by Seville. . The Osborne copy noted a 24 page pamphlet. Edward Wallis (1787?-1868) inherited the firm from his father in 1818 and continued to published all manner of games over the next forty years.

See Liman, *Georgian and Victorian Board Games: The Liman Collection*, p. 34 (though seemingly erroneously giving the publisher as William Spooner and dated 1848, though the image is clearly dated 1811); see Coimpi/Seville online 1340 and 1388 ([giochidelloca.it](http://giochidelloca.it)); Muir, *Children's Books of Yesterday*, 940, p. 181; Osborne I, p. 224 (with 24 pp pamphlet as here); Whitehouse, *Table Games of Georgian and Victorian Days*, p. 49; OCLC locates copies at the Morgan, Stanford, UCLA, Yale, Princeton.

Engraved and vibrantly hand-coloured playing sheet, 460 x 560mm, dissected and mounted in 9 sections onto linen, each section 150mm x 185mm; rules engraved in two columns within central panel, either side of an oval engraved vignette, 'The Temple of Happiness' (nos 45), with 44 smaller playing fields and 31 vignettes running clock-wise our two circles; squared not decorated are vices; lightly foxed and soiled, with some minor ink staining in places; with two panels of matching marbled paper 'handling tabs' on verso; together with 8vo rule pamphlet, pp. 24; a few corners a little creased, with some minor soiling; stitched as issued in the original plain wrappers, spine slightly split, covers a little soiled and slightly dog-eared; housed within the original pink marbled paperbacked card slipcase, with hand-coloured engraved paper label mounted on upper cover, covers a little darkened and soiled, with wear to extremities; very good.



*'Beautifully executed from nature on stone'*  
some of the best anatomical artwork of the 19th century

**ELLIS, George Viner and George Henry FORD.** Illustrations of Dissections In A Series of Original Coloured Plates, The Size of Life Representing The Dissection of the Human Body. The Drawings are from nature and on stone by Mr. Ford from dissections by Professor Ellis, and form a separate volume in Imperial Folio. Second Edition. London: Smith, Elder, & Co., 1876 **\$3,000**

Second edition, little changed from the first of 1867. 'Like MacLise, and Carswell, Ellis was professor of anatomy at University College, London, which in the first thirty-five years of its existence, produced a remarkable series of anatomical atlases. Ellis (1812-1900) and his artist Ford (1809-1876) chose the comparatively new method of chromolithography for the reproduction of their imperial folio atlas of fifty-eight plates. The printing of such complex plates in color was difficult, as chromolithography was still in a developmental stage; the plates were printed between 1863 and 1867, with four to seven finished each year. The plates are exceptional for accuracy and clarity; they are also exceptional for their aesthetic depiction of the dead' (Christies, Anatomy as Art, The Dean Edell Collection, 2007, lot 197).

'Ellis received his professional education at University College, and became M.R.C.S. in 1835. As an anatomist, he was an expounder rather than a discoverer. He discovered the corrugator ani, but his chiefwork was in the rigorous verification and systematization of what was already known' (Heirs).

Though purchased individually, both volumes are 'signed Herbert F. Waterhouse'. Sir Herbert Waterhouse, was a distinguished surgeon at Edinburgh Royal Infirmary and President of the Royal Medical Society. A fortuitous and happy reunion, after an unknown period of separation.

Heirs 1785.5 (online); Roberts & Tomlinson, *The Fabric of the Body*, p. 574. (2)

*Offered together, 8vo text and Imperial folio atlas; 8vo, p. xvi, 486, [2] publisher's advertisement; text lightly foxed throughout with some minor soiling; folio. pp. [vi], with 58 fine chromolithograph plates by Mintern Bros; plates with some marginal foxing throughout, and occasionally touching image, but generally clean and bright, gutters a little exposed in a couple of plates; both bound in contemporary three-quarters black morocco, with marbled endpapers each with small publisher's label of 'Young J. Pentland, 11 Treviot Place, Edinburgh' at tail, spines with raised bands, lettered in gilt, upper joint of atlas somewhat rubbed, with further light wear to both volumes; atlas housed within cloth slipcase; with the signature of Herbert F Waterhouse on both free endpapers; purchased separately, happily and fortuitously re-united; a good copy.*





### 'The new social dice and token game'

**[FOUR ELEMENTS RACE GAME.]** Die Vier Elemente, Luft, Wasser, Feuer, Erde. Eine neues gesellschaftliches Würsel u. pfand spiel. Nürnberg, P. W. Schwarz, No. 60. n.d. ca. 1800 - 1815?

**\$1,600**

A charming and scarce board game for young children, based around the elements of air, water, fire and earth. A simple game of chance played with two dice, and no doubt the family set of gaming counters, the game could be played by as many people as so desired. At the start of play, each would put 6 'marquen' into the pot, turns then being taken, each player throwing two dice, until someone threw a 12, at which point the game officially ended, although could be continued until all had thrown a 12, or had decided to seek other amusement.

The four central vignettes represent air, water, fire and earth - illustrated by a boy flying a kite, a man fishing, a blacksmith at his anvil hammering a piece of molten iron, and finally a woman harvesting wheat in the field. The 12 landing spaces, all with appealing vignettes, each come with either a prize or a penalty - usually the receipt or payment of further 'marquen'. Space one shows a stonemason, and all players give six counters into the pot. A bird-catcher is seen in space 2, and all other players receive from them 4 counters. For space 8, the penalty was a forfeit - the player must put on a pair of spectacles and wear them until someone else lands on the space. Further vignettes depict a women bent over a small coal fire (for which the player pays 3 marquen), a soldier firing a cannon, a man enjoying a glass of wine (with the caption 'drinks and fools around in society!'), a hot-air balloon, and even a gravedigger - space 12 for 'wins everything' - a ghoulish twist on the rewards of heaven perhaps?!

Since the race game was common to all, the distinguishing feature was often the art board, and publisher's vied with each other to create not only interesting content, but the most beautiful artwork. The present example, no 60 and presumably one of a number of similar games, is the work of the noted German engraver and publisher Paul Wolfgang Schwarz (1766-1815). Though perhaps simple in content, and certainly more for amusement than education, it is a most appealing and scarce survivor, so far unlocated.

Hand-coloured engraved playing sheet, mounted on attractive decorative boards, dissected and folding down into quarters 175 x 145 mm, sheet size 343 x 268 mm, open playing board 354 x 285 mm, four large central hand-coloured vignettes representative of the elements, game board consisting of 12 hand-coloured engraved squares, each with instruction, the rules engraved in italics at the tail; light foxing and soiling in places, minor abrasions along tail, a couple of letters obscured at central dissected fold; light wear to decorative boards, without the original slip-case, upper margin soiled where tab opening would have been; an appealing example





Extraordinary 17th compendium of surgery and medicine copiously illustrated

**FOURNIER, Denis.** *L'oeconomie Chirurgicale, pour le restablissement des parties molles du corps humain.* Contenant les principes de chirurgie, & un traité methodique de la garison de la peste ... A Paris, Chez Francois Clouzier, dans la Court du Palais, proche l'Hostel de Mr le Premier President. et Sebastien Cramoisy, 1671. [bound with:] **L'anatomie Pacifique Nouvelle Et Curieuse.** Conforme à la doctrine d'Hippocrate & de Galien. ... A Paris, Chez l'Auteur, ruë des Ecousses, au Divin Hippocrate, et chez Sebastien Cramoisy, 1678. [bound with:] **L'oeconomie Chirurgicale, pour le r'habillement des Os du corps humain.** Contenant L'Osteologie, la nososteologie, l'Apocatastosteologie, & le Traitté des bandages.... A Paris, Chez Francois Clouzier, dans la Court du Palais, 1671. [bound with:] **Explication Des Bandages,** Tant en general qu'en appareils, avec toutes les figues demonstratues. Diuisée en deux Traitez:... A Paris, Chez Pierre Iosse, 1668. [bound with:] **L'Antiloimotechnie, Ou L'art qui chasse La Peste,** et tous ses accidents, qui sont, le Pourpret, la petite Verolle, la Rougeolle pouprée, la dysenterie, les bubons, les charbons. [n.p., n.p], 1671. **\$4,200**

An extraordinary 17th century surgical and medical sammelband containing the principle works (first editions) of Denis Fournier (1613-1683), a master surgeon in Paris. Copiously illustrated, both with striking wood-engraved frontispieces, some finely engraved copper engraved vignettes, and several large folding letterpress and woodcut engraved tables, the volume provides a fascinating insight into 17th century medical practices.

Fournier was something of a specialist in the treatment of spinal deformities, with a number of traction machines and prosthetic devices illustrations. Much attention is also given to the treatment of fractures and dislocations, and on bandaging. The volume ends with his work on the treatment of plague and other diseases including small-pox and syphilis. 'Denis Fournier (d. 1683) treated spinal deformity with traction machines inherited from the Hellenistic period, such as the glossocomium of Nymphodorus, and other racks of his own devising like the Polyceste (all thes machines had stylish names like the motorcars of today) and invented the term apocataostéology, meaning 'reestablishment of teh bones of the human body' (Le Vay, p. 229).

At times somewhat curious, with some erratic collation, Fournier appears to have self-published the works, possibly revising them during the printing process. The second work,



L'Anatomie Pacifique in particular is rather strangely constructed, seemingly with sections added and omitted, for example a note at the end of p. 104 tells the binder that the next page will begin with 'Traitté de la Myologie, page 99'. Jeremy Norman in his Catalogue 28 had a copy of l'Oeconomie chirurgicale, pour le r'habillement des Os bound with L'Explication des bandages. He noted that in the first work, 'pp. 49-64 omitted as usual'. They are, however, present in the copy offered here. He noted, that many of the illustrations are derived from Paré.

Le Vay, Orthopedics, p. 229; Krivatsy 4235-4237; Waller 3156-3158; Wellcome III p. 48-49; OCLC locates no similarly bound copy, with all works scarce in the US, with only Minnesota, Toronto, UCSF holding the first work, and Chicago parts 2 and three.



Together five works in one volume, 4to; I. pp. [ii] wood-engraved title-page, [xxx], 97, p. 97 a folding throw-out leaf including letterpress table; woodcut head- and tail pieces and initials; II. pp. [viii], [viii], 30, [2] woodcut title 'l'Alphabet Chirurgical, 1672', 64, [4], 'Chapitre Adminiculatif' and copper engraved plate with explication, 65 -104 (ending with tail note Traitté de la Myologie, page 99), 99 - 154; with ornate copper engraved title-page vignette, frontispiece portrait (somewhat browned and stained), woodcut head- and tail pieces and initials, 6 folding letterpress tables with 31 woodcuts on five leaves (final table printed on recto and verso, (all somewhat creased and all with old repairs to tears), 2 full page plates of woodcut illustrations, and 20 woodcut illustrations within text; worn-trail affecting text with minor loss pp. 27-34; III.

pp. [ii] woodcut engraved title, [xxii], 344, with some pagination errors and curiosities (i.e. p. 130 is also 126); woodcut head- and tail pieces and initials, one folding letterpress table, 65 woodcut illustrations within text; IV. pp. [iv], 16, [xvi], 91, [1] woodcut portrait of Hippocrates; woodcut head- and tail pieces and initials, and 10 folding tables each with numerous woodcuts, all somewhat creased, a number with tears sometimes touching text and images, but without loss, small stain to plate 9; V. pp [xii] including wood engraved title-page, 83, [1]; with woodcut head- and tail pieces and initials and five wood engraved illustrations; all five works somewhat browned throughout, with sporadic marginal dampstaining, dust-soiling, and some ink markings; in contemporary mottled calf, spine in compartments with raised bands, decorated and lettered in gilt, with signs of discrete and expert repairs to head and tail and joints, covers a little scuffed and scratched, with some staining to rear cover; with small ex-libris label on first title-page 'Demanteville, Chirurgi, Paris. Jurati. 1721' and 20th book-plate of Dr Maurice Villaret on front paste-down; a good copy.

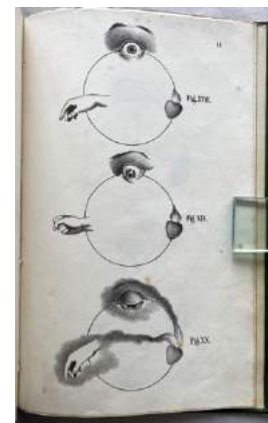


**FROST, Wenzel and Wenzel KOTATKO.** Der Mensch im Symbole. Ein Spiegel für Jeden, dem daran liegt, Mensch zu seyn. Prag, Druck der K. K. Hofbuchdruckerei von Gottlieb Hasse Söhne, 1846. **\$680**

First edition of this curious and intriguingly illustrated work, apparently an attempt to devise a theory of anthropology, psychology and ethics, based on close observation of deaf-mutes. Frost and Kotatko, director and instructor at the Prague institute for deaf-mutes, argued that it is through gesture (the unspoken language of the soul) that the true nature of man is revealed. The present work therefore attempts to examine the relationship between the body and soul. The illustrations are remarkable, and indeed somewhat perplexing at times, seemingly associating various organs of the body with the human spirit. A number of male figures are also depicted, and are presumably students at the authors' private institute in Prague.

For biographical information about Frost and his work at the Institute see Franz Krause, Wenzel Frost, ein vergessener Geistkundler, Taustummen-und Volkserzieher (Basel, 1933); OCLC locates copies at UCLA, Harvard Chicago and Manchester; a Czech edition was published in the same year.

Tall 8vo, pp. [viii], 180; with 16 lithograph plates, a number partially heightened in gilt and the first retaining the original tissue guard (prominently browned); somewhat foxed throughout with occasional minor soiling; in contemporary green roan, spine attractively decorated and lettered in gilt, covers with double ruled gilt border, all edges gilt, with moiré endpapers (a little soiled and stained), head and tail of spine a little rubbed, covers slightly scratched and scuffed; still a good copy.



### 'The Magic Goddess Game'

**[GAME OF GOOSE - FAIRY TALES.]** Toovergodinnenspel Regel van het Spel. Bei de Erve Wijsmuller, Papiermagazijn, Amsterdam. Fabrique d'Estampes de Gangel et P. Didion, à Metz. Déposé. [n.d. but ca. 1850-1870? **\$780**

A charming and eye-catching Dutch hand-coloured lithograph game of goose, *The Magic Goddess Game*, in fact an adaptation by Wijsmuller of the *Jeu des contes de Fées* first issued by Gangel and Didion in Metz in around 1860, using the same game board, but slightly shifting the title for their Dutch market to focus more on magical female protagonists. It was no doubt issued as a companion to *De toovenaar, nieuw vermakelijk kinderspel on wizards*, also a collaboration between Gangel and Wijsmuller of which both the Getty and Library of Congress own an example (and which they date 1850-1860), although we have so far failed to trace any original French version.

The game was inspired by the fairy tales of Madame d'Aulnoy (1650-1705). Whilst the rules have been reprinted here in Dutch, the remaining game board text remains in French. 'The 63 spaces are filled with characters from fairy tales: the Blue Bird, the Beauty with Golden Hair, the White Cat, and so on. Fairies take the place of the geese in the classic two-track series beginning on spaces 5 and 9 respectively. The hazard spaces are interpreted with some wit. Instead of the usual bridge at space 6, there is an ogress and the player must go to space 12 (the usual rule) to be crunched up by the ogre. The death space at 58 shows a dragon devouring a knight (begin again!)' (Seville, p. 51). In the four corners we find: 'L'Aimable Migonney. (Dans Chatte Blanche)'; 'Le géant Galifron. (Dans la Belle aux cheveux d'Or)'; 'La Fée Carabosse. (Dans M.t et M.me Tartine)'; and 'La métamorphose. (Dans le Prince Cheri.)'. See Grolier/Seville p. 51 Game 19 (French edition).

Single sheet, vibrantly hand-coloured lithograph game board, 418 x 537 mm, with central letterpress title and rules in Dutch, with outer anti-clockwise spiral gameboard of 62 numbered tiles or steps ending with a final scene '63' showing 'La Reine des Fées' (The Fairy Queen), and with four corner scenes from notable fairy tales; paper a little browned, with a couple of small marginal nicks, and evidence of previous mounts at head of verso; a lovely, vibrant example.





**[GAME OF GOOSE - ROBINSON CRUSOE.] [DEFOE, Daniel.]** Robinsons Reisen Und Abenteuer Ein neues unterhaltendes Würfelspiel. Bilderbogenfabrik von Georg Zander, Suhl. No. 90. [n.d. but ca. 1870.] **\$1,100**

A rare example of this later 19th century lithograph game of goose based upon the travels and adventures of one of the best known characters in world literature, Daniel Defoe's *Robinson Crusoe*. First published in 1719, in *Crusoe and Friday*, the novel introduced two of the most enduring characters into English literature and was an immediate success going through multiple editions within months of its first publication. As the present game attests, the story was still a popular source of inspiration for late 19th century print-makers and publishers.

To be played as usual with the family set of dice and gaming counters, on the present version issued in Suhl, by George Zander (the 'picture sheet' bilderbogenfabrik specialist publisher), the 49 playing fields take the player through the trials and tribulations of the young and impulsive wanderer, from his departure, through the violent storms encountered, his shipwreck, his meeting with Friday, his rescue of the Spanish prisoner, their eventual escape from the island, and his reunion with his family back in England.

Most often printed on cheap paper, intended to amuse, entertain and instruct, by their very nature such 'bilderbogen' are today uncommon. Whilst at the time perhaps printed in larger print runs, they were most often thrown away after use. The present example may perhaps have been intended to have been mounted either onto linen or board, and that it has survived unscathed is somewhat remarkable. Like the only other example located at Virginia, Zander issued the sheet uncoloured. We have located similar versions printed in Neuruppin by Gustav Kühn, (ca. 1835), together with two hand-coloured versions, one printed in Mainz by Joseph Scholz, [ca. 1850], with the other printed in Nuremberg by G. Renner. Each publisher has used different scenes and vignettes, and all three are scarce.

OCLC locates one only copy at Virginia.

*Single sheet lithograph game board, 399 x 327mm, consisting of 46 numbered squares arranged counter-clockwise in a spiral depicting scenes from Crusoe's travels and adventures, with a further four corner vignettes, and seven lines of rules below; paper browned due to quality, with a number of small marginal nicks, though with no loss and never touching playing surface, though tear to upper margin just clipping ruled border, with faint evidence of previous horizontal fold; due to the ephemera nature of such 'picture sheets' a good example.*

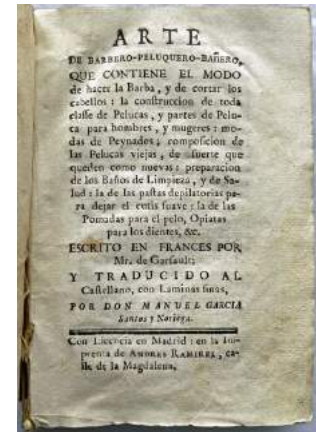


Were wigs baked inside loaves of bread?

**GARSAULT, Francois Alexandre de.** ARTE DE BARBERO-PELUQUERO-BAÑERO, que contiene el modo de hacer la barba, y de cortar los cabellos: la construcción de toda clase de pelucas, y partes de Peluca para hombres, y mugeres: modas de Peynados; composition de las Pelucas viejas, de fuerte que queden como nuevas: preparacion de los baños de limpieza y de salud, Madrid: en la Imprenta de Andrés Ramírez, 1771. \$850

First Spanish edition (translated by Manuel García Santos Y Noriega) of this detailed and attractively illustrated treatise describing the work of Barber-Wigmaker & Bath Providers, first published in 1767 as *L'Art de Perruquier*, as part of the *Académie Royale des Sciences* monumental work on the mechanical and industrial arts of eighteenth century France, *Description des arts et métiers* (1749-1814). Conceived by René Antoine Ferchault de Réaumur and Henri Louis Duhamel du Monceau, *Description des arts et métiers* was one of the earliest projects of its kind. 'Each article had sections on materials, tools and apparatus, processes and methods, and illustrations of the métier. The wide range of crafts and industries covered nearly every aspect of French industrial and artisan life: coal-mining, fishing, textile manufacture, carpentry and cabinet-making, masonry, glass-blowing, ceramics, candle- and soap-making, barbering and wig-making, papermaking and bookbinding, iron- and tinsmithing, among other fields. Although the work was very much a separate enterprise, the *Arts et métiers* inspired many articles in the *Encyclopédie*, and can be said to complement the latter work. Both were essential to any well-balanced library in France and abroad' (Norman, HistoryofInformation.com).

During the early and mid 18th century, wigmaking was a major economic activity, as were all of the garment trades at a time when fashion played such an important role in society across Europe. As with many professions, Guilds were established to monitor and control trade, and at its peak, the Paris Barber-Wigmaker & Bath Providers Guild had over 1000 members. They had the right to buy and sell human hair, and as the present work reveals, were allowed to sell various products to care for the hair and face, although such pomades were more usually purchased from specialist perfumeries. Like Barber-Surgeons, they had the right to shave beards, though laws obliged Barber-Surgeons to distinguish themselves from Barber-Wigmakers by painting their shop front either red or black, and to display the sign of a copper basin. Bathing facilities were also provided, especially during the hotter summer months. This attractively illustrated work thus provides advice on beard-care and hair cutting, the construction of wigs for men and women, on the preparation of baths, together with listing a number of powders and pomades to treat hair, aid complexion, and clean teeth.



A wig was considered to be a long term purchase, and a complicated relationship developed between customer and wig-maker, 'mediated by the wig-wearer's social calendar, his experience of wearing the wig, the growth of hair on his shaved scalp, and the wig-wearer's confidence in the wigmaker. The customer's ability to justify the purchase price ultimately depended upon aftercare' (Gayne, *Illicit Wig-making in Eighteenth-Century Paris*, *Eighteenth-Century Studies* Vol. 38, No. 1, Fall, 2004), p. 121). Turning real hair into a wig required many steps: taking fresh hair, rolling them onto white clay curlers, tying them with string, and boiling them in water. They were then dried in an oven, but for those who wanted a certain 'frizzy' style of wig, (for example clergymen and lawyers) there was an extra step, as described by Garsault. After boiling and drying the hair curlers, he arranged them in layers in "the form of a loaf" and wrapped them in cheesecloth. These were taken to a baker, who surrounded them with a paste of rye flour. Once cooked, it was returned to the wig-maker and the 'loaf' was broken open to remove the curlers. This talk of loaves, however, seems to have accidentally given rise to the rumour that wigs were baked inside loaves of bread. The five appealing folding engraved plates show many of the pieces of equipment required in wig-making, together with a depiction of a typical Barber-Wigmaker's shop. Thus we see a hackle comb with two parcels of hair being combed through it, together with shears, curling pins, a cylindrical oven for heating and drying curls, a six-thread weaving frame, various knots employed, wig-boxes, and wig-stands.

A member of the Académie Royale, De Garsault (1691-1776) contributed a number of other articles to the 'Descriptions' on shoe-making (1767), tailoring (1769), linen-making (1771), as well as on tennis racquet making (1767).

Palau 100371; OCLC locates copies at UC San Diego, Harvard, the National Library of Israel, the Wellcome, the National Library of Spain and Tours.

*Svo, pp. [xlii], 234, with five folding engraved plates; cords exposed at title-page and at rear, plates all somewhat creased, plates II-V with later tape repairs on verso, plates IV and V slightly stained, generally clean and crisp, though gathering I browned, with gathering O a little foxed; contemporary ownership inscription in brown ink on front paste-down, crossed out (in the same hand?) and now illegible; contemporary limp vellum, title in ms on spine, with further mss note on upper cover, both inner hinges cracked and somewhat fragile but holding, covers somewhat soiled and stained.*



Named after Clio the Muse of History

**GRÄFFER, Franz.** CLIO'S CURIOSITÄTEN-CABINET. Darstellungen außerordentlicher Thatsachen, picanter Charactere, seltener zum Theil ungedruckter Urkunden, überraschender Momente, besonderer Denkwürdigkeiten und wenig bekannter Anekdoten aus der Geschichte aller Zeiten und Völker. Aufgesucht und neu behandelt... mit einem kupfer. Wien, im Verlage bey Carl Gerold. 1814. **\$785**

Scarce first edition of this compilation of historical facts and events, popular beliefs, and spurious anecdotes, and the work of the Austrian bibliographer Franz Arnold Gräffer (1785-1852). The folding engraved plate (sometimes bound as a frontispiece though here found at the end of the work) is extremely striking and rather curious depicting as it does a rider on a horse, composed out of various other animals.

Gräffer's 'cabinet' includes an impressive range of 'curiosities' from the 'fate of Jean d'Arc (was she really burnt at the stake?), the riches of Rome (with full accounts), to a listing of automaton and famous kisses. The reader learns too about the household accounting instructions of Mme de Maintenon and her helpful money-saving tips such as get yourself invited to dinner' (Suzanne Schulz-Falster, 16/56).

The son of the bookseller August Gräffer (d. 1816), after first studying art, Franz subsequently joined his father's business. For a time librarian to Prince Moritz von Liechtenstein and Count Karl Harrach (1761-1829), he later devoted himself to the publishing and antiquarian business, though after losing most of his fortune in the process, he turned to literary pursuits, writing some 60 works, predominantly relating to Viennese literary life. Together with Johann Jakob Czikann (1789-1855) he published *Oesterreichische National-Encyklopädie*.

OCLC locates copies at Stanford, Wisconsin, with seemingly microfilm copies at Cornell, UCLA, Colorado, Chicago, Pennsylvania and Washington.

*8vo, viii, [iv], 236; with folding engraved plate; lightly browned and foxed throughout; with ex-libris on front free endpaper 'Bücherie Johannes Cotta' and stamped date '21. Dez. 1925'; bound in contemporary red marbled paste-boards, with yellow and green paper labels on spine lettered in gilt, head and tail of spine and joints rather rubbed and worn, with further light scuffing to surfaces, extremities a little bumped and worn; still a good copy.*



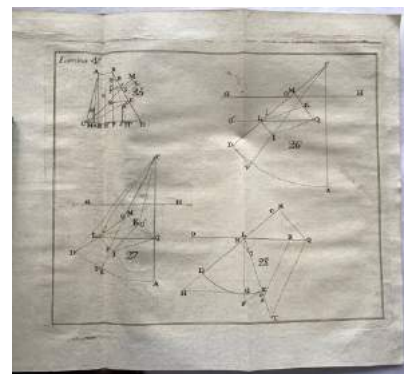
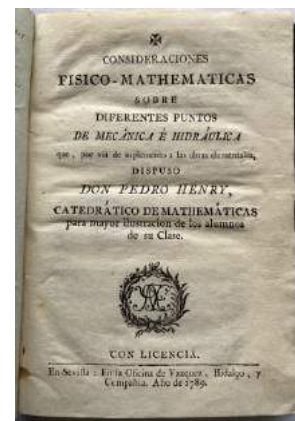


Early proponent of calculus in Spain – & revealing the high level of knowledge expected [HYDRAULICS.] HENRY, Pedro, [Pierre]. CONSIDERACIONES FISICO-MATHEMATICAS sobre diferentes puntos de mecánica e hidráulica que, por vía de suplemento a las obras elementales, dispuso Don Pedro Henry, catedrático de matemáticas para mayor ilustracion de los alumnos de su Clase. En Sevilla: En la Oficina de Vázquez, Hidalgo y Compañía, Año de 1789. \$1,200

A lovely bright, crisp copy of this attractively printed mathematical treatise paying particular attention to points of mechanics and hydraulics, by the professor of mathematics at the University of Seville, the French engineer Pierre (Pedro) Henry (? - 1795).

As the preface notes, the *Considerations* were to supplement previous works, notably the mathematical compendiums of the Spanish military engineer Carlos Lemaur (1721-1785), the architect Benito Bails (1730-1797) and the mathematician Juan Justo Garcia (1752-1830). It was intended specifically for the use of his third year students, and the use of infinitesimal calculus is given special importance - which up until that point had not been taught in Spanish Universities, with the exception of by Garcia at Salamanca. As Guardefío and Costello note in their essay, the work demonstrates the high level of knowledge expected by students at the time. Henry demonstrated a deep understanding of the mathematical problems of his day, and in particular of the importance of a good understanding of mathematical principles in relation to navigation, hydraulics and astronomy.

It was this recognition of the importance of mathematics in other branches of science, together with a desire to reform the University of Seville, that the Patriotic Society of Seville (established in 1777) decided to finance a Chair of Mathematics, and in 1780 hired Henry to fill the post. Henry had previously been a professor of mathematics in Paris, but came to Spain on the invitation of the Duke of Villahermosa. He held the chair until his death in 1795, though his final two years were spent far from the security of the classroom. At the start of the French Revolution, he fell foul of University and Seville authorities for not having condemned the events in his homeland. His assets were seized and he was jailed. Though many appealed on his behalf, and he was paid a small salary, he died within two weeks of his release.



As a testament to the continued relevance of the work, on the front free endpaper is found an inscription which reveals that the present copy was given as a prize to Claudio Bocirelo, for his outstanding achievements in the third year class public exams of June 6th and 7th 1840: 'En los exámenes públicos verificados en los días 6 y 7 del actual, se adjudica este premio al Sr. D. Claudio Bocirelo como Sobresaliente en la clase de 3er año del actual, Sevilla, Junio 1840'.

Aguilar Piñal IV 2914; CCPBo00615115-9; Palau 113104; for a detailed discussion of Henry see Antonio Durán Guardado and Guillermo Curbero Costello, *Quinientos Años de Matemáticas en Sevilla Y Algunos Menos en La Universidad* in Manuel Castillo Martos *Historia de los estudios e investigación en ciencias en la Universidad de Sevilla*.- Sevilla: Universidad de Sevilla, 2005, pp. 91-96; OCLC locates copies at Seville, Valencia, Madrid and the BnF only.

4to, pp. [xii], 160, [8] index and errata; with woodcut printer's device on title-page, initial and four folding engraved plates illustrating a number of mathematical figures; very small tear with loss at gutter of title-page, aside from some occasional minor foxing, a lovely, bright crisp copy; in contemporary calf, covers with double gilt fillet border, spine ruled and decorated in gilt, edges tinted yellow, with marbled endpapers, very light rubbing to head and tail of spine, upper corner with slight scuff; otherwise very good; with later prize giving inscription on front free endpaper to Claudio Bocirelo, 'En los exámenes públicos verificados en los días 6 y 7 del actual, se adjudica este premio al Sr. D. Claudio Bocirelo como Sobresaliente en la clase de 3er año del actual, Sevilla, Junio 1840', with contemporary stamp, and further later ex-libris stamp 'M. de la Portilla'; a lovely copy.



*'An elegant and useful little work'*

**[JONES, Stephen.]** NATURAL HISTORY OF FISHES and of reptiles, Insects, Waters, Earths, Fossils, Minerals, and Vegetables, compiled from the best authorities, and illustrated by a great variety of copper plates. London: Printed for E. Newbery, 1795. **\$1,600**

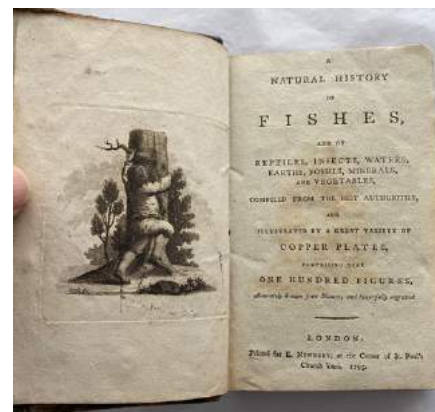
First edition. An appealing unsophisticated copy of this charming and uncommon natural history book for children, the final work in a three part series introducing young readers to the 'birds' (1793), 'beasts' (1793) and 'fishes'. The 'advertisement' is signed 'S.J.', and the authorship is attributed to Stephen Jones (1763-1827), the noted editor and journalist, perhaps best remembered for compiling a new edition of *Biographica dramatica* in 1812.

Roscoe J194 (2) cite a first edition of 1793, though states that 'the only record of this I have traced is in the Sale Catalogue of Edwin Pearson's Bewick Collection, 1868, lot 342, of which included 'Insects, Fishes, Butterflies, &c. E. Newbery, 1793''. Charles Welsh, however, in his catalogue of works by Newbery published in 1885 makes no mention of a 1793 edition, noting only this of 1795, and this is certainly borne out by the advertisement, which is dated '1795', and notes that it has been two years since the publication of *A History of Beasts*, which was so well received that it encouraged him to offer the two further volumes.

Jones had previously worked with John Bewick, his *Life and Adventures of a Fly* (ca. 1787-9) including a wood-engraved frontispiece signed 'Bwk'. The present volume and indeed series, as the titles all highlight, have employed copper engravings, skilfully and well executed, and of which Jones appears to have been particularly proud: 'The uncommon number and excellence of the engravings, and the very moderate price of the book, are circumstances on which the Publisher founds a hope of a preference in favour of this elegant and useful little work. Though the three volumes together form a perfect system, yet they are not necessarily connected, each volume being complete in itself, and to be purchased separately, if required' (advertisement).

ESTC T140552; Osborne I, 204; Roscoe, John Newbery and his successors, 1740-1814: a bibliography J194 (2); Welsh 240; OCLC locates copies at Princeton, Harvard, UCLA, the BL, Oxford, Cambridge, the Wellcome, Dublin, the NLS.,

12mo in 6s, pp. viii, 208; 40 engraved plates including frontispiece; light offsetting onto title-page, occasional further light offsetting from plates throughout, some minor spotting and soiling, a few ink smudges, light dampstaining affecting the final few leaves; without the front free endpaper; original green sheep-backed marbled paper boards, remains of paper label on spine (chipped and worn), head of spine nicked, tail of spine worn exposing headband, upper joint cracked and holding but delicate, covers a little scuffed, extremities somewhat worn; still a good copy of a scarce title.



Possibly the work of his daughter Caroline

**[LAWES TESTIMONIAL LABORATORY.]** [cover title:] Drawings and Plans of the Lawes Testimonial Laboratory, Rothamsted, Herts. [London.] F. Dangerfield, Lith, 22, Bedford St. Covent Garden. [n.d. but ca. 1860s-1870s.] **\$985**

A scarce, large, lithographic production, one of the original laboratories built in 1855 at what is now the oldest agricultural research station in the world on the estate of Sir John Bennet Lawes (1814-1900). Pioneering agricultural chemist, he is regarded as the father of the modern chemical fertilizer industry being the patentee of superphosphate.

Conjecture as to the dating of this handsome work varies between the 1860s and 1870s. The London lithographer Frederick Dangerfield features on his own account in imprints from 1868; however the earliest firmly dated example of such at 22 Bedford Street is 1876. According to Wakeman he had taken out a patent for a cylinder lithographic press in 1862. The second lithograph plate is a fine and detailed interior view of the laboratory itself, and is signed 'C. Lawes Jnr fecit', and is presumably the work of one of Sir John and Lady Caroline's (1822-1895) two children: their daughter Caroline (1844-1946) or their son Charles Bennet (1843-1911). We have so far been unable to ascertain responsibility, though Lady Caroline was herself an enthusiastic artist, taking lessons from George Arthur Fripp and painting a number of water-colours of the estate. Daughter Caroline seems to have shared her mother's interest, and in 1890 (now Caroline Creyke) published *Sporting Sketches* under the name 'Diane Chasserresse'.

Lawes was joined in 1843 by the chemist Dr J. H. Gilbert, and the pair worked closely together on research for nearly 57 years. By 1853, local farmers were so impressed by the work being done at Rothamsted that they decided to present Lawes with a testimonial. At first a local one, it was later widened to become national and nearly £1200 was collected. Most of the money was spent on building a new laboratory and this was opened with due pomp and ceremony in 1855. The Rothamsted Experimental Station continues to this day.

OCLC locates copies at the Royal Danish Library, Harvard Fine Arts Library, Illinois, with a further copy located at the Library of Congress; see <https://www.harpenden-history.org.uk/harpenden-history> for a detailed history.

*Large oblong folio, 370 x 545mm; ff. [4] of two tinted lithograph plates on thick paper (the second signed 'C. Lawes Jnr') & two lithograph plans on thinner paper; edges of tinted lithographs with light dampstaining, more prominently affecting upper inner gutter, with neat Japanese paper repairs where paper a little abraded, lithograph plans both browned due to paper quality; original limp cloth-backed printed tan paper wrappers, a little marked and toned, some sunning and fading, with some minor marginal tears; still a good copy.*





*'A revolution akin to the great burst of railway construction'*

**[LIGHTHOUSES.]** Reglamento é Instrucción para el Servicio de los Torreros de Faros con otras Reales órdenes dictadas para la organización de las escuelas prácticas, sobre el régimen que debe observarse en los establecidos dentro de las plazas fuertes. Colección oficial. Dispuesta y pulicada por la Direction General de Obras Públicas. Madrid, Imprenta Nacional. 1859. **\$1,200**

A scarce and little known document in the history of maritime safety and optical technology, the *Regulations for the Organisation and Service of Lighthouse Keepers*, a recently established Spanish Corps of Civil Servants conceived in 1847 under the *Plan General para el Alumbrado Marítimo de las costas y puertos de España e islas adyacentes*, and formally established by Royal decree on May 21st 1851, as part of the Ministry of Commerce, Instruction and Public Works dependent on the Corps of Civil Engineers, Canals and Ports. The first set of regulations was published in 1851 as *Reglamento para la organización de los Torreros de Faros*, with a further revision in 1857. This scarce document provides a fascinating insight into the day to day running of this new and vitally important Corps, and includes 11 lithograph plates showing different lamps and lighthouse models, together with a large folding map of the 'Maritime Lighting Plan', showing existing lighthouses, and those currently under construction.

As had been the case across most of Europe and indeed the world, during the first half of the 19th century lighthouses along coastlines were practically non-existent, and those that were in existence were often somewhat imperfect. Increased trade and shipping, a consequence of the industrial revolution, had highlighted the disastrous state of coastal lighting, however, and it had become imperative to find more reliable methods of illumination to improve navigation safety. Some of the great names in science, both French and British, were involved from the late eighteenth century onwards. The lantern rooms of modern lighthouses now comprise a complex structure of glass lenses and prisms, which concentrate the rays of light into beams of intense power upon the horizon. The application of the refractive properties of glass to this purpose was the work of the great French mathematician and physicist Augustin Fresnel (1788-1827), who published his fundamental work on the dioptric system of lighthouse illumination in 1822. After his death in 1827, the mantle for perfecting his invention fell to his brother Leonor, and to Degrand, Allard, and Bourdelles, whilst in Britain work was undertaken by the Stevenson family (Robert, Alan, and Thomas), David Brewster, Michael Faraday, John Tyndall, and by James Timmins Chance.

Such rapid developments in technology, in turn led to the creation of formal governmental



departments to oversee the comprehensive programme of lighthouse building, and establish strict regulations and instructions for the running of each. As the present detailed *Regulations* reveal, the Spanish 'Cuerpo de Torreros de Faros' created three classes of keepers (main, ordinary and auxiliary). First and second order lighthouses would be assigned three keepers, one from each class; those of the third and fourth order would have two keepers and those of the fifth, sixth order and would have a single keeper. Entry into the Corps was through practical training given at specialist schools created in two of the larger lighthouses, Torre de Hércules and at Cabo Machichaco. The articles set out reveal the strict precepts under which they were required to live and work. Upon taking up a new position, a keeper was required to present themselves to the Mayor so that their appointment could be noted in the City Council Records. Duties included to turn on the lights, monitor the lighting during the night, take care of the cleaning and conservation of the equipment, keep an inventory of the consumption of oil and other supplies, as well as all the equipment of the House. Articles set out uniform to be worn, and the respective salaries: six reales a day for applicants, eight for auxiliaries, eleven for the ordinary keepers and fourteen reales for main keepers. It could be a hard life, with a number of the lighthouses located on isolated islets, where the keepers and their families had to live, families often sharing the same living quarters. The striking lithographs highlight the rapid technological advancements which had been made, one of the models illustrated being that of a design by Degrand. At this time, the English optical maker James Chance had personally designed over 180 optics for lighthouses across the British Empire. The present work testifies to a similarly ambitious plan for Spain. As Julie Elton noted, what was being witnessed was 'a revolution akin to the great burst of railway construction but one that was less visible to the public, though it had no less impact on their everyday lives' (p. 184).

For a wider discussion see Julia Elton, *A Light to Lighten our Darkness: Lighthouse Optics and the Later Development of Fresnel's Revolutionary Refracting Lens 1780–1900*, *International Journal for the History of Engineering & Technology*, 2009 Vol. 79 No. 2, July, 2009, 183–244; see <https://encimadelaniebla.com/la-figura-del-torrero>; OCLC locates only copies at the National Library of Spain.

Small folio, pp. 72, [xii] synoptic tabular 'Resúmen General', 11 lithograph plates, one large folding lithograph map of Spain (partially coloured in red); occasional light soiling and foxing otherwise clean and crisp; plates leaves a little browned due to differing paper quality, small tear at lower gutter of folding map though not touching image; three-quarter black morocco, spine in compartments with raised bands, head of spine chipped with loss exposing head-band, spine worn, both joints cracked at head and a little delicate, covers slightly sunned and soiled, extremities rubbed and a little bumped.



(part plate)



## Highlighting life's triumphs and tragedies

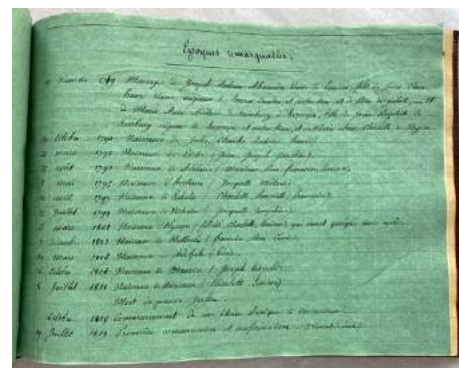
**[MEMOIRS OF A TEACHER.] LAURAS, Adolphe Léon Viviers de.** Attractively compiled and personally bound French manuscript recording the life of Adolphe De Lauras, with additional 'Notes et souvenirs' relating to his daughters, son and grandson. [n.p. but possibly Montpellier. ca. 1829 onwards.] **\$1,850**

A beautifully compiled and bound manuscript of Memoirs, recording the highs and lows in the life of Adolphe Léon Vivier de Lauras (1806-1852), a teacher in Montpellier, as well as members of his close family. The attractively bound volume comprises sections of different colour papers (white, orange, blue and green), which whilst appealing aesthetically, may also have served a practical purpose to enable him to subdivide his notes and memoirs.

Whilst the majority of the volume, in fact, remains unused, and appears not to have completely embraced any thought of colour coding his life's events, much is nevertheless revealed in the leaves which have been neatly penned, predominantly by Adolphe himself, but later both seemingly by his son and grandson. Particular focus in the initial leaves is given to his own education, entry into teaching, and professional experience, which provide a unique insight into the organisation and structure of French secondary education during the Bourbon Restoration and then the July Monarchy.

Rather than being arranged chronologically, the volume begins with a list of the 'Juges du concours, à Toulouse en 7br (i.e. September) 1829' together with a list of 'Candidats reçu Agrégés'. A further note reveals that 29 candidates took part in the competition to be awarded their teaching diploma. This was clearly a significant moment for Adolphe, placing it as he does as the very first entry. We later learn from his own short biographical chronology, that in 1829 he took a position as 'Professeur de Sixième' at the Royal College of Montpellier, where it appears he remained for the rest of his working life.

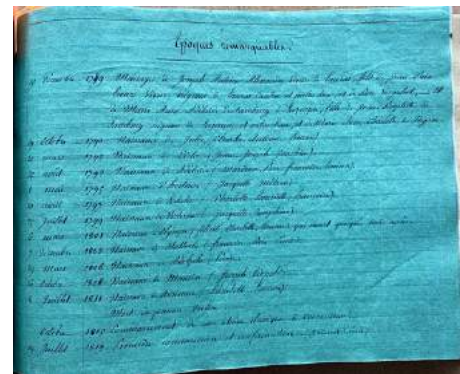
Further neatly penned lists provide further insight into his own education and career, notably the fees he received during his service in public education, and even his retirement funds: 'Prix remportés pendant mes études classiques'; 'honoraires reçus pendant mon service dans l'Instruction publique'; and 'fonds de retraite payés pendant mon service dans l'Instruction publique'. Two pages are dedicated to 'students who have distinguished themselves in my class'.



For all of his academic achievements and evident pride in his career, however, the *Memoirs* mark a number of personal occasions of note. A man of few words in many ways, most of the entries given a mere sentence, he clearly endured some personal tragedies during his lifetime. Thus we learn that: 'Perd so bien-aimée Caroline, et avec elle tout son bonheur, le 13 juillet 1846'. Similarly, in the section dedicated to 'Notes et souvenirs sur Cécile Marie Joséphine' we discover that, although vaccinated by Madame Chevalier in January 1839, she succumbed to measles on May 5th in 1840, 'abducted from the love of her father and mother'. The section 'Époques remarquables' includes additional handwritten notes by Adolphe's son, continuing the 'dear memories' after his death'. Other sections are given over to his other daughter Anna Marie Victorine, as well as the 'Notes and memories' of Pierre Marie François Melchior de Roquemaurel (1871-1940), we believe to be his grandson and seemingly in his own hand.

Compiled with great care and attention, this brief manuscript provides a moving testimony to one man's life and career.

Small 8vo Oblong album, 155 x 205 mm, ff. 105 of blank unlined coloured paper in sections of white, orange, blue and green, of which 15 leaves have been neatly penned in a fine italic hand, predominantly in one hand but with additional manuscript notes and memories added later in two further neat hands; a few blank leaves with faint pencil lines added; some occasional light foxing to a few sections and with minor ink spotting affecting outer margins of one section; attractively bound in red half morocco, spine lettered and tooled in gilt, covers with gilt border and corner fleurons, with central gilt floral medallion framing the name of the author, head and tail of spine lightly rubbed, with further minor edge wear; a most appealing and charming example.





Can a man physically transform?

[MYTHOLOGY - WEREWOLVES.] **SPOLE, Andreas, (Anders) præs and Carolus (Carl) WIRIIN, respondent.** *Dissertatio Philosophica De Lycanthropia, Quam permissu ampliss: ordinis Philosophici in Regia Academia Upsaliensi sub Præsidio Amplissimi & Celeberrimi viri Dn. Andreæ Spole, ... in Audit Gust: Majore add [in mss 27 Junii] Anno M. DC LXXXV. Holmiæ Typis Nicolai Wankijf, Typogr, Reg. 1685.* **\$680**

Scarce Swedish philosophical dissertation written by respondent Carl Wiriin under the supervision of, and no doubt in collaboration with, Anders Spole (1630-1699), discussing the existence of werewolves. He cites in particular one case of a charcoal burner from Jonköping who had been imprisoned as a werewolf by those around him. When an attempt to move him to a larger city was made, he broke his chains, biting those around him with great ferocity, and, according to witnesses, apparently then attacking a flock of sheep. Shortly afterwards he drowned himself in a nearby pond. For Wiriin and Spole, the character of the case described corresponds to the observations previously made by Peucer and Sabinus on the nature of werewolves, in that an actual transformation into an animal had not taken place in this Swedish lycanthropus, but that only the imagination of the wolf man had been affected. Rather, a demon had corrupted the man's imagination to such an extent that he had believed himself to be a werewolf. The injuries suffered during his frenzy could also be explained naturally, his disturbed imagination shocking the body and inflating the pulses. Substantial metamorphoses were not in the power of the devil, and even biblical examples of 'transformations', for example the case of the Egyptian magicians turning staffs into snakes, could be easily refuted. A demon was still involved, according to Spole and Wiriin, but it was more a case of sleight of hand by a demon, rather than a miraculous physical transformation.

Discussed by Bernd Roling in his work *Physica Sacra, Wunder, Naturwissenschaft* un *Historischer Schriftsinn zwischen Mittelalter und Früher Neuzeit* this late 17th century dissertation is cited as one of many examples of biblical commentators making use of current knowledge about zoology, medicine and astronomy, to explain the wonders of revelation, whilst defending historical basis.

See *Physica Sacra*, Brill, 2013, p. 268; OCLC locates copies at the BL, the Royal Swedish Library and Bayern (and now digitised).

12mo, pp. [ii], 16; with woodcut head-piece and initial; title-page and final page a little browned and stained, with further light browning throughout; quite extensive contemporary underlining and marginal annotations in a neat hand in brown ink on pp. 10-16; stitched as issued with the original marbled paper backstrip, recently bound in modern sprinkled boards with black label lettered in gilt on spine; a good copy

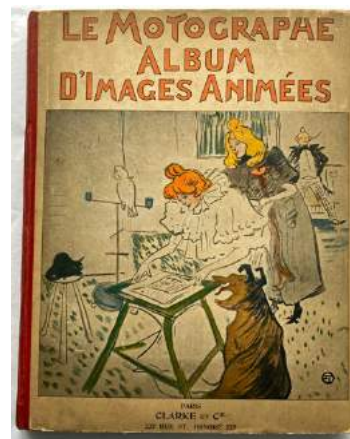


**[OPTICAL ILLUSIONS/MOVING PICTURES.] [TOULOUSE-LAUTREC, Henri de.]** Le Motographe Album D'images Animées. Couverture de H. de Toulouse Lautrec. Paris, Clarke & Cie, 225 Rue St. Honoré 225. 1899. **\$3,000**

Seemingly uncommon first French edition of this striking book of optical illusions for young children, with a fine colour photorelief front cover after a drawing by Henri de Toulouse Lautrec (1864-1901). The 23 coloured images are animated by slowly sliding the accompanying transparent sheet over the page. The reader thus sees smoke coming from a ship's funnel, a steam train, a volcano, turning wheels and the movement of the sea. The front cover, specifically commissioned, shows a young woman bent over a book, presumably a copy of *Le Motographie*.

The work had first appeared in English in the previous year, published in London by Sands seemingly in two issues, the first with only 13 uncoloured plates and a viewer, before a colour and expanded version published in both London and New York.

Dortu, Toulouse-Lautrec et Son oeuvre, 4442-4444; Colta Ives, Toulouse-Lautrec in The Metropolitan Museum of Art. Exh. cat., Metropolitan Museum of Art, New York, July 2-September 29, 1996 (English edition); see also Castleman and Wittrock, Henri de Toulouse-Lautrec: Images of the 1890s, MOMA, 1985, p. 82; OCLC locates copies of this French edition at Harvard, Texas, MOMA and the V&A, with copies of the 1898 edition at Harvard, Princeton, Wisconsin, MOMA, Library of Congress, Northwestern, Toronto, Cambridge, Oxford and NLS.



4to, ff. [28] leaves (final leaf blank); with 23 coloured optical images, and with the original 'transparency' viewing card retained within pocket on front paste-down; transparency frame a little damaged, paper a little browned, principally marginally, with more prominent browning to front and rear endpapers, otherwise clean and bright; in the original red-cloth backed pictorial boards, front cover design by Lautrec, head and tail of spine slightly bumped, boards a little browned and stained, extremities lightly rubbed and bumped; still a good copy of a scarce optical book.



Drawing inspiration from colleagues in France, Italy, and England

**[ORTHOPAEDICS.] BLÖMER, Johann G.** [cover title.] Beschreibung der Heilanstalt für Verwachsene Berlin, Spittelbrücke No 2 u. 3. Eimbeck sc. [crossed out in manuscript and with new address Friedrichsstrasse No. 103]. 1826. **\$785**

First edition. A scarce pamphlet describing the first orthopaedic Institute opened in Berlin in 1823, by Johann G. Blömer (fl. 1823-), one of a number of similar private clinics opened across Europe at the time to treat physical deformities with mechanical and physiological therapy.

In his preface, Blömer pays tribute to the work of some of the early orthopaedic pioneers, including Nicolas Andry (1658-1742 - the first to use the word 'orthopaedics'), the Swiss doctor Jean André Venel (1740-1791) who established one of the first dedicated orthopaedic clinics in Orbe, as well as to his contemporaries Antonio Scarpa (1752-1832), Johann Christian Jörg (1779-1856), and John Shaw (1792-1827) all of whom made significant contributions to the developing field. The pamphlet then goes on to discuss the establishment of his Institute, giving a description of some of the therapies used, some of which were balneological, as well as including some case histories. Of particular appeal, are the two folding lithograph plates illustrating some of the mechanical apparatus employed by Blömer, being used to treat scoliosis in a female patient, including an 'extension chair' and a 'stretch bed'. The chair bears similarities to that designed by Guillaume Jalade-Lafond at his Institute in Paris (also founded in 1823). John Shaw conceived a similar piece of apparatus, which Delpesch later drew inspiration from for his famous 'piano posture correcting' device. Though Blömer makes a brief mention of sanatoriums in Paris contributing to the healing of deformities, he appears not to cite either Lafond or Delpesch in the present work. Delpesch founded his own private orthopaedic institute in 1824, though it was not until 1828 that he published his 'De L'Orthomorphie', now considered to be one of the definitive books of the period on medical gymnastics and its use in the treatment of deformities of the body.

Rütt, *Geschichte der Orthopädie im deutschen Sprachraum*, p. 15 with image of Institute; Bruno Valentin, *Geschichte der Orthopädie*, p. 27 (again with image), 43, & 237; OCLC locates no copies in the US of this 1826 edition (we believe the copy at the Royal Danish Library may be dated 1820 erroneously), with the 1827 issue at Columbia and the National Library of Medicine.

4to, pp. [iv] engraved title-page and dedication, 34; with two folding engraved plates; with loosely inserted printed price guide (giving the Friedrichsstrasse address); title-page a little foxed and browned with very faint dampstain at lower edge, with further light marginal browning and dust-soiling throughout; later marbled paper backstrip seemingly hiding recent staples; a good copy



**[PASTIMES AND PLEASURES.]** 'The Spinnage Magazine' Appealing illustrated manuscript magazine, in a single neat hand. [Edgbaston, England]. 1886. **\$770**

Two issues of a unique and truly charming children's magazine, beautifully and skilfully illustrated with a series of pen and ink drawings and watercolours. Sadly anonymous, (although perhaps 'Spinnage' refers to the family?) there is clearly a 'feminine touch' to this most meticulously produced home-made magazine, by the work of the 'Editor', residing at 53 Wheeley's Road, Edgbaston. Presumably a holiday amusement, or else produced for the entertainment of school friends, these lovely manuscripts are adorned with depiction's of flowers, animals, nature, children and landscape, together with illustrated puzzles, quotations from poetry, excerpts of prose, and descriptions of animals.

Two volumes of ruled notebooks, 4to (202 x 165mm and 230 x 180mm); pp. [3], 57; [4], 34; penned in a single neat hand and copiously illustrated throughout with pen and ink line drawings, and skilful watercolours, some of which have been tipped in; in the original limp black cloth binding, considerably worn with patches of loss to cloth colouring, and with second volume wanting upper quarter of lower board.





**[PERPETUAL CALENDAR.]** Framed Manuscript Perpetual Calendar, Neatly penned in ink, finished in brown wash & hand-colour, with additional floral paper collage laid down. Signed on outer volvelle 'Florent Chausson, Fecit. [n. p France, n.d. ca. 1800.]' **\$2,000**

An evocative and, despite its signs of use, striking example of a paper perpetual calendar, of particular appeal having been skilfully done by hand in ink, brown wash, and hand-colour, seemingly the work of 'Florent Chausson', who has signed both of the inner volvelles. The outer 'clock-face' has been neatly drawn in pen and ink and finished in brown wash. A closer inspection reveals and small pinned guide-marks used by Chausson with his draughtsman's tools. An ornate arch design is supported by twin columns on a faux-marble base, and is surmounted by a finial and a fine armillary sphere and globe. A green paper collage of a flower in bloom has also been added. Eight 'windows' have been neatly cut out. Attached by a later central pin, are two 'dials' or volvelles, the outer marked by hand with days of the month which can be set against a fixed scale of days of the week marked on the front board, this latter scale noting both the day, its corresponding planetary symbol, and planet name. The inner volvelle rotates independently, and is set to the month. Relevant information is then visible in six windows: the time of sunrise (being the average for that month), time of sunset, length of day, length of night, Zodiacal sign symbol (beautifully drawn and hand-colored), and list of the principal feast days. An unusual, charming, and skilfully executed work of art and science. By its very fragile nature and design, a rare survivor, despite the signs of wear: proof, if needed, that it was indeed well used and served its' purpose!

Heavy card sheet, 396 x 265 mm, with eight cut-out windows, neatly drawn in pen and ink (with draughtsman's pin and guide marks faintly visible), finished by hand in brown wash, with additional green coloured collage of a flower in bloom, with two internal dials/volvelles, the inner 155 mm in diameter, the outer 215 mm in diameter, both neatly lettered in manuscript in brown ink, inner dial with additional charming hand-coloured illustrations of the signs of the zodiac, volvelles held in place by a later metal disk and brass screw; calendar itself quite heavily browned and soiled, notably in the centre of the upper margin, with some small abrasions, slight loss to the collage, small loss to 1cm at lower left margin, volvelles with signs of rubbing where turned, inner volvelle with evidence of what appear to be contemporary corrections; calendar set within a heavy oak surround, behind hinged glass 'lid' fixed in place with a metal clasp, old gilt wood frame 435 x 305 mm, retaining two hanging hooks at the upper margin, frame somewhat knocked and worn, with prominent wood knot internally with some loss, visible from the rear leaving a hole along top edge of the frame causing central darkening and soiling of upper calendar edge; despite evident signs of use, nevertheless a charming, neatly executed, and scarce survivor.



**[PHARMACOLOGY.]** Neatly Compiled French Pharmacological Vade-Mecum, either for use by a pharmacist, or perhaps the work of a student, penned in a single hand in brown ink, accompanied by a number of attractively hand-coloured botanical illustrations. n.p., but France, n.d. but ca. 1760. **\$3,850**

An intriguing, neatly penned and most attractively illustrated mid-18th century French manuscript pharmaceutical vade-mecum, compiled either for the use of an already practising pharmacist or apothecary, or possibly as an educational textbook for a young apprentice. Sadly anonymous, and also without any clue as to the place of compilation, whilst its true purpose may remain slightly oblique, nevertheless this handy guide, divided into various sections, touches upon not only pharmacology, but also botany and zoology as applied to medicine, and was no doubt an invaluable reference work for its former owner. Dated 1760 within the manuscript, only two years after the publication of the fifth, and most comprehensive edition of the *Codex Medicamentarius seu Pharmacopoea Parisiensis*, this practical work shines a light upon the still somewhat unregulated pharmaceutical profession, some forty years before any attempts were made to create a standardised nation-wide pharmacopoeia, or indeed create an official School of Pharmacy. Rather, local and regional pharmacopoeias abounded, and it was no doubt through the creation of such manuscript vade-mecum's as offered here, that simple and compound recipes were shared and disseminated.

An introductory page (which appears to break off mid-sentence) notes that pharmacy 'holds the first rank of all the arts', upon which 'depends the life of men'. A knowledge of simple drugs and remedies ensures that those practising pharmacy can distinguish the good from the bad.

An extensive chapter, 'Examen pharmaceutique pour servir aux preambles ou généralité', begins the work, written in the form of a series of questions and answers between the master and student, and which introduces the general theoretical principles of pharmacology. There then follows an abbreviated list of the names of common simple ingredients, followed by eight leaves of compound 'Galenic Remedies'. It is on the final page of this section that we are given some clue as to the date of composition - one of the compositions listed bearing the date of 1760. This date later appears again at the tail of one of the leaves dealing with the summary of poisonous drugs. In 1758, the fifth and most well known edition of the official pharmacopoeia of Paris was published (first 1639), edited by Jean Baptist Nicolas Boyer.



The present manuscript certainly includes many of both the simple and compound medicines included in the *Codex Pariensis*, though is in no way a mere transcription, instead appearing to be an abridged compilation drawn from various sources. By listing first simple, and then Galenic compounds, the manuscript does follow the order of the printed pharmacopoeia however. The compiler includes a number of noted remedies of the day, ascribed to both ancient and more modern authors, including 'M. Homberg' for his 'sedative salt' (i.e. the decomposition of borax discovered by Homberg in 1702, the popular 'Eau de la regne d'Hongrie' much favoured in French Royal circles, as well as the less beneficial, but clearly still popular 'Eau de Rabel' - a rather toxic prescription ascribed to the late 17th century charlatan. Other names cited include Sydenham, Fioravanti, Fracastorius, Dioscorides, Sylvius and Lemery.

Following on from the Galenic compounds is found first a 'summary of poisonous drugs' (ff. 2), then 'Vertus et doses des remedes' (ff. 4), and finally an interesting section on medical zoology, listing the 'Noms de animaux volatiles, terrestres et aquatiques' (ff. 8), including a wide range of fish, quadrupeds, reptiles and birds, and noting where relevant their medicinal properties and benefits.

It is, however, the final three leaves, most vibrantly illustrating 19 botanical figures, which makes the manuscript of particular appeal, and a number of which appear to be rare and exotic. Seemingly first neatly drawn in pencil, the compiler as carefully completed them in ink and water-colour. The work concludes with a handsome heraldic coat of arms - as yet unidentified - offering a tantalising clue to the identity of the original compiler.

Tall, slim 4to plain notebook, ff. [38], [3] leaves containing 19 pen, ink and water-colour botanical illustrations, and 1 pencil illustration, [2] blank leaves, [1] leaf with large pen, ink and water-colour unidentified heraldic coat of arms; paper a little browned throughout with some light occasional dust-soiling, one or two ink stains, one leaf slightly nicked at tail but with no significant loss; stitched as issued in the original drab grey paste-paper wrappers, covers somewhat creased, stained and scuffed, with upper corner outer torn and fragile, with marginal tears to both fore-edges, and generally a little dog-eared; nevertheless an appealing unsophisticated copy.



A 'miracle of miniature book production'

**[PRINTING CURIO.]** Smallest Dictionary in the World comprising besides the ordinary and newest words in the language short explanations of a large number of scientific, philosophical, literary and technical terms. Glasgow: David Bryce and Son. [on half title, Glasgow, Printed by Robert Maclehose.] [n.d. ca. 1893-1900?] **\$700**

An appealing copy, variant issue, of this famous printing curio, here with the upper gilt title 'English Dictionary' (rather than 'Bryce's English Dictionary'), and with the 'Pears' soap advertisement on the rear. Of particular appeal, and somewhat unusually, it is housed within a wooden (Mauchline ware?) M'Farlane tartan slipcase, with the usual small magnifying glass on the upper side. More often they were housed within a metal locket slipcase, which could be either tin, brass or silver, priced to suit different pockets.

'One of the most successful publishers of miniature books was David Bryce & Sons of Glasgow. Using photographic reduction, his firm produced very legible and fine miniature books in the late nineteenth and early twentieth centuries. Bryce produced a tiny dictionary, calling it "the smallest in the world," which was presented in a little locket with a magnifying glass. Other Bryce miniatures included *The Book of Common Prayer*, *The Rubaiyat of Omar Khayyam*, and a *Koran*. The *Koran* is printed entirely in Arabic, with the borders of the title page simulating a tiny Persian carpet' (Smith, *The Joys of Miniature Books*, Books at Iowa 41(1), p.33-42). 'The exceptional quality of his mechanically reproduced minute creations, the clarity and thus legibility of the texts, shows great mastery in the reduction of larger volumes to the smallest imaginable size by the use of electroplates... It is no exaggeration if we state that, without his intervention during the closing years of the nineteenth.... century, the universe of miniature books would have been much the poorer' (Bondy, p. 103). This 'miracle of miniature book production' (ibid p. 107) is 'dedicated by the publishers to Mrs. Kendal in appreciation of kindly encouragement given to the production of tiny articles, of which she was a unique collector'

For a detailed history see Bondy, *Miniature Books*, Chapter 13, ff. 103; cf. Welsh, *A Bibliography of miniature books (1470-1965)*, 2408 (though part of the Mite series with book bound in tartan); Welsh 2406, which they date to ca. 1896 notes pp. 390.

*Miniature, 27 x 20mm; pp. 384, printed on fine thin india paper; frontispiece of Samuel Johnson; in red morocco, lettered 'English Dictionary' on upper cover, with 'Pears' vertically in gilt on rear, all edges yellow, spine a little creased, edges slightly soiled; housed within the original M'Farlane tartan wooden (Mauchline ware?) slipcase 30 x 25 x 16mm, with magnifying glass in the front panel; an appealing example*





*An infographic marvel*

**[SCIENCE EDUCATION.] DELBRÜCK, Jules.** LES RÉCRÉATIONS INSTRUCTIVES. Sur les animaux, les arts et métiers, l'agriculture, l'industrie, les sciences et autres sujets variés. Accompagnées de 12 tableaux synoptique coloriés et de 12 rondes ou chansonnettes en musique sur des airs populaires pour l'enfance jeunesse. Tirées de L'éducation Nouvelle Journal des Mères et des Enfants. Recueil publié à Paris sous la direction de Jules Delbrück. Paris. L. Hachette et Cie. Première Série [- Quatrième Série.] [Vol 2. G. Borrani, Éditeur.] [Imprimerie de E. Martinet.] n.d. ca. [1862-1863.] **\$1,680**

A wonderful encyclopaedic publication for children, offered here with the uncommon final fourth part, introducing young readers to the wonders of the world, at a time of great technological and industrial progress. Each volume is divided into twelve parts including popular songs (with text and score), tales, proverbs, and facts, and with a large double-page chromolithograph synoptic plates being of particular note, providing an illustrated commentary upon one particular topic. In some ways reminiscent of the educational works of James Reynolds in London, together these 48 chromolithograph plates, each comprised of numerous smaller images, present an evocative and encyclopaedic picture of the 19th century world, and reflect the growing flowering of 'infographics' that emerged during the period, as the industrialisation of printing made it easier and cheaper to create books with detailed colour illustrations. The topics covered are varied and no doubt intended to satisfy all curiosities.

OCLC locates copies at New York Public Library, Princeton, Louisiana State, Bryn Mawr and Pennsylvania State

Four volumes, large 4to; I. pp. viii, 252, 12 double-page chromolithograph plates; plates 7 12 with tears at tail, more prominent tear affecting image of plate 9 all rather crudely repaired, further marginal tears to the margins of pp. 6 (repaired), 76, 81, 193 and 197 (both with tape repairs); II. pp. viii, 245 [but 250], 12 double-page chromolithograph plates; some dampstaining affecting leaves from ff. 176, quite pronounced in places; III. viii, 246, [2] advertisements, 12 double-page chromolithograph plates; IV. pp. iv, [ii], 192 (but 198), 197-212, 209-250, 12 double-page chromolithograph plates; each with additional engraved title-page; all four volumes somewhat browned throughout due to paper quality; volume 1 bound in black morocco backed cloth, spine in compartments with raised bands lettered in gilt, volumes 2-4 in contemporary red and blue pictorial cloth, all edges gilt, ruled in blind and each reproducing the ornate and detailed title-page vignette in gilt on upper covers, gilt lozenge on rear cover, all four volumes somewhat soiled, scuffed and rubbed, with prominent stain affecting rear cover of volume 2; overall a good copy of an uncommon work.



### Including the life and work of Franklin

**[SCIENCE EDUCATION.] LEMAIRE, M.** Maître Pierre, ou Le Savant de Village. Entretiens sur L'Astronomie. Paris, F. G. Levrault, Libraire... a Strasbourt, 1832. [bound with:] **BOEKEL, J and A. L. BUCHON.** Maître Pierre, ou Le Savant de Village. Entretiens sur Le Calendrier. Paris, Chez F. G. Levrault... Strasbourg Même Maison... 1833. [bound with:] **SAINT-GERMAIN, M.** Maître Pierre, ou Le Savant de Village. Entretiens sur Franklin. Paris, Chez F. G. Levrault... Strasbourg Même Maison... 1835. **\$750**

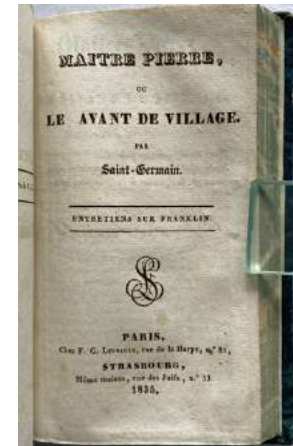


A most appealing sammelband of three scientific works for children, presenting an introduction to astronomy (second edition, first 1830), the calendar (second edition, first 1832), and finally the life and work of Benjamin Franklin, including a number of his essays (first edition). Issued under the general series title heading of 'Maître Pierre', each penned by a different author, the works adopts the popular dialogue format, 'Maître Pierre' exploring a vast array of topics. The series appears to have begun in 1832 with volumes devoted to a popular history of France, French language, French industry, history, mechanics, arithmetic, chemistry, geography, geometry, physics, navigation, botany and music. All seem to have gone through a number of issues, and proved popular.

All three are scarce; I. BnF only; II. Harvard, Adler, Texas, Oxford, & Michigan, and the BnF; III. Yale, and the American Philosophical Society, and the BnF; OCLC: 460367683 (BnF) seems to hold bound copies of the complete set.

Together three works in one volume, 12mo; I. viii, 100, with one folding lithograph plate; II. pp. viii, 197, [1] blank, with four folding letterpress tables on 3 leaves, and three large folding lithograph plates; III. pp. [iv], 174, [2]; some faint dampstaining affecting lower margins throughout all three volumes, though inoffensive, with a few gatherings little foxed and soiled; in green morocco-backed marbled boards, spine ruled in gilt with two black morocco labels lettered in gilt, all edges marbled, rear cover a little stained and scuffed, extremities lightly rubbed and worn;

an appealing copy.



1833												1834																			
JANVIER												FEBVIER																			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
Table with multiple columns of astronomical data including sunrise, sunset, moon phases, and other celestial events for each day of the year.																															



'Designed by a Lady, and engraved by Miss Lowry'

**[TANGRAM.] LOWRY, Miss [Delvalle.]** [cover title.] Chinese Caricatures, Puzzles Representing the Human Figure, Being each composed of the Seven Pieces used in the Chinese Puzzles. No. 2. Designed by a young lady, and engraved by Miss Lowry. To be had of all Repositories of Scientific and Instructive Toys. [n.d. but 1818.] **\$875**

An appealing copy of a scarce work, being No. 2. of three parts issued towards the end of 1817 and early 1818, and an early work promoting the Chinese tangram puzzle, the craze for which was just beginning to take hold across several continents. This appealing work was conceived and engraved by Delvalle Lowry (1800-59), daughter of the innovative engraver Wilson Lowry, and later to become renowned as a geologist and mineralogist, publishing *Conversations on Mineralogy* in 1822. She married the painter and astrologist John Varley in 1825.

Tangram, the 'ingenious-puzzle figure of seven pieces', was invented in China in the late 18th/early 19th century. The Tangram is formed by dissecting a square into seven pieces, called tans and usually consists of: 2 large right triangles, 1 medium right triangle, 2 small right triangles and 1 parallelogram. 'It is a two dimensional rearrangement puzzle. The pieces are rearranged to form thousands of different figures of people in motion, animals, letters of the alphabet, geometric shapes and the universe. The puzzle is to assemble all seven pieces, without overlap, to form a given problem figure.' (Slocum, *The Tangram Book* p. 20).

One of the first Chinese tangram books to reach the Western market was that of Sang-hsia-k'o (a pen name 'guest under the mulberry tree' who first compiled *Chi'i ch'iao t'u ho pi* [*Harmoniously combined book of tangram problems*] in 1813. A new edition was published in 1815, together with an accompanying book of solutions. Sold as a pair, they were made of accordion folded rice paper sewn together with a string binding. It was this set of works, widely distributed in not only China, but also in England, Europe, and America, which were responsible for spreading the Tangram craze to the Western world - considered to be the world's first puzzle craze. The puzzle included such notable fans as Lewis Carroll, Edgar Allan Poe, Hans Christian Anderson, Michael Faraday, and John Quincy Adams, the sixth President of the United States. 'Copies of these books, along with a set of carved ivory Tangrams, have been found that belonged to Napoleon while he was imprisoned on St. Helena' (*ibid*, p. 65).

As the present pamphlet illustrates, Delvalle Lowry was clearly an early devotee and exponent of the craze, and indeed had already published a series of four Chinese puzzle books with accompanying solution 'key' in 1817, 'The only Correct Chinese puzzle which has yet been published', and containing some 270 problems. 'Almost one hundred of these problems



were invented by Miss Lowry herself. She apparently copies most of the remaining problems from the 1815 Chinese book by Sang-hsia-k'o' (ibid, p. 73). Only two copies of this appear to remain, at Michigan and Princeton. Chinese Caricatures issued in three parts followed soon after, and included in all 74 new problem figures.

The rear wrapper bears the following advertisement: 'Also may be had at the same Places, MOSAIC AMUSEMENT, or Jeu de Parquet, and interesting pastime for winter evenings, capable of forming several thousand elegant Patterns or Designs for Mosaic Work, Accompanied with a book of plates, engraved by Miss Lowry.'

Slocum, *The Tangram Book*, p. 73; not on COPAC; OCLC locates parts 1-3 at Yale (together with 7 wooden pieces), with a note at the end of part one that 'the second number will be published in February 1818', with Harvard holding a copy of No. 1.

*Slim oblong, 95 x 242mm, ff. [4] engraved leaves of plates of tangram shapes (printed verso and recto to form double-page), the fourth with imprint 'Engraved by Miss Lowry, Titchfield Street'; lightly foxed and soiled; stitched as issued in the original printed sugar paper wrappers, spine worn with some loss, overall a little dog-eared, but still very good.*





### Physiognomical and Architectural tangram puzzles

**[TANGRAM PROBLEM CARDS.]** Series of 24 Attractive Lithograph Cards, seemingly two sets of 12, the first hand-coloured portraits, the second set plain architectural designs, each set with caption in German and French, sadly anonymous, n.p. but presumably German, n.d. ca. 1830s. **\$1,600**

A most appealing series of tangram problem cards, sadly anonymous, though bearing testament to the tangram craze which had rapidly spread across Europe since the first Chinese tangram puzzles arrived on the continent in early 1817, and which spawned a whole genre of published books and products, such as the present set of cards.

The cards form two sets: the first featuring elaborate hand-coloured physiognomical portraits, including 'one in love', 'the bachelor', 'the husband', 'the wife' and 'the old maid'. These are clearly inspired by *Le Casse-tête en portraits* issued by Gandais in Paris in 1818 and which featured portraits of French historical figures. The second series, uncoloured, have an architectural theme, the problems featuring a pavilion, a smallholding, an old chateaux, and a spa. Both sets have clearly been produced by the same publisher, and the accompanying slipcase is original, and it appears to be complete in itself, although whether any further cards were issued is unclear. A number of card sets were produced in French and German editions. As Slocum notes, that whilst perhaps the craze for tangrams in Germany never reached the level seen in France, 'more tangram publications appeared in German in the 19th century than in any other country' (Slocum, p. 95).

Unrecorded; for a history of Tangram see Jerry Slocum, *The Tangram Book*, with his extensive Mechanical Puzzle Collection now available and searchable online at the Lilly Library Indiana.



Series of 24 lithograph cards, 92 x 110mm, first set with original hand-colouring, the second set plain, all with caption in German and French; some occasional light foxing and finger-soiling but generally bright; contained within original yellow card slipcase, with new cream ribbon tab; very good.



*Conjoined twins Helena and Judith*

**[TERATOLOGY.] ETTMÜLLER, Michael Ernest, praes and George Christian WERTHER, respondent.** *Dissertatio Medica DE MONSTRO HUNGARICO* Quam Gratosissima Facultate Medica Indulgente ad Diem XI. Noember. A. C. MDCCVII. Sub. praesidio Dn. Michaelis Ernesti Ettmulleri... Patroni et praeceptoris sui submisso animi cultu devenerandi, publice ventilandam exhibet A. & R. Georgius Christianus Werther, Lipsiensis, Med. C. Lipsiæ, [Leipzig] Literis Christiani Goezii. 1707. **\$560**

Scarce medical dissertation written by respondent Georg Christian Werther, under the supervision of, and no doubt in collaboration with Michael Ernst Ettmüller (1673-1732), discussing the case of the Hungarian conjoined twins Helena and Judith Szoenyi (1701-1723), who were joined at the hip, each having their own arms and legs, though sharing one urinary tract (Helena) and having no obvious genitalia. The two sisters were apparently very different personalities. Werther gives details of the case, before presenting a historical discussion of similar cases, citing numerous sources including Aristotle, Averroes, Aldrovandi, Hippocrates, Malphigi, Brunner, and Schenk von Grafenberg.

Son of the noted physician and Leipzig professor of surgery and anatomy Michael (1644-1683), Michael Ernst Ettmüller (1673-1732), was successively professor of medicine (1702), anatomy and surgery (1706), physiology (1719) and pathology (1724) at Leipzig.

OCLC locates copies at the NLM, Harvard, Columbia, Cornell, Huntington, Smithsonian, Chicago, Johns Hopkins and the Wellcome.

4to, pp. 20; with engraved frontispiece; title-page a little soiled and foxed, lightly browned throughout due to paper quality, with discrete paper repair at lower gutter of frontispiece which has a couple of further small nicks to upper corner, a couple of further corners chipped with loss, later ownership stamp on recto of frontispiece; in modern sprinkled boards, with black label lettered in gilt on spine; a good copy.



One of the earliest treatises on teratology

**[TERATOLOGY.] SCHENK VON GRAFENBERG, Johann and Johann Georg.**

*Monstrorum Historia Memorabilis, Monstrosa humanorum partuum miracula, stupendis confirmat onum formulis ab utero materno enata vivis exemplis, observationibu, & picturis, referens. Francofurti, Ex Officina Typographica, Matthiae Beckerie, Impensis viduæ Theodoride de Bry, & duorum eius filiorum.. 1609. \$2,600*

Scarce first edition, and seemingly early issue, of this early, little-known and copiously illustrated work on teratology, an *Eventful History of Monsters (both human and animal)*, by Johann Georg von Grafenberg, preceding by some twenty-thirty years the more renowned works on the subject by Fortunio Liceti (1634) and Ulisse Aldrovandi (1642). The present work is described by Johann Georg in the title as a supplement to his father Johann's pathological compendium *Observationum Medicarum*, an edition of which he had edited and published posthumously in the same year (having first been published 1584-97).

'Schenck von Grafenberg (birth date unknown - 1620)... was physician to the Count of Hanau-Lichtenberg, and practiced in Hagenau (Alsatia). He published one of the earliest works on teratology. The work is divided into two sections, the first on humans, and the second on animals. Most of the abnormalities shown are from the sixteenth century, and for each, the place and date of birth with relevant medical details are given. The engravings are by Theodor de Bry (1528-1598)' (Longo, p. 340). The present work is in fact published by de Bry's widow. As Longo notes, some of the images were taken from Lycosthenes' [Conrad Wolffhart] work of 1557 *Prodigiorum ac ostentorum chronicon*.

Some copies include a flap over figure 2 - not found here and with no evidence of it ever having been present, leading to the assumption that this may perhaps be an early issue. Two versions are digitised online - one with (Hathitrust) and one without (the Wellcome copy) the flap to modify the head of the human figure. A comparison with the Hathitrust digitisation shows a further slight image variation to the final figure 98, our copy again comparing to the Wellcome issue. In the present copy, the engravings for images 86 and 87 and 88 and 89 have also been misplaced on the wrong pages. The Wellcome cite two issues, neither with the overlap flap.

'Schenck von Grafenberg (Jr) also prepared a work on petrification in parts of the human body, such as gallstones, kidney stones, including a petrified fetus (*Lithogenesia*, 1608). He also edited several works of his father, including the monumental *Observationum medicarum* (1609). In addition with Melchior Guilandini (1519-1589), a German physician and botanist, he produced a catalogue of the botanical gardens at Padua (1608), of which Guilandini was director' (*ibid*).



Johann Schenck Sr's work on rare congenital anomalies, and notably his description on bladder exstrophy included in the *Observationum medicarum*, was later included by Aldrovandi in his most famous work of 1642, *Mostruorum Historia*. It seems probable that the present work was also an inspiration and source, though we have been unable to make a direct comparison.

Krivatsy 10405; Waller 8595; Wellcome I, 5832; Longo and Reynolds, 'Wombs with a View', p. 340; OCLC locates copies at Columbia, the Getty, the Huntington, the National Gallery of Art and the Boston Atheneum (issue with overlay), with further copies at Johns Hopkins, NYAM, the Smithsonian, Harvard, Princeton, Michigan, Florida, Oxford, Cambridge and London.

4to, pp. [vi], [ii] blank, 135, [1] blank; with engraved printers device on title-page and p. 97, and 98 engraved illustrations by Theodore de Bry, all good strong impressions, figures 86/87 and 88/89 misplaced and switched around; somewhat foxed and browned throughout due to paper quality, with evidence of marginal dampstaining, and further dust-soiling and ink staining in places, with a number of discrete repairs throughout to worm damage, notably at the head of pp. 1, 15, 49-5 with loss of a couple of letters of headline, with further worm-trails in lower margins from pp. 119 to the end (though with no loss of text or image); in contemporary black limp vellum, lacking the original ties, covers stained and rubbed, with wormholes (with evidence of old paper repairs to both paste-downs); despite faults, a sound copy of a scarce work.





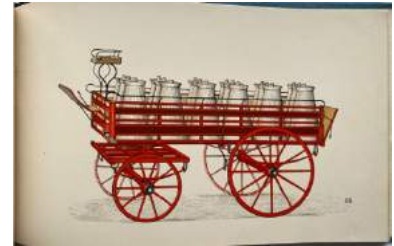
*'Transports of Delight' - design your own milk cart and other horse-drawn vehicles*

**[TRADE CATALOGUE.]** W. P. Love Coach Builder. Commercial Road, Paddock Wood [Kent], [J & C Cooper, copyright]. n.p. but possibly Tunbridge Wells, and n.d. but ca. late 19th century. 1880s? **\$1,800**

A scarce and beautifully illustrated late Victorian trade catalogue, issued by the Kent based coach building company W. P. Love, with forty chromolithograph illustrations of horse-drawn coaches and carts, and showing a variety of commercial, utility and multi-passenger vehicles, some of which include oil-lamps. A wonderful catalogue, the images 'transport' us back to a bygone era of horse-drawn travel - the ultimate green form of transportation.

Despite living only 15 miles from Paddock Wood, we have sadly been unable to find out any further information about W. P. Love, though believe that they remained in operation on Commercial Road until the late 20th century.  
Not located on OCLC.

*Oblong small 8vo, ff. 40 leaves of chromolithograph plates; some very light marginal browning and foxing; in contemporary navy and light blue cloth backed boards, upper cover lettered in gilt, spine lightly sunned, covers a little stained and soiled.*

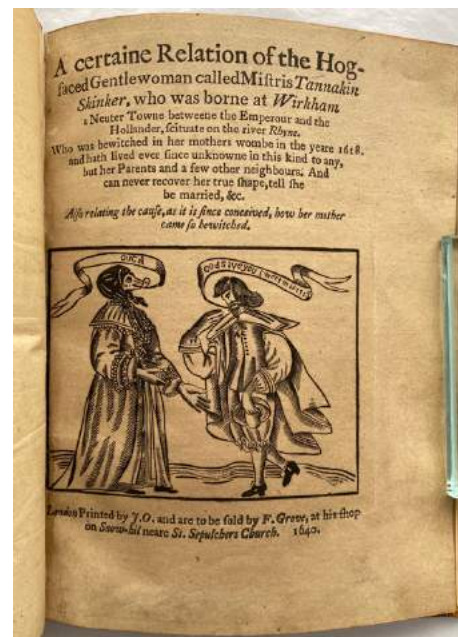


Starting the rumour or climbing on the bandwagon?- scarce example of the 19th century fashion for making facsimiles of scarce 17th pamphlets!

**[TYPE FACSIMILE.] [SKINKER, Tannakin.]** A Certaine Relation of the Hog-Faced Woman Gentlewoman Called Mistris Tannakin Skinker, [sic] who was borne at Wirkham a Neuter Towne betwene the Emperour and the Hollander...London, Printed by J. O. and are to be sold by F. Grove, at his shop on Snow-Hill neare St. Sepulchers Church. 1640. [But London]: [Ascribed to J. Barker for J. Sturt]: [n.d. believed to be ca. 1814-1816?]  
**\$1,200**

A typographical curiosity, and a fine example of the early 19th century fascination with early printing and the production of type facsimile's to make scarce early works commercially available and accessible. To all intent and purposes a rare copy of the original 1640 edition, it is in fact a reasonably convincing reproduction, according to OCLC printed in London by J. Barker for J. Sturt, though we have so far been unable to trace their source for this ascription. As the 19th century inscription by an early, presumably the first, owner reveals however it was convincing enough for them to believe that they had stumbled upon a copy of a 17th century scarcity. 'This edition (1640) sold at the Gordonstoun sale for 7. 17. 6. I met with it accidentally in a large collection of old books - see Lowndes' Bibliographer's Manuel. It is a very curious as well as an exceedingly rare tract'. They were not alone: OCLC include the note: 'Reprint of STC 22627, formerly mistaken for a copy of the original'. The deception is perhaps more obvious today, the paper used now slightly brittle and feeling far more processed than that of the earlier handmade era.

As to the choice of pamphlet chosen and its curious subject matter, during the winter of 1814-15 a series of bizarre rumours had begun to circulate around London, of a pig-faced woman who was said to be living in luxurious apartments located somewhere in the up-market district around Manchester Square. Purportedly the sole heiress of a wealthy family from a remote region of Ireland, she had been sent to London to find a husband, who in due course would inherit her vast fortune. Whilst clearly nonsensical, it was not the first time that such rumours had circulated, with similar stories on the theme of the a loathesome pig-faced lady circulating across Europe. Bondeson suggests that it was the original 1640 pamphlet here reprinted which may well have been the promulgator of the legend which became part of 17th and 18th century popular culture. By the spring of 1815, newspaper advertisements began to appear from impoverished gentlemen who earnestly wished to solicit a meeting with the pig-faced lady, while others offered their services as companions or employees in her household.



The rumour also sparked a series of printed satirical caricature handbills and broadsides, notably by S. W. Fores and John Johnston, showing London's latest debutante eating from a silver trough.

Whether this new 1814 rumour was indeed prompted by the publication of the present work, or that Barker and Sturt were merely cashing in on the bandwagon may be unclear, but the publication was convincing enough to deceive more than one unsuspecting buyer. Primarily recounting the life of another wealthy, hog-faced gentlewoman in search of a suitor, the Dutch Mistris Tannikin Skinker, the pamphleteer moves through a discussion of other 'monsters' (including witches and Richard III), and concluding with a retelling of John Gower's Tale of Florent (found originally in his *Confessio Amantis*) - another 'loathly lady' tale in which a might marries a disfigured woman, only to have her curse lifted. She tells her husband he has the choice between her appearing beautiful by day and ugly by night, or ugly by day and beautiful by night. He cannot decide and when he offers her the choice, the spell is truly broken and she remains lovely both day and night.

The 1814-1815 saga of the 'The Pig-Faced Lady of Manchester Square' is commented upon in the *Bibliographical and Retrospective Miscellany* of 1830, which makes mention of the present pamphlet - both the original with a note [It has however been reprinted within these few years.]

Bühler, in his essay of 1947, suggests that it was the famous sale of the Duke of Roxburghe's library in May 1812 which stimulated a renewed interest in antiquarian books. It led to the founding of the Roxburghe Club, and also seems to have prompted a number of publisher's and enthusiasts to reprint early texts of typographic and literary interest as a commercial venture. All with stocks of archaic type, it 'enabled them to meet the needs of antiquarian tastes of enthusiasts such as Upcott, Singer and others.' (McKitterick, p. 89.)

For a detailed discussion see Bondeson, *Freaks: The Pig-Faced Lady of Manchester Square and Other Medical Marvels*, Chapter 3 ff 67, 'Some Words About Hog-Faced Gentlewomen'; McKitterick, *Old Books, New Technologies*, p. 90; see Curt Bühler, *Some Remarks on a Nineteenth-century reprint*, in the papers of the bibliographical society of America, Vol 41, no 1, 1947 pp. 53-59; for the 1640 original see STC 22627 and ESTC: S117439; OCLC locates copies of this facsimile at Chicago, Columbia, the College of Wooster Library, the British Library and the Wellcome.

4to, pp. [iv] blank (differing paper stock), [ii] blank flyleaf, [xvi], [viii] blank, [iv] blank, (differing paper stock); title-page vignette and head-piece and initial; text pages browned throughout (deliberately aged?), with split at lower gutter of title-page, blank flyleaf with neat Japanese paper repair along whole gutter re-attaching leaf; lengthy 19th century inscription on flyleaf, though signature partially erased; 19th century mottled calf, red morocco label lettered in gilt on spine, with triple ruled gilt border, all edges gilt, with marbled endpapers; a good copy of an intriguing facsimile.



*'The names of those who have been Fed by Force are starred'*

[WOMEN'S SOCIAL AND POLITICAL UNION.] [Programme.] A Women's Demonstration to Welcome Mrs. Pankhurst on her Return From America, in the Royal Albert Hall, on Thursday, Dec. 9, 1909. [Geo. Barber, Furnival Press, Holborn, E. C.]

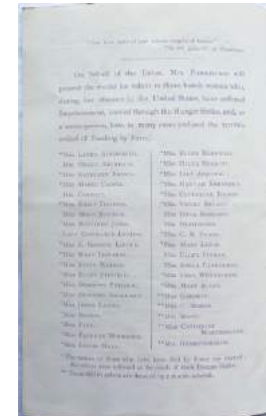
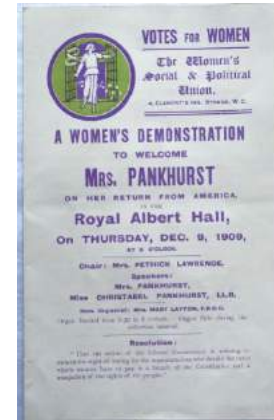
**\$985**

An important and evocative survivor in fine bright condition. On the second page is a list of the women to whom Mrs Pankhurst presented 'the medal of valour' (i.e. the hunger-strike medal) who 'during her absence in the United States, have suffered Imprisonment, carried through the Hunger Strike, and, as a consequence, have in many cases endured the terrible ordeal of Feeding by Force'. There follows a list of 39 names, including Emily Davidson and Adela Pankhurst. 'The names of those who have been Fed by Force are starred. Those still in prison are denoted by a double asterisk'. The final page promotes the 'Free Public Meetings' held every Monday afternoon at Queen's Hall, and every Thursday evening at St. James's Hall.

The American suffragist Alice Paul (listed here as Miss Paul) was in fact freed from Holloway Prison on December 9th, after a month in prison and being force-fed twice a day, having been arrested, together with Amelia Brown (also on the list), after a protest at the Lord Mayor's Banquet in Guild Hall on November 9th.

A newspaper clipping held at the Library of Congress gives a contemporary review of Mrs Pankhurst's meeting held on November 30th at the Hudson Theatre in New York. 'A thousand or more representative New York women came away from the Hudson Theatre yesterday afternoon knowing more about the woman's suffrage movement than they did when they went there. For more than two hours Mrs. Emmeline Pankhurst, the leader of the militant suffrage movement in Great Britain, discoursed upon her favorite topic, giving a history of the movement from beginning to end. Then for nearly an hour she answered questions. The questions came in volleys, but none of them got by the British visitor ... Every one agreed that Mrs. Pankhurst came through the ordeal triumphantly. There will be one more meeting, at Cooper Union, this evening. To-morrow the suffragette returns to England' (<http://hdl.loc.gov/loc.rbc/rbcmil.scrp60r14801>). A scarce survivor, in excellent condition, and important ephemeral piece of British social history.

Small 8vo, single folded sheet pamphlet, pp. [iv]; printed in purple on white paper with Sylvia Pankhurst's device of the women emerging from the prison gates printed in purple, white and green; some minor soiling but a lovely bright copy.







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)