

FIRSTS

O N L I N E

27 FEBRUARY - 2 MARCH 2025

DEBORAH COLTHAM RARE BOOKS

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With Oxfordshire connections

- I. **[ALMANAC.] [GRIEVE, MARY.]** THE GEM, or useful pocket book, adapted for youth. London: R & A Suttaby, Stationer's Court, and J. Toumlin, Size Lane, Sold by all Booksellers. 1853.

Oblong wallet binding, but text in portrait, 16mo; pp. [ii] engraved title-page, 128; with engraved frontispiece depicting Malacca in Malaysia; paper a little browned with some occasional minor soiling, but otherwise clean and bright, gutters exposed in a couple of places but holding firm; with a number of pencil and ink entries, at times somewhat illegible and rather 'scattergun', not entered systematically with several leaves remaining blank; charming 'silhouette' cut paper dog loosely inserted in rear pocket of binding; in the original red morocco wallet binding, with pocket at front, and with slim pocket at rear, and pencil holder on inside hinge though no longer retaining the original pencil, all edges gilt,, covers a little soiled, with minor edgewear, but otherwise very good. £325



A charming and scarce personal pocket-book, one of a number aimed in particular at a female audience, and as the title notes, specifically 'adapted for youth'. As such, the present volume eschews such things as tables of expenses and commodities, in favour of poems, a section of enigmas, and some historical and geographical queries. A section of basic weights and measures is included however, together with 'rates and fares of cabriolets' and London 'watermen's fares'.

The present copy bears the pencil signature of 'Mary Grieve, August 1853' on the front free endpaper, whom we believe to be the author of the various pencil and ink entries made. These, it must be said, have been done in a rather haphazard fashion throughout the volume, Mary

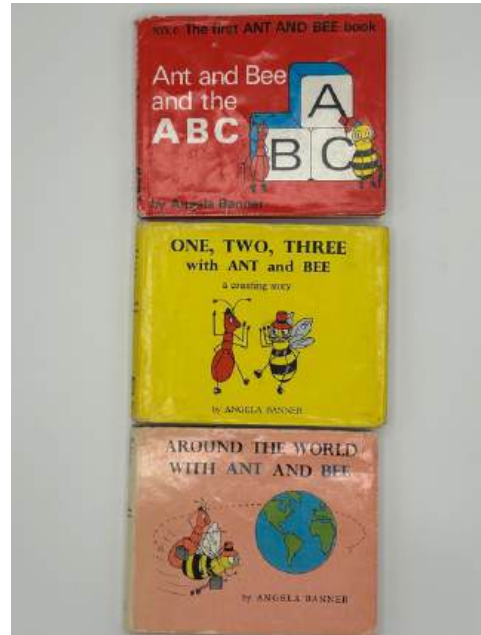
often cramming her thoughts into the margins and gutters. Nevertheless her entries providing a fascinating glimpse into her daily life. One of the final entries suggests her father to be a clergyman, and there are frequent references to visits by fellow clergymen. She describes visits to Wantage in South Oxfordshire, as well as to the surrounding villages of Charlton and Challow. Of particular charm, the rear pocket contains a neatly cut out 'silhouette' paper dog - perhaps capturing the likeness of the family hound.





There is increasing focus of study upon such pocket diary-cum-almanacs, which though at the time were widely purchased and used, became somewhat 'invisible' with the passing of time and neglected by academic study. R & A Suttaby were amongst a number of prominent London publisher's who gained a reputation for publishing pocket books. As such, the present copy is a charming example.

The British Library holds a copy of the 1842 issue, whilst the University of Leicester record an 1820 version under the variant title of The Gem, or Juvenile Companion.



2. **BANNER, ANGELA (PSEUDONYM ANGELA MADDISON) AND BRYAN WARD (ILLUSTRATOR).** ANT AND BEE AND THE ABC [Book o. The first And and Bee Book] Edmund Ward (Publishers) Ltd, 194-200 Bishopsgate, London EC2. 1966. [offered together with:] ONE, TWO, THREE WITH ANT AND BEE, A Counting Story. Edmund Ward (Publishers) Ltd, 194-200 Bishopsgate, London EC2. [1962]. [offered together with:] AROUND THE WORLD WITH ANT AND BEE, Kaye & Ward Ltd, 194-200 Bishopsgate, London EC2. 1970.

Small oblong 8vo, pp. [3]-94, with colour illustrations throughout; internally clean and bright; in the original red pictorial publisher's cloth, with unclipped dust-jacket priced at 6s net, spine a little sunned small nick at head of spine, with light creasing and minor wear; pp. 91, [1] blank, with vibrant colour illustrations throughout; internally clean and bright aside from some minor foxing; in the original yellow pictorial publisher's cloth, spine a little bumped and soiled, with unclipped dust-jacket priced 5s. 6d, minor wear to head and tail of spine and margins, with some soiling, but good; pp. 93 (final page mounted on inside rear cover), with colour illustrations throughout; in the original pink pictorial publisher's cloth, head and tail of spine and corners with minor wear, with unclipped dust-jacket priced '35 p net/7s net', jacket spine sunned, with some light creasing to margins and light wear to extremities. £125

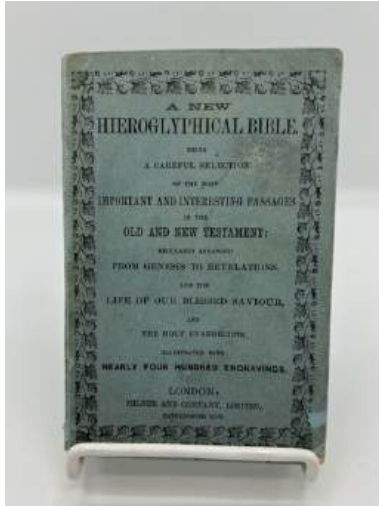
Offered together three charming 'alphabetical stories' for children (in first edition, and then two later editions), and part of the famous 'Ant and Bee' series written to teach children not only the alphabet, but numbers, shapes, colours, countries of the world etc. The idea of Angela Banner (1923-2014), the stories centre around good friends Ant (the more adventurous of the duo), and Bee (the more practical and sensible of the pair). The series comprised of thirteen volumes, with the first work published in 1950, and all were to go through several editions. Intended to be read together with a parent, the young reader is encouraged to read out the larger words in red, whilst the parent reads the story printed in black.

3. **[BIBLE.] A NEW HIEROGLYPHICAL BIBLE;** Being a careful selection of the most important and interesting passages in the Old and New Testament; regularly arranged from Genesis to Revelations. And the life of our Blessed Saviour, and the Holy Evangelists. Illustrated with nearly four hundred



engravings. London: Milner and Company, Limited, Paternoster Row. [colophon] Milner and Company, Limited, Printers, Halifax. [n.d. but ca. 1874-1883.]

Small 8vo, pp. 128; with steel engraved frontispiece depicting Adam and Eve, and numerous small steel-engravings throughout the text, the engravings of the four Evangelists half-page; lightly browned throughout due to paper quality; with presentation inscription on front free endpaper dated 1921; in contemporary blue card wrappers, upper cover with printed floral border and title and imprint, rear cover repeating the frontispiece image of Adam and Eve, head of spine worn, and with small split to upper joint at tail, covers a little soiled and lightly scuffed with loss of lower upper corner, otherwise very good copy. £385



An appealing later edition, still in the original card wrappers, of this popular picture-book for children introducing them to the Scriptures. The earliest hieroglyphic bible, *A curious hieroglyphick Bible*, was published by T. Hodgson in 1783 and was to go through some twenty editions by 1812. *A New Hieroglyphical Bible* first appeared in 1794 and was published by G. Thompson. They continued to find a popular audience for nearly a century, printed provincially in Chelmsford, Derby and Manchester, as well as by London publisher's such as Dean & Munday. In 1859 Milner & Sowerby of London and Halifax (later Milner and Co., Ltd), issued their own cheap reprint, which according to Clouston was in all probability a reproduction of a Manchester edition of that of Dean and Munday which had first appeared in 1841. Bearing the Milner and Co., Ltd imprint, the present copy appears therefore to be a later variant, possibly published sometime between 1874-1883, when they operated at the Paternoster Row address, according to Brown London publishers and printers.

On each page, an isolated verse from either the New or Old Testament is set out, with certain key words replaced with images. For ease of use, a full text version of the passage has been printed at the bottom of each page.

Following the hieroglyphic representations, we find a 'Life of our Blessed Lord and Saviour Jesus Christ', followed by brief biographies and depiction's of the four Evangelists. The description of Doomsday, together with a rather Dante-like image of the Last Judgement, which concluded previous versions, has been now been omitted.

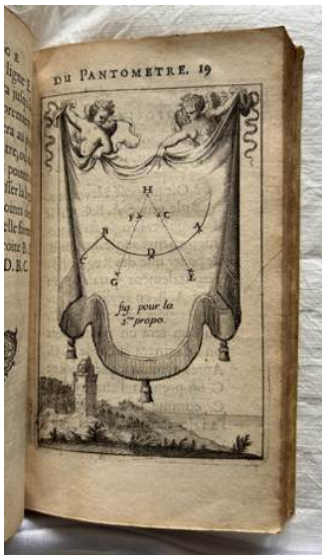
OCLC locates Milner issues at Toronto, Florida, Oklahoma, York, the V&A, and Cambridge; Clouston, *Hieroglyphic Bibles*, pp. 113; see Osborne I, 148 and II 758-59 for variant editions.

4. **BULLET, PIERRE.** TRAITÉ DE L'USAGE DU PANTOMÈTRE, instrument geometrique, propre à prendre toutes fortes d'angles, mezurer les distances accessibles & inaccessibles, arpenter & diviser toutes fortes de figures, &c. Nouvellement inventé par le Sr Bullett, architecte & ingenieur du Roi, & de la Ville. A Paris, Chez André Pralard, ruë Saint Jacques, à l'Occasion. [colophon p. 187, De l'Imprimerie de la Veuve d'Antoine Chrestien, et Charles Guillery.] 1675.

12mo in 8s and 4s, pp. [xxii], 26, 187, [5]; with engraved title, engraved coat of arms on verso of title, 25 full-page engraved illustrations printed within the text, and with woodcut device on title and woodcut initials and headpieces; old paper repair at tail of engraved title, with some signs of wear along gutter and seeming repair to fore-edge of eiii, small tear at tail of p. 37 just touching margin of plate but with no loss, some light



browning and foxing throughout, but generally clean and bright; in contemporary vellum, though possibly later binding, marbled edges, covers a little soiled and boards slightly sprung, contemporary ownership signature on rear paste-down; a good copy. **£850**



First and only edition of this finely illustrated description of the 'pantomètre' invented by Pierre Bullet (1639?-1716), one of the foremost architect-engineers of his time. A student of François Blondel (1628-1686), 'he undertook a wide range of civic works in Paris, including rebuilding the Quay le Peletier in 1673. With Blondel, Bullet was asked to draw up a general plan of Paris, for the benefit of the city and the nation. This was carried out with great skill and published in 1676. His 'pantomètre' was intended to speed up the surveying process, and was a combination of graduated rules, two pivoted together and a third able to slide along one of the other two' (Gaskell, 18: 23). Bullet notes on p. 17 that his instrument can be obtained from the maker Lemaire 'sur le quai des Morfondus au Cercle divisé'.

The 25 attractive illustrations are 'well executed and are a combination of line-engraving and etching. They show the instrument and its parts, and its use by surveyors in fine landscape backgrounds. There is also an attractive engraved title, and full-page engraved arms of the dedicatee, Claude le Peletier' (ibid).

'The church of Saint-Thomas d'Aquin, the sidewalk of the Quai Pelletier supported by a vault cut in its quarter-circle arch, the fountain of the Place Saint-Michel... led to his admission, in 1685, to the Academy of Architecture. He published several important works: *Traité de l'usage du pantomètre* (1675), *Traité du nivellement*,

l'architecture pratique, etc.' (translation, Hoefer, *Nouvelle Biographie Générale* VII, p. 768)

With copies located at the Burndy Library, the Huntington, the Getty, Berkeley, Columbia, Smithsonian, Kansas, Wisconsin, the American Philosophical Society, the Library of Congress, Iowa, Harvard, the Adler Planetarium and the Canadian Centre for Architecture, Cambridge and Oxford.

5. **CHÂTELET, GABRIELE EMILIE DE BRETEUIL, MARQUISE DU.** MEZZOTINT PORTRAIT. Three quarter length facing front, looking out through a window, with sphere visible to the left, and a library partially hidden by a curtain, with two books resting on sill. Johann Jacob Haid (1704-1767) 'fecit et excut Aug. Vind', after Jean-Marc Nattier (1685-1766) 'pinxit Parisiis Natier'. [n.d. but 1745].

Image 310 x 193mm (to plate mark); sheet size 380 x 250mm; together with accompanying text, pp. [iv]; a good strong impression, with some light foxing and soiling, otherwise good. **£285**

Fine mezzotint portrait of the eighteenth century 'femme de science' Gabrielle-Émilie Le Tonnelier de Breteuil, marquise du Châtelet (1706-1749). A key figure in the French enlightenment and correspondent of amongst others Maupertuis, Leibniz and Bernoulli, she is noted for her both her Newtonian essay *Institutions de Physique* (1740), as well as her translation of the *Principia* in 1756, the first translation into French. The present portrait was drawn by Jean Marc Nattier (1685-1766), one of the most successful and fashionable portrait artists of his day, favoured by the Royal Court.

The present image, together with the accompanying folio 4 pp of letterpress biographical text, was produced for one of the most striking and important eighteenth century portrait collections of European scholars, Johann Jakob Brucker's *Pinacotheca Scriptorum Nostra Aetate Literis Illustrium* (published in both Latin and German with vernacular title of *Bilder-sal heutiges Tages lebender*). This scarce work was issued in Augsburg by Johann Jakob Haid (1704-1767) as four parts issued in fascicules between 1741-55, and celebrated contemporary figures learned in science, literature, philosophy, and theology. Far more than just a mere bio-bibliography, the 100 exquisitely produced mezzotints by one of Germany's leading print publishers, after his own and other artists' drawings, provided faithful portraits of leading figures, set in varied frames. Emilie du Châtelet inclusion, together with that of the important Italian Enlightenment figure Laura Maria Catarina Bassi (1711-1778) in the same fourth volume, clearly reflects their importance and peer recognition. Only one other female scholar





was included by Bruckner - that of the poet Madelena Sibylla Riegeria (in part five). Other leading scientists selected by Bruckner included Johann Bernoulli, Maupertuis, Haller, Gesner, Trew, Van Swieten, Hebenstreit, Formey and Albinus.

Shank, *The Newton Wars*, (2008) p. 441 reproducing this image; Hamel, *An Eighteenth Century Marquise* (1910), p. 179, reproducing this image; Nohac, Anet, J.-M. Nattier, *peintre de la cour de Louis XV*, p. 139; see *La Gazette des Délices 'La revue électronique de L'Institut et Musée Voltaire, Automne 2005'* on-line for an article on the original portrait.



6. [CULTURAL REVOLUTION.] [DONGCHENG DISTRICT AMATEUR ART GROUP.] TWO CHILDREN'S COMICS. 'YI ZHI BO LIANG QUIANG' (A FLASHING GUN' Shanghai renmin Chubanshe (Shanghai People's Press) 1972. [together with:] Xiao Maoqing qin di (Little Maoqing catches the enemy). Beijing. Beijing ren min chu ban she (Beijing People's Publishing Company). 1974.

Together two small volumes, 12mo; I, pp. [ii], 76; II, pp. [ii], [101] (final page on inside rear cover); each page illustrated with black and white cartoon with accompanying text; each volume a little browned due to paper quality, with some spotting, occasional marginal nicking; with some occasional ink numbering; in the original pictorial wrappers, some browning and spotting, both volumes a little dog-eared but good. **£110**

First printings of these two uncommon examples of Chinese 'lianhuanhua' - palm-size picture books for young children. Effectively small graphic comics, the sequential drawings both tell military inspired adventure stories. The format first appeared in the 1880s, but grew in popularity during the 20th century, especially after the introduction of lithographic printing to Shanghai from the West.

OCLC locates a copy of *Little Maoqing catches the enemy* at Princeton University (with an online blog post on the genre of Chinese illustrated books published by the Cotsen Library); no copy so far located for *A flashing Gun*.



Early work on demography

7. EDEN, SIR FREDERICK MORTON. RECHERCHES SUR LE NOMBRE DES HABITANS DE LA GRANDE-BRETAGNE et de L'Irlande; par Sir Frédéric Morton Eden. Londres, 1800. A Paris, De L'Imprimerie des Sourds-Muets, rue et faubourg Saint-Jacques, no. 115. An X [1802.]

4to, pp. iv, 60; outer margins of title-page and final leaf a little dust-soiled, fore-edge of p. 10 with loss through rough opening, extremities generally a little furled with some corners creased and folded, some light foxing and staining, but otherwise quite fresh and bright; uncut, stitched as issued in contemporary blue paste-paper wrappers, untrimmed, spine a little nicked in places, covers slightly soiled and spotted; a good unsophisticated copy. **£1,200**

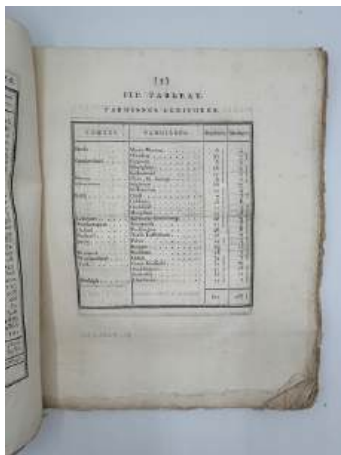
Uncommon first French edition of Sir Frederick Morton Eden's summary of his efforts and methods used to calculate population, *Estimate of the Number of Inhabitants* (1800). The work is believed to have been translated by Adrien Duquesnoy (1759-1808), the introductory note signed 'Ad. D-Y, Paris, le 30 thermidor an 10', though



Francois-Alexandre-Frederic, La Rouchfoucauld-Liancourt (1747-1827), who translated Eden's *State of the Poor* in 1800, is also sometimes cited.



Written in the wake of his ambitious privately financed three volume inquiry, *The State of the Poor* (1797), the present tract draws upon the tables compiled in that previous work, and summarises his methods used to estimate the population. It was published as plans were being discussed in Parliament for the first official British census, born out of a concern that the population was declining in the wake of a series of 'calamities' and wars. The determination of the British population became a matter of state, rather than a private initiative. In the end Eden's estimate of 16 millions for the British Isles came to within 1% of the 1801 census.



As the present translation reveals, depopulation debates were also taking place in France. As the translator notes in his introduction: 'Wherever men are happy, they multiply; wherever they live with difficulty, their numbers diminish. I know of no historical fact that contradicts this opinion. Population is therefore a sign of the happiness of the greatest number' (p. iii). 'One important difference between the depopulation debates in England and France is that in the latter, there was no explicit exchange about how to calculate population. This difference had everything to do with the fact that the French arithmeticians held governmental positions and had access to similar sources of quantitative information about population. Thus, the kinds of debates about the local, fragmentary nature of individual parish registers that marked English writings on the topic, were, for the most part, absent from the French' (Rusnock, *Vital Accounts. Quantifying Health and Population in Eighteenth-Century England and France*, p. 201).

The State of the Poor was a pioneering piece of social investigation and now considered one of the classical works in economical literature. 'The published works of Sir Frederick Morton Eden on the pressing social issues of his day are arguably without precedent in their combination of scope, volume, and quality... The statistical findings reported in *The State of the Poor*, about population, housing, rent, taxes, prices, wages, food consumption, and much more, have been of considerable value to later economists. Even Karl Marx, not wont to praise others, hailed Eden as the only disciple of Adam Smith throughout the eighteenth century to produce work of any importance.' (online *Encyclopaedia of Mathematics*).

Goldsmiths' 18446; Rochedieu, *Bibliography of French Translations of English works, 1700-1800*, p. 95; OCLC locates copies at the New York Public Library, the Library of Congress, Montreal, London, the BnF and a small number of European locations.

Victorian Infographics at their most vibrant

8. **[EDUCATIONAL PICTURE SHEETS.] WACEY, J.** EPITOME OF UNIVERSAL HISTORY From the Creation to the Peace of 1828, divided into 21 periods. For the Use of Children. Price 1s. [offered together eleven sheets covering periods one to seven and ten to fourteen, periods one and two on one sheet]. [London] Published by J. Wacey, 4, Old Broad Street, Royal Exchange, Compton & Ritchie, Printers, Middle Street, Cloth Fair. [n.d. but ca. 1835?-1837.]



Offered together eleven letterpress broadsides, all approximately 475 x 380mm; each containing a series of small hand-coloured wood-cut vignettes with accompanying text; some general light soiling and marginal browning, with a few marginal nicks and tears in places as would be expected, though most pronounced along the right hand margin of 'Period 14' with slight loss of printed border; faint signatures visible at head of periods 5, 6 and 7, possibly 'Miss Deacon', 'Miss Jackson'; though only a partial set, a most attractive and vibrant example of early Victorian school teaching aids. **£2,200**



An extremely scarce, and wonderfully vibrant partial set of this illustrated introduction to world history for children, published as a series of picture sheets priced at 1s by J. Wacey of London. Picture sheets, by their very ephemeral nature, are scarce and to find such an extensive run is rare and we have found virtually no other examples, either individually or in a run. A contemporary advertisement in Bent's Monthly Literary Advertiser, of October 10 1837 notes: 'Dedicated, by permission, to the Most Noble the Marchioness of Hastings and her Children. Now publishing monthly, and to be finished in 20 Nos., price 1s each... designed to impress on the minds of children the principal contemporary events in the Empires and States of the known World, during twenty-one distinct periods... on the 1st October, the 14th Periods was published, containing Eleven coloured woodcuts, etc.' (p. 111). A later advertisement suggests the series had been completed by 1838. 'This is a highly instructive series of historical tables, with appropriate pictorial illustrations for young people. The design is excellent, the outline of facts selected very judicious, and the moral and religious impressions conveyed, greatly calculated to improve and elevate the youthful aspirant after sound knowledge' (The Evangelical Magazine and Missionary Chronicle p. 332).



Not located on OCLC or on Literary Hub; We have so far located only one example of the 18th period at the V&A which covers the period from the death of Charles V of German in 1558 to the restoration of the Stuarts in England in 1660; Rarebook Hub records a run of 15 of 20 coming up for auction in 1991, in poor condition.

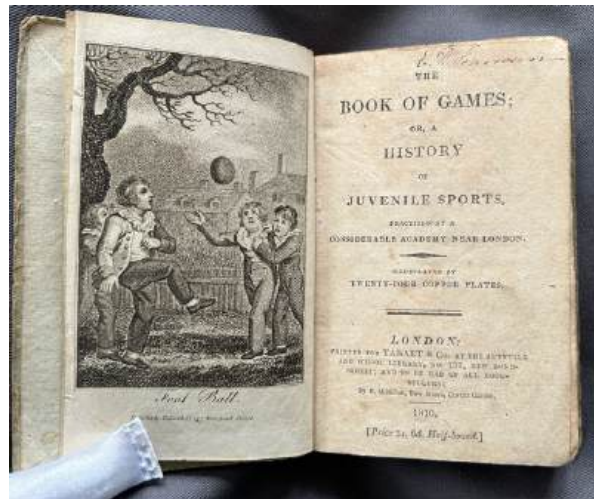
'Miss Seamen... Her Book'

9. **[GAMES.]** THE BOOK OF GAMES; or a history of juvenile sports, practised at a considerable Academy near London. Illustrated by twenty-four copper plates. London: Printed for Tabart & Co. at the Juvenile and School Library, no. 157, New Bond-Street; and to be had of all Book-sellers: By B McMillan, Bow Street, Covent Gard. 1810.

12mo in 6s, pp. [iv], [1], 2-168, 8 publisher's advertisements for Richard Phillips; with copper engraved frontispiece and 23 copper engraved plates; some plates dated July 13 1804, November 5th 1804, and February 4th 1805; marbles plate with neat clean tear without loss, with very discrete paper repair at tail of 'Watering



the Garden plate', blind-man's bluff a little browned due to varying paper quality, lower corner of p. 97 torn with loss of one letter, lower corner of p. 131 torn with loss of catchword, text with occasional light browning and soiling as to be expected; in the original red roan backed glazed pictorial printed boards, with advertisement for 'Youthful Books Published by Knevett, Arliss and Baker' or rear cover, spine ruled in gilt, head and tail of spine a little bumped, covers a little cracked and soiled, extremities lightly bumped and worn; a good copy; with ownership inscription on title-page verso 'Miss Seamen, Felmingham, Her Book', with faint signature of 'E.P. Seamen' at head of title-page. £1,800



Second edition, in the original pictorial boards, of this scarce instructional work for children, a charming collection of rules and descriptions of twenty-four children's games, each accompanied by a detailed copperplate engraving. Woven around a moral tale, the rules of each game are explained by means of conversations between a returning cast of adults and children, and thus the reader is introduced to the joys of football, cricket, trap-ball (believed to be a precursor of baseball), hockey, shuttlecock, leap-frog, marbles, sliding on ice, and even gardening.

The work was first published in 1805 as *The Book of Games; or, A History of the Juvenile Sports practised at the Kingston Academy*, the title revised a little for this second edition.

'The full-page plates are carefully drawn and show in detail children's activities indoors and out. Some of the boys' games are trap-ball, fives, flying a kite, archery, trundle-hoop, cricket, marbles and football. Girls are shown playing at ball, on a see-saw, blind-man's-buff, hunt the slipper, helping a small child on a rocking horse, and skipping... Altogether, a book to bring great pleasure to its readers' (Moon, 14 (1)). Marjorie Moon makes no mention of copies found in pictorial publisher's boards as here, citing only marbled or plain boards. The rear cover is printed with an advertisement for 'Youthful Books published by Knevett, Arliss and Baker, Juvenile Library, Bartholomew Close'.



A contemporary review in *The Guardian of Education*, under the editorship of Mrs Trimmer, was somewhat disapproving of the work, however, being wary of this new 'science' of instructive works teaching games which merely threw 'temptation in the way of their scholars, to empty that time in studying the games, which are designed for recreation only, when they ought to be learning their tasks or writing their exercises!' (*Guardian of*



Education, Vol. IV, 1805. p. 302). 'However, the prints, for the most part, are as good as they need be in children's books (where the price is moderate), and the designs are far better than the engravings... From what we have said above, it will be seen that we are no favourers of this new Science. Let us, however, do justice to the compiler, by adding, that the Games are well described, and that there is no shadow of ill intention in the compilation. The idea, that such a book would be pleasing to children, and promote their innocent amusements, seems to have been adopted without apprehension of any bad consequences; and endeavours have been used throughout the story which connects the history of the games, to make the work instructive, by the occasional intermixture of moral reflections' (p. 303.)

A further edition was published by Richard Phillips of London in 1812, with first American edition issued by Johnson and Warner of Philadelphia in 1811 using the 'Kingston Academy' subtitle.

Moon, Benjamin *Tabart's juvenile library: a bibliography of books for children published, written, edited, and sold by Mr. Tabart, 1801-1820*, 14 (2); *Children's Books of Yesterday, Catalogue of an Exhibition by the National Book League, 1946*, nos 908; Alderson and Moon, *Childhood Re-Collected*, 99; Gumuchian 804; Osborne I, p. 218 1812 edition, and II, p. 845 for the first edition, though both copies incomplete; see <https://blogs.princeton.edu/cotsen/tag/benjamin-tabart/>; OCLC locate copies of this edition at UCLA, Florida, the V&A, the British Library and Berlin.



Controversial series of games, very much of their time, intended to encourage critical thinking

10. **[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. [together with:] DRUG ATTACK. An informative game on drug abuse. Dynamic Design Industries... Copyright © 1971 by Technicon Medical Information Systems Corporation. 1970-1

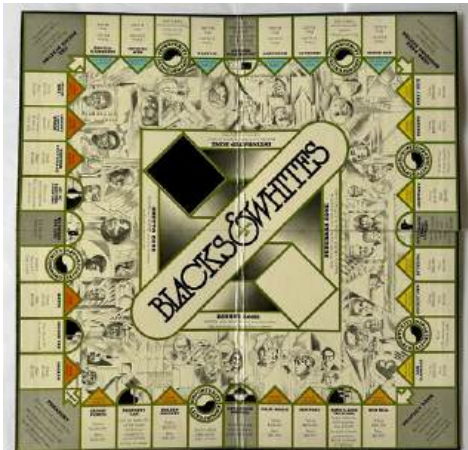
Offered together, **SIX** board games, the first five numbers I-V: **I. Blacks & Whites:** contents comprise a playing board divided into eight neighbourhoods, a pair of dice, five plastic white and four plastic black playing pieces (as stated in rules), play money, a set of deed cards, 32 opportunity cards, 28 blank card pieces, and a set of folded instructions, housed in the original pictorial box, with remains of old sellotape at sides, and with some minor wear and light fading, but otherwise good; **II. Cities Game:** box in the original cellophane wrapper and completely unused, but contents comprise a vibrant folding playing board, a timer, play money, 12 white



power role cards, and folding instruction sheet, housed within the original decorative box, with some minor edge wear but good; **III. Body Talk:** box in the original cellophane wrapper and completely unused, but contents include a 24 page booklet with rules of place, 52 emotion cards, two jokers and 10 blank cards for creating own emotions; housed in the original decorative box, with some minor edge wear but otherwise good; **IV. Woman & Man:** box in the original cellophane wrapper and completely unused, but contents believed to include a folding playing board, a pair of dice, six plastic player pieces, blocking cards, confrontation cards, status quo cards and a 24 page booklet of directions and player questions; housed within the original pictorial box, with some minor edgewear and upper left corner of box slightly dampstained, cellophane torn in a couple of places, otherwise good; **V. Society Today:** incomplete, though including eight player tokens, 24 (of 32) refusal tokens (replacements could easily be created), 32 shot-in-the-dark cards, 16 limbo cards, 24 imponderable cards, a timer, dice, and a 20-page rule book with 300 questions; housed in the original pictorial box, with some light staining and edge wear, but otherwise good; **VI.** comprising a vibrantly coloured folding playing board, six red and six blue plastic pieces (unopened in the original clear plastic bags), unused small sheet of numbering and name labels to be used with the pieces, a quantity of paper play money, 52 chance playing cards, 28 orange Agent Cards and 28 purple health officer cards, a folding orange card guidance sheet for the Mayor's Actions, a set of folding instructions, and a single 'Summary of Drug Facts' sheet; some of the polystyrene interior cracked and but holding; housed in the original pictorial box, remains of tape along base and two edges, some edgewear and scuffing, with some minor soiling and staining; a good set of this series of games, including three unopened and unused.

£1,350

Offered together a series of six 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 tackles 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: "The game, produced by Psychology Today Games (an off shoot of the magazine) now on sale (\$5.95) at major department stores, was developed at the University of California at Davis by Psychology Department Chairman Robert Somner. 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'.

VI. 'Drug Attack', was one of a number of other games that the company went on to issue, including 'Airport'. 'Lie, Cheat & Steal'. 'Emperor of China', 'Wine Cellar', and 'Who can beat Nixon?'. A simulation role-playing game aimed at 6-9 grade students, it was 'designed as an important phase of a comprehensive drug education program called 'Drug Decision' developed by the Lockheed Aircraft Corporation, Information System's Division. The program is intended "to give the student an understanding of drug abuse without preachment". In the game students are asked to apply the knowledge they have gained in earlier phases of the program to this simulated "drug attack" upon their community. Students adopt key roles in the fight against drug abuse in the community and compete to determine who (if anyone) will solve the crisis caused by an invasion of drug pushers' (Charles and Stadsklev, 'Learning with Games: An Analysis of Social Studies Education Games and Simulations, pp. 49-50). Players take on various roles including those of pushers, users, the Mayor, Drug Agents or Health officials.



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.

II. GRAY, HENRY. ANATOMY, DESCRIPTIVE AND SURGICAL. The Drawings by H. V. Carter, M.D.... with additional drawings in the second and later editions by Dr. Westmacott. The dissections jointly by the author and Dr. Carter. With an introduction on general anatomy and development, by T. Holmes, M.A.... A New American from the Fifth and Enlarged English Edition. With four hundred and sixty-two engravings on wood. Philadelphia, Henry C. Lea. 1870.

Large 8vo, pp. xxxii, [33] - 876; with 462 wood engravings; some occasional light foxing and spotting to early and later leaves but otherwise clean and bright, final endpaper somewhat creased; in contemporary sheep, spine in compartments with raised bands, with black morocco label lettered in gilt, label with slight loss of a couple of letters, spine darkened, covers a little stained and soiled with some scuffing, extremities bumped and lightly worn; a good copy.

£850



An appealing copy of an important classic in medical anatomy, first published in 1858, with the first American edition published in the following year. The present copy is the 'New American from the fifth and enlarged English edition.' The work remains as a standard work for the English-speaking world, and remains in print to this day.

'The author's opening statement in the Preface reads: "This work is intended to furnish the Student and Practitioner with an accurate view of the Anatomy of the Human Body, and more especially the application of this science to Practical Surgery." The success of that intention for more than a century could be proclaimed by generations of medical students and doctors of medicine in the English-speaking world. Gray (1825-1861) was lecturer on anatomy at St. George's Hospital, London, and this lasting and monumental work, produced by a young man who died young, must be compared to the *Fabrica* of Vesalius, who produced his great work before the age of thirty years' (Heirs 1914).



'Such was the success of this enterprise that the first edition, seven hundred and fifty copies was sold out within two years, and the book has continued to appear in revised editions up to the present...The first American edition was published in June 1859 by Blanchard and Lea in Philadelphia, utilizing a complete set of wood blocks imported for the illustrations' (Grolier, *Medicine*, 68).

'The work was superior to other treatises on anatomy in three areas—the lucid and logical arrangement of a mass of detailed description; clear new drawings based on dissections by the surgeon-author and the artist, a physician; and sections on the surgical anatomy of defined areas, such as the axilla, the elbow, the popliteal space, the perineum, and the laryngotracheal region' (Lilly Library, *Notable Medical Books*, 211).

'The success of the book was not due to an absence of rivals. There were already several texts on anatomy...Gray's *Anatomy*, however, eclipsed all others, partly for its meticulous detail, partly for its emphasis on surgical anatomy, but most of all perhaps for the excellence of the illustrations, based on drawings by H. V. Carter [1831-1897], who assisted Gray with the dissections, and engraved by Messrs Butterworth and Heath with remarkable skill. The design of the book, and the skill with which the illustrations were interpolated in the text, could hardly have been improved. For a man in his early thirties it was a remarkable achievement' (ODNB).

Garrison-Morton 418 (first edition); Heirs for *Hippocrates* 1914 and 1915.



12. [GUILD OF WOMEN BINDER'S.] CICERO, MARCUS TULLIUS. LIBRI DE OFFICIIS DE SENECTUTE ET DE AMICITIA. Londini: [excudebat C. Corral] Impensis Gul. Pickering, 31, Lincoln's Inn Fields. 1821.

24mo, (88 x 54mm), pp. vi (including engraved title-page with vignette and printed title-page with Royal central crest both printed on card), [1]-155, [1] publisher's advertisement; with frontispiece portrait of Cicero signed by R. Graves; frontispiece and engraved title-page lightly browned, with further light foxing and



browning throughout; small book label of 'W. Forbes Morgan....Mayfair' pasted to head of front pastedown; bound in full morocco, top edge gilt, spine attractively tooled in gilt with swallows and lettering, covers with ruled dotted border and tooled in gilt depicting swallows feeding on the wing, gilt ruled turn-ins; very small scratch at head of rear cove, with minor bumping to corners but otherwise very good; signature of 'Guild of Women-Binders' on front turn-in at tail, though with no indication of individual binder; a simple but very appealing example of work produced by the Guild. **£1,200**



An attractive copy of one of William Pickering's famed miniature 'Diamond Classics' series, reprinting Cicero's rhetoric's *On Duty, On Old Age, and on Friendship*, and here delightfully bound by a member of the Guild of Women-Binders. The Guild was formed in 1898 by the London bookseller Frank Karlake and consisted of a loosely knit federation of women's organisations, handicraft classes, and binders working in their own homes. It's purpose was twofold: to promote and sell the work of established women binders, and to train more women in the art of bookbinding. They were closely associated with their male counterparts, the Hampstead Bindery, and together held a number of joint exhibitions and Sotheby's sales at the turn of nineteenth and twentieth centuries. Some of the best work of the Guild appeared in the 1902 work *The Bookbindings of To-morrow* and included bindings by Frank's daughter Constance Karlake, and Edith and Florence de Rheims. The present volume, though unsigned, is a simple yet delightful example, and bears a similarity to a binding included in

Sophie Schneidemann and Benjamin Spademan's *Exhibition Catalogue 360 Years of Bookbinding* (item 17, 2023).

William Pickering began his career as a bookseller before turning to publishing in the late 1810s. In 1820, he issued the first in the popular series of 'Diamond Classics', miniature books printed in tiny 4-1/2 point ('diamond') types by C. Corral, so small that the pages could only be read under a magnifying glass. The series was dedicated to George John, 2nd Earl of Spencer (1758-1834), the renowned bibliophile. They became a typographical tour de force and gained huge popularity, collectors often rebinding them in fine bindings by leading craftsmen of the day, though their original cloth bindings were innovative at the time. 'Due to the great editorial care and the superb printing and binding which went into their manufacture, combined with the importance of their contents, these little volumes are now very eagerly collected by minibibliophiles, and even more generally by lovers of finely produced books.' (Bondy, *Miniatures Books*, p. 86).

Keynes, *William Pickering Publisher*, p. 47; Welsh, *Bibliography of Miniature Books*, 1897.



13. HARKER, GEORGE A. SQUARE BEASTS AND CURVED: An exposition of the line of beauty as depicted in the animal world. San Francisco, Paul Elder & Co. 1911.

Oblong 12mo, ff. [32]; some minor soiling; in the original pictorial paper backed boards, spine a little sunned and soiled, with minor wear at head and tail, covers a little soiled with minor edgewear; a good copy. **£100**



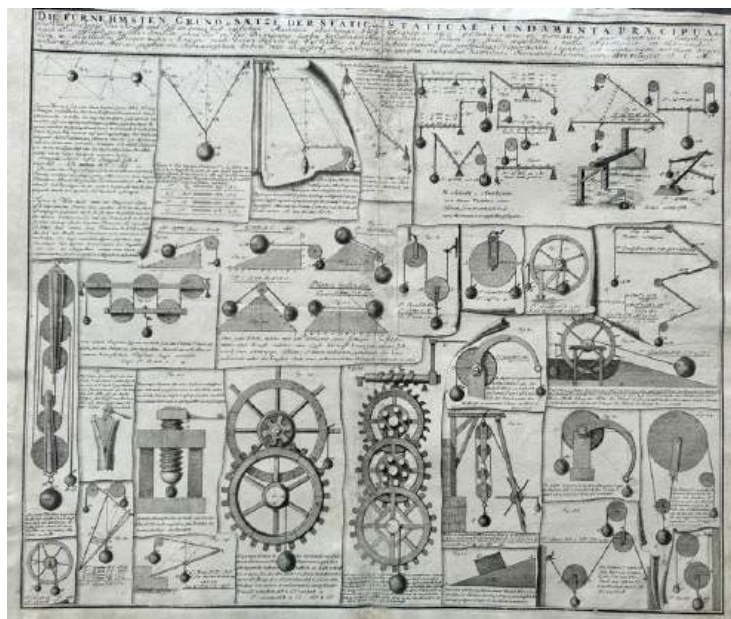
A charming and uncommon pictorial work, containing a series of humorous 'geometric' sketches of birds and animals.

According to the autobiography of the Californian ornithologist Joseph Mailliard (1873-1945), Harker had been inspired by a 1905 privately printed sketch book of similar designs, that had been produced by a nurse to entertain and amuse Mailliard and fellow patients recuperating at the time in the Miradero Sanatorium at Santa Barbara (see *The Condor, A Magazine of Western Ornithology*, Vol. XXVI p. 21-22). Our understanding is that Harker may have one of the resident doctors working at the Sanatorium and in the Santa Barbara area.

18th century 'infographics'

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

Engraved and etched broadside, image 494 x 575mm; plate mark 503 x 584mm; sheet size 525 x 610mm; title at head in German and Latin, with 40 engraved figures; a little browned and foxed, with some dust-soiling, with central vertical fold, with discrete repairs along verso of central fold, and left-hand margin; old accession numbers on verso; a good impression; mounted ready for framing. **£1,200**



A striking broadside, no doubt intended to be hung in classrooms, outlining the principles of statics, produced by the noted firm of Homann Erben in Nürnberg, the leading German map publisher of the 18th century. Providing an accessible and popular introduction to mechanical knowledge, five 'simple machines' are depicted,



demonstrating the concepts of force, equilibrium and statics. The forty illustrations, together with accompanying descriptions and calculations, show a number of gear mechanisms, counterweights and pulleys, explaining ways in which forces combine with each other so as to produce equilibrium.

A separate series of three wallcharts highlighting the 'important principles of friction' (*Richtige Grund=Sätze der Friction*) was published around the same time, depicting in all some 50 figures illustrating various pulleys, hoists, levers, rollers etc, based upon the works of Amontons (1663-1705) and Bédidor (1698-1761). The first broadside in this series was signed 'C. W. F. Rost delin, J. M. Selig, fecit'. Carl Wilhelm Felix Rost (fl. 1740-1760) lectured in mathematics at Nürnberg, and collaborated on further architectural publications with Homann, as well as publishing works on chemistry. Johann Michael Seligmann (1720-1762) was a noted copper engraver, printer and bookseller, renowned in particular for natural history engravings, and for being an early exponent of nature printing. Though the present broadside is unsigned, it seems likely that both may have also been involved.

Johann Baptist Homann and his family were the foremost German map publishers of the 18th century, offering a truly comprehensive range of maps of all regions of the world. Rivalling the publications of the Blaeu dynasty in the Netherlands, the Homann families' maps and charts are renowned for being well engraved and balanced in their execution.

OCLC locates copies at the Getty and Princeton.



15. **NIGHTINGALE, FLORENCE.** COMMEMORATIVE WHITE METAL MEDALLION Showing the seated figure of Nightingale facing left, reading with border of roses, thistles and shamrocks either side, on the reverse a representation of the specially designed jewelled brooch presented by Queen Victoria to Florence Nightingale as a reward for her work in Crimea with VR in a shield with the words 'Blessed at the Merciful. As a Mark of Esteem and gratitude for her devotion to the Queen's Brave Soldiers'. by J. Pinches, London, [1855-6].

Round white metal medallion with plain edge, 41mm in diameter, pierced for suspension, with some slight tarnishing and discolouration and some minor edgewear; without the original box; good. **£325**

Uncommon and attractive medal by Pinches of London which was struck in 1856 and sold at the Crystal Palace in May of that year to commemorate the unveiling of the Scutari Monument by Queen Victoria in the presence of Crimean veterans. As contemporary reviews reveal, Baron Marochetti's monument of four weeping angels was greeted with considerable disdain and indeed was quite unpopular, many aggrieved that he had won the commission without a preliminary public competition. The Crystal Palace statue was a facsimile in imitation granite of the actual monument erected at Scutari. Known as the "Lady with the Lamp," Florence Nightingale is considered by many to be the founder of modern nursing, revolutionizing the practice during her role as a managing nurse during the Crimean War. Her skills as a statistician aided in her preparation of visual data, further allowing vital information to be disseminated and better care thus administered.

Eimer, *British Commemorative Medals*, 1493; Brown, *British Historic Medals* 2668A; Brettauer, *Medicina in Nummis*, 3709.





16. **[PARIS - MAP ON ROLLER.]** Plan de la ville et des fauxbourgs de Paris, avec les jours d'entrée aux Monuments et Curiosités publics et le Tarif du prix des Voitures. Rue d'Argenteuil, No. 25. A Paris. [n.p.] 1834.

Large engraved map and plan, 85.5 x 57.5 cms, lined and mounted on strong paper, and with original walnut upper hanging frame and roller attached to lower edge, partially hand-coloured in blue, yellow and pink; map lightly abraded in a number of places, with some loss of text and lettering, lightly soiled and browned; still an appealing example.

£785



Appealing map of the city and suburbs of Paris, issued during the reign of Louis Philippe (1773-1850), giving details about the days of entry to public monuments and sites of interest, together with vehicle tariffs. An alphabetical directory of streets is also included - though these have been somewhat abraded in places affecting legibility.

The reign of Louis Philippe (1830-1848) is known as the July Monarchy, having succeeded to the throne after the July Revolution and the abdication of Charles X. He followed conservative policies, especially under the influence of French statesman François Guizot during the period 1840-1848. He also promoted friendship with Britain and sponsored colonial expansion, notably the French conquest of Algeria. His popularity faded as economic conditions in France deteriorated in 1847, and he too was forced to abdicate after the outbreak of the French Revolution of 1848.

A substantial and beautifully executed work dedicated to his 'dear parents'

17. **[PERPETUAL CALENDAR.]** LARGE MANUSCRIPT 'CALENDRIER PERPÉTUEL', beautifully and meticulously executed in an elegant calligraphic hand in pencil, ink and wash, and signed 'Dédié a ses chers Parents, par Emile Pédedieu, Au Collège d'Aire, 1856.

Large broadside, 535 x 77mm, meticulously penned in pencil, ink and wash in an elegant calligraphic hand, divided into three tables within attractive architectural frames, each incorporating calligraphic flourishes, and with central pencil drawn image of Chronos armed with his scythe; discrete repairs to central tear, some light browning and foxing visible with one or two minor abrasions visible, but otherwise bright; mounted, surrounded with marbled paper; a striking example.

£985



A large and most attractively executed perpetual calendar, the work of the young Seminary student Emile Pédedieu in 1856 at the Collège d'Aire (most likely to be in the historic town of Aire-sur-Adour in South Western France), and dedicated to his 'dear parents'. The central pencil drawing done in pencil, represents Chronos armed with his scythe. Three architectural columns contain the various calendar tables and instructions for use, all of which have been meticulously drawn, incorporating numerous calligraphic flourishes and delicate use of wash shading.

'Instructions for using the perpetual calendar. To find out the day of the week on which the month will have started (or will have to start), look for the Sunday letter of the year and then the month; and following the line where it is placed, up to the column and below the Sunday letter of the year, you will find the day of the week with which the month should begin. If the month begins on a Monday, go to the Monday table, etc., etc' (online translation). 'Dominical letters are used to determine the day of the week for any given date. The letters A through G are assigned to the days in the week, beginning with A for January 1. The dominical letter for any given year indicates the letter that is assigned to Sunday for that year. For leap years, two letters are assigned because throughout January and February, Sunday will fall on a particular letter. After February 29, Sunday will fall on the next letter in the sequence' (Amy Bishop, *Cardinal Tales* blog on the Iowa State University Website from July 5th 2018).



The first woman in the early modern period to publish a manual on art theory or practice

18. PERROT, CATHERINE. TRAITÉ DE LA MIGNATURE. Dedié à Madame la Princesse de Guimené. A Paris, Chez Arnoult Senueze, marchand libraire ruë de la harpe, vis-à-vis la ruë des mathurins à la sphere. 1693.

Small 8vo, pp. [viii], 177, [7] index and privilege; with woodcut printer's device on title-page, and attractive woodcut head-pieces and initial; lightly browned throughout with occasional soiling, faint dampstain affecting gutter and upper outer margins of title-page, and then gutter and tail between pp. 19-96, and pp. 121 to the

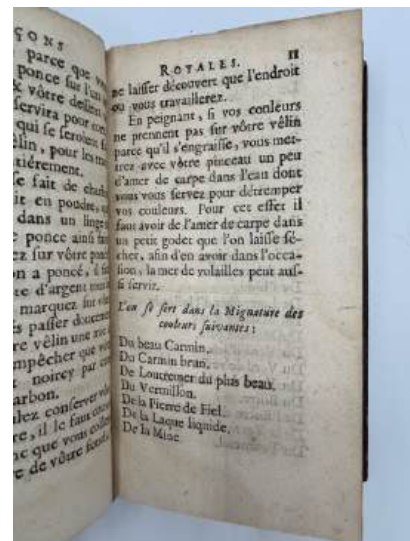


end, a little more prominent in places, but not affecting text; marginal tear at tail of a3 and a4 just touching a couple of letters but without loss; in contemporary full speckled calf, spine in compartments with raised bands, tooled and lettered in gilt, though with complete loss of tail compartment exposing bands and cords, head of spine worn exposing headband, upper joint completely cracked but holding firm, with further light scuffing and staining to boards, extremities bumped; with contemporary signature of 'de Labourey de Puygrenier' on front paste-down; despite wear to spine, an good unsophisticated copy. £1,350



Rare second edition, published under a new title, of this treatise on the art of painting in miniature, by the French artist and member of the Royal Academy of Painting and Sculpture, Catherine Perrot (ca. 1653-1693?). The work was first printed on January 1, 1686 under the title *Leçons royales ou la manière de peindre en mignature les fleurs et les oiseaux*, and was dedicated to Marie-Louise d'Orléans, a student of Catherine Perrot. In publishing her work, she became one of very few women, and indeed seemingly the first in the early modern period, to publish a technical manual on art theory or practice. None of her own paintings have survived, and so this guide serves as the only testament to her work.

At the time, a miniature was defined as a small-format painting in gouache or water-colour on vellum or parchment. In this practical guide, aimed at a female and non-professional audience, Perrot hoped to introduce her readers to this 'noble art', and for the work to be of use to both those new to the format, as well as to those with some degree of skill. This second edition has been revised and expanded, although the running headline remains *Leçons royales*. The Epistle is now dedicated to the Princess of Guiméné, Victoire Armande Joseph de Rohan, another of Perrot's students, Marie-Louise d'Orléans having died in 1690. She offers no instruction in drawing, focusing entirely upon the intricacies of painting itself, and gives especial attention to the importance of colour. She gives advice on the preparation of the medium to be used and on selection, blending and application of colour, describing a number of pigments she deems essential for a miniature painter's palette, including ultramarine, carmine, indigo, and lead white. Outlining the 'five parts of painting' - invention, proportion, colour, expression and position, Perrot also includes a brief theoretical lexicon, including terms such as 'attitude', clair-obscur, goût, manière and esquisse. In so doing, she draws upon and cites the work of other writers associated with the *Académie*. The first edition had been devoid of theory. To illustrate the format, Perrot discusses in detail two books of prints drawn and engraved by her tutor, the royally-appointed flower painter Nicolas Robert (1614-1685) *Diverses Fleurs dessinées et gravées d'après le naturel*, and *Diverses Oyseaux dessinées et gravées d'après le naturel* (Paris, 1673). She describes the various species of flower or bird, noting the principal colours, and then describing which colours and how much one must mix together to form the correct hue. For this second edition, she expands her explanations to include landscapes, drapery, objects and the human form.

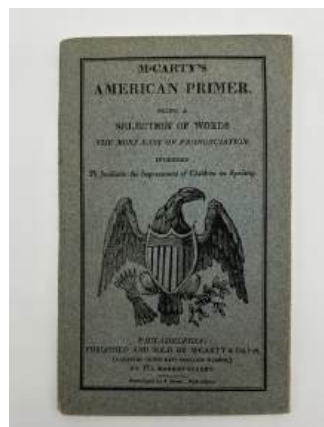


On January 31st, 1682, Catherine Perrot became the seventh woman to be admitted to the *Académie Royale*, having been received by ‘the Late Monsieur Le Brun’ as she notes in the *Avis*, though it was to be some forty years before another female artist was admitted. Little is known of her life, beyond what is revealed in her manuals and the Academy’s minutes. Her exact dates of birth and death remain unknown. Some believe that she was born in 1620, and thus was accepted into the *Académie* late in life. The first edition of the present work revealed that she was the wife of Master Claude Horry. The ‘Laborde File’ contains a notice that contradicts this image of the ‘doyenne’ of the academy, however. Compiled by Léon de Laborde (1807-1869), general director of the Archives of the Empire before the fire at the Hôtel de Ville in 1871, this index contains some 66,000 civil status records relating to Parisian artists and artisans. In ‘Pottier (Henri)’, we find the transcription of a marriage certificate in which Pottier, master painter, appears as witness to the marriage of Catherine Perrot and Claude Horry, an apostolic notary, on June 31, 1679. She is said to be about 26 years old, putting her birth therefore to around 1653. Her father, Jean-Baptiste Perrot, is described as a bourgeois of Paris. Furthermore, Catherine Perrot is mentioned in a permission to postpone the baptism of her son Charles Horry, born in 1689, and cited by Jean Brunet in his *Nouvelle pratique bénéficiale et ecclésiastique* (1703, Vol I. p. 632). Such evidence points towards her having been admitted to the Academy at around the age of 30 therefore.



‘Perrot does not write of herself as a woman artist, but rather as an academician and teacher. Nonetheless, she raises the status of women practitioners by virtue of her position, and she elevates miniature painting by issuing a publication that engages with both theory and practice, situating her manual’s attention to color and its materials within the wider debates then occupying the *Académie*. Perrot capitalized on her personal connections, her academic status,... trading on her enhanced credibility and visibility as a teacher of royal princesses and a member of the illustrious *Académie* to market her work to a body of genteel clientele. Though, according to our understanding of the seventeenth-century *Académie*, it would seem that the reputational stakes of publishing a color-focused miniature painting manual as a woman artist during this moment of debate were high, Perrot’s treatises suggest that she in fact saw a viable way to position herself as an academic painter by focusing on the matter of color and the medium of miniature painting. Perrot’s writings productively enrich and complicate our narrative of the nature and strength of the institution’s perceived stances on gender, medium, and materiality, and are thus necessary to our understanding of the early French *Académie*.’ (Champion).

See Tori Champion, *Catherine Perrot: Color, Gender, and Medium in the Seventeenth-century Académie*, online and in *Journal 18*, Issue 17, Spring 2024; see also Elisabeth Lavezzi, *Catherine Perrot, painter savant en miniature, Les Leçons royales de 1686 et de 1693, Femmes savantes, savoirs de femmes. Du Crépuscule de la Renaissance à l’aube des Lumières*, Geneva, Droz, 1999, pp. 229-245; OCLC locates copies at the Frick, Delaware, Illinois, Kansas, Harvard, Michigan State, Minnesota and Wisconsin, and the British Library (under her married name of Horry); with the first edition at Oak Spring, Oberlin College, Harvard the National Gallery of Art, the V & A,



19. [PRIMER.] M'CARTY'S AMERICAN PRIMER. being a selection of words, the most easy of pronunciations. Intended to facilitate the improvement of children in spelling. Philadelphia: Published and sold by M'Carty & Davis, (Successors to the late Benjamin Warner) no. 171. Market Street. Stereotyped by J. Howe, Philadelphia. [n.d. but 1828].

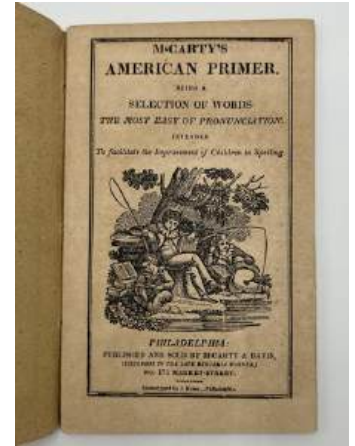


8vo, pp. 36; with wood-engravings; a little browned throughout due to paper quality, but otherwise clean and crisp; stitched as issued, in the original blue pictorial wrappers, some minor wear at head and tail of spine, but otherwise a very good copy. **£120**

First edition of this charming primer for young children, including an illustrated alphabet and simple reading lessons, all focusing upon animals and birds.

'M'Carty & Davis were early Philadelphia booksellers and publishers. The firm, owned by William M'Carty (1788?-1861) and Thomas Davis (1790?-1851), was a successor to Johnson & Warner, who were noted for publishing children's books. Jacob Johnson (1771?-1819) and Benjamin Warner (1786-1821) sold their firm in 1815 to M'Carty and Davis (from the AAS M'Carty & Davis Papers finding aid)' (University of Washington CHL1326).

American Imprints 33941; Rosenbach, *Early American Children's Books* 714; Heartman, *Non-New England Primers* 96.



A gluttonous night out depicted in albumen photographs and lithograph text

20. **[SATIRE.] B & CO. LONDON (WHOLESALE).** ALDERMAN AKEINSIDE'S 'BIT OF DINNER, AT THE CLUB'! [upper cover: The Club Adventures of Alderman Akeinside]. [colophon:] Published by B & Co London (Wholesale). Protected by Copyright. [n.d. but ca. 1860 -1870s.]

8vo, carte de visite photograph album, ff. 15 leaves of thick card, with images on both recto and verso, and comprising a lithograph introductory text within a garland border, followed by 28 numbered albumen print photographs of comical drawings, also within matching garland borders, each with lithographed text mounted below, the 'windows for each surrounded by chromolithograph triple gilt ruled border; somewhat dust-soiled throughout with some marginal staining, first window previously torn but now repaired, the photographs all a little faded, more so towards the end, top corners of each card clipped for easier insertion into windows, small tear at tail of ff. 2, with further light wear and occasional minor tears to each, and cards a little awkward to remove; bound within the original elaborate blindstamped red morocco album, though now considerably darkened appearing almost brown, upper cover lettered in gilt 'The Club Adventures of Alderman Akeinside', sympathetically newly rebacked to style with new endpapers and later morocco label, spine with raised bands, all edges gilt and with inner gilt dentelles, with remains of brass clasps; a most unusual and appealing ephemeral item.

£485

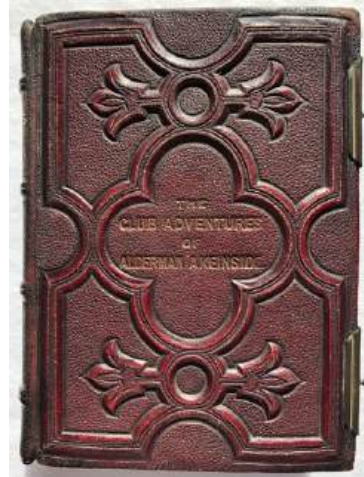


A wonderful and somewhat curious piece of mid to late Victoriana, and seemingly a rare production. We have so far been unable to find any record of 'B & Co. London (Wholesale)', and have only found two copies held by Institutions, and none in the UK.

Presented as a carte de visite photograph album, the work contains 29 'cartes', the first of which is a lithograph introductory text, followed by 28 numbered albumen print photographs of comical drawings illustrating the gluttonous night-out of Alderman Akeinside at his club, his inebriated return home, and his final consultation with Dr. Sloe and Mrs. Akeinside. Though slightly hard to remove from their 'windows' (each framed by a gilt ruled border), each card has the imprint 'Published by B. & Co. London (Wholesale)', within a



circle on the verso, though undated. Harvard hold what is presumably the original manuscript version, and which they date to 1850, and which contains 'pen, pencil and watercolour' drawings, each signed 'GB' or 'GBR'. Toronto holds a copy of the present later version including the albumen carte-de-visite prints, most probably photographs of the original album held at the Houghton, and which they date to 1860.



From the Introduction: 'August ye 12th. 18-- Dine at the Club tomorrow ? Of course I shall, whoever heard of such a thing ? Mrs. A. wont eat turtle, never did: I dont like Ice: because I once fell into the Serpentine: no wonder she dont know the difference between Turtle and boiled Goose!! Some people dont know the difference between a sheeps head and a Carrot!'

OCLC locates only three copies at Massey College, Toronto, Yale British Center for Art, and Harvard, with no copies located on COPAC.



21. TREW, [OR TREU] ABDIAS. DIRECTORIUM MATHEMATICUM AD CUJUS DUCTUM ET INFORMATIONEM TOTA MATHESIS et omnes ejusdem partes, nominatim Arithmetica, Geometria, Astronomia, Geographia, Optica, Harmonica, Mechanica methodice doceri et facile disci possunt. [n.p. but Altdorf.] Typis Goergi Hagen Univers. Typogr. [n.d. but 1657.]

Seven parts over three 'Libellus' bound in one, 4to; 1. 'Arithmetica' pp. [xxii], 46, with one double-page letterpress table; 2. 'Geometria Practica', pp. [ii], 38, with four engraved plates (one double-page and one folding); 3. (in five parts): pp. [ii], 'Astronomia' pp. [ii], 23, [1] blank, 24-55, [4] with two double-page engraved plates; 'Compendium Geographiae', pp., 16, with one double-page engraved plate; 'Compendium Opticae', pp. 12, with one double-page engraved plate; 'Compendium Harmonicae', pp. 56, with one folding engraved plate of musical notation (laid down at some point), and some notation within text; 'Compendium Mechanicae', pp. 16, with one double-page engraved plate (with small tear in centre gutter touching image but without significant loss); main title-page somewhat browned and soiled, with faint dampstain affecting fore-edge of initial preliminaries, prominent ink stain at tail of p. 41 in 'Astronomia', the whole work lightly browned and foxed throughout; with a number of contemporary ink underlinings and marginal markings, with some ink bleeding in a number of places as a result; with contemporary signature on front free endpaper,



and faint ex-libris stamp from a Covent on title-page; in near contemporary vellum with yapp edges, two paper labels on spine, one neatly lettered in ink, centre of spine with inked mottled effect, covers somewhat soiled with some minor scuffing, and a little sprung; overall a good copy. **£1,800**



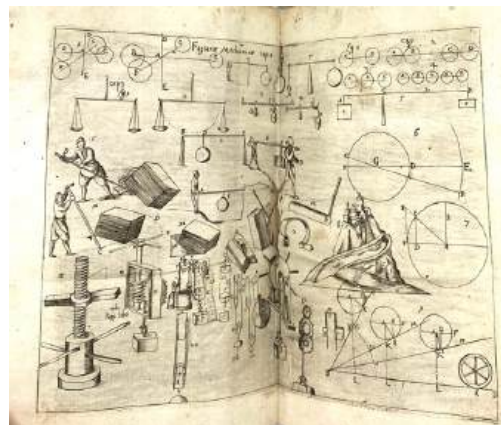
Uncommon first edition of this mid-17th century practical compendium mathematics in relation to a number of different fields including music and harmony, by the noted Altdorff professor of mathematics and physics Abdias Trew (1597-1669).

Trew, the grandfather of the natural historian and botanist Christoph Jacob Trew (1695-1769), wrote numerous works on a wide range of subjects, including fortification, geometry, the calendar, and on many aspects of mathematics. Whilst perhaps not ground-breaking, his writings found widespread approval in their day, and provide an insight into contemporary educational practices and theory. He is best remembered, however, for his works in astronomy, building an observatory in a tower on the city

wall from which he made numerous astronomical and meteorological observations for many years. He was a conservative in astronomy and twice wrote against Copernicus in *Disputatio de immobilitate terrae contra Copernicum* (Altdorf 1636) and *Examen hypersophiae antibiblicae eorum, qui negant aquas supercoelestes, diluvium particulare faciunt, terrae motum tribuunt* (Nürnberg 1667). He is perhaps best remembered for his *Compendium Compendiorum Astronomiae & Astrologiae* of 1660, a clear and concise introduction to the subject.

‘Although Abdias Trew (1597-1669) had studied theology, he obtained the chair of mathematics at Altdorf University, and in 1650, the chair of physics was added. In 1654, in addition, he became the official calendar maker of the city of Nuremberg. He is kept in memory as the last important protestant astrologer who tried to provide scientific foundations for this field. In this context, his adherence to the Lutheran confession played a role. Although he aimed at integrating new insights, he adhered to his end to Aristotelian physics, since it served his Wittenberg professors since his student days as a foundation of Lutheran dogmatics. After an extensive biography, separate chapters deal with Trew’s works in mathematics, geography, optics, mechanics and musical theory, his writings in astronomy, especially those dealing with comets, as well as his ‘reformation astrology’ in connection with the opinions of Melanchthon, Kepler and others. Trew also took part in the discussions about the introduction of the Gregorian calendar, which was going on during the whole 17th century’ (abstract for Hans Gaabs’ essay on Trew in *Analytica Chimica Acta*, Vol 42 Jan 2011).

VD17 23:259928Q; Poggendorff II, 1133; Houzeau & Lancaster 9322; Weckerlin, Bib. of the National Conservatory of Music and Declamation, p. 275; OCLC locates copies at Wisconsin, Louisiana, Pennsylvania, Brown, and Waterloo.



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