



# DEBORAH COLTHAM RARE BOOKS

## Spring Selection 2024

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Member of ABA, ILAB and PBFA

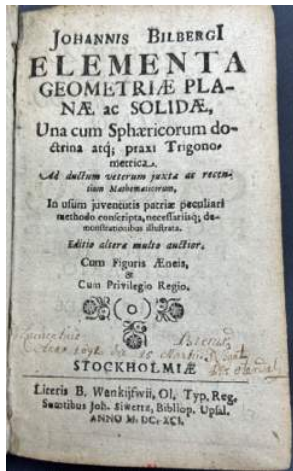


## Mathematical teaching at the end of the 16th century

**BILBERG, Johann.** *Elementa Geometriæ Planæ ac Solidæ, una cum sphæricorum doctrina atq; praxi trigonometrica.* Stockholmiæ, B. Wankijfwii, 1691.

8vo, pp. [viii], 191, [1] errata, [102] additional blank pages, of which [53] have been filled with manuscript notes, seemingly in two hands; four folding engraved plates (some furling and nicking to fore-edges, small stain at upper margin of plate IV); light soiling throughout, with faint dampstain affecting tail of pp. 109-28, old paper repairs to fore-edge of pp. 185 and 191 touching a few letters with slight loss but no interruption; inscribed on title-page Laurentius Brems dated 25 March 1692, further signature of "negat Ph. Oterdal", and the signature of "Kjerrulf" on loose front flyleaf; contemporary vellum, with red sprinkled edges, covers somewhat soiled and stained, head of spine and upper corner of rear cover abraded, with loss of 7cms of vellum at fore-edge of upper board; an appealing working copy.

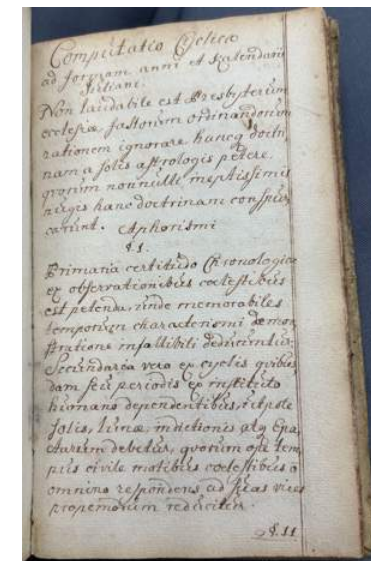
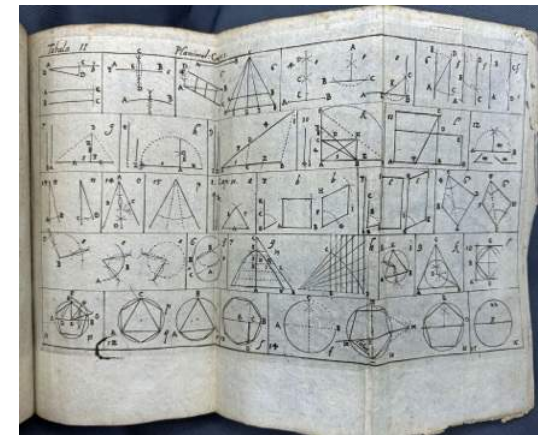
£750



Considerably expanded second edition, second issue of this textbook on plane and solid geometry, the doctrine of spheres, and trigonometry, the work of Johan Bilberg, staunch Cartesian and Professor of Mathematics at Uppsala, from 1679-1690. The rare first edition was published in 1687, and ran to only 32 pages. The first issue of this edition appeared in 1690. The Swedish Biographical Lexikon considers this to be one of his most enduring works, which went on to be widely used in schools. Bilberg draws upon the work and theories of a number of ancient and contemporary mathematicians, including Euclid, Aristotle, Van Schooten, Blondel, Briggs, Collins, Napier, and Newton, paying especial tribute in the preface to Johann Christopher Sturm's *Mathesis Enucleata* (1689), which may have inspired this expanded edition.

The present copy is of note for the evident signs of contemporary and later use and readership. The title-page bears the signature of Laurentius Brems and is dated March 25th 1692, Brems having then had bound at the end of the volume an additional blank notebook. The first leaf of this is signed by him once again and dated May 25th 1692. with a further signature and date of May 25 1692. Whilst most of the notes concern theological matters, there is a section on 'Computatio cyclica.

Collijn Sveriges bibliografi 1600-talet I, 79; OCLC locates this edition at Swedenborgian Bryn Athyn College, the Royal Swedish Library, and University College London.



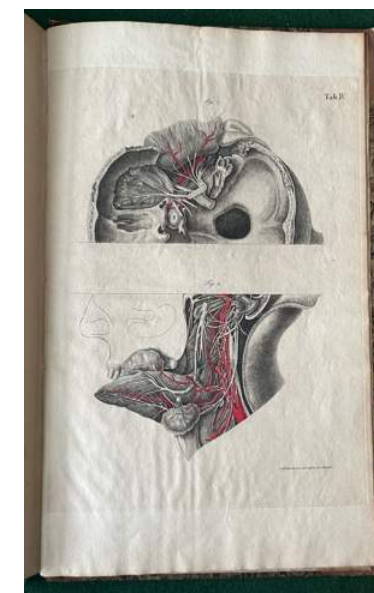
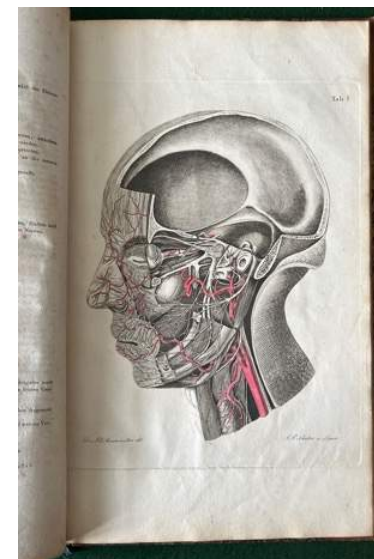
**BOCK, Carl August.** Beschreibung des Fünften Nervenpaares und seiner verbindungen mit anderen Nerven, vorzüglich mit dem Gangliensysteme. Meissen: Friedrich Wilhelm Goedsche, 1817. [with]: Nachtrag zu der Beschreibung des Fünften Hirnnerven und seiner Verbindungen mit andern Nerven, Meissen: Friedrich Wilhelm Goedsche, 1821.

*Together two works, small folios; pp. xii, 90 with 5 engraved, partly coloured plates numbered (two plates also in outline, Tab III misbound); pp. 15, [1] blank, with 4 engraved plates (two in outline and two hand-coloured), printed on differing paper stock and somewhat browned; small tear at tail of final leaf of first volume, both somewhat browned and foxed, with some marginal dampstaining, mainly affecting the fore-edge and tail, more prominent in the second work, though never touching either text nor plates; contemporary half calf over brown marbled boards, spine tooled in gilt with green morocco label, head and tail of spine nicked and worn with slight loss, joints and surfaces rubbed and scuffed, with some white paint(?) staining touching label, extremities and corners bumped and worn; with book-plate on front paste-down, name partially obscured, but that of Cornelius Henricus À Roy.*

£1,600

Rare first edition, complete in two parts and published over four years, of this finely illustrated treatise on the spinal nerves, which carry motor, sensory, and autonomic signals between the spinal cord and the body. In this early and little known work by the Prosector of Leipzig University, August Carl Bock (1782 - 1833), the noted German anatomist illustrates his work with striking copper engraved plates, some of which are hand-coloured in red to highlight the arteries. The plates are the work of the renowned Leipzig engraver J. F. Schröter, and those in the first volume drawn by the Leipzig surgeon Johann Christian Rosenmüller (1771-1820), who had himself published in 1805-7 his own finely illustrated surgical atlas *Chirurgische-Anatomische abbildungen für Ärzte und Wundärzte*. Both Bock and Rosenmüller took great pride in combining the arts of painting and anatomy, their works being particularly noteworthy for clarity and detail. Bock was renowned as an excellent teacher of anatomy, able to provide clear representations of anatomical objects and preparations for his students, and indeed his anatomical preparations enriched the anatomical museum in Leipzig. This early work vividly conveys his great skill.

OCLC locates copies at Yale, Harvard, Duke, the National Library of Medicine, Wisconsin, the College of Physicians, the New York Academy of Medicine and West Virginia.





By a student of the renowned founder and Abbess of the Society of the Holy Child Jesus

**[CONNELLY, Cornelia.] EYRE, Julie Mary.** First Course of Maps Convent of the Holy Child Jesus, St Leonards on Sea. n.d. but ca. 1863.

Oblong bound blank notebook, 8vo, ff. [1] blank, [2] illuminated title-page in gilt, red and blue, followed by leaf depicting the Arms of Great Britain, France, Portugal, Spain and the Papal States, [40] leaves of detailed hand-drawn and partially coloured maps annotated in a neat calligraphic hand, [1] blank; aside from some occasional light foxing and soiling, clean and bright; paper with watermark of 'J. Whatman, 1863'. in full green morocco, all edges gilt, spine in compartments with ruled bands, with triple ruled gilt and blind border, some light surface wear to covers, some doodling evident on rear cover, joints, extremities and corners lightly bumped and worn; with the initials of J.M.E. in gilt on upper cover; a most appealing survivor. £775

A beautifully executed manuscript atlas, containing 40 detailed hand-drawn and partially coloured maps, the work of the young student Julie Mary Eyre. Evidently an exercise in both geography and calligraphy, the first leaf presents the statement of ownership, carefully penned and incorporating an illuminated initial 'J' elaborately executed in gilt, red and blue. The Royal Arms of Great Britain, France, Portugal, Spain and the Papal States are the focus of the following leaf, again each embellished with gilt. The 40 maps open with a depiction of the western and eastern hemispheres, followed by a map of Europe, before illustrating both political and physical maps of England, Scotland and Ireland (though not Wales). For the principal European nations, both physical and political maps are included, with 'Further India' also granted both a physical and political representation. A map of Hindostan is also included, together with depictions of Asia, the Chinese Empire and Japan, Africa, Norway & Sweden, Prussia, a map of 'Turkey in Europe and Greece', a map of 'Turkey in Asia', Russia, the United States, 'Mexico, Central America and the United States', South America (both political and physical), Oceania, Australia (and New Holland), and concluding with Palestine (again both political and physical). Bound in full green morocco, all edges gilt, and with her initials stamped on the upper cover, the 'project' was clearly intended to be treasured. Great care, and no doubt some expense, has been afforded to the whole endeavour.

The Convent of the Holy Child Jesus was a Catholic teaching convent and religious order founded by the American-born educator Cornelia Connelly (1809-1879) from Philadelphia. For a detailed history of her extraordinary life see <https://www.shcj.org/our-story/cornelia-connelly/>



A surprisingly modern approach to taxonomy

**CONTARINI, Nicolo.** Trattato delle Attinie ed Osservazioni sopra alcune di esse viventi nei contorni di Venezia. Venezia, G. Antonelli. 1844.

4to, pp. [viii], 198, [6] index, errata and author's note; 21 lithograph plates, (13 hand-coloured), paper of plates somewhat browned; pp. 97-101 with marginal nick at fore-edge, small paper flaw touching text of p. 183, title slightly browned, occasional light foxing and soiling otherwise clean and crisp; engraved book-plate of Gustav Tassoni on front paste-down; in contemporary half-calf over blue decorative boards, spine ruled and lettered in gilt, joints neatly and discretely repaired, covers a little scuffed and faded, extremities lightly rubbed and bumped; a good copy.

£1,200

Rare first edition of this attractively illustrated treatise on marine biology by the noted Italian naturalist Nicolò Contarini (1780-1849), focusing in particular upon sea anemones (the genera *Actinaria* and *Anemonia*) living in the Venetian region, and considered to be his most notable work.

A largely self-taught and passionate naturalist, Contarini devoted his life to studying local flora and fauna, amassing a large personal collection of specimens, and was one of the first members of the Lombardy Institute of Science, Letters and Arts, for which he published a number of scholarly articles. As the *Dizionario Biografico degli Italiani* notes, Contarini contributed much to taxonomic classification of the region, and was particularly interested in looking at species not merely in isolation, but in relation to their local environment.

This focus is particularly evident in his studies relating to marine biology, including the present work on sea anemones, and was the result of decades of observations, and followed on from earlier studies. 'The Treaty revealed Contarini's interest in the organism-physical environment relationships. The environmental perspective took him... beyond a mere morphological and physiological description of these living beings, towards the first tentative approaches to climatological and geographical problems, towards sparse but incisive descriptions of the terrestrial or aquatic habitat, of the soil, of other living forms near the organism'. (google translation of *Dizionario*). The work includes the first original descriptions for *Anemonia cereus* and *Anemonia cinerea* (*Paranemonia cinerea*), and also includes a lengthy bibliography (pp. 191-198).

Nissen, *Zoologische Buchillustration*, I 376; OCLC locates copies at USC, Oregon State, Oklahoma, Chicago, Toronto, the Natural History Museum, Birmingham, Oxford, the British Library, the BnF and a small number of European Institutions.



By a pioneer in the visual dimensions of geology

**DE LA BECHE, Henry Thomas.** Coupes et Vues pour servir a l'explication des phénomènes géologiques. Paris, Pitois-Levrault et Cie, 1839.

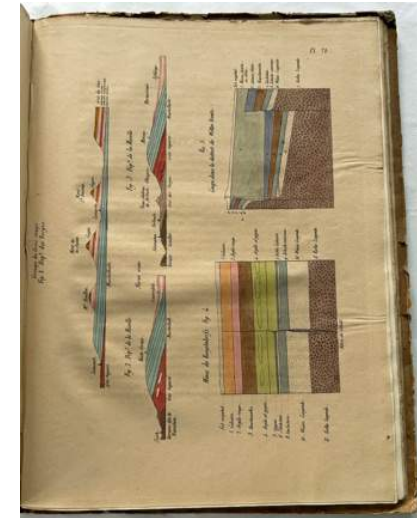
4to, pp. [iv], 77. [3] blank; with 40 plates (both engraved and lithograph, printed on differing stock) of which 27 are hand-coloured and seven are folding (including the large plate of Mont Blanc); small nick to fore-edge of plate 11 without significant loss, plates a little browned due to paper quality; occasional light foxing and browning, occasional minor edgewear, otherwise good; illegible signature on upper cover and blurred ownership stamp on title-page; contemporary printed drab boards with blue paper reback, remains of paper label on spine lettered in ms, head and tail of spine worn with loss, lower spine dampstained, covers soiled, extremities and corners rubbed and lightly worn; a good copy.

£2,200

Uncommon first French edition of this detailed geological work, first published in 1830 as *Sections and Views*, illustrative of geological phenomena by one of first professional British geologists of the early 19th century, Henry Thomas De la Beche (1796-1855). A gifted draftsman, 'De la Beche was noted for his role in pioneering the visual dimensions of geology' (ODND), and this is never more evident than in the present work which is of particular note for the finely executed plates. Based upon his own simple pencil sketches, 27 are hand-coloured and depict a myriad of predominantly European geological features, several of which are found in Scotland. Particularly striking however, is the large folding hand-coloured depiction of Mont Blanc and surrounding peaks, as well as the line engraving of the crater of Vesuvius.

'While De La Beche, over a period of nearly forty years, contributed much to the general stock of geological knowledge through his publications, his whole-hearted and determined efforts to advance the then comparatively new science of geology by every means in his power were no less important' (DSB). Perhaps best remembered for his principal work *The Geological Observer* (1851), he was also a friend and supporter of the renown fossil collector Mary Anning (1799-1847), and worked on the first descriptions of the large fossil marine reptiles, the ichthyosaurs and the plesiosaurs. His *Duria antiquior*, an 1830 watercolor rendering of ancient Dorset and its inhabitants sold in aid of Anning, was widely circulated in lithograph form. His archive is held at the National Museum of Wales.

Ward & Carozzi, *Geology Emerging*, 618 (617 first English edition); cf Challinor, *The History of British Geology*, p. 186; OCLC: 9773660.

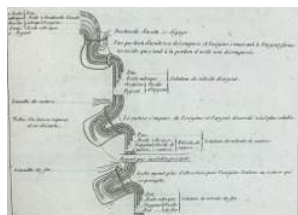




Chemical 'infographics' including a depiction of Dalton's theory on the nature of gas

**DECREMPS, Henri.** Diagrammes Chimiques, Ou Recueil de 360 Figures (sur 112 planches) qui expliquent succinctement les expériences par l'indication des agents et des produits a coté de l'appareil. Paris, Carilian-Goeuri...1823.

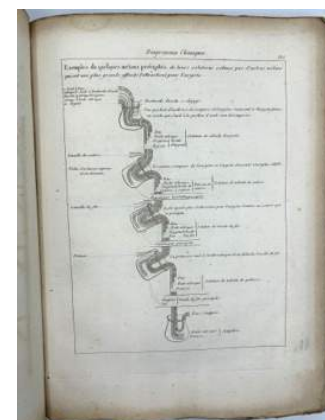
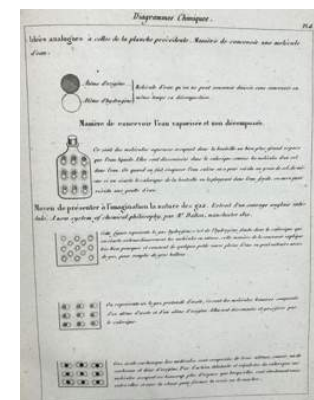
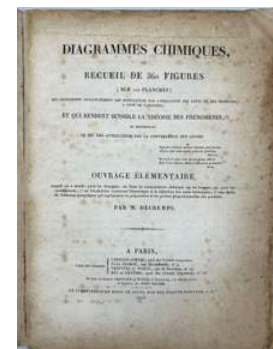
Large 4to, pp. xlvii, [i] blank, 80; 112 engraved plates showing 360 diagrams; title-page and final leaf quite heavily browned and dust-soiled, the work somewhat browned due to poor paper quality though plates generally clean and bright, some sporadic marginal dampstaining affecting upper margins, with a number of small marginal nicks and tears throughout due to rough opening, a couple with discrete repairs; contemporary gift inscription on inside front wrapper; uncut and partially unopened in the original wrappers, spine expertly and sympathetically repaired, covers a little darkened, overall somewhat dog-eared but still good; housed within modern grey solander box with printed white label on spine. £2,000



Uncommon first edition of this striking and wonderful example of infographics - an illustrated introduction to chemistry employing a series of 112 flow diagrams to explain chemical reactions, and described by Duveen as a 'remarkable and curious production'.

Decremps believed that the use of diagrams to illustrate chemical processes would serve as an instructive introduction to the subject. Chemical reactions are depicted as currents, or 'conceptual streams of chemicals' (Greenburg, p. 484), how they split into constituent elements, and then the subsequent reactions. As a contemporary reviewer commented 'Each of them represents an often very complicated chemical operations; agents, products of operation, theory of phenomena, play of attractions, everything is put into action. Each elementary body is represented by a strip whose line spacing is filled either by points or by horizontal, oblique or vertical hatching, a difference essential to avoid confusion; these strips intertwined in various ways have a direction determined by the role played in the operation by the element they represent ... Using these figures the author represents even the atoms invented by Dalton [plate 16] to give an idea of the composition of bodies' (online translation of Ferussac, Bulletin Général et Universel, I. p. 33). Many experiments are described and illustrated and the apparatus depicted. Decremps provides the nomenclature in French, English, Latin, Italian, German and Spanish, with a vocabulary containing the etymology and definition of technical words.

Bolton I, p. 393; Duveen 161; Caillet 2860; Wellcome II 439; Greenburg, From Alchemy to Chemistry in Picture and Story, 2007 p. 483-486;



Practical text-book for women

**EKENMARK, J[ohan.] E[rik.] and sisters: [Hedda Christina, Louisa Maria, Johanna Sofia, & Gustafva Fredrika BECKVALL.]** Afhandling om Drällers Och Dubbla Golfmattors Tillverkning, med begagnande af Harnesk-Rustning, Stockholm, Kongl. Ordens-Boktryckeriet. 1828.

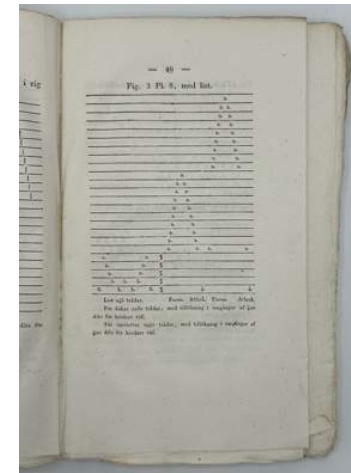
8vo, pp. [vi], 111, [1] errata, [2]; with small folding plate tipped in at gutter of p. 39 and ten folding engraved plates; occasional minor soiling, otherwise a lovely, bright, fresh copy; contemporary signature of Louise Celsing on inside front cover, and so from the Biby Manor in Södermanland; uncut, sewn as issued in contemporary stiff blue/grey wrappers, inside front cover slightly foxed, head and tail of spine and corners a little bumped, but a very good copy.

£885

Rare first edition of this Swedish pattern book for weavers, the work of 'J. E. Ekenmark and sisters', and of note for the striking series of ten black and white engraved plates showing patterns for woven figures all shown against a graph paper background to represent the warp and weft. As noted in the preface, the hope of the authors was to turn what could be seen as a chore, into a simple method for weaving practical and beautiful creations. The weaving process is explained in detail, including some typographically printed 'pick diagrams' to aid the reader. The first plate illustrates a loom, with included amongst the various patterns illustrated coats of arms, standing and mounted soldiers, scales of justice, a lion, a bird, a butterfly, a lobster, a crane, musical instruments, flowers, trees, windmills, small & large buildings, a castle, conventional coverlet patterns, an alphabet, and finally more coverlet patterns.

At the beginning of the 19th century, the Ekenmark family played a significant role in the education and development of the art of weaving in Sweden, training students and publishing several manuals both individually, and collectively as here. Johan Erik Ekenmark (1786-1833) was one of six children, together with his brother Gustaf (1789/1792-1855/6), and his sisters Johanna Sofia (1788-1864?), Louisa Maria (1795-1875) Hedvig (Hedda) Christina (1797-ca 1864), and Gustafva (1800-1859). Gustaf was married to Maria Christina, who was also actively involved with the Ekenmark sisters' enterprise, and published her own weaving manual in 1826, *Monster-Bok for Unga Fruntimmer*.

See <https://skbl.se/en/article/LovisaEkenmark>; see Charles Wood, Catalogue 167 *A Touchstone for the Arts*, item 101 and who cites Anna-Maja Nylen, *Swedish Handicraft* (trans. from the Swedish), Lund, 1976; OCLC locates copies at Illinois, Harvard, Smith College, Princeton, the Royal Danish Library, and the Royal Swedish Library.





## Quick mental arithmetic for all

**FELLENS, Ch[arles.]** Le Calcul de Tête. Traité populaire. Paris, Fellens, Libraire-Éditeur, Rue Rambuteau, 20. 1846.

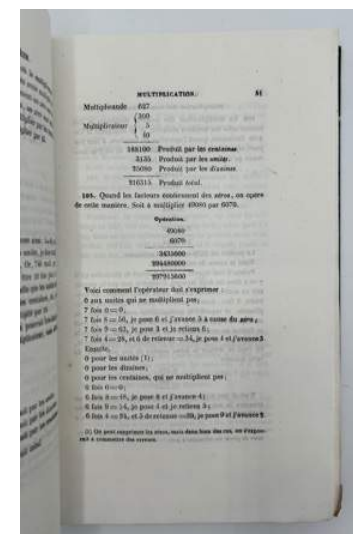
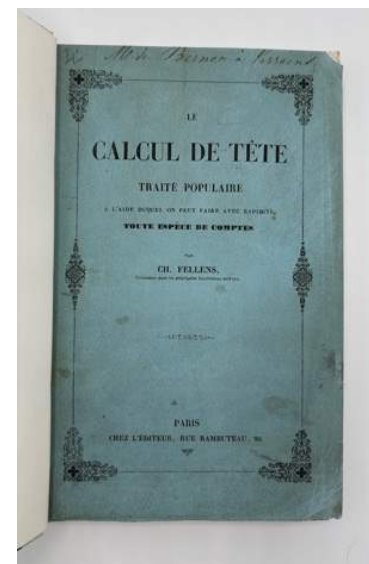
8vo, pp. 271, [1] blank; generally clean and bright, though a couple of gatherings slightly foxed and browned, single small worm-hole affecting out margins from ff. 217 to the end; uncut, in modern half-vellum over marbled boards, with paper label lettered in gilt, with the original blue printed wrappers bound in, coffee? stain to inside rear wrapper, upper wrapper slightly soiled with some minor marginal wear; with contemporary signature of M. de Bernon à Passaint? at head of upper wrapper; a good copy. £385

Uncommon first and only edition of this self-published popular treatise on mental arithmetic by the educationalist and novelist, Charles Fellens (1806-18?). Describing himself on the title-page as 'Professeur externe dans les principales Institutions de Paris', Fellens dedicates his work to fathers, the heads of institutions, clerks, workers, and 'aux jeunes gens d'un esprit sérieux qui ont la ferme volonté de s'instruire seuls'.

Divided into twenty-six chapters, the work contains 'the complete theory of arithmetic, as required for the city and Sorbonne exams', the metric system, various exercises helping quick commercial calculations, as well as a number of 'fun problems, and unique calculations games'. For each, Fellens helpfully provides not only the practical exercises with their answers, but also an explanation of how the solution has been reached 'so that the questioner does not experience any embarrassment himself, in the presence of the pupil'. This will allow, he hopes, for fathers and mothers, with no deep knowledge of arithmetic, to be able to help their children. For those older students teaching themselves, he warns the reader not to cheat by looking at the answers first!

This was one of a number of educational works penned by Fellens, including *Bruits de guerre, poésie nationale* (1840); *Les caprices du pensionnat* (1842); *Les jours heureux du pensionnat* (1849), before publishing a strongly didactic novel in 1850, *La féodalité, ou les droits du seigneur*;, and which found some success, being reprinted in 1851 and republished in 1880, with a German translation in 1851. Advertisement for the present work can be found in contemporary British Journals, and was being listed as still available for sale in 1854, boosted perhaps by the success of his novel.

OCLC locates only one copy at the BnF.



## Teaching 'sublime [higher] geometry' to young ladies during the French Revolution

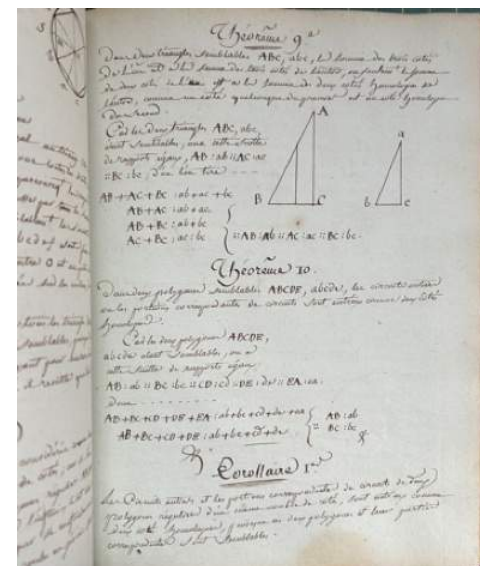
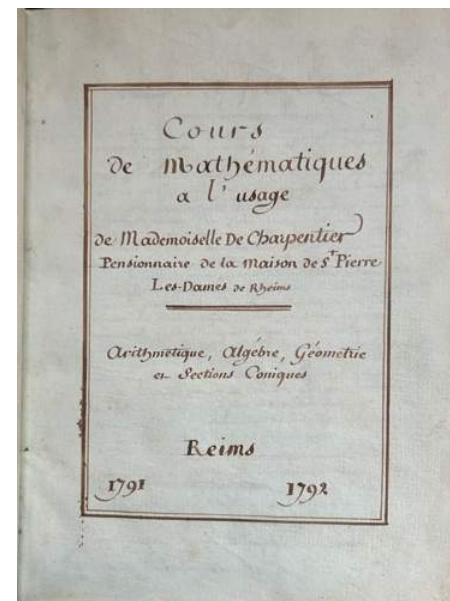
**[FEMALE EDUCATION.][BC, Abbé Charles.]** Cours de Mathématiques a l'usage de Mademoiselle De Charpentier, Pensionnaire de la Maison de St. Pierre Les Dames de Rheims. Arithmetique, Algèbre, Géometrie e Sections Coniques. Reims, 1791- 1792.

Bound manuscript, 4to; ff. [3] blank, [15], [9] blank, [22] 'Section Seconde', [7] blank, [28] 'Section 3e', [23] 'Seconde Partie', [1] blank, [9] 'Elements de Trigonometrie', [11] blank, [18] 'Application de l'algebre a la géometrie', [7] blank; penned in a single neat, legible hand throughout, with a number of pen and ink figures, some shaded in pencil; occasional light foxing and soiling, with sporadic dampstain affecting lower margins, a little more prominent towards end of 'Section 3e', some edges still uncut; a couple of gatherings seemingly blue tinted paper; contemporary full marbled calf, spine in compartments with raised bands, tooled in gilt with red morocco label, head and tail of spine and joints lightly rubbed, covers with some loss to areas of marbling, red ink stain affecting lower fore-edge and corner of rear cover, extremities lightly bumped, corners worn; an appealing example.

£2,500

An elegantly compiled, and surprisingly complex and advanced manuscript course of mathematics, penned in the early years of the French Revolution. Focusing in particular upon arithmetic, algebra, geometry and conical sections, this neatly executed work was composed for the specific use of Mademoiselle de Charpentier, at the time a student of the renown school for girls at St Pierre les Dames in Reims, established by the nuns of the *Congrégation Notre-Dame* in 1638. The first free school for girls in the town, the order simultaneously opened a fee-paying boarding school for wealthier students, of whom, no doubt, Mademoiselle de Charpentier was one.

The present manuscript has not been penned by Mlle de Charpentier herself, but rather by an anonymous tutor, who reveals in the opening preface that the manuscript *Cours* derives in fact from the lessons of the noted mathematician Abbé Charles Bossut (1730-1814). A protégé and close friend of the encyclopaedist Jean d'Alembert (1717-1783), Bossut was a prolific educator, and his textbooks were famed and widely used throughout France, the present manuscript drawing in particular from his *Cours de mathématiques* of 1781. It seems probable that the tutor was male, presumably with some connection to Saint Pierre les Dames, though bearing in mind the uncertain and volatile times, possibly seeking to secure future patronage and employment, through this endeavour. 'To save those students truly worthy of my care, from any inconvenience, I have extracted the following lessons in mathematics... I believed in the principle of limiting myself to notions of elementary geometry, but the intelligence and happy dispositions that I found in my students led me to drive boldly into the

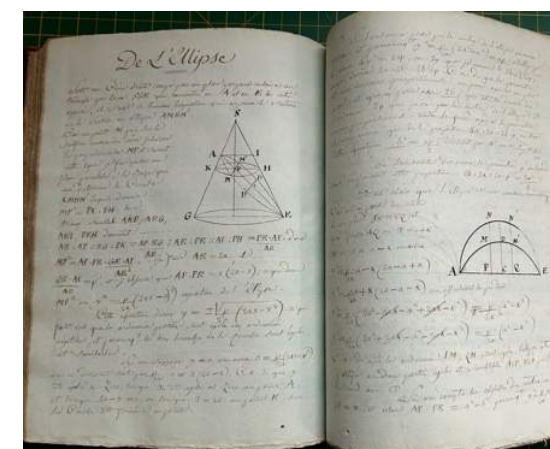
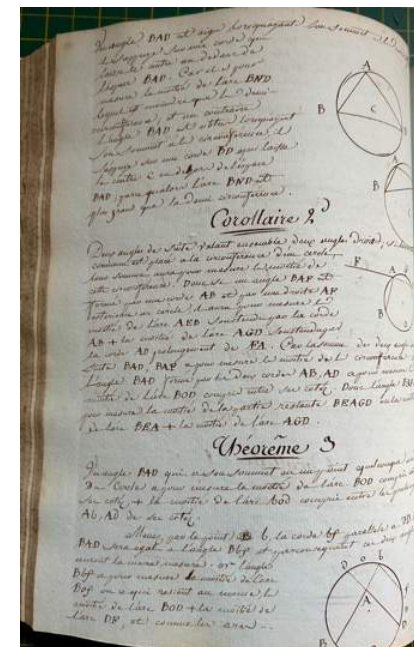


arid plains of sublime geometry, ‘un sexe injustement trop décrié pour être à coup sûr trop peu connu’. Such a venture into the realms of the higher parts of geometry relating to the properties of curves and calculus, as found in the final section of the present manuscript, ‘Application de l’Algèbre a la Géométrie Sections coniques’, especially when directed towards a female audience, is unusual.

The manuscript is divided into three sections, further sub-divided into chapters and parts, providing initial definitions, and then including numerous theories, problems and corollaries. Numerous neat illustrations accompany the text, and number of which have been shaded in pencil.

As a footnote at the end of the preface reveals, Mademoiselle de Charpentier was not the only dedicatee, the praising ‘Mesdemoiselles de Charpentier et de Champ[a]gne [?]’. Whilst we have been unable to trace Mademoiselle de Champagne, it is our understanding that Mademoiselle de Charpentier, the main dedicatee, was in fact Anne Marie Françoise Charpentier d’Audron (1772-1838), who is listed as having studied at St Pierre les Dames de Reims in ‘Revue de Champagne et de Brié’, (Vol 13, p. 167). This goes on to reveal that she later married Vincent Charles de Broca. Her daughter, Anne Charlotte de Broca (1806-1881), married Achille-César Frémyn de Sapicourt, and their descendants later owned the Château de Marteville near Vermand (northern France), where the manuscript was “taken” during the First World War, as noted by an inscription in German on the first flyleaf: ‘Im März 1917 aus dem Schloß Vermand bei St. Quentin mit Bewilligung des Ortskommandanten entnommen... [Taken in March 1917 from Vermand Castle near St. Quentin with the permission of the local commandant...]’. The Castle was destroyed during the war, and though later rebuilt, has no remaining ties to the family and descendants. After due process to ascertain any potential claim, the manuscript was approved for export by the French authorities in March 2023 (a copy of the licence to be supplied, together with UK export licence).

St. Pierre les Dames de Reims was the final resting place of Mary of Guise, the mother of Mary, Queen of Scots, her sister Renée de Guise, being Abbess at the time. Indeed some historians suggest that the future Queen of Scots may have received some of her early education at the convent, although this is dismissed by others. What is more certain, however, that she did spend time at the abbey when mourning the death of her first husband, Francis II of France. With such aristocratic connections, it is perhaps unsurprising that the Abbey was to fall victim to the Revolution, presumably not long after the completion of this manuscript, with the schools closed, the nuns expelled, and the church and convent sold and destroyed.





## The size of a deck of cards

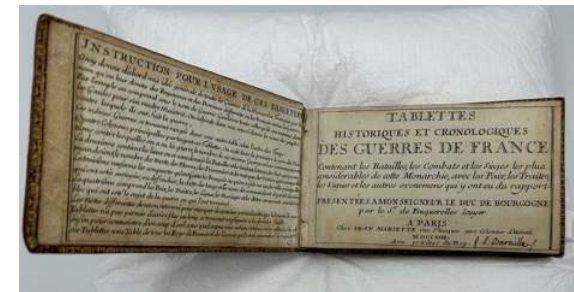
**FEUQUEROLLES, Sieur de.** Tablettes Historiques et Cronologiques [Sic] des Guerres de France. Contenant les Batailles, les Combats et les Sièges les plus considérables de cette Monarchie, avec les Paix, les Traitez, les Lignes et les autres evenemens qui y ont eu du rapport. Paris, Jean Mariette, 1704.

Small oblong 12mo, ff. [45], with instruction page and final explanatory page mounted as front and rear pastedowns; ff. 42v and ff. 43 neatly penned in manuscript, otherwise entirely etched/engraved throughout; lightly soiled and browned, with some offsetting to first and last pages from binding, a few leaves cropped a little close shaving a few letters but without significant loss; an attractive copy in contemporary full red morocco, all edges gilt, spine with raised bands, ruled and decorated in gilt, with triple fillet border to covers and inner gilt dentelles; with the ownership signature of 'P. L. Barville' at tail of title-page. £1,800

First edition, seemingly a reissue of the 1703 edition with date amended on title-page, of this rare and elegantly produced historical aide-memoire, a charming typographical curio entirely etched and engraved throughout providing a chronological and historical synopsis of the wars, significant battles and sieges fought by France up until the beginning of the 18th century.

Opening with 'Instructions for use' which have been laid down on the front pastedown, 'Squire' Feuquerolles presents his synopsis through a series of 41 double-page tables, incorporating a number of small symbols to indicate related victories, losses, whether the battles involved the infantry, cavalry or navy, any resulting treaties or leagues, political assassinations, and other associated events. A chronological index table follows, together with a list of French Kings, and a final explanatory note mounted on the rear pastedown. In the present copy, the previous owner has added in at Ff. 42v-43 a hand-written 'Alphabetical Table of the Countries, Peoples and Nations with whom France had fought. The alphabetical index is not present in either the Napoli online version of the 1703 edition, nor the British Library 1704 digitised copy. The tables were originally engraved on a larger sheet and have been then cut down, and in this copy mounted back to back, arranged both chronologically and geographically, to form this pocket notebook. The order found here differs to the British Library copy, the leaves of which do not appear to have been laid back to back. The columns in each table note the date, place of combat, battle commander, number of dead, wounded, prisoners, besieged cities, the date of the peace, associated treaties, and marriages etc.

OCLC: 1703 edition at Princeton, Biblioteca Nazionale di Napoli digitised online (final explanatory pastedown leaf with folding head-line not found here); this 1704 issue at the BL, BnF (two copies), & Municipal Library of Besançon copy in red morocco with the arms of Le Rochefoucauld.



This image shows a page from the book, specifically a table of battles and events. The table is organized into columns for the year, the battle or event, the commander, and the outcome. The text is in French and includes details such as dates, locations, and names of key figures.

AN	LE	LE	LE	LE
VIII. 1688	IX. 1689	X. 1690	XI. 1691	XII. 1692
17 Nov. 1697	10 Sept. 1699	14 Oct. 1701	14 Oct. 1702	14 Oct. 1703
Porte Barlette	Montreuil	Fontenoy	Fontenoy	Fontenoy
le Duc d'Orléans	le Duc d'Orléans	le Duc d'Orléans	le Duc d'Orléans	le Duc d'Orléans
le Duc de Bourgogne	le Duc de Bourgogne	le Duc de Bourgogne	le Duc de Bourgogne	le Duc de Bourgogne



Known to George Washington

**[FIREFIGHTING.] AKEN, Frantz Joachim von** Korrt afhandling om det bästa eldsläcknings sätt med därtill lämpad brand=redskap. Stockholm, Johan Pehr Lindh, 1797.

8vo, pp. [vi], [ii] additional inserted privilege dated June 27, 1797, [3] - 128; with three folding engraved plates, and woodcut head- and tailpieces; first plate with small tear at inner gutter; occasional light foxing and soiling, minor offsetting at corners to free endpapers, otherwise clean and crisp; with the author's monogram stamp of authentication at tail of title-page; contemporary half calf over sprinkled boards, spine ruled in gilt with morocco lettering label, minor staining to spine, light scuffing to rear cover, very small wormhole visible at rear lower corner, some staining from calf at corners and along spine; a good copy. £685

Uncommon first edition of this 'short treatise on the best fire extinguishing method with suitable fire equipment' by the Swedish chemist and apothecary Frantz Joachim von Aken (1738–1798), and promoting the benefits of his fire-extinguishing agent Akenska eldsläckningsämnet. To prevent the further spread of a fire, Von Aken's compound was to be sprayed around the surrounding area, thus coating it with a film which would harden when heated, and extinguish the flames. The present work includes two folding engraved plates depicting firefighting equipment, but is of particular note for the striking depiction of one of his early firefighting demonstrations performed at his Laboratoriegatan in Stockholm on October 27th, 1792, in front of a large crowd of dignitaries.

Von Aken "gained valuable experience at Hjorten, the pharmacy company of his father, Frans Mikael von Aken, in Örebro, before working and studying in England, 1761–62. In 1772 he took over the management of Hjorten, where he developed a chemical compound that could be used to extinguish fires and prevent their spread to nearby surfaces. Called Akenska eldsläckningsämnet, this compound was made out of potassium aluminium sulphate, iron oxide, iron sulphate, and clay. Aken demonstrated its use in Stockholm before the royal family in 1791 and 1792. On 15 Jan. 1793, he received permission to manufacture this product for public sale (Svenska Biografiskt Lexikon 1:342–44)" (<https://founders.archives.gov/documents/Washington/05-15-02-0057>).

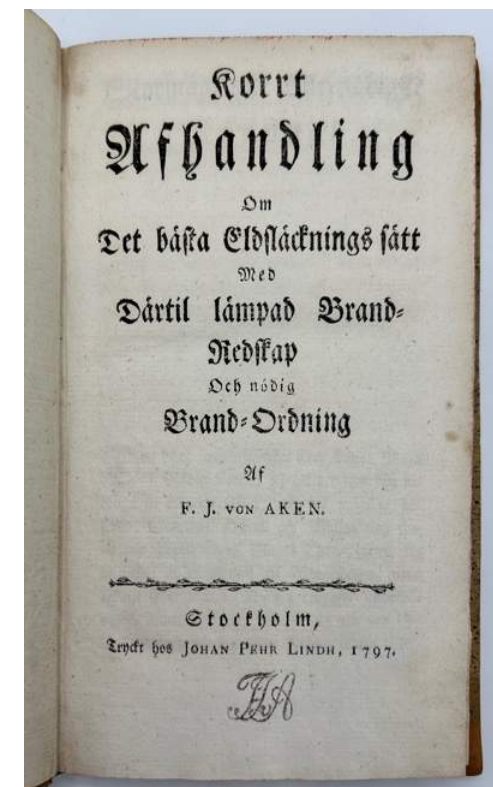
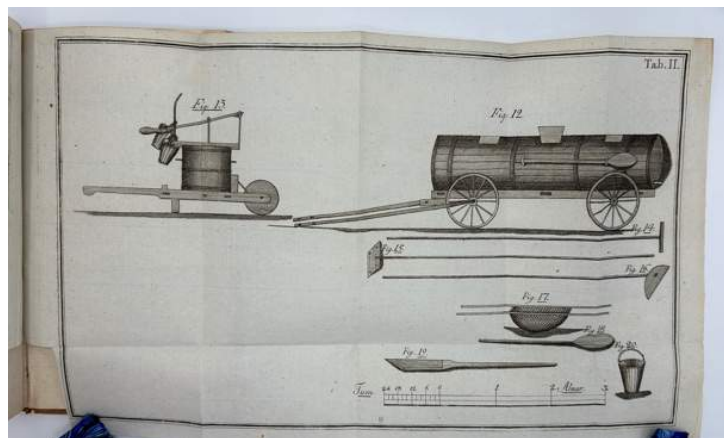
News of his research first appeared in an article in the August 16th issue of *Inrikes Tidningar* as "Om eld-släckning; uti bref til Kungliga patriotiska sällskapets förste sekreterare", with a short 12 page announcement 'Assessor Frantz Joach. von Akens upptäckte och med rön bestyrkte eldsläcknings-konst. Utgifven af redacturen til Örebro weckoblad' published by Frantz Carl Norstedt in Örebro in 1794. An English version of his research was also published in the same year as *The Dreadful and Calamitous Effects of Fire*.



Clearly an entrepreneurial man, Von Aken appears to have announced his discovery to ‘all Governments of Europe’ (ibid), and had sought the approval of George Washington to validate his discovery, as revealed in a letter written to him on January 15th 1794. From this letter it appears that a rival in Norrköping, having witnessed his demonstration in front of the Royal Family ‘and all foreign ambassadors with many thousand other spectators’, had stolen the idea and sought to produce a rival substance, and thus deprive him of his discovery and promised payment. This no doubt explains the presence of his stamped authentication monogram on the title-page. Aken’s approach to the ‘American People’ (ibid) was successful: ‘Secretary of State Edmund Randolph replied to Aken on 26 June: “The President of the United States of America has requested me to inform you, that he will be very happy to see the art of extinguishing fires, carried to the perfection, which you suppose to have been discovered by you, and that the work, which you purpose to send to him, explanatory of this art, will be safely forwarded to him, thro’ the channel of Mr Pinckney, our Minister plenipotentiary in London” (DNA: RG 59, Diplomatic and Consular Instructions)’. His fears of plagiarism, it would appear, were unfounded and according to the *Biographiskt Lexicon öfver namnkunnige svenska män* (p. 117), his agent clearly found a market, and was widely used until the mid 19th century, though critics argued about its cost, and that it corroded tools and damaged furniture and clothes. George Washington had a copy of the present work in his library at the time of his death.

Provenance: from the library of the Ericssbergs Palace (though without ex-libris).

OCLC locates copies at Yale, the Boston Athenaeum, the British Library (digitised) and the Royal Swedish Library.





Typographical striking woodcut facsimile of a 'fake' runic manuscript

**[FORGERY.] PERINGSKIÖLD, Johan.** *Historia Hialmari Regis Biarmlandiæ atque Thulemarkiæ*, [n.p. but Stockholm, possibly Olof Enaeus(?), n.d. believed 1700-1701.]

Small thin folio, pp. [43] [1] blank; printed on thick paper in red and black, reproducing the Runic text in woodcut, transcription into Old Norse and translation and explanatory text in Swedish and Latin (printed on rectos in double columns); woodcut initials and tail-piece; a little browned throughout, occasional marginal dust and finger soiling, otherwise clean and crisp; contemporary half sheep over speckled boards, spine with raised bands, red paper label lettered in gilt on upper cover embellished with four gilt crowns, spine a little rubbed with some minor worming, boards rather scuffed, corners and extremities somewhat worn; with the signature of Ragnar Dahlberg on front pastedown; a good copy.

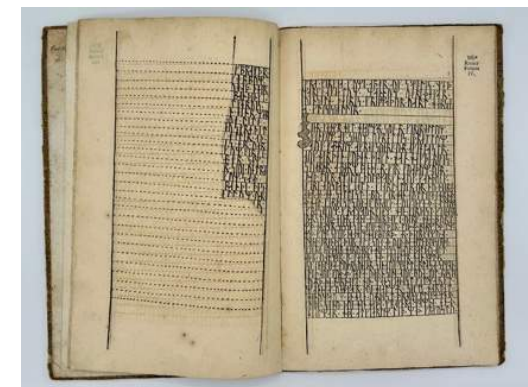
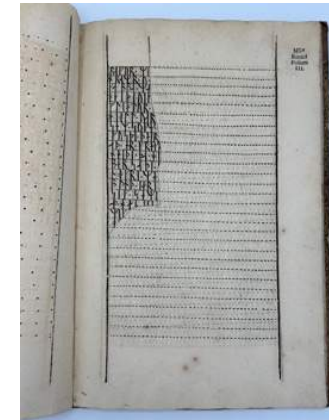
£775

First edition of this striking and rare work, of interest to scholars not only of linguistics and typography, but also of fakes and forgeries.

Set in ancient Scandinavia, the *Hjalmars och Ramers saga* tells the story of King Hjalmar and his close friend Ramer as they engage in various conflicts. The saga first appeared in a dissertation, *Fragmentum mscr. runici Cum interpretatione vernacula Nec Non aphorismi selecti* in 1690, Uppsala by Lucas Halpap, who claimed that it was edited from parchment fragments he had unearthed. Its publication caused a sensation, and it was heralded as a national treasure as unlike Denmark, Sweden lacked runic texts written on materials other than stone. Noted antiquarian and scholar Johan Peringskiöld (1654-172) soon acquired it and produced the present edition - effectively a woodcut facsimile of the fragmentary runic text, together with accompanying transcription in Old Norse, with Latin and Swedish translations and explanatory text. Peringskiöld's edition was to then serve as the basis for the text which appeared in Oxford scholar George Hickes' comprehensive survey of ancient Northern languages, *Linguarum veterum Septentrionalium* (1703-1705, fol. IV. [ii.] 123-147).

Doubts about its authenticity emerged early on, but it was not until 1774 that it was finally exposed as a fake and forgery by Carl Gustav Nordin in his *Monumenta Suiogothica vetustioris aevi falso meritoque suspecta*, although it was still translated into French in 1797. While Halpap clearly played a role in the appearance of the forgery, no firm conclusions have been reached as to the true originator of the manuscript, although most agree that it stems from the circle of scholars close to Olof Rudbeck (1630-1702) at Uppsala University.

Fiske Runic literature p. 31; Freeman, A. *Bibliotheca Fictiva*: nos 347 (and illustration 35); Havens, *Fakes, Lies, and Forgeries*, p. 14-16; OCLC: Cornell, Berkeley, Chicago, Toronto, Princeton, Johns Hopkins, Harvard, Boston Athenaeum, Edinburgh, and the Royal Swedish Library.

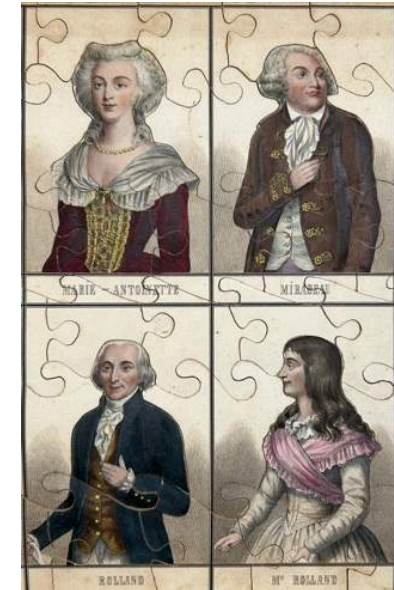


Celebrating some of the early Revolutionary Figures

**[FRENCH REVOLUTION JIGSAW PUZZLE.]** Histoire des Girondins, ou les Hommes Illustres de la Révolution Française. Lion Editeur. [Paris, Chez les Libraires det Mds de Nouveautés, n.d. ca. 1850.]

*Boxed set of three puzzles together with accompanying 8vo; comprising three hand coloured and gummed lithograph sheets each depicting 10 Revolutionary figures, laid down on thick card/ply and then dissected, puzzles interleaved with card trays edged on right side with silk pull tie (all a little fragile and one torn) ; together with 8vo text, pp. 16; text a little soiled, with small nick affecting upper fore-edge throughout; puzzles with some occasional light foxing and soiling, paper peeling away at corners of a couple of pieces, with small loss to one blank piece of Gensonné portrait; text stitched as issued in original yellow printed wrappers, covers lightly soiled, small nick affecting rear wrapper at fore-edge; all housed within the original decorative box 280 x 418 x 28mm, upper cover with chromolithograph sheet by Antoine Bourgerie laid down, finished by hand and gouache, depicting Marianne (the personification of liberty, equality, fraternity) surrounded by the main figures of the Revolution, embossed and gilt ribbon edging, small accession label adhered to inside lid, left hand corners split but holding, upper cover somewhat soiled and darkened, some wear and rubbing to extremities, gilt edging somewhat faded; an appealing set.*

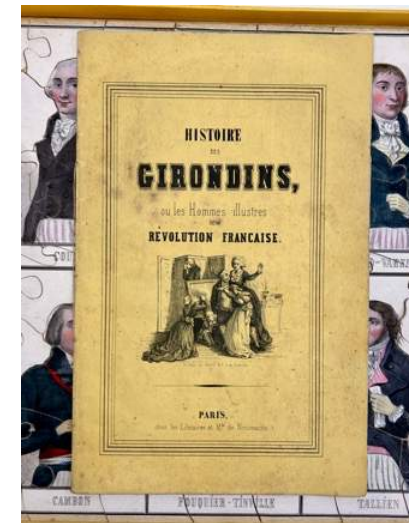
£1,800



A rare and most attractive boxed jigsaw depicting some of the leading figures of the early French Revolution, though not, as the title would suggest, confined purely to the Girondins.

The present game, published by the noted Parisian manufacturer Lion, appears to have drawn inspiration from Alphonse De Lamartines (1790-1869) popular eight volume work of the same name, published in 1847. Whilst many of that famous republican political group are depicted, the portraits included are in fact not limited to the Girondists, with other prominent figures depicted, notably Mirabeau and Robespierre. In all thirty characters are represented, ten on each puzzle and including Louis XVI, Marie-Antoinette, La Fayette, Roland, Madame Roland, Gensonné, Brissot, Guadet, Charlotte Corday, Marat, Saint-Just, and Tallien. The Girondins played a leading role between 1791-1793 and included lawyers, intellectuals, businessmen, merchants and financiers. Their most prominent spokesman was Jacques-Pierre Brissot, and for a time some of the group held government positions, notably Jean-Marie Roland. His wife Marie-Jeanne held regular salons that were important meeting places for the group. At the time, they had the support of Thomas Paine.

See <http://www.jeuxanciensdecollection.com/2017/06/jeux-lion-a-puis-lion-fils.html>



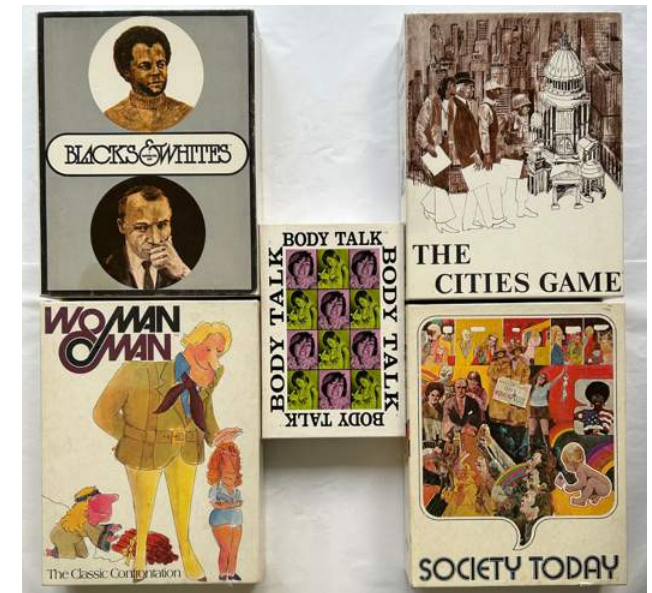
Controversial series of games intended to encourage critical thinking

**[GAMES - SOCIAL COMMENTARY, ACTIVISM & PSYCHOLOGY.]** Blacks & Whites Psychology Today Games, Del Mar, Calif. 92014. c. 1970 Communications/Research/Machines/Inc. Dynamic Design Industries... 1970. [together with:] The Cities Game. Urban Tensions & Negotiations. Psychology Today Games, Del Mar, Calif. 92014. c. 1970 Communications/Research/Machines/Inc. Dynamic Design Industries... 1970. [together with:] Body Talk. The Game of feeling and expression. Psychology Today Games, Del Mar, Calif. 92014. c. 1970 Communications/Research/Machines/Inc. Dynamic Design Industries... 1970. [together with:] Woman & Man. The Classic Confrontation. Psychology Today Games, Del Mar, Calif. 92014. copyright 1971 CRM Inc. Dynamic Design Industries... 1970. [together with:] Society Today. The game of social change. copyright 1970 Communications Research Machines Inc. Dynamic Design Industries... 1971.

*Offered together, five board games, numbered 1-V, all complete with the exception of Society Today which is lacking 9 tokens; all vibrantly illustrated, and retaining instructions, each housed within the original decorative boxes; full details available upon request; all in all, a very good set.* £1,200

Offered together the complete series of five socially conscious and politically inspired educational games aimed at young adults, issued between 1970-1 by Dynamic Design Industries in California in collaboration with Psychology Today Games (an off shoot of the magazine). This innovative, yet contentious series, exemplifies the genre of educational simulation games which emerged during the 1970s, encouraging social and political engagement and critical thinking amongst children and young adults, several of which were devised by leading academics on both the East and West Coast of America.

Developed at the University of California at Davis by Psychology Department Chairman Robert Somner, the first game in the series 'Blacks and Whites' (1970) was to prove the most contentious, originally published as a free game insert (with paper board and un-mounted cards that had to be cut out) in the March 1970 issue of Psychology Today and tackling issues of race and prejudice. As the box states: 'Experience the ghetto. Live on welfare. Try to buy in a white suburb. Your challenge: to keep the land-hungry majority type from winning the game cheaply and quickly. To make changes. To redistribute the wealth and power'. Inspired by monopoly (which itself was originally called the Landlord's Game to demonstrate the inequality of the economic system), the aim was to demonstrate how the odds were stacked



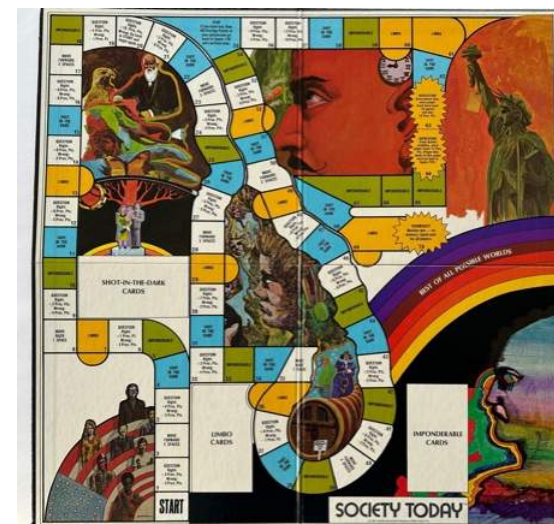
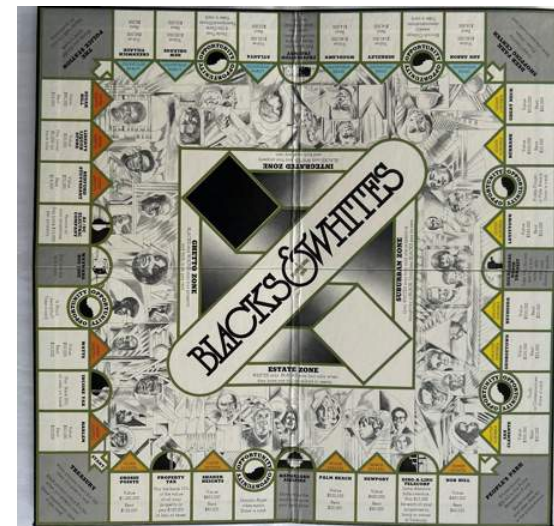


in favour of the white population, the game strategically designed to make a black win impossible. White players start with \$1 million, blacks with \$10,000, and each race has different opportunity decks. While whites can buy property in any part of the board, blacks are limited to certain areas until they accumulate at least \$100,000. It turned out to be one of the most controversial board games of all time and merited an article in Time Magazine: “. It was conceived as a painless way for middle-class whites to experience - and understand - the frustrations of blacks. In Somner’s version, however, the black player could not win; as a simulation of frustration, the game was too successful. Then David Popoff, a Psychology Today editor, redesigned the game, taking suggestions from militant black members of ‘US’ in San Diego. The new rules give black players an opportunity to use - and even to beat - the System” (<https://content.time.com/time/subscriber/article/0,33009,943833,00.html>).

II. ‘The Cities Game’ (1970) involving ‘urban tension, corruption and the undercurrents of city politics’. ‘You make secret deals. Apply economic muscle. Buy votes. Break promises. Explore the psychology of power and politics. Develop your skills as a persuader, an agitator, and a negotiator. But above all, you get the mental sharpening of dealing in the complexities of city strife’.

III. ‘Body Talk’, introducing the psychology of influencing others through body language (1970). ‘What is the meaning behind the way you knit your eyebrows, or wrinkle your nose or scratch your chin when you talk? If you haven’t paid attention to your mannerisms before, you may be missing something important. Play BODY TALK and see’. The 52 cards are divided into suits - but relating to hand, head, whole body and interpersonal. ‘Under each of these suits, or modes of expression, there are 13 emotion cards... the object of the game is to get rid of the cards by expressing your emotions well’.

IV. Developed to draw attention to the gender divide, ‘Woman and Man’ (1971) highlights the fact that ‘one sex has managed to squelch the other’, and aims to correct ‘this blind spot by exploring the squelch process’. ‘Each woman must accumulate enough Status Quo points to prove her equality to Men. Each man must collect enough Status Quo points to prove once and for all a Woman’s place is beneath his’. Women begin this game at a disadvantage, starting with fewer points and have a harder time earning points as they play. ‘But if they are very crafty - or team up - they have a fighting chance’. Players draw goal cards depending on their gender, which tells them the number points they begin with. From research, we believe that one card notes for a female player that they are a state congresswoman. Goal: ‘President of the United States. Impossible. PICK ANOTHER GOAL.’. Sadly this still seems an impossibility.



V. Society Today. Echoing *Candide* ‘the object of the game is to reach ‘The Best of All Possible Worlds’ before any other player, using knowledge about people and social institutions, intelligence and luck. Whilst perhaps a reflection of 1970s society, and possibly even progressive for its time, the aims and questions have little resonance today. Question 10 in the booklet, relating to homosexuality, is very much of its time. Landing on space 70 is a grim take on the traditional ‘back to go’ situation - in this case though ‘Doomsday! Nuclear war - no winners. Game over for all players’.

A flyer in the box lists a number of other games including ‘Drug Attack’ (1971), ‘Airport’. ‘Lie, Cheat & Steal’. ‘Emperor of China’, ‘Wine Cellar’, and ‘Who can beat Nixon?’. Of interest, Blacks and Whites is not advertised.

See Charles and Stadsklev, ‘Learning with Games: An Analysis of Social Studies Education Games and Simulations, p. 19-20 discussing Blacks and Whites and p. 164 listing all five games.





The work of an apprentice surveyor or engineer?- With 25 pen and ink folding plates

**[GEOMETRY.] [Chambaud?] [MERCIER?]** Bound 18th Century Manuscript 'Traité De La Géométrie Pratique et pratique du compas'. n.p., n.d. ca. 1750.

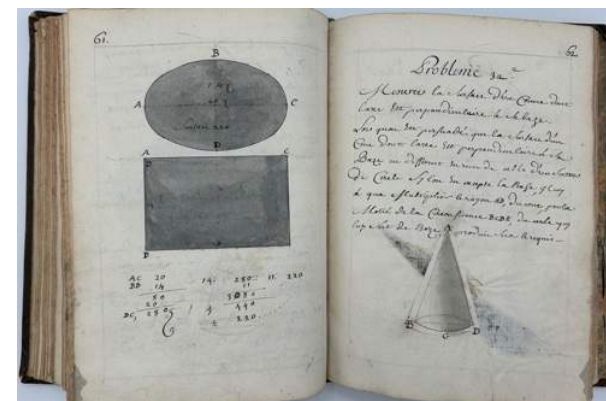
4to; pp. [2], [2] title-page, 104, 95, 1-27, 38-52, 58-137; with hand-coloured title framed within armourial border, 25 throw out plates drawn in pen and ink and shaded, and numerous neatly drawn text figures and illustrations, some full-page and decorative, a number hand-coloured or shaded, and three mounted corrected images; penned in a single hand throughout; some occasional foxing and soiling, one or two small paper flaws, some edgewear to fore-edge of plates; final endpaper missing; bound in contemporary full calf, spine in compartments with raised bands, tooled in gilt, with evidence of previous lettering label, head of spine worn exposing headband, general light rubbing and scuffing to joints and covers, covers a little sprung, extremities and corners bumped and lightly worn.

£1,800

A most attractively compiled, and seemingly early to mid 18th century manuscript course on practical geometry. The name Chambaud appears on the first free endpaper, with a further small signature of [?] Mercier found at the tail of the first page, though we have sadly been unable to discern the first name, but it could be Jean-Henri.

The volume begins with an attractively hand-coloured title framed within an armourial border incorporating a crown, a battle-axe, and six flags adorned with a blue cross. A further small armourial flourish concludes the text. Very much a practical work, full of day to day problems and examples, though with some occasional more whimsical and artistic illustrated section dividers (including flowers, and flower arrangements), the volume has the air of having been compiled by a either a French gentleman under private tutorship, or perhaps that of a student/apprentice surveyor or engineer. The volume is divided into three parts, dealing in turn with 'a treaty of practical geometry and practice of the compass'; 'practical geometry or the measurement of surfaces'; and concluding with fractions. Most attractively illustrated, it contains numerous geometric figures, both within the text, and with 25 throw-out plates bound at the end of the volume. The majority have been rendered in pen and wash, though several have been hand-coloured, notably those at the beginning or end of a chapter.

As far as we can ascertain, there are no author citations within the manuscript, and so this does not appear to be a transcription of an already published work, and is very much practical rather than theoretical. Whilst the basic principles of geometry are outlined, and occasional remarks given, the focus is upon problems and examples to be solved, with no mention of theorems or corollaries. Having handled previous geometrical manuscripts, this does not feel, therefore as though it is following an academic course of instruction at a College.





Laudatory collection celebrating the angelic voice of the first great Castrati singer

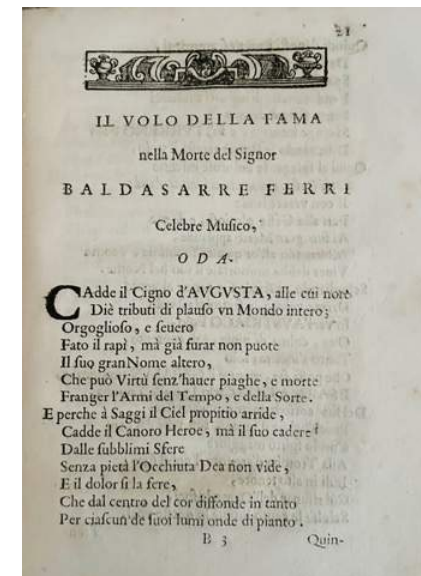
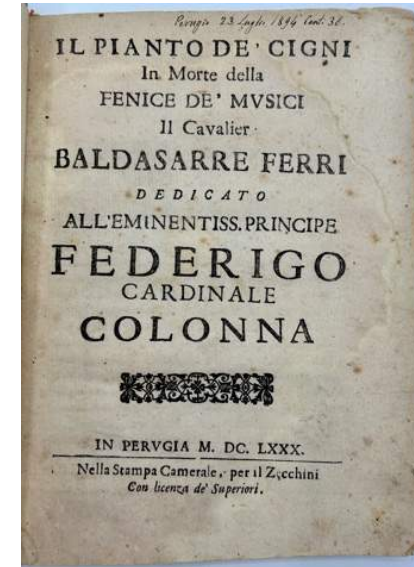
**[GUIDARELLI, Giovanni Angelo.]** Il Pianto de' Cigni in morte della fenice de' musici Il Cavalier Baldassarre Ferri. Perugia, Camerale, per il Zecchini, 1680.

8vo, pp. 56; with appealing woodcut initial, and head- and tailpieces throughout; title-page a little dampstained, with some light foxing throughout; later ownership note at head of title-page in ms 'Perugia, 23 Luglio 1894, Cant. 36'; recently bound to style using older marbled paper. £585

Rare first edition of this collection of laudatory and elegiac compositions commemorating the death of the celebrated castrato singer Baldassare Ferri (1610-1680), considered to be one of the first great castrati singers. According to contemporary accounts he possessed a phenomenal voice and he performed at many of the Royal Courts across Europe. By the time of his death he had amassed a large fortune, and he was widely mourned, as the present compilation illustrates.

The collection was compiled by Ferri's nephew Giovanni Angelo Guidarelli (1647-1720), and includes 43 poems and sonnets in Latin and Italian by many leading writers of the time, including members of the Arcadia. The various poems in 'The cry of the swans on the death of the phoenix of music', whilst exhibiting many familiar tropes of the genre, also provides a chronicle of Ferri's life, in an attempt to preserve a sense of his incomparable and angelic music for future generations. Contributors include Calo Sabbatini, Batolomeo Colonna, Antonio Cinaronio, Domenico Anselmo, Fioravante Lancellotto, Nicola Barsanti, Marco Antonio Farina, Antonio Ferri, Camillo Boccaccio, Carlo Amadio, Carlo Battisti, Carlo Doni, Carlo Vueti, Domenico Antisari, Vincenzo Alvitreti, Girolamo Ammiani, Iacomo Rangoni, and Ottaviano Ercolani.

See Bonnie Gordon, *Voice Machines*, ff. 285; Vermiglioli, *Biography of Perugia writers*, p. 38; seemingly only a later reprint on OCLC, with two copies located on OPAC SBN in Perugia.



## Detailing Linnaeus' botanical 'sexual system'

**HOWARD, Miss H. E.** Botany Aug. 22nd '39. [n.p but England, possibly Hyde in Cheshire, 1839.

Oblong plain bound notebook, 8vo, ff. 28, final leaf blank; penned in a single neat hand in brown ink and pencil on each recto, and accompanied by some 130 charming small watercolour illustrations; some occasional light foxing, and some marginal browning, slightly more prominent on a couple of leaves, but generally clean and bright; stitched as issued in contemporary brown limp ribbed cloth, head and tail of spine slightly nicked, with some minor fraying and edgewear; a most attractive survivor. £850

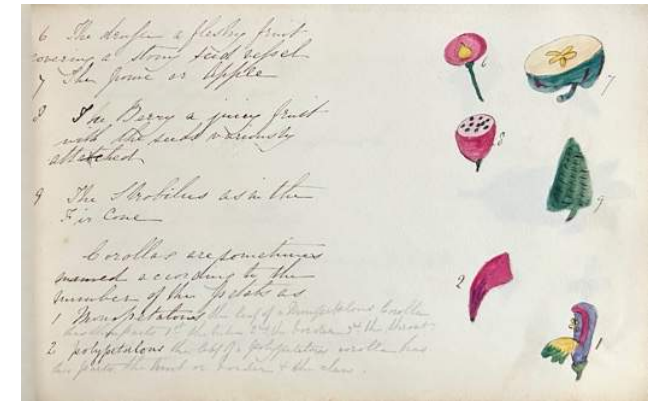


An enchanting mid-Victorian manuscript, seemingly designed as an exercise in botanical instruction, adorned with some 130 small watercolour illustrations and the work of Miss H. E. Howard. Whilst botanical pursuits had long been recognised as a suitable and indeed desirable pursuit for young ladies during the eighteenth and nineteenth century, what makes the present album slightly more unusual is that Miss Howard focuses in particular upon the twenty-

four classes of plants set out in Linnaeus' 'sexual system', first presented in his famous *Systema Naturae* in 1735. As part of his extensive classification, Linnaeus believed that an important criteria for classifying plants was to identify the number of stamens and pistils. Whilst soon adopted across Europe by fellow male botanists, it is interesting to note that Henrietta Moriarty, in her work *Viridarium* (first 1806 with a second edition in 1807 as *Fifty Plates of Green-House plants*) was studious in her avoidance of representing the organs of generation, therefore making her work suitable for her young female readers. Indeed by the second edition she was publicly rejecting his sexual system.

Clearly views by 1839 had changed somewhat, and Miss Howard (and presumably her teacher?) has no such qualms! The charming, though slightly naive watercolours, illustrate the twenty-four classes of the sexual system, before illustrating and describing seed vessels, corollas, inflorescence, stems, arms, leaves and roots. A number of small corrections and amendments can be seen, both in pencil and ink, suggesting that her work was being overseen.

Previous research traced a Miss H. E. Howard to Hyde in Cheshire, born in 1825, which would make her around fourteen or fifteen at this time.



With large hand-coloured map of the river systems

**LECCHI, Antonio.** Piano della separazione, inalveazione, e sfogo de' tre torrenti di Tradate, del Gardaluso, e del Bozzente. [n.p. but Milan, n.p., n.d. but 1762.]

4to, pp. [viii] title-page without imprint as issued, with dedication signed and dated, 186, [4] index, with large folding engraved hand-coloured map printed on thicker paper engraved, and woodcut tail-pieces; gutter cracked exposing cords at p. 1 and first gathering a little loose, title-page somewhat soiled at lower corner, occasional light foxing and soiling and sporadic very faint marginal dampstaining; some neat ink underlining and marginal markings throughout; stitched as issued in contemporary carta rustica, with remains of green paper label on spine, head and tail of spine lightly worn, with minor splitting to joints but holding firm, covers a little scuffed and soiled, light rubbed and wear to extremities; a good copy. £985

Rare first edition of this work on hydraulic and river engineering, by the noted Italian Jesuit mathematician, physicist and engineer Antonio Giovanni Lecchi (1702-1776), one of his lesser known works. Dedicated to the Duke of Modena, the study looks in detail at plans to separate and channel three streams and rivers in Lombardy near Tradate (north of Milan), the Tradate, Gardaluso and Bozzente. Of particular note is the large folding, hand-coloured engraved 'Carta Topografica del corso antico, e moderno de trè torrenti fontanile di Tradate, Gradeluso [sic] e Bozzente'.

From 1738 to 1773 Lecchi taught mathematics and hydraulics at the Jesuit College of Brera in Milan, during which time he also worked as a technical consultant for the Senate of Milan on hydraulic matters. From 1757 he worked mainly as a hydraulic engineer, and was commissioned by both the Austrian Empress Maria Theresa and Pope Clement XIII. The author of numerous works, he is probably best remembered for his *Trattato de' canale navigabili* of 1776, a detailed history of inland navigation in Italy and in particular Milan.

OCLC locates copies at Harvard, Leiden, the British Library, with a number of Italian and European holdings





Interactive portable aid to teach obstetrics and forceps delivery

**MUELLER, Arthur.** Geburtshilfliches Taschenphantom zur Darstellung des Beckenausgangs-Mechanismus der Kopflagen und der Operationen bei denselben nebst einer Besprechung der Eintheilung, Diagnose, Pathologie und Therapie der Kopflagen. München, J. F. Lehmann. 1899.

8vo, pp. [3] advertisements including inside cover, 51, [1] blank, 19 advertisements including rear inside cover; with three large folding lithograph plates, together with an accompanying 3 dimensional wood and metal model of the female pelvis, in cross section, mounted on inside front cover, with an inserted die-cut board retaining 5 wooden foetal heads each punctured with two metal pins, though without the small metal forceps originally found; some wear to inside front cover from the wooden heads, the die-cut board stapled at head and tail and with three metal rivets (two slightly obscuring some of the adverts on verso); insignificant puncture holes from one of the rivets affecting the advertisements and first couple of gatherings, text a little browned due to paper quality; contemporary, though illegible signature at head of title-page and on upper cover of boards; in the original publisher's green cloth, upper cover lettered in black, spine a little sunned, extremities lightly worn; a scarce survivor.

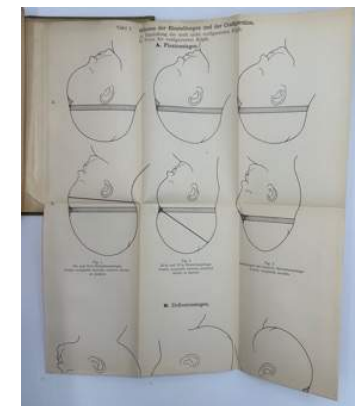
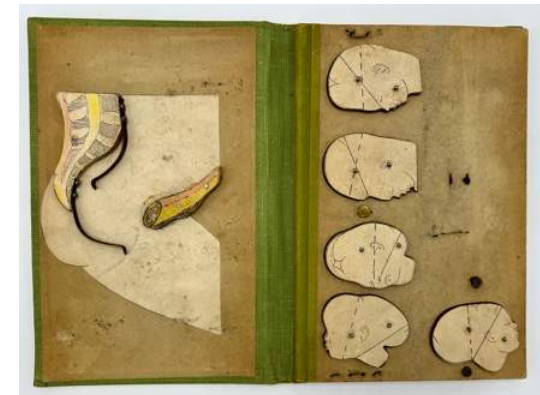
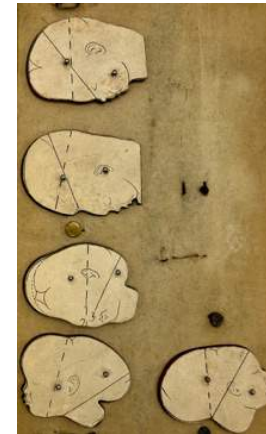
£775

Rare first edition of this innovative pocket book with accompanying three dimensional model in wood and metal, intended for students, and devised by Dr Arthur Mueller (1863-1926), an assistant physician at the Woman's Clinic at the University of Munich, and after whom a couple of manoeuvres to aid breech deliveries were named.

As Mueller notes in his preface, together with a colleague he had been asked to undertake a review of the teaching of practical obstetrics in the summer of 1898, and found the clinic to be lacking an a Schultze obstetrics phantom - the large model of the female pelvis devised by Professor Bernard Sigmund Schultze (1827-1919), Director of the University Women's Clinic in Jena, and widely used to demonstrate the mechanism of childbirth and the application of forceps. Such a lack made practical demonstrations difficult, and although there was access to Dr Koichi Shibata 'taschenphantom', a small portable work devised whilst a student at the Munich Woman's Clinic, Mueller had found this to be insufficient. Whilst able to represent foetal positions, it did not allow for the demonstration of the mechanism of birth itself and in particular differing head positions, and could not be used to teach forceps deliveries.

As with other copies located, the present copy sadly the forceps, but does retain all of the foetal heads.

OCLC: NYAM, Harvard, NLM, College of Physicians, Duke, UCLA, Paris, Bayern (also missing forceps and one head and part of pelvis), Berlin, Munich, Mainz, & Strasbourg.



An elementary textbook in paleography

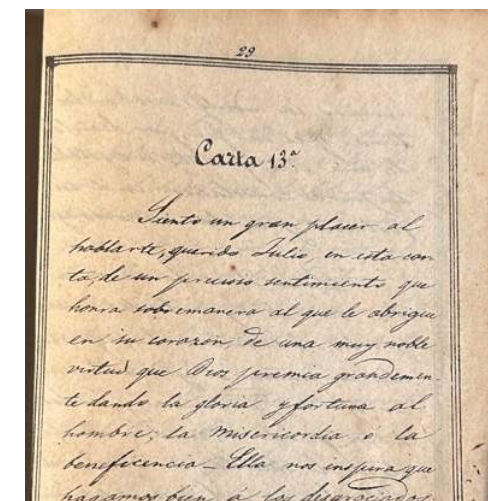
**[PALEOGRAPHY.] ARAUJO Y ALCALDE, Castor.** Cuaderno Litografiado para facilitar la lectura en las escuelas de intruccion primaria. [n.p but Spain, presumed Madrid, Alonso lithographer.] [n.d. dated in ms and gilt 1852.]

8vo, p. [iv], 52, [2] imprimatur dated August 1851; in lithograph throughout; somewhat browned throughout due to paper quality, with some foxing and soiling, faint dampstain affecting lower margins, and with a few sporadic ink stains; in a contemporary prize binding in full sheepskin, spine decorated in gilt, and ruled and floral gilt border, 'Premio. 1852' in gilt on upper cover, inner hinges starting but holding firm, spine, covers and extremities all somewhat scuffed, rubbed and lightly worn; hand-written presentation inscription to Dresco Riccardo on front free endpaper; still a good copy of an ephemeral work. £325

Seemingly an early edition of this educational work for primary school children, printed entirely in lithograph, and the work of the General Inspector of Primary education, Castor Araujo y Alcalde. In effect a printed 'handwritten' book, this reading, writing and spelling primer reproduces in lithograph 15 letters or lessons penned in differing calligraphic hands, with a further four 'Cartas sobre ortografia'. The letters appear to be arranged from the easiest to most difficult hand to read, and thus also works as a text-book of paleography and the art of deciphering handwriting and manuscripts. The final imprimatur is dated August 1851. The work was to prove popular and went through nearly 30 editions over the next 60 years. All editions appear scarce, no doubt as a result of the work being subject to much use and rough handling, so to find a copy in a presentation binding is of additional appeal.

The first lithographic rotary printing press was invented in 1843, and so this would appear to be a relatively early example of a whole text printed in lithography. The online essay by Antônio Augusto Gomes Batista, *Paleógrafos ou Livros de Leitura Manuscrita*, suggests that during the 19th century a number of countries, including Brazil and Portugal, published similar lithograph 'manuscript reading books', and that they were widely used in elementary instruction, being cheap to publish and produce.

Diccionario Biográfico Internacional de Escritores Y artistas del siglo XIX, p. 94; OCLC locates copies of a 6th edition (dated 1851) at Florida and the National Library of Spain though with a different pagination; a number of different editions located at the Spanish National Library, some issues without imprint, and others citing different publishers.



Make your own three-dimensional card armillary sphere

**[PAPER INSTRUMENT.] CAMP, Padre Juan.** Esfera Armilar Trabajo Manual Instructivo de fácil construcción para los alumnos. Barcelona, Industrias Gráficas Seix Y Barral Herms., S.A.. [n.d. but ca. 1910-20s?.]

*Small folio; two chromolithograph card sheets, 320 x 237mm, with 15 die-cut pieces (still in their original frames), outer frames a little browned with some minor soiling, but otherwise very good; both sheets found within the original printed publisher's illustrated and printed envelope, 328 x 245 mm, lightly sunned and foxed, but otherwise clean and bright; offered together with a variant issue.*

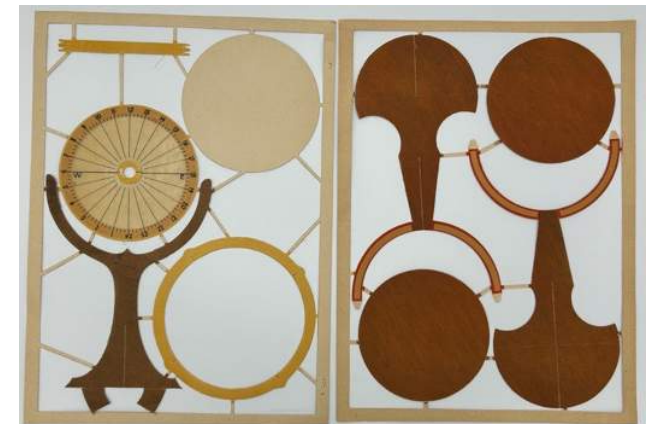
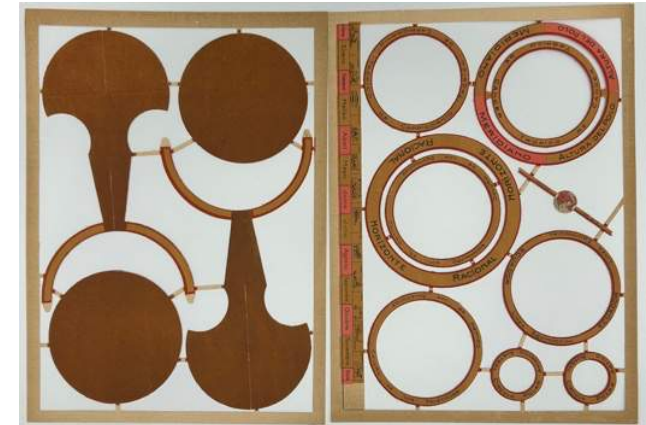
£450



A most attractive and scarce example of a disassembled scientific instrument paper/card model, comprised of two sheets of chromolithograph printed stencil-cut card, which when assembled form a three dimensional armillary sphere resting on a base, for the use of students of geography and astronomy. The 15 individual parts are still secured within their original frames as issued, ready for assembly, and comprise hoops representing the equator, the tropics and other celestial circles. The pieces are labelled in Spanish, with instructions for assembly printed on the outside of the envelope, together with a diagram of the completed assembled globe. As revealed by a series of further advertisements, the present sphere was one of a number of similar educational aids and models produced by the publisher.

Offered together with a variant instrument, housed within an identical 'Esfera Armilar' envelope, but the two stencil-cut sheets having nine individual parts (which we believe to be complete), the main part of the sphere being a translucent 'sun-dial' marked from 1 - 24 and E to W. We have been unable to find any other example. Envelope more browned and soiled, with small nick at right hand margin, with small tears along flap but still good.

OCLC locates one copy at the University of Wisconsin only.





## Akin to the Twelve Days of Christmas

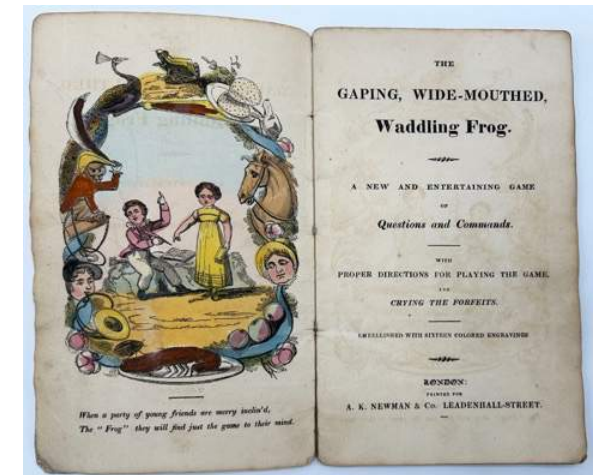
**[PARLOUR GAME.]** The Gaping, Wide-Mouthed Frog. A new and entertaining game of Questions and Commands. London: A. K. Newman & Co. [Dean & Munday.] [n.d. ca. 1821-1823.]

8vo, ff. [18] leaves, printed on one side only, with hand-coloured engraved frontispiece and 14 hand-coloured engraved illustrations (and so 15 not 16 illustrations as erroneously stated on title); all slightly crudely coloured; lightly browned and soiled throughout, some occasional offsetting and bleed through from ink and colour; stitched as issued, in original publisher's printed pictorial salmon wrappers, spine rubbed and worn with some loss, with 5cm split at tail but still holding firm, wrappers dust-soiled, with some surface loss notably at lower rear corner; though a little dog-eared, overall an appealing copy. £625

Attractively illustrated late Regency rhyming game for children, seemingly an early edition with the A.K. Newman & Co. Dean & Munday imprint. A test of both memory and counting, the format is akin to that of the 'Twelve Days of Christmas', and indeed it appears to be a contemporary. One player is appointed Treasurer who begins by passing an item, such as 'a penknife, pocket-book, or thimble' to the person sat next to him stating 'Take this'. The player responds 'What's this?', to which the Treasurer replies 'A gaping, wide-mouthed, waddling Frog'. The sequence is repeated, a line added to the nonsense verse with each turn, with penalties issued for any mistake. Suggested penalties include 'Submit to be tickled by the company for five minutes', and 'Spell and pronounce this word twice within ten minutes, without a blunder - Al-di-bo-ron-ti-phos-ky-phor-ni-os-ti-kus'.

As with many similar chapbooks of the time, dating of the first edition seems unclear. As far as we have been able to establish, one of the earliest appearances of the rhyme in print was in *Mirth without Mischief*. Containing the *Twelve Days of Christmas*, the play of the *Gaping-wide-mouthed waddling frog* published by Davenport in 1780. In 1817 E. and J. Wallis issued 'The Gaping Wide-mouthed Waddling Frog, adapted to a Game of Forfeits, coloured Plates'. The Osborne copy, (which appears to compare to the present copy), is dated to 1822 from an manuscript inscription. A watermark date can be seen on [f.6] of 1821. A copy sold at Christies in 2003 had a variant title-page correcting the number of embellished engravings from sixteen to 15 as is in fact the case (suggested date of 1822). Interestingly, that copy had 'just 13 illustrations which are fully paginated' (Christies, Dr Nigel Temple Collection of Children's Books, 2003, lot 53).

Osborne I:220; Muir, *Children's Books of Yesterday*, 931 (1823); OCLC: UCLA, Indiana, Cambridge, the Morgan Library, Philadelphia, Princeton (suggesting 1821 from watermark) and Toronto.



*'My first supplies equality, my second inferiority, and my whole superiority'*

**[PARLOUR GAME.] [ANON.]** Charming Handmade Parlour Game consisting of nine oval die-cut 'lace' cards, upon which have been neatly penned 18 riddles. n.p. but English, and n.d. but ca. 1820-30.

*Series of nine oval die-cut 'lace' cards, 64 x 88mm, alternately cream and blue, tied together with blue silk, with 18 riddles neatly penned in a single hand (1-9 on recto, 10-18 on verso); some occasional light foxing and soiling, but otherwise clean and bright; now housed within custom made box.* **£485**



A charming, seemingly late Regency or early Victorian handmade parlour game, consisting of a series of 18 quite fiendish enigmas, charades and riddles - sadly without the answers - though attesting to the popularity of such games during the 19th century. Neatly written on nine oval die-cut cards, redolent of papers which became synonymous with Victorian Valentine's Day card, this attractively produced set may perhaps have been given as a love token, although none of the riddles are on the theme of love. The riddles are as follows:

1. 'Why is the famous Mr McAdam like one of the seven wonders of the World'; 2. 'What colour are the winds and storms?'; 3. 'My first is a prop, my second is a prop and my third is a prop'; 4. 'My first I do, my second I do not and my third is what you are'; 5. 'My first is a story, my second a story and my whole are(?) number of innocence'; 6. 'Spell the archipelago in three letters'; 7. 'My first supplies equality, my second inferiority, and my whole superiority'; 8. 'Why are a pair of skates like an apple'; 9. 'Why are fixed(?) stars like pen ink and paper?'; 10. 'Name me and you break me?'; 11. 'What word of ten letters can be spelt with five?'; 12. 'Take a noun of plural number, to it add the letter 'S', plural's plural now no more, sweet's what bitter was before'; 13. 'A letter in the Dutch alphabet named makes a lady of the third rank'; 14. 'Why is grass like a mouse?'; 15. 'If a pair of spectacles could speak, what ancient historian would they name?'; 16. 'What sea would make a good sleeping room?'; 17. 'What is majesty without it's extremes?'; and finally 18. 'My first is a proposition, my second is a composition and my third an acquisition' (the answer we have worked out is fortune).

McAdam (1756-1836) became famous in the 1820s, question 1 being written in the present tense suggests the date of composition to be before his death in 1836.



## Citing Newton

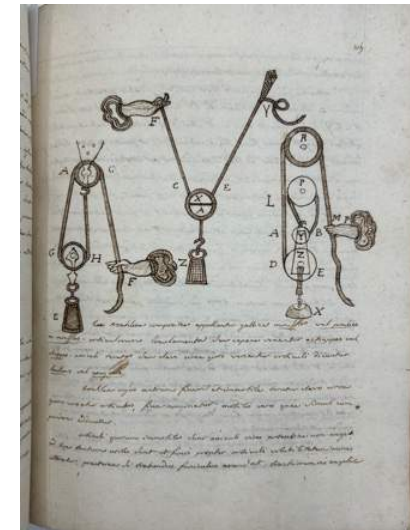
**[PHYSICS.]** Neatly Bound Early 18th Century Manuscript Course 'Phisica Seu Scientia Naturae', penned in a single hand in Latin, n.p., n.d. but ca. 1700.

8vo, pp. 289, [1] blank, [12] index and conclusions, [2] blank; with mounted engraved allegorical frontispiece, and 33 neat illustrations in pen and ink; some occasional light foxing and soiling; bound in contemporary full vellum, using old manuscript, all edges red, spine in compartments with raised bands, spine lettered in manuscript 'Phisica' and the name 'Faily', covers a little soiled and scuffed, boards sprung; a good copy. £1,800

Attractively compiled and illustrated (though sadly anonymous) manuscript outlining a course in natural philosophy, penned in a neat, tight, readable cursive hand, typical, we believe, of the early 18th century. The course follows the tradition of Aristotelian and Thomistic philosophy, which was taught in the form of a 'Compendium philosophiae' at most seminaries and theological faculties. This extensive Latin manuscript is divided into four parts: 'De corpore illius que affectionibus' (p.2-23); 'De motu' (24-89; 'De staticâ' (90-174 and including hystrostatics); and 'De mundo praecipuis que ejus partibus' (174-289), with a final index and some a final short section of conclusions. Thus discussion is given over to the laws of nature and of movement, the main laws of motion, on specific gravities, volume, sections on levers, pulleys and winding machines. The final section dealing with the 'De mundo' and celestial mechanics, including discussions of existing astronomical models by Ptolemy, Copernicus, Brahe, and Descartes.

Whilst the whole work seems to be firmly rooted in Cartesianism, what is of interest is that Newtonian theory is also touched upon, pointing again to having been compiled in the early part of the 18th century. By 1728 a pro-Cartesian/anti-Newtonian discourse came to define much of the scientific discourse over the next three decades. In that year, Fontenelle, by championing the work of Privat de Molières who challenged Newtonian theory and defended Descartes' theory of celestial mechanics, transformed the debate into a far more vehement discourse, one in which an irreconcilable choice had to be made between the two rival positions.

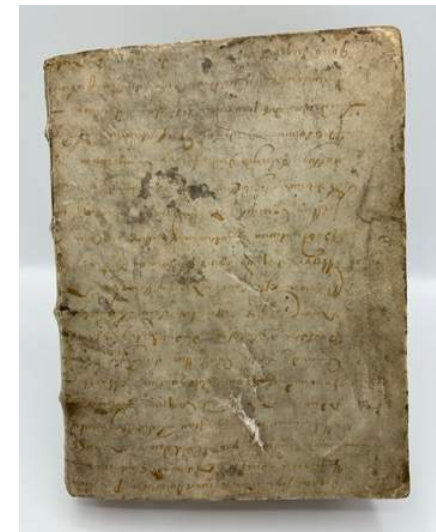
The manuscript includes 33 neatly drawn figures in ink, with those in the section relating to machines and mechanics particularly detailed. Though the compiler and associated educational establishment may be anonymous, this appealing volume nevertheless provides a fascinating insight into scientific curriculum and education of the time.





The compiler has mounted an attractive allegorical frontispiece engraving, from a so far unidentified work. It depicts a seated female muse, her right arm resting on three quartos (fore-edge facing front suggesting 17th century), holding a sceptre in her left hand, her left arm resting against a globe, below which can be seen more books. A column of lime trees is visible in the background, as is a fine building.

The name "Faily" has been inscribed beneath the frontispiece as well as on the spine. The BnF note two legal manuscripts dated 1702 and 1710 respectively, both of which have been signed by a 'Faily', though we have been unable to compare signatures. As far as we have been able to establish the present course was never published.



Invaluable insight into early 18th scientific experimentation –  
with over 300 figures on 10 throw-out plates

**POLINIÈRE, Pierre.** *Experiences de Physique.* Paris, Jean de Laulne... 1709.

12mo, pp. [viii], 508; with woodcut printer's device on title-page, woodcut head- and tail-pieces, and ten folding engraved plates; occasional light foxing and spotting, but otherwise clean and crisp; contemporary signature of 'De Bleumand' on title-page; contemporary full calf, spine in compartments with raised bands, decorated in gilt and with red morocco label, head of spine discretely restored, with further refurbishment to extremities, though still with some light rubbing and wear, upper cover a little stained. £985

Rare first edition of this work on experimental physics by Pierre Polinière (1671-1734), considered the founder of such in France who did much to introduce scientific method into French universities. One of the first to present public lectures on natural philosophy, Polinière enjoyed a considerable reputation as a popular demonstrator and as such was an important precursor of Nollet 'The course of experiments described here was one of the first public science lectures series given in France. The book includes the announcement of Polinière's discovery of electroluminescence produced by rubbing partially evacuated glass containers. The lectures were based on 107 experiments using the air-pump and electrical and optical apparatus - the experiments on electricity, light and colours are of particular importance. Polinière perfected experimental demonstrations from a number of sources and around 1700, at the request of the Faculty of Philosophy, began public presentations to students at the Collège of Harcourt and at other colleges of the University of Paris' (Gaskell, 38:53 1718 edition).

Each of the carefully described and detailed experiments are illustrated by figures on one of the ten engraved plates bound at the end of the volume. These include demonstrations on magnetism, light and colours, hydrostatics, the properties of air, sound, chemistry and aspects of physiology. Nearly 300 figures are included illustrating instruments, apparatus and the experiments themselves, thus providing a fascinating visual representation of early 18th century experimentation in action. As a note on p. 508 reveals, Polinière specifically requested for the plates to be bound in such a way so as to fold out 'entièrement hors du livre', so that they can be opened fully and used in conjunction with the text. The work proved immensely popular with an expanded second edition published in 1718 (with 16 plates and reprinted in 1722), a third edition in 1728, a fourth in 1734 and finally a fifth edition in 1741.

Corson, DSB 11: 67-8; Wheeler Gift 248 (1718 edition); OCLC: Harvard, the Bakken, Yale, UCSF, Oklahoma, Linda Hall, Cornell, Edinburgh, Oxford, Wellcome and various European locations.





Printed by Widow Michelin

**[PRINTED THESIS SHEET.]** GODOT, Joseph-Noel-Nicolas. Principes de Mathématiques. Au Chef de L'Armée du Seigneur. Troyes, Chez la V. Michelin, Imprimeur du Roi. 1759.

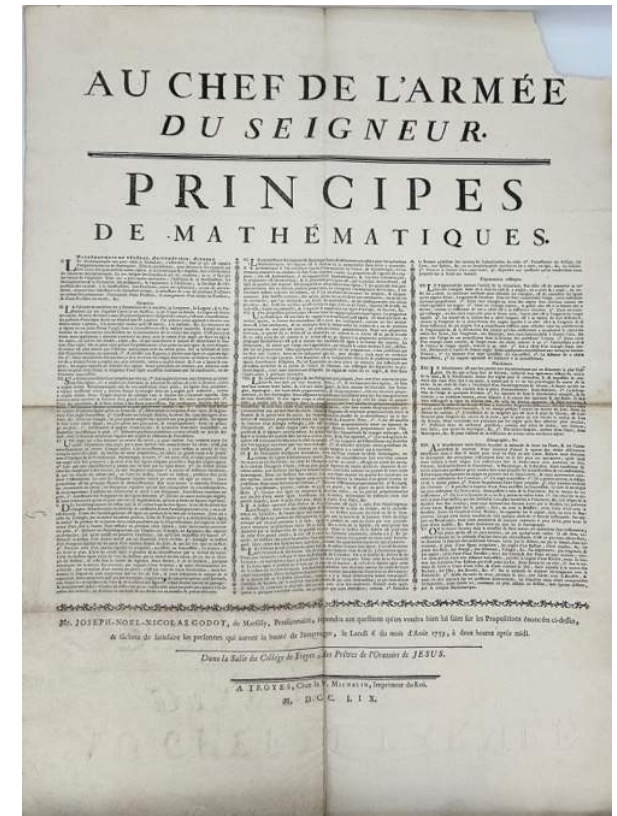
*Large letterpress broadside, 522 x 390mm, folded into four, printed in three columns with ruled woodcut decorations; upper right corner torn with loss though not of text, a little browned along horizontal and vertical folds, further light soiling, very small hold in centre fold, otherwise clean and bright; a good example. £475*

Scarce an apparently unrecorded provincial example of a printed thesis/public examination broadside from the mid 18th century, printed in Troyes by 'La V. Michelin, Imprimeur du Roi'.

The practice of publishing broadsheets to announce the public defence of an academic dissertation dates back to early modern European institutions, and was particularly a common in Catholic countries. As the present example demonstrates, it was not confined to thesis defence, however, but also to announce public verbal examinations. The broadsides reveals that the student being questioned on a series of mathematical principles was: "Mr. Joseph-Noel-Nicolas Godot, from Marcilly, resident, [who] will answer the questions that may be asked to him on the propositions set out above & will try to satisfy the people who are kind enough to question him, on Monday 6 of August 1759, at two o'clock in the afternoon. In the room of the College of Troyes, priests of the Oratory of Jesus." The Oratorians, together with the Jesuits, were at the forefront of French scientific education in the 17th and 18th centuries.

Dedicated to 'Au Chef de L'Armée du Seigneur', who may perhaps have been invited to attend in person, it is possible that Godot was destined for a military career. To be questioned on general mathematical principles, topics also under examination were geometry, trigonometry, 'nivellement' (levelling) and 'ichnography' or the method of surveying plans and maps, all skills of use to military personnel.

According to the BnF, Widow Michelin was Claudé Beaumont (1718?-1762?). Married to Louis-Gabriel Michelin in 1742, his printing press and equipment were put up for sale on his death in 1753, Claudée purchasing much of it. She entrusted management to a former colleague of her husband, Michel Gobelet. The pair were arrested on June 8, 1758 for printing prohibited books, and she was detained in the Bastille from June 9 - July 22, 1758. She resigned in favour of Gobelet, who was appointed by decision of the Council of August 15, 1760 and whom she married on November 29, 1760.' (<https://catalogue.bnf.fr/ark:/12148/cb14478535t>). No copies located.





**[PRINTING HISTORY.] [GLASS BLOWING.]** Small Wood Intaglio Printing Block showing an optician glassblowing. France, signed 'Debraine', n.d. but ca. 1850s

*Single printing block, 86mm x 68mm x 21mm; contemporary? manuscript caption on verso 'opticien'; lower right corner cropped; white chalk dust visible, with some light wear but otherwise very good.* £185

A small and appealing printing block, showing a man seated at a table presumably a bellows bench, and glassblowing a thick tube of glass over a small flame, presumably to produce a lens. What appears to be a thermometer is visible in the background to the left.

We have been unable to identify the work for which this detailed block was created, but at the tail of the gentleman's coat is found the name 'Debraine'. We have found one further engraving signed by him, and which was printed in the popular *Le Magasin Pittoresque*, the first French monthly magazine, first published in 1833 and which ran until 1938.



(image reversed )



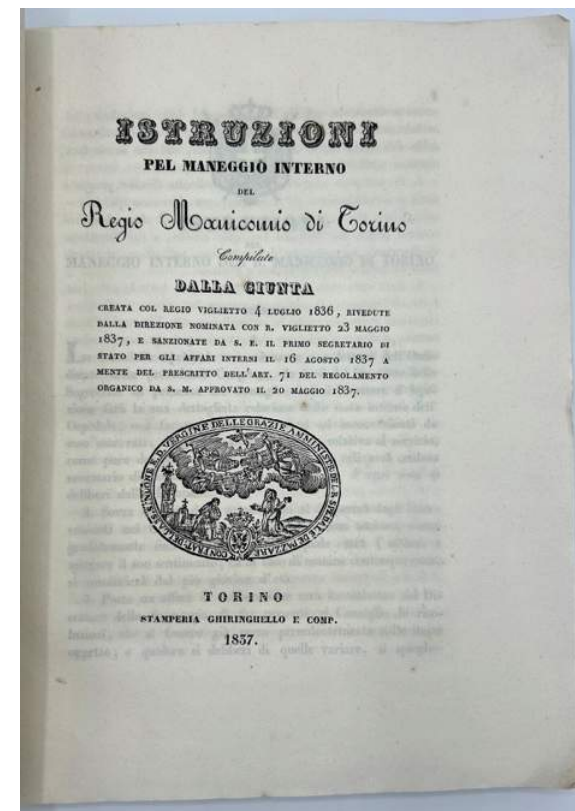
**[PSYCHIATRY.] [TURIN ROYAL INSANE HOSPITAL.]** Istruzioni pel Maneggio Interno del Regio Manicomio di Torino, compilate dalla giunta creata col regio viglietto 4 luglio 1836, rivedute dalla direzione nominata con r. viglietto 23 maggio 1837, e sanzionate da S.E. il primo segretario di stato per gli affari interni il 16 agosto 1837 a mente del prescritto dell'art. 71 del regolamento organico da S.M. approvato il 20 maggio 1837. Torino, Stamperia Ghiringhello e Comp. 1837.

4to, pp. 138, p. 139 a folding letterpress table, [2] index and blank; with woodcut title-page stamp of the Confraternita del S. Sudario e della Vergine delle Grazie; some occasional light foxing, with upper corner of final few leaves a little folded and creased, otherwise clean and crisp; original printed wrappers, some minor sunning to margins, with a couple of minor marginal nicks and corners furled; a very good copy. £885

Scarce first edition of this set of instructions for the internal management of the Royal Insane Hospital of Turin, providing an insight into the medical, financial, and administrative structure of the organisation. Set out in a series of 495 articles, the internal hierarchy of the institute is revealed and explained, the regulations outlining the roles and responsibilities for the various asylum staff, including the doctors, nurses, pharmacists, nuns, priests, chefs, porters and even the barber.

The official constitution of the asylum dates back to 1728, when King Vittorio Amadeo II entrusted its management to the Confraternity of the Holy Shroud and the Virgin of Graces. In 1827 the architect Giuseppe Talucchi (1782-1863) was commissioned to design a new headquarters in via Carlo Ignazio Giulio, for 600 patients. This was inaugurated in 1834, and the present instructions were drawn up and given Royal assent in July 1836, with further revisions final approval given in August 1837. This was effectively when the institution changed from being less of a welfare facility, to a more professionally run, and modern medical centre of expertise, with the doctors assuming a more prominent and powerful role in the management of the asylum. One of the principal physicians was Giovanni Bonacossa (1804-1878), and in 1848, the management requested the establishment of a university chair for the teaching of psychiatry (one of the first in Italy), Bonacossa taking up position in 1850. He is considered to be one of the Italian pioneers in the field of psychiatry, and the Royal Insane Hospital became a leading and important centre for the care of the mentally ill. Management of the Asylum was eventually taken away from the Confraternity in 1890, the organisation becoming an autonomous body free from the religious order. It was finally closed in 1980.

OCLC locates one copy at the University of Turin.





Cooking on a budget - teaching young housewives how to cook tasty & healthy food

**RÜCKERSCHÖLD (or RÜCKERSKÖLD), Anna Maria.** En Liten Hushålls-Bok, innehållande säkra underrättelser. Stockholm, Joh. Christ. Holmberg. 1790.

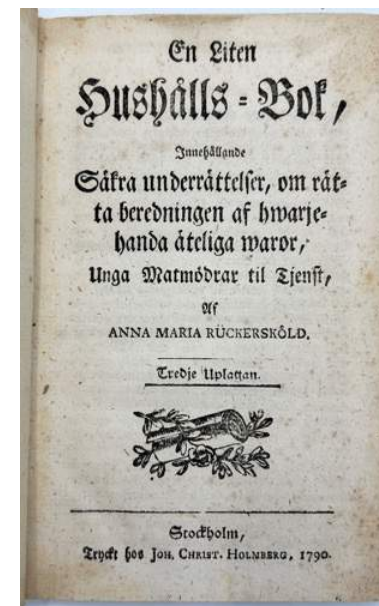
*8vo, pp. [viii], 79, [1] blank; with attractive woodcut head- and tail-pieces; some foxing and browning throughout due to paper quality; contemporary sprinkled half-calf over paper boards, spine in compartments with raised bands, ruled in gilt with paper label, head and tail of spine nicked and worn, covers a little darkened, corners bumped and worn; with attractive engraved book-plate on front pastedown of Carl Gustaf von Liewen, and the ex-libris of Kurt Winberg on rear paste-down; a good copy.* £485

Scarce third edition (first 1785, itself rare), of this 'small household book' - a practical guide to domestic management for young housewives and mothers, by the noted Swedish cookery writer, Anna Maria Rückerschöld (1725-1805), and one of four published works on cookery and domestic science.

Whilst many 18th century cookbooks were celebrations of culinary delights and magnificent feasts, those of Rückerschöld highlighted everyday cooking, and in this instance is aimed in particular at the burgeoning middle-classes. *En Liten Hushålls-Bok* provides the young, new 'housewife', with the basics of good housekeeping, and includes practical and sensible advice on a range of topics from everyday food preparation, food preservation, bread-baking and cooking, the management of stock and poultry, the use of local fresh supplies of fruit, vegetables and fish, the importance, uses and benefits of potatoes. A few recipes are provided, though the focus seems to be more on how to improve the taste of more ordinary dishes, though the addition of sugar or salt for example. The final few pages are devoted to household remedies for complaints such as rashes, eye-sores, diarrhoea, and basic injuries such as cuts and abrasions.

Though from a wealthy family herself, Rückerschöld was clearly something of a reformer with a strong social conscious. Opposed to gluttony and excess, she was a firm believer that a mother should keep strict, efficient and economical control of her household and that she should act as a role-model for all. According to Rückerschöld, a well-managed domestic situation, both morally and in practice, was of benefit not only to the family, but to the nation as a whole, and her works are noted for advocating humility, cleanliness, frugality and efficiency.

Du Rietz, *Gastronomisk spege* 49; Leijonhufvud & Brithelli, *Kvinnan inom svenska litteraturen*, p. 145; Not on OCLC, though copy at Stanford, and with KVK citing one copy of this edition at the National Library of Sweden





More reasonable and humane in approach than other similar works of the time

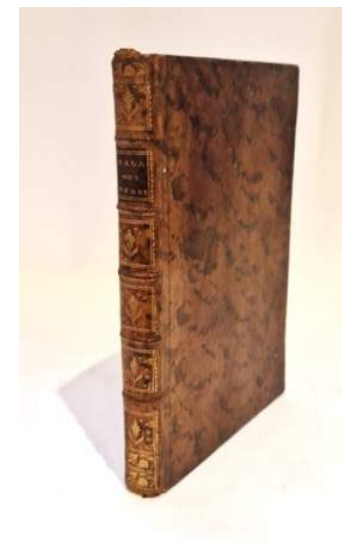
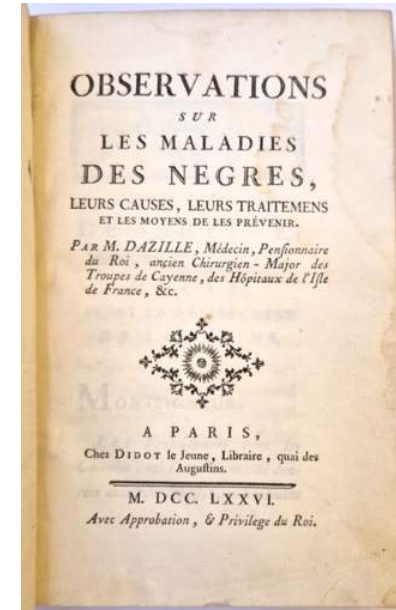
**[SLAVE MEDICINE.] DAZILLE, Jean-Barthélemy** *Observations sur les Maladies des Negres, leurs causes, leurs traitemens et les moyens de les prévenir.* Paris, Didot, 1776.

8vo, pp. xvi, 316, [4] approbation and privilege du roi; woodcut head- and tail-pieces; light dampstaining affecting upper fore-edge from title-page through preliminary leaves, and sporadically along upper margin, some occasional light soiling, small tear with loss to lower corner of final endpaper, otherwise clean and crisp; evidence of previous book-label on front paste-down, later signature crossed out and illegible on front free endpaper; contemporary full mottled calf, spine in compartments with raised bands, tooled in gilt with red morocco label, boards slightly sprung, head of spine chipped exposing bands, with small nick at tail, small loss of calf at lower margin of rear board, covers a little scratched, extremities lightly worn; a good copy. £1,800

Scarce first edition of one of the earliest, indeed arguably the first, formal study of the health conditions and illnesses of black slaves in the Americas, and which though penned to serve the ends of the French authorities at the time, and makes for uncomfortable reading today, is acknowledged by scholars as being of importance in the genre, and for being more reasonable and humane in its approach than others of the period.

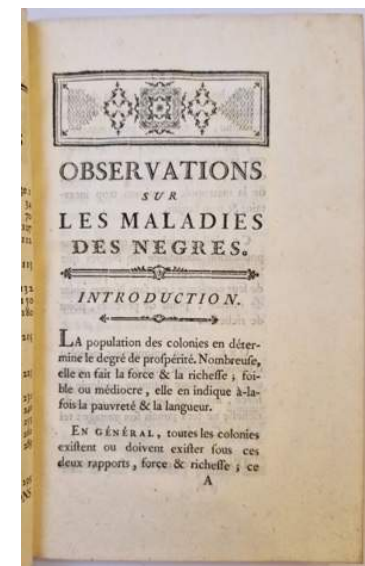
Jean-Barthélemy Dazille (1732-1812) entered the navy as a surgeon in 1755, and spent the next two decades working and travelling the coasts of America and the East Indies. He later studied medicine in Paris, gaining his degree from the faculty of Douai, with his name appearing in the register for the l'École de médecine in 1771.

Much of his early career was spent in Saint Dominigue, and he returned there in 1775, having been appointed as honorary médecin du roi, by the Inspector General of Naval Health in France and the colonies, Pierre-Isaac Poissonnier (1720-1798), who together with his brother, Antoine-Poissonnier-Desperrières (1723-1793?), controlled medical provision around the colonies. With a large and dense population, Saint Dominigue was the most important of these 18<sup>th</sup> century French colonies. The numerous plantations produced three major commodities: sugar, coffee, and indigo, with the average plantation worked by some two hundred slaves, though evidence exists to suggest instances of landholdings where more than a thousand slaves worked. The health of the slave population was therefore seen as being vital for prosperity and colonialism, for without the slaves, there would be 'no culture, no products, no wealth' (p. 2). To be concerned with their health, therefore, was of importance to ensure that not only the colonies would prosper, but 'to the commerce of the nation in general, and to the prosperity of the state' (p. 3).



As much as he was under no illusions about the economic significance of his subject, or the reasons behind why he was sent to Saint Dominigue, in his dedication to the state minister for the navy, Sartine, Dazille notes that Africans have been ‘enslaved by the greed of Europe’ and are the most ‘unhappy and neglected part of the human species’, and makes a plea, presumably to both his paymasters as well as to plantation owners directly, that they should be helped out of a sense of ‘humanity’, and not just for political and personal interest. Based upon over twenty-five years of first hand experience and observation, the present work, whilst covering topics such as ‘fievres putrides’, ‘maladies vermineuses’, ‘des maladies vénériennes’ and ‘tetanus’, makes some attempt to recognise the significant detrimental affect upon health caused by the considerable hunger and deprivation that slaves endured. The work highlights the fact that most diseases were the result of insufficient nourishment, lack of clothing, and forced labour, and that much could be done to improve matters by providing better food and care, as Londa Schiebinger discusses in Chapter five of her work, ‘Secret Cures of Slaves’, as highlighted by this online summary of the book: ‘Dazille was a French colonial physician par excellence, yet he railed against anatomists concerned with the minute intricacies of skin color while physicians and surgeons arrived in the colonies grossly ignorant of the causes and treatments of tropical disease. To remedy the situation he published his *Observations sur les maladies des nègres*... For Dazille, the largest health problem was not bodily differences between Europeans and Africans but neglect in the care of slaves—insufficient nourishment, lack of proper clothing, and excessive labor that often exceeded their strength. He treated the ill under his care without regard for color and nearly lost his commission by insisting that slaves in royal hospitals receive the same rations of wine and blankets as soldiers’. This more humane approach to the treatment and care of all those in his care, led him subsequently to work to improve conditions in hospitals, as well as undertaking a study of water quality in Saint-Dominigue, Dazille realising that stagnant and contaminated water was often the cause of disease. With his two further publications of 1785 (*Observations Générales sur les maladies des climats chauds*) and 1788 (*Observations sur le tetanos*) the three works form what is considered to be one of the most significant records of colonial and tropical medicine written during the eighteenth century.

Blake p. 110; Garrison-Morton 1601.1; Sabin, V. p. 277; see James E. McClellan, *Colonialism and Science: Saint Dominigue and the Old Regime*, Chicago, 2010, ff. 140; see also Londa Schiebinger, *Secret Cures of Slave*, 2017; see also Elsa Dourin, ‘La clinique de la race: la sexualité morbide au cœur de l’idéologie esclavagiste in *Sexualité, identités & corps colonisés*, Paris, 2019, pp. 237-245.



**[TELEGRAPHY]. [CHAPPE, Claude].** Descrizione del Telegrafo Con rami. Dimostrativi. Napoli, Vincenzo Talani, [n.d. but ca. 1795-1807?].

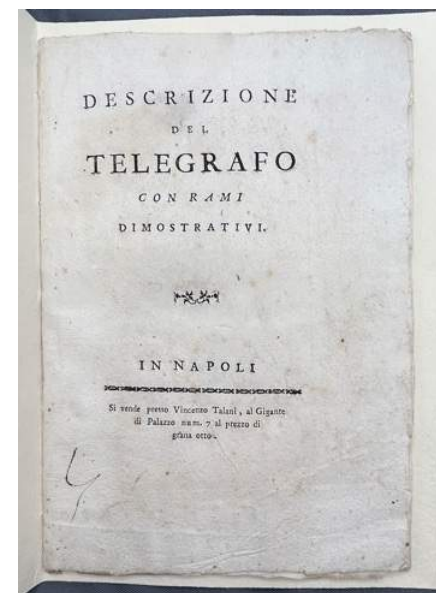
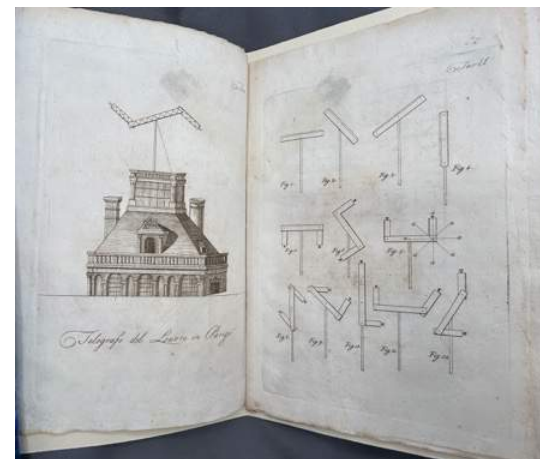
*8vo, pp. 6, [2] blank; four copper engraved plates; occasional light foxing and soiling, very faint traces of dampstaining to gutters, with discrete paper repairs visible on final blank; resewn, in modern wrappers. £425*

A scarce and seemingly early illustrated pamphlet on the semaphore telegraph, describing the invention of the noted French engineer Claude Chappe (1763-1805) and his brother Ignace (1760-1829), though in fact making no direct mention of the two men. This short notice includes re-engraved versions of the plates first published in Chappe's own announcement of 1794 *Beschreibung und Abbildung des Telegraphen*, though a footnote on p. 5 states that plates III and IV illustrated the semaphore in Italian rather than German. Little background to the invention is given, with no brief history of military signalling included as in the 1794 work, but rather a practical description of the invention and explanation of the plates.

Napoleonic semaphore was the world's first telegraph network, carrying messages across 19th century France faster than ever before. From the outset the prime purpose of the system was military. The attractive plates depict the telegraph station at the top of the Louvre, some of the principal arm angles, the semaphore alphabet, and a sample semaphore code. Visible from a distance of several kilometers, messages could thus be passed from station to station. Having begun devising the system in 1790, the first 'line' was opened in 1794 between Paris and Lille, with a network of hundreds of telegraph stations developed across France over the following years, and at its most extensive comprised some 534 stations covering more than 5000km. According to most accounts, the word "telegraph" - distance writing, in Greek - was coined to describe this nation-wide network.

The pamphlet is undated, though Yale suggest a date of 1800. The New York Public Library have a Rome printing with the same title and pagination and which they date to 1795. Harvard note an early Italian issue of 1794 but seemingly with only two plates, as well two Rome imprints which they date to ca 1795 and ca. 1800 - all three printed by Franzetti. We have previously handled a slightly longer pamphlet printed in Torino, dated 1807, which appeared to be a more direct translation of the 1794 work. The italic font used in the present series of plates differs slightly to that of the 1807 edition.

OCLC locate only Yale for this Napoli printing; the 1807 expanded Torino printing at Yale, the Smithsonian, the International Institute of Social History, and Padova; with Harvard and Princeton citing the 1794 German publication.





### A leaf for all seasons

**[TRADE CATALOGUE.] [ARTIFICIAL FOLIAGE.]** Extraordinary Mid to Late 19th Century French Trade Catalogue of Artificial Foliage, containing nearly 3000 individually mounted samples of dyed, hand-coloured and cut fabric leaf samples (possibly linen or cotton), for use in the decorative arts. France, manufacturer unknown, ca. 1860s-1880s (final two leaves containing seven early 19<sup>th</sup> c? additions).

Large folio, pp. 113, [114-132] blank, ff. [24] tabbed index on ruled paper; with 2929 dyed and hand-coloured mounted fabric samples, some embellished with silver, some with gouache finish, together with several additional samples labelled either as 'bis' or with a single letter; all mounted on back-to-back linen leaves with reinforced linen edging, the samples up to p. 107 all labelled in mss, predominantly with small gilt ruled numbering label, with annotations for those on p. 108 in ms on the linen, and from pp. 109-113 stencilled, the final samples on p. 133 possibly plastic with wire stems; index neatly penned, in a single calligraphic hand, though with a few later pencil additions; small hole affecting inner upper gutter of first leaf, somewhat foxed and soiled throughout, with occasional ink staining, offsetting from one sample on p. 107, a few leaves displaying evidence of previous mountings and subsequent revisions, with only one sample (733 on p. 30) missing, a few samples slightly furled, and a couple of labels chipped, with a couple of index leaves with repaired tears near tabs; otherwise remarkably clean and bright; contemporary cloth backed boards, with green cloth reback and green linen repairs, head and tail of spine slightly bumped, covers somewhat scuffed and darkened, extremities bumped and lightly worn; a unique survivor. **£18,000**

A truly extraordinary and sumptuous mid to late 19th century French sample book, unlike anything previously handled, illustrating over 2930 individually mounted samples of artificial leaves and foliage. A veritable feast of green, the samples (possibly linen or cotton) are all richly coloured, having seemingly been dyed and then finished with additional hand-colouring to depict the fine veins, shading and natural flaws, of the many plant varieties on display. A unique, highly visual and tactile sample book, vividly conveying the artistry and skill of an important 19<sup>th</sup> industry, the album perfectly encapsulates the post industrial revolution fascination with the natural world, which so dominated decorative arts and design at the time. The numerous examples of delicately created fern samples included, in particular, provide at first-hand, an example of 'fern fever' or 'pteridomania', a fascination which gripped not only Victorian England, but also Europe, America and Australia from the 1840s until the end of the century.



No doubt the compilation of a specialist manufacturer, though sadly anonymous, it bears testament to the skill of the makers themselves, having been meticulously and beautifully produced. This unique album is almost certainly the in-house reference catalogue, to be shown to prospective clients, and considering that it must have been in regular use, is in remarkable condition. Such is the intricacy on display, that one assumes that many were moulded and cut by hand, although some cutting tools were certainly deployed in the artificial flower making industry when cutting out the fabric. The depth and range of colour on display is remarkable, some of the samples looking as bright as the day they were mounted. Not only visually arresting, the album has a tactile appeal, one being able to feel the carefully moulded fabric on the page. Many popular plants are included, both exotic and more common-place, including arums, cyclamen, tulips, oranges, chrysanthemums, fuchsias, begonias, geraniums, and rhododendrons. The examples of coleus, with their striking red stripes, are especially vibrant and ‘pop’ from the page. Other samples have been embellished with silver, and a number appear to have been waxed or finished with gouache. The final leaf appears to bear samples made of stiff paper or perhaps even plastic, retaining their wire stems, and suggesting that the catalogue remained in use for several decades. It is possible that these are early examples of the move away from fabric into more durable materials, and shows that they were updating available products.

Great attention to naturalistic details can be found within the samples. Sample 2864 on p. 105, appears to have been deliberately cut to show insect damage, whilst some of the rose samples show ‘black spot’, with some of the rhododendron leaves also reflecting signs of disease. From the index, we see sweet pea and roses were certainly popular, but it is the numerous examples of ferns leaves, however, so many of which have been delicately and intricately cut, which especially catch the eye, and no doubt reflect the prevailing decorative trends for all things fern related.

The use of artificial flowers and plants has a long history, with their introduction into Europe dating from the Middle Ages. The skill was introduced into France by the Italians, who were experts in silkworm breeding. At the time, the materials used were commonly linen, silk or velvet, with gauze and muslin later becoming common-place. Worked by artisans called bouquetiers-decorators, artificial flowers quickly gained popularity, Paris become the epicentre of production during the reign of Louis XVI. The French Revolution forced a number of artisans to flee, however, with some of the exiles moving to London where they helped to





develop a flourishing industry during the Victorian era. As the present sample book reveals, the profession in France saw a resurgence during the Restoration, however, and reached its peak during the second half of the 19th century. Indeed both the 1857 and 1878 Paris Exhibitions included amongst their exhibitors specialist makers of 'fleurs artificielles en soie', such as Launay and Delaplace.

The use of artificial flowers and foliage to add greater texture to dress making had gathered momentum from the 1810s, when ball gowns and hairstyles were often festooned with both real and artificial flowers, and this trend continued through the 19th century and into the early 20th century. They were also used by florists in displays, arrangements and wreaths, to make up for seasonal shortages, and it was a significant industry during the 19th century, with the 1891 census recording over 4000 flower makers in London alone. A skilled and labour intensive trade, artificial flower makers were often women, although certain jobs such as the dying and fabric tool cutting, were usually done by men. Special moulds were used to create the structure and texture, and following this the petals and leaves would be shaped suing a metal ball and heat. Once created, they would be attached to a stalk of twisted wire covered with paper or silk. The hand assembly was often done at home by women and children of poor families, and indeed the 1865 Children's Employment Commission found that most women were under 18. Factories employed ovre a hundred flower makers at a time, who at the height of demand would work up to 18 hours a day. Indeed it came to be recognised as one of the 'sweated industries' – with workers being underpaid and forced to work excessive hours often in poor conditions.

The term 'pteridomania' was coined in 1855 by Charles Kingsley, author of 'The Water Babies', in his book 'Glaucus, or the Wonders of the Shore'. Dr Nathaniel Bagshaw Ward's pioneering invention of small purpose built, portable glasshouses or 'Wardian Cases', enabling the safe transportation of exotic fruits, flowers and ferns from across the world, suddenly introduced Victorian householders to the wonders of plants such as orchids, jasmine, fuchsias, ferns and palms for the first time. Ferns being native to the British Isles, amateur naturalists started to comb the countryside in pursuit of new varieties. Scores of guidebooks were published to aid their pursuit, and it became a fashionable obsession for both men and women. Fern hunting parties became popular, perhaps because they afforded romantic opportunities for young couples to meet in an informal setting! Once collected, albums of dried specimens could be created – considered a particularly pastime for young ladies. Architecture soon embraced the new fashion, with design features such as bay windows becoming fashionable, to allow householders to grow plants even in dank houses





with little natural sunlight. Nature printing, pioneered by Henry Bradbury, further advanced the craze. Designers from the Arts and Crafts movement, including William Morris and Louis Tiffany, drew inspiration from the fern fascination, and soon every possible surface bore flowers and foliage. Fern motifs became ubiquitous, infiltrating virtually every aspect of the decorative arts, crafts and design. Glass, pottery, textiles, dresses, wallpaper, tea sets, visiting cards, fans, christening presents, custard cream biscuits, and even tombstones were brimming with fern designs. Iron gates, chandeliers, and fire grates were built to resemble the plant's fronds and leaves. Live ferns hung over dining tables and even inside theatres. In 1869, ferns took over the orchestra box in the London Prince of Wales theatre, forcing musicians to perform among plants, decorative rocks, and water jets.

See <https://www.museumoflondon.org.uk/discover/lost-art-flower-making>;  
<https://thegardenstrust.blog/2021/06/05/pteridomania/>



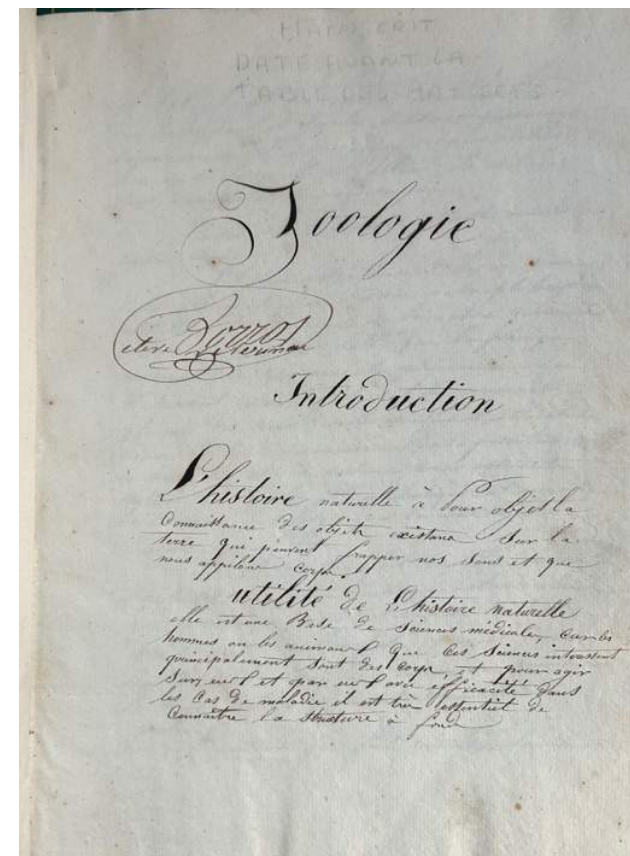
An early student of one of the first Veterinary schools in France

[VETERINARY SCIENCE - ZOOLOGY.] BORROS, [Jean.] Bound 19th Manuscript Course 'Zoologie' taken at the l'École Royale Vétérinaire' of Toulouse, signed by Jean Borros 'eleve veterinaire' and completed and dated 16 October, 1831.

8vo; pp. [iv], 15, [1] blank, 15-473, 475-488, [9]; penned in a single hand throughout; dampstain affecting fore-edge from pp. 9-160 though never touching text, occasional light foxed and soiling, a few corners a little creased, otherwise generally clean and bright; contemporary sheep-backed marbled boards, spine tooled and lettered in gilt, head of spine worn exposing headband, with loss at both upper joints, with further cracking and loss at tail of upper joint, covers scuffed and faded, extremities rubbed and somewhat worn. **£885**

An extensive and neatly transcribed early 19th century manuscript course on zoology, the work of Jean Borros, whom we believe was a student at the recently opened Toulouse Veterinary School, thus providing an insight into part of the required curriculum in the early days of the establishment. Densely penned in a tight, neat hand, Borros has signed his name on the first leaf, below which is inscribed 'eleve veterinaire', and the manuscript is dated October 16th 1831 at its conclusion on p. 438. Purely zoological, the manuscript opens with a general introduction, before a section 'Division du regne animal' (pp. 42-143). The remaining portion of the manuscript comprises a 'Tableau methodique des mammiferes', subdivided into 8 orders (two-legged, four-legged, carnivores, rodents, toothless, pachyderms, ruminans and cetaceans) each order then arranged into subclasses and genre. Both domestic and exotic animals are covered, with details about characteristics and habitats described, mammals such as kangaroos (p. 218) and buffalo and bison (p. 370-371), pangolins (260) and elephants (263) included.

France was at the forefront of establishing veterinary medicine as a profession and Toulouse was the third dedicated veterinary school to open in France in 1825, following those of Lyon (1762) and Alfort near Paris in 1766, both founded by Claude Bourgelat (1712-1779). Up until 1761, veterinary 'art' was practised mostly by farriers and farmers, who were either self-taught or had moved through unregulated apprenticeships. The more rigorous, standardised scientific training provided, soon bore fruit, and within a short time devastating diseases such as rinderpest were stayed. These schools were the first real attempts to standardise practice, and Bourgelat is considered the father of modern veterinary science. Jean Borros is found in the *Recueil de Médecine Vétérinaire pratique* in a list of veterinary graduates in 1834 (p. 440), and went on to practice in the Dordogne. This suggests that it was a four year course, and that this general introduction to zoology may well have been part of the first year curriculum.





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