



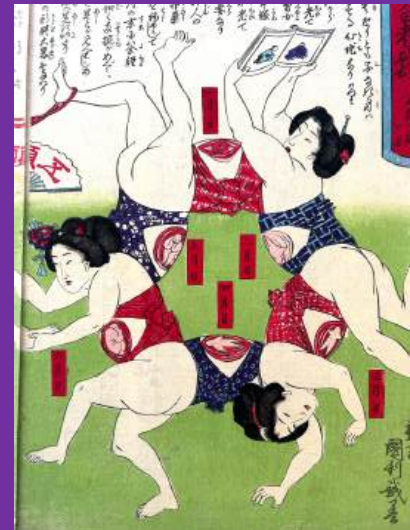
DEBORAH COLTHAM RARE BOOKS

Spring Selection 2026

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The inaugural course of surgery at the Royal College of Surgery in Lille

[**ARNOULD, Phillipe-Joseph, Master Surgeon and Acting Professor.**] **QUITTEZ, Jean-Baptiste-Ignace-Joseph.** Cours de Chirurgie. Commencé par ordre du Roy le 26 avril 1774, dicté au college Royal par le Sieur Arnould, Premier Professeur. [Lille, 1774.]

12mo, pp. [iv], hand-coloured coat of arms, and title, 592; with four further attractive hand-coloured 'coats of arms' adorning sectional titles at pp. 233, 245, 263, & 413; penned in a neat legible single hand in brown ink; some occasional minor spotting and soiling, but otherwise clean and bright; in contemporary full marbled calf, spine in compartments with raised bands, attractively tooled in gilt, with red morocco label lettered in gilt (slightly chipped), all edges gilt, head of spine chipped and worn exposing headband, joints a little rubbed, some minor surface wear, extremities rubbed, corners somewhat worn and bumped; with the engraved book-plate of the Lille pharmacist Edmond Leclair on front paste-down; an appealing survivor. **£2,800**

An attractive and beautifully penned late eighteenth century manuscript transcribing an early, and indeed seemingly the inaugural, surgical course given by Philippe Joseph Arnould (1740-1790) at the Royal College of Surgery in Lille in 1774. The course notes have been neatly compiled by Jean-Baptiste-Ignace Joseph Quittez, son of the Lille Master Surgeon François Joseph Quittez, and who has signed his initials on the final leaf. He was himself to become a master surgeon and Professor of Osteology at the Lille school.

This attractive manuscript is divided into five parts: 'De la physiologie' (pp. 1-231); 'Hygiène' (pp. 233-243); 'Pathologie' (pp. 245-262); 'Thérapeutique' (pp. 263-412); 'Des maladies en particulier' (pp. 213-586); and concluding with a detailed index (pp. 587-592).

By a declaration of June 1772, Louis XV transformed the guild of surgeons of Lille into a college and ordered the establishment of a school of surgery, which opened in May 1773. Thus we find an attractive hand-coloured rendition of the Arms of the House of France at the start of the volume, below which are penned the words "By order of the King. 1774." The second, third, fourth, and final sections are each further attractively adorned with painted coats of arms: royal arms (p. 233); arms of Lille (p. 245); royal arms supported by two angels (p. 263); and arms of the surgeons supported by two angels (p. 413). As such the present manuscript provides an invaluable insight into the curriculum of the day at the newly established Royal College



Provenance: The manuscript was once in the possession of the the pharmacist and medical historian Edmond Leclair, who cites it in his *Histoire de la chirurgie à Lille*, vol. II, p. 302 giving the following note about Arnould (here in translation): ‘Born in Lille on August 23, 1740, admitted as a surgeon on January 31, 1765, married Geneviève Jesupret, a native of Saint-Amand, in Lille (La Madeleine) on October 12, 1773. A consulting surgeon at the Comtesse Hospital and the Saint-Sauveur Hospital, he was Master of the Corps from 1768 to 1770, Assistant Professor in 1773, and Full Professor in 1775. He appears as “absent” on the lists of 1792. Our collection includes the lectures dictated by Arnould to his students in 1774 and 1775, which were compiled by his student J. B. J. Quittez’.



'Wings! Wings! Wings!' - 'The Flying Man of Brussels' takes to the skies

BATAILLE, A. [VINCENT DE GROOF.] L'homme volant à Bruxelles 3me. Édition. Bruxelles. [Imp. Ch. Sacré-Duquenne, rue de l'Écuyer, 3bis.] 1873.

Svo, pp. 8; with large woodcut vignette; small split along joint of second leaf, p. 3 and 6 somewhat dust-soiled, with some minor spotting, evidence of previous horizontal folds leading to some soiling; unstitched, extremities a little nicked with a few small marginal tears; despite minor faults an appealing copy of a scarce chapbook. £685

Appealing chapbook, promoting the forthcoming aeronautical exploits of the Belgian balloonist and aviation pioneer, Vincent de Groof (1830-1874), one of the first men to have attempted and briefly taken flight in an aircraft. We have found no record of any earlier edition, and indeed the present pamphlet is extremely scarce.

Details about de Groof's early life are somewhat vague - as indeed appear to be later accounts of his various aeronautic attempts which frequently contradict themselves - but what seems undisputed was his determination to achieve human flight, by imitating that of a bird. As such, in 1862 he designed an early 'ornithopter', a machine with seven-meter-long bat-shaped wings made out of cane and waterproof silk, attached to a small wooden platform, and moved by arm-operated levers. He made his first successful launch from a house in Bruges.

His famous flying machine is depicted on the title-page of the present chapbook, which was published a few days before a planned demonstration in Brussels. Penned in a style reminiscent of a circus ringmaster's patter, it humorously looks forward to the forthcoming event, which we are told 'all of Brussels' is a buzz with, 'everyone seeking to predict the happy or unhappy outcome'. Whilst informally penned, it nevertheless contains a few prophetic overtones: 'It is nothing less than a complete revolution in human and social existence that is being prepared and that the nineteenth century will bring about. Farewell to taxes, barriers, borders, limits of all kinds. Morals, politics, nationalities, legislation, everything is to be recast and remade with the flying man' (p. 4). Or again: 'I think I can already hear the dialogues of the future ringing in my ear: - Is Mr. Van Muler at home? - No, but he will be back soon. He left for China this morning, and tomorrow without fail he will be back' (p. 5). It concludes with the rallying cry 'To Monsieur Vincent de Groof, the flying man, will return the glory of an invention that will give humanity a new power' (p. 8).

Brockett, *Bibliography of Aeronautics*, p. 103 item 1468, citing this third edition; OCLC locates a copy of the 4th edition (same year) at Amsterdam.



How to take a mug-shot - practical guide on judicial and police photography

BERTILLON, Alphonse. La Photographie Judiciaire avec un appendice sur la classification et l'identification anthropométriques.. Paris, Gauthier-Villars et fils, Imprimeurs-Libraires... 1890

8vo, pp. [iv], 115; with eight photographic plates, seven with printed tissue guards with plate IV accompanied by a cut-out sheet, together with further engraved figures and diagrams within text; somewhat browned throughout due to paper quality, with some prominent foxing in places, one leaf a little loose, very minor worming affecting front paste-down and inner gutter of first few leaves including frontispiece (though not touching image); in the original blue cloth backed printed decorative boards, head and tail of spine a little bumped, covers somewhat spotted and soiled, extremities and corners bumped and lightly worn; a good copy. **£1,200**



Rare first edition of this practical and detailed guide for professional photographers, on how to take police, as opposed to commercial, photographs, by Alphonse Bertillon (1853-1914), one of the key pioneers of forensic science.

Bertillon had begun working in the Paris Prefecture de Police in 1879, and in the intervening period had developed his influential anthropometric system of identification and record keeping, known as 'Bertillonage', which incorporated facial and body measurements, verbal descriptions, fingerprints, and, crucially, photographs. This information was recorded on a fiche, which could be systematically filed and cross-indexed, to allow for easy retrieval. His system was officially adopted by the Parisian police in 1883, and spread quickly through Europe and into America, and in 1888 Bertillon established the Department of Judicial Identity, and became its first chief.

During this period, Bertillon came to place increasing importance upon photography as a vital descriptive tool for criminal investigations. The invention of dry gelatin plates had revolutionised the profession. Gone was the need for tripods, with field cameras becoming more portable. With reduced exposure times, photographers could capture instantaneous images more easily. Indeed, as Bertillon notes in the present work, he could foresee a time 'when all police officers will be equipped with a small instant photography device and will be required, whenever possible, to attach a photograph of the scene to their official reports' (p. 46).

Often reliant upon excellent commercial photographers, however, different and stricter criteria were required for judicial and police work. 'In artistic and commercial portraits, questions of fashion and taste dominate everything' he notes in the preface. Far from showing



distinguishing features such as freckles, rather they were often erased. Rather, judicial photography, took its starting point from his anthropometric theories, the portraits by necessity having to be very different in style, pose, focus and exposure. Thus Bertillon put into place strict protocols, determining not only the shooting conditions (lighting, distance from the subjects, posing position, background, etc.) but also the format of the images and their classification criteria. Thus the 'mug-shot' double portrait was conceived with plain, and undoctored front and profile images taken, the goal always to be to create a likeness most closely resembling reality. This standardisation of photographic methods, scientifically based, became one of the cornerstones of judicial investigations and modern police identification methods. Even after 'Bertillonage' was replaced by fingerprinting, photographic portraits taken according to Bertillon's rules remained in use.

Such was Bertillon's international fame that Sir Arthur Conan Doyle made references to his expertise in his iconic stories. In *The Hound of the Baskervilles*, Dr James Mortimer stated that Sherlock is 'the second highest expert in Europe'. When the disgruntled detective enquired as to whom is the first, Mortimer replied: 'To the man of precisely scientific mind the work of Monsieur Bertillon must always appeal strongly.'

OCLC locates copies at Columbia Law School, NYPL, Yale, Boston Public, Princeton, Harvard, the Metropolitan Museum of Art, Pennsylvania, Vermont, the National Gallery of Canada, with several European holdings; see Teresa Castro, 'Une cartographie du crime: les images d'Alphonse Bertillon', *Criminocorpus* [online], Identification, contrôle et surveillance des personnes, mis en ligne le 06 mai 2011.



The Shaving Machine that Never Caught On - or a satirical swipe on the French Revolution?

[BOBBIN, Tim, i.e. John COLLIER?] [BROADSIDE]. Representation of the New Shaving Machine, whereby a number of Persons may be done at the same time with expedition ease and safety. Manufactured and Sold by D. Merry and Son, Birmingham. [n.p but probably London; n.d. but ca 1770-1790s?].

Single engraved sheet with etched image, text and explanations printed below, sheet size 227mm x 278mm, image size 204mm x 216mm, plate mark 224mm x 274mm; plate marks cropped close at head and right margin; sheet mounted on later blue card; sheet somewhat browned, creased and dust-soiled, with a couple of small marginal tears though not touching image, with printer's thumb-mark lower right?; a scarce survivor.

£775

A wonderful eighteenth century satirical etching depicting a rather terrifying machine which can shave 'from one to twenty persons' in a line using a brush and razor on a trolley, which slides along a track worked by a cogwheel. The mock advertising text below announces that: 'Whereas the wonderful powers of this useful machine are yet but little known and even doubted by those who have not seen it, the Inventor has, for their satisfaction, prefixed a Plate representing his Shaving and Dressing Room. Pledges himself that his Machine will be found to do its work in the most safe, smooth, and efficacious manner, with three scrapes or movements, and that those who shall have once tried it, will no longer entertain any doubts on the subject'.

The cogwheel is turned by a man far right. The six customers (or should that be victims?) each sit with their heads resting along what looks horribly like an executioner's block, whilst the barber is seen directing the position of his customer's faces. 'Here he is desiring the Gentleman with the large nose to keep it more to the left, that it may be out of the way'. To the left, three further men are seen, two apparently waiting in turn (one is reading a paper), whilst another man seems to be powdering the customer's six wigs on a shelf above their heads by firing smoke out of a gun. To the left foreground sits a young boy 'employed in the ordinary and tedious mode of dressing a Wig'. As the machine passes along the track, 'the brush, followed by the razor, performs on the right cheek. The faces, the brush, & the razor, being then reversed, a contrary motion of the Wheel does the left cheek. And the faces being again turned to the front, the fore-beard is done by the instrument at I'.

We have so far located three copies of this image at Princeton, the Lewis Walpole Library at Yale, and at the British Museum. All three catalogue the print as being anonymous.



detail

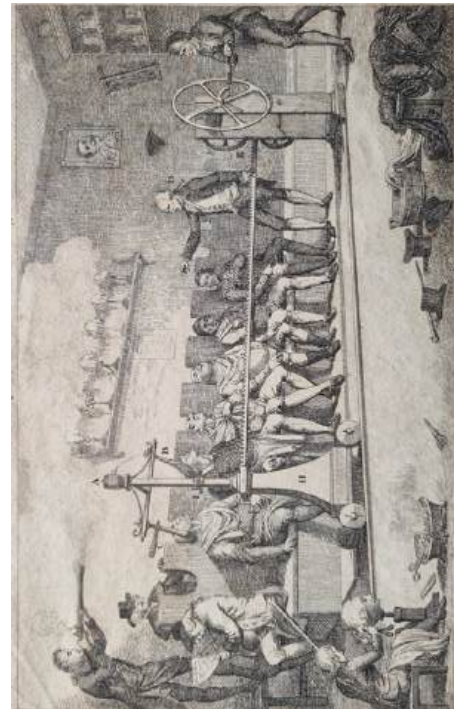


It is possible that it may in fact be the work of the well known Lancashire caricaturist John Collier (1708-1786), best remembered for his savage satirical work 'Human Passions Delineated' (1773), in which he lampooned the behaviour of upper and lower classes alike. In the upper right hand corner of the present image can be seen on the wall a painting of a grinning and slightly grotesque man, below which is signed 'Tim Bobbin'. We have been unable so far to verify this for certain, and it appears not to be mentioned in related bibliographies - but the vanity of the situation seems ripe for Collier's attention.

Possibly a cataloguer's wild flight of fancy rather than serious conjecture, but should the illusions to the guillotine be more than just be a figment of an active booksellers' imagination, the true veiled meaning could perhaps be the developing situation in France, though this would place publication to after Collier's death, Guillotin having first proposed his new machine in 1789. It is interesting though, that Guillotin originally put forward six proposals to the Legislative Assembly (we have six customers here), and that he apparently presented an etching that illustrated an ornate device, operated by a rather effete looking executioner (a.k.a our Master Barber?). The machine was hidden from the view of large crowds (as here inside the shop), according with Guillotine's view that execution should be private and dignified. The guillotine was first used in 1792, though was in fact built by Tobias Schmidt, a German engineer.

The idea and image was revised and adapted in around 1825, by the British illustrator and caricaturist Robert Seymour, who signed his caricatures "Shortshanks" in parody of caricaturist George Cruikshank, in his print 'Shaving by Steam'.

See BM Satires, Vol II, 15654 and which refers to this print, together with three others depicting designs for shaving machines; that reference also cites Caricatures VI p. 204.



TO THE PUBLIC.

Whereas the wonderful powers of this useful Machine are yet but little known and even doubted by those who have not seen it, the Inventor has by their satisfaction procured a Plate representing his Shaving and Dressing Room with six Customers sitting. Princes themselves that his Machine will be found to do its work in the most safe smooth and efficacious manner with three scrapes or movements and that those who shall have once tried it will no longer entertain any doubts on the subject, but will avail of the advantages of being again shaved in the most easy manual way... the Large Machine including brushes, check and chin rasor, completely fitted for shaving them cost a barely purchase of a four seven guineas... and small ones for Gentlemen's private use at three guineas each... The Large Machines are particularly recommended to the Barbers in Fortified and Manufacturing Towns and Villages, on account of their expedition.

REFERENCES to the Print & EXPLANATION.

A. A small barrel of Soap Suds. B. Soap brush. C. the razor. D. the Master of the shop, who directs the position of his Customers Head. E. He is desirous to be shaved with the large nose to keep it near to the left that it may be out of the way. The Patient whose Head is being shaved round the Machine A.H. is put in motion & brought to E. and is passing along the bar, shown by the motion picture on the right object. F. The bar, the brush, & the water being then reversed a contrary motion of the Wheel does the left Cheek. and the face being again turned to the right, the head is show by the instrument at L which finishes the shaving. The Boy on the foreground is employed in the ordinary & ordinary mode of shaving by Way. The Director of the Shaving machine hopes soon to present a much more expeditious Plan of dressing part of which is exhibited in the Figure in the background discharging the hair powdering your along the face of H. G. Some say that is a gentleman always abroad, reading the News paper—and behind him is a Surgeon whose double eye seeing the ease and safety of the Shaving operation.



Intelligent and well received – physics for young ladies

BRYAN, Margaret. Lectures on Natural Philosophy: the result of many years' practical experience of the facts elucidated. With an appendix: containing, a great number of astronomical and geographical problems; also some useful tables, and a comprehensive vocabulary. London: Printed by Thomas Davison Whitefriars, and sold for the Authoress by George Kearsley... and James Carpenter, Old Bond-Street. 1806.

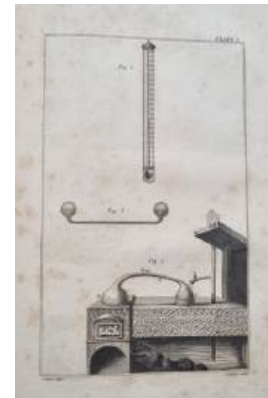
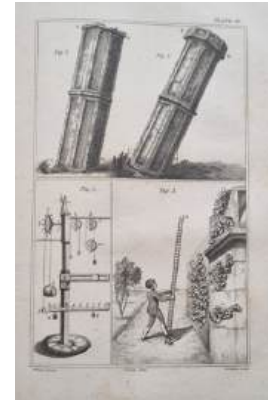
4to, pp. [xxxvi] (including list of subscribers), 388, [2, errata and blank]; with stipple engraved frontispiece portrait by Heath after T. Kearsley, and 36 engraved plates; lightly browned throughout, with some spotting throughout, a little more prominent in first half of the work, plates with some light foxing; with the armorial bookplate 'Bridehead' on front paste-down,; a wide-margined copy in contemporary half calf over green marbled boards, spine in compartments with raised bands, attractively tooled and lettered in gilt, upper joint neatly repaired, some minor surface wear, extremities lightly rubbed and bumped; a good copy.

£3,500

An attractive copy of the first edition of Margaret Bryan's intelligent and well-regarded textbook devoted to physics, aimed in particular at a female audience. Following on from the success of her *Compendious System of astronomy* (1797), Bryan, together with the works of Jane Marcet, can in many ways be seen as the progenitor of the genre of elementary science texts written by female popularizers that blossomed during the nineteenth century.

For this second work, Bryan turn's her attention to the study of mechanics, the mechanical properties of air, pneumatics and acoustics, hydrostatics, electricity and magnetism, optics, and astronomy. There are appendices on the visible stars and on celestial and terrestrial globes and armillary spheres, together with over 60 pages of problems and exercises and a vocabulary. Where figures are used in the attractive engraved plates, these are, for the most part, depict younger adults, thus adding to the appeal.

Printed by subscription, Mrs Bryan's works were also of note for the number of female subscribers. Of just over 400 subscribers to the first edition of *Compendious system of astronomy* over 120 were women. This too is notable for the number of female subscribers. Some 165 of the over 370 subscribers are female, from across society, with more than one ordering two copies. The principal dedicatee is Princess Charlotte of Wales - at the time an animated and intelligent child of ten. The second, her enthusiastic supporter, Sir Charles Hutton. The list includes Dukes and Duchesses, Bishops, military and naval officers, and booksellers, including



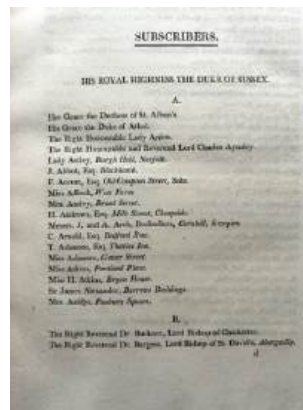
Kearsley who took '50 copies'. Amongst the distinguished names we find 'F. Accum' (presumably the chemist Friedrich), 'G. Birkbeck, M.D. Professor of Natural Philosophy and Chemistry', 'Reverend Dr. Maskelyne, Astronomer Royal', and Lady Scott of Great Barr Hall, Staffordshire, a venue used by members of famous The Lunar Society.

Once a somewhat elusive figure, recent research has shed more light upon the life of Mrs Bryan (fl. ca. 1759-ca.1837). Both Nikki Lee, a fellow of the Royal Astronomical Society, and Gregory Girolami at the University of Illinois, have uncovered previously unknown details about her life, drawing upon the subscription lists for their research. This has revealed that Margaret was born in West Ham, Essex, in around 1759, the daughter of textile merchant Oswald Haverkam and his wife Sarah (née Wall), and whose maternal grandfather was an apothecary. After her mother died in 1767, Margaret was raised by guardians including her relative Thomas Nottidge, before marrying William Bryan in London in 1783. William died in 1788, and with two daughters to raise, Margaret moved to Margate and began running a school for young ladies. From there it appears that she may have located schools in Tonbridge and Hadlow in Kent, before moving in around 1798 to Blackheath (near the Royal Observatory), later moving to the west end of London. Clearly a talented schoolmistress, her curriculum differed from many of her peers in that it included mathematics and science as suitable subjects for girls.

Despite Bryan's obvious success and willingness to publish openly, Jane Marcet still subsequently chose anonymity, leading many to believe that her *Conversations on Chemistry* (1805) was the work of Bryan. Bryan later published *Astronomical and Geographical Classbook for Schools* in 1815, and is also believed to have been behind the publication of an astronomical game introducing the 'pleasures of astronomy' and called *Science in sport, or The pleasures of astronomy: a new instructive pastime* (1804) consisting of 9 sections mounted on linen providing 'Introductory observations', and which was 'revised & approved by Mrs. Bryan, Blackheath' (example held at the University of Chicago).

The present copy has a variant imprint to one previously handled, which included the name 'Jordan Hookham, New Bond-Street. Provenance: ex-libris of the banker and politician Robert Williams (1767-1847

NSTC B5030; Alic, p. 177; Blain, p. 153; Phillips, pp. 176-180; Proffitt, p. 66; see Gregory Girolami, 'Margaret Bryan: Newly Discovered Biographical Information about the author of a Compendious System of Astronomy (1797), in *Notes and Records: the Royal Society Journal of the History of Science*, (2024), 78, 453-466; see also, Nikki Lee, Margaret Bryan (c. 1759-1836): *Georgian crowdfunding and pioneer of women's education* in *The Antiquarian Astronomer*, Issue 18, June 2024; OCLC: 5937059.



A more complete course of physics for women than given by Algarotti

DEVILLERS, Charles. JOURNÉES PHYSIQUES Tome Premier [- Second]. A Lyon, Chez Jean de Ville, Libraire, grand rue Merciere, au grand Hercule. MDCCLXI [1761].

Two volumes, 8vo; pp. xliiv, 515; [iv], 560; with attractive woodcut title-page vignettes, woodcut arms and headpieces; faint dampstain affecting upper gutter of final few leaves of Vol. I, and also lower margins of ff. 451 to the end of Vol. II (though very faint), both volumes a little browned with occasional light spotting and soiling, though generally clean and crisp, in contemporary full speckled calf, spine in compartments with raised bands, ruled and decorated in gilt with red and green morocco labels, all edges marbled, retaining green silk markers, small nick with loss at head of spine and upper joint of Vol. I, small nick to tail, and to upper cover of Vol. II, with further light surface wear and to extremities and corners; a good copy.

£875

An uncommon introduction to science aimed at a female audience. Written in the form of a dialogue with an anonymous Comtesse, the work is modelled on those of Fontenelle and Algarotti, though according to the dedication to the Comtesse de Rochechouart, the present treatise offers a more complete course of physics than either previous work. The dedication also includes an interesting discussion on the education of women, contributing to the ongoing debate surrounding the role of women in society.

Prompted by the reappearance of Halley's comet in 1758, the countess is keen to understand the phenomena, but resents the fact that savants spend so little time on female education, and feels that most men want to limit their knowledge to 'feeble notions of geography, mythology and history'. Having emphasised that science is as much a practical study as a theoretical one, Devillers agrees to embark upon a course of instruction which he divides into 18 days, and deals with subjects such as pneumatics, hydrostatics and hydraulics, electricity (II, 1-65 with a section on medical electricity), gravity, the laws of motion, optics and the telescope and astronomy (days 16-18, II, 377-557).

Devillers moved to Lyons early in his career, and began lecturing on physics, later taking a room in the town hall to present his lecture series. He was elected a member of the Academy of Lyons, and was noted for his fine collection of instruments, or 'cabinet de physique'.

Barbier II, 1042; Querard I, 546; Poggendorff I, 565; OCLC: 17275577.



For maidens, wives, and widows

[DIVINATION.] [ANON.] LE GRAND ET PARFAIT ORACLE DES DAMES ET DES DEMOISELLES par demandes et par réponses ou la vérité obtenue suivant les règles de la divination ancienne et moderne. Sur tout ce qui peut intéresser le beau sexe dans les trois états de fille, de femme, de veuve. Principaux objets auxquels se rapportent infailliblement les demans et les réponses. L'Age des premières amours... Période conjugale jusqu'a quarante ans... Age de retour... Paris, Paul Bernardin, Éditeur. [n.d. but ca. 1900.]

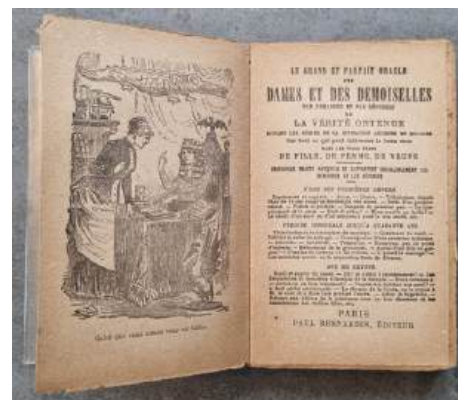
12mo, pp. 108; with engraved frontispiece; browned throughout due to paper quality; some edgewear due to rough opening in place; uncut and largely opened in the original colour printed wrappers, inner hinge a little cracked but holding firm, covers a little foxed and soiled; a appealing copy of a scarce ephemeral work.

£185

A scarce and appealing issue of a popular divination parlour game for women, versions of which were published by various Parisian chapbook publisher's during the mid to late 19th century. Fortune-telling and an interest in the occult had long been a popular pastime across Europe, and the present chapbook can trace its ancestry back to the French occultist Jean-Baptiste Alliette (1738-1791), better known as 'Etteilla', who was the first occultist to make his living as a professional tarot card reader, prompting a craze for cartomancy which by the start of Revolution was sweeping France. Through numerous works, and the publication of his own tarot deck, 'Etteilla's' influence was to prove enduring. Another contemporary of Alliette, Jacques Grasset Saint-Sauveur (1757-1810), is believed to have created a 42 card deck of tarot cards *Le Petit Oracles des Dames*, at the turn of the 19th century.

Here issued by Paul Bernardin, OCLC notes copies of this title issued by the 'Librairie populaire des villes et campagnes' (1848), 'Renault et Cie' (1859), 'Chez les marchands de nouveautés' (1866) and 'Ruel aîné' (1867). Retaining the original printed wrappers, it is a charming example of the French genre of 'colportage' - cheaply produced chapbooks, sold by licensed hawkers and aimed in particular at rural and local communities.

This issue not located on OCLC, though various other Parisian imprints noted, all single copies and held by the BnF.



'Au beau sexe, et à tous les amateurs de la cartonomancie'

[DIVINATION.] [GRASSET DE SAINT-SAUVEUR, Jacques.] Le Bohémien, contenant l'art de tirer les cartes, suivi de l'art d'escamoter, et de l'application des rêves aux numéros de la loterie. A Paris, Chez Pigoreau, Libraire, place Saint-Germain-l'Auxerrois. An six de la République. [1798.]

Two parts in one voluem, small 16mo; pp. [iv], 68, with wood engraved frontispiece, and engraved title-page vignette; pp. viii, 104, 4 publisher's advertisements, possibly without half-title; half-title and general title-page a little browned, p. 7 with some staining, further light foxing and browning throughout, occasional a little more prominent; in contemporary full mottled calf, spine in compartments with raised bands, with paper accession label at tail, spine a little faded, surfaces and extremities slightly scuffed and rubbed, with book-plate of the Bibliothèque de Crepan on front paste-down; an appealing copy.

£95

First edition thus of this scarce little work on cartomancy, divination and magic, no doubt intended to grace the fashionable salons of France. It is one of a corpus of popular works published at the end of the 18th century inspired by the success of the French occultist Jean-Baptiste Alliette (1738-1791), better known as 'Etteilla'. He was the first occultist to make his living as a professional tarot card reader, prompting a craze for cartomancy which by the start of Revolution was sweeping France. Through numerous works, and the publication of his own tarot deck, 'Etteilla's' influence was to prove enduring, inspiring other famous card readers, notably Mademoiselle Lenormand (1772-1843).

Though with a general title-page of *Le Bohémien* and an imprint of Pigoreau, the present little volume is divided into two parts, each with its own title-page, both dated 1797. The first is *Le Tireur de cartes, ou le cartonomancien, qui démontre toutes les manières de tirer les cartes usitées par les personnes qui s'amuse à dire la bonne aventure* published by Deroy, and which appears to be an abridged version of a more detailed work issued by him in the previous year, *L'art de tirer les cartes, ou Le moyen de lire dans l'avenir par le rapprochement des évènements qui démontrent sans réplique l'art chronomancique*. In the present work the reader is given advice on how to use the 'petit jeu de cartes, dit Etteilla', sets of which could be purchased from Deroy. As well as discussing other methods of card reading, the anonymous author goes on to 'transcribe verbatim a small work of a few sheets that appeared at the end of 1771, under the title of the *Petit Etteilla*' (p. 46), apparently with permission of Etteilla himself. No copy of the 1771 issues appears extant.



The second work is *Le Petit Escamoteur, contenant toutes sortes de tours de cartes et autres propres à se rendre, utile, agréable et récréatif dans les sociétés*, and has an imprint of 'Chez L'Auteur, rue Nicaise, maison de la section des Tuileries' and is also dated 1797.

We believe appearing here in print for the first time (and not issued separately) it is this imprint which provides a clue to authorship, as a deck of *Petit Etteilla* cards was produced from this address by 'C.en St. Sauveur' at around this time, commonly ascribed to Jacques Grasset Saint-Sauveur (1757-1810), the diplomat, traveller and writer who is known to have been part of the cartomancy scene. He is also believed to have created the 42 card deck *Le Petit Oracles des Dames*, iterations of which were to be issued by various publisher's over the next century. The *Petit Oracles* was advertised as being available from both Saint-Sauveur and his publisher Deroy. He also produced a deck of cards based upon his work on costumes of the world, *Tableaux des principaux peuples de l'Europe, de l'Asie, de l'Afrique, de l'Amérique*. It seems likely, therefore, that both works found here, were most either written, or at least compiled by, Saint-Sauveur, with Pigoreau bringing them together under the general title.

OCLC 1013719041 locates one copy at Vanderbilt University, with one copy of the 1796 expanded edition of *L'Art de tirer les cartes* at the BnF only; Dorbon, 400 (citing only the 1802 edition); see Catherine Perry Hargrave, *A history of playing cards*, p. 376; see Decker, Depaulis, and Dummett, *A Wicked Pack of Cards, the origins of the occult tarot*, pp. 97-98.



For the 'glory of military medicine' - by Europe's first Black physician

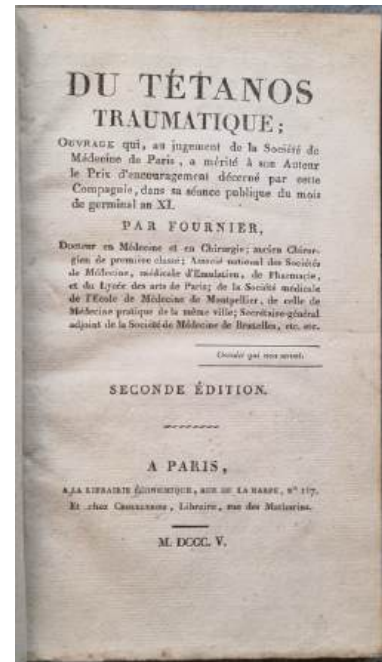
FOURNIER-PESCAY, François. Du Tétanos Traumatique; ouvrage qui, au jugement de la Société de Médecine de Paris, a mérité à son Auteur le prix d'encouragement décerné par cette Compagnie, dans sa séance publique de mois de germinal an XI. Second édition. A Paris, A la Librairie Économique,.... et Chez Croullebois... 1805.

Svo, pp. xxviii, 86, [2] errata and blank; lightly browned throughout, with some occasional minor soiling and spotting; an attractive copy in full marbled calf, spine tooled in gilt with two labels lettered in gilt, with gilt fillet on edges, marbled endpapers, edges ruled in gilt, head and tail of spine nicked with losses at upper joint, extremities and corners lightly rubbed and worn; with gilt supralibros of 'Marco Antonio Petit et Amicis' on upper cover.

£985

Rare second edition, a nice association copy, of this treatise on military medicine, focusing in particular upon tetanus, its treatment and prevention, and an early work of Europe's first Black physician, François Fournier-Pescay (1771-1833). First published in 1803 in Brussels, the work, in the judgment of the Paris Medical Society, earned its author 'the Encouragement Prize awarded by this Society at its public meeting in Germinal, Year XI'. The author considered the matter of the utmost importance to 'the glory of military medicine' as traumatic tetanus could reap the lives of the most 'intrepid warriors', fighting in the defence of their homeland. Fournier-Pescay includes a number of case histories and cites several contemporary authors including Jean-Barthelemy Dazille's (1732-1812) work of 1788, and in particular the theories of Wenzel Aloys Stütz (1772-1806), who had successfully employed the use of alkali - both internally and through medicated baths, in a case of tetanus brought on after a gunshot wound. The use of alkaline ammonia had also been suggested by a M. François, and so in conclusion, Fournier-Pescay believes that in his experience, 'Alkalines, hot, stimulating drinks, warm baths, and bloodletting, performed appropriately at a temperature warmer than cold, are the most natural, prompt, and energetic agents of the salutary crisis of tetanus' (p. 85).

Fournier was the son of Adélaïde Rappau, a 'mulâtress libre' and the plantation owner François de Pescay of Saint-Domingue (now Haiti). By the time of his birth, they had returned to France and settled in Bordeaux, at the time a diverse city accustomed to biracial immigrants, mainly from the French West Indies. 'Unlike in the colonies, there were few laws impeding upward mobility of "persons of color"' (les personnes des couleur), thus Fournier benefited



from an excellent education in Paris followed by medical training in Bordeaux. Swept up in the upheaval of the French Revolution, twenty-one-year-old Fournier, along with his brothers Jacques Philippe and Louis Georges, joined the army in 1792. During his service as an army surgeon (*chirurgien aide-major*), he demonstrated extraordinary scientific ability by becoming the first Frenchman to duplicate Englishman Adair Crawford's experiments with barium chloride in the treatment of tuberculosis which he later published. He left the military in 1799 to practice medicine in Brussels, Belgium, where he co-founded the city's medical society, *Société de Médecine de Bruxelles*, and served as its first secretary-general, recording volumes of proceedings. In 1803 he founded the arts and sciences journal *Le nouvel esprit des journaux* and later published an eighty-six-page treatise on tetanus which was lauded by the Medical Society of Paris. Moving from Brussels to Strasbourg, France, he became *professeur-directeur* at the *École Spéciale de Médecine de Strasbourg*.’ (<https://blackpast.org>).

The work is dedicated to his mentor, ‘*Au Citoyen Noël, Docteur en médecine*’, presumably the noted military surgeon, Nicolas Noël (1746-1832), Surgeon in chief of the Armed Forces of the North. Noël had accompanied Lafayette in 1776 during the American War of Independence, and had helped with the foundation of the military hospital in Philadelphia.

Provenance: with the *supralibris* of Dr. Marc-Antoine Petit (1766-1811), Surgeon-Major of the *Hôtel-Dieu* of Lyon, member of the Municipal Council, and of the Academy of Sciences, Fine Arts and Letters of Lyon, on the upper cover.

OCLC locates copies of the 1803 edition (ascribed to Fournier-Pescay) at Yale, Harvard, Indiana, the NLM and Washington, and McGill; this edition located in both Paris and Harvard only, though wrongly ascribed to both François Fournier de Lempdes and Marc Fournier (not yet born at the time).



Conduct for life - through a series of fiendish rebus puzzles

[GAMES AND AMUSEMENTS.] [REBUS.] [POISON BOOK?] DE SAILLET, A, *Instituteur*.

Vingt Deux Rebus Moraux. La morale trop nue apporte de l'Ennui. Le plaisir fait passer la morale avec lui. [n.p., n.p. but Paris, n.d ca. 1830-50.]

Boxed educational game, 179 x 145 x 46mm; comprising 23 thick card tablets, 145 x 119 x 1m, each with mounted lithograph sheet, the first an explanatory solution key, the following a numbered series of hand-coloured and gummed lithograph 'rebus' puzzles; tablets all a little foxed and soiled in places, with some light edge wear, but otherwise clean and bright; housed within the original decorative box, upper cover with mounted lithograph title within an embossed frame and including a vignette of two seated children solving puzzles, partially hand-coloured; inner box lining a vibrant green, possibly toxic, upper lid and edges with ornate gilt foil floral border, though upper cover somewhat darkened and soiled, evidence of discrete repairs to internal box joints, and some neat repairs to box lid corners, with further rubbing and wear to extremities; despite outer wear, still a most appealing and scarce set.

£3,200

A charming and scarce educational game for young children, presented in the form of rebus. The set comprises a series of twenty-two numbered card tablets, each with a mounted and vibrantly hand-coloured and gummed lithograph sheet illustrating a moral and philosophical precept, through a series of quite fiendish rebus puzzles. Fortunately, the first card provides the solutions! Included amongst the maxims to follow are: 'A heart inclined to evil is always inclined to slander'; 'Idleness always leads to boredom and often to vice'; and 'If you want to be loved, you have to love others'; and 'a generous heart is like the sun that spreads its benefits around the world'; and 'Lost time can never be recovered and so you must cherish it'.

The author is noted as being 'A. de Saillet, Instituteur', presumably the Parisian school teacher Alexandre de Saillet (1812-1866), who authored a number of educational and moral works between 1835 and 1860. Though with no intimation of publisher, the style of box is reminiscent of those produced by the Parisian firms of Marcilly Ainé and Pinard, and which housed sets of miniature educational books for young readers, such as *Musée des Dames*, and *Flore des dames et des demoiselles*. Though not tested, the vibrant green inner lining of the box may perhaps be an example of a 19th century 'poison book'.

OCLC locates one set in the Cary collection of playing cards at Yale; for another example see <https://www.jeuxanciensdecollection.com/2021/09/les-rebus-nous-apprennent-la-morale.html>.



[GAMES AND AMUSEMENTS.] [GEOGRAPHICAL JIGSAW.] SAYER, Robert and John ROCQUE. The Travellers Companion, or the Post Roads of England and Wales. With the distances in measured miles. By the late John Rocque, Choreographer to the King. London, [Robert] Sayer, Map and Printseller at no. 53 Fleet Street. As the Act directs, 1 Oct.r [n.d. but ca. 1785-90.]

Partially hand-coloured engraved map mounted on wood and backed with plain paper and then dissected, cut loosely into 53 pieces in the shape of the coastline of England and Wales, approximately 46 x 52 cms, a little browned and dust-soiled, with some spotting in places, pieces interlocking though a couple not very close fitting, with possible loss of one tiny lug of an area of sea, otherwise exceptionally fine and complete; pieces housed within the original oak box 18 x 19 x 5 cms, with mounted engraved pictorial label on sliding lid (somewhat browned and faded), with the key sheet of a square engraving bearing the imprint of Sayer mounted on the inside of the sliding lid; an extremely scarce survivor.

£5,850



A most attractive early educational toy: dissected maps, from the first period of the English jigsaw are extremely rare, and the present example seems to be a so far unrecorded variant.

Hannas records only one example of this dissection (author's collection), and which appears to be a variant, with a date of 1st Jany. 1786 on the box label, and the pieces not interlocking. The dimensions note her example forms a square, and that it used a variant issue of Rocque's map, including a cartouche of a coach and four horses, with two further riders seen visible below the imprint. The Library of Congress appears to hold the same version. It seems almost impossible to determine which dissection precedes the other, and they may well have been produced at a similar time, just making use of different stock sheets available. The present example has clearly been deliberately cut close around the coastline. Rocque's Traveller's companion map was originally issued in 1760 and went through various states. The copper plate was acquired by Robert Sayer after Rocque's death.

The earliest examples of what we now call jigsaw puzzles were such dissected maps, originally intended as educational games to teach geography. John Spilsbury (1739-69) is associated with some of the earliest examples which he produced during the 1760s, and is thus regarded as one of the first commercial producers of puzzles. How successful he might have been is uncertain, as he died at the age of 29 in 1769. By the 1780s a number of other printers had taken up the mantle, with early manufacturers of 'jigsaws' including William Darton



& Son, John Wallis & Sons, Elizabeth Newbery and Robert Sayer (as here). Throughout the Victorian period the number of puzzle makers increased, with names such as John Betts, Arthur Parks and William Spooner coming to the fore.

Early puzzles were usually cut using a silversmith's saw, and the attendant difficulty of turning the saw accurately in small circles meant that fewer interlocks or dovetails were employed. All manner of subject matters were used, though maps and religious scenes were the most popular, although a number relating to historical subjects were created. The word 'jigsaw' wasn't applied to these puzzles until 1909. By the 1810s John Wallis was proclaiming himself their inventor, Spilsbury's claim having fallen by the wayside. During the lockdown, UK sales of jigsaw puzzles grew nearly 40% and were turning over nearly £100 million. A far cry from the humble origin in Spilsbury's printmaker's shop off Drury Lane.

For a variant see Hannas, *The English jigsaw puzzle, 1760-1890*, p. 87; Shefrin, *Neatly Dissected: For Instruction of Young Ladies and Gentlemen*, p. 17; further examples located at the Library of Congress (incomplete and a square puzzle dated Jan 1st 1786), Princeton and the Bodleian; OCLC notes also Stanford and the New York Public Library, and which are linked to the Library of Congress citation so we assume are the same variant.



Medical advice by an Irish protégé of Wollstonecraft

GRANDMOTHER, A, [i.e. MOORE, Margaret, Countess Mount Cashell, née King, known as 'Mrs MASON'.] Advice to young mothers on the physical education of children. London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1823.

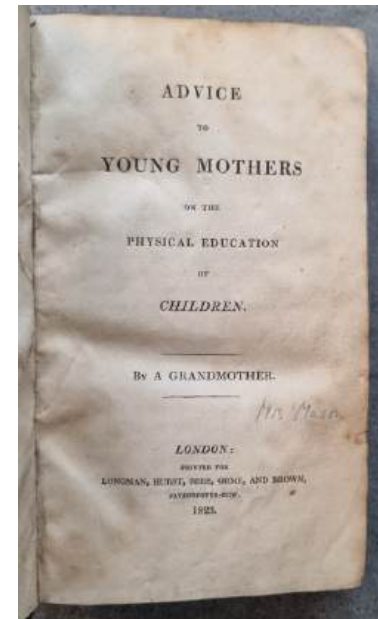
12mo, pp. [2] blank, xx, [2] errata and blank, 374; old repair to gutter of first blank leaf, somewhat browned, spotted and dampstained throughout, with short marginal tears to head of leaves M5-M8; with early inked gift inscription to front blank fly-leaf: 'To Mrs. Arbuthnot with Mr. Maston's best wishes'; contemporary black half-calf over marbled boards, spine ruled in blind and lettered in gilt, joints rubbed, covers heavily scuffed and scratched with some loss of marbled paper, extremities bumped and worn; the copy of William St. Clair, with pencilled ownership inscription and manuscript biographical note to front paste-down; whilst a little dog-eared and soiled, a sound copy of an uncommon work.

£1,200

The first edition, nice association copy, of this practical and progressive manual on the physical and medical care of children, the work of the Irish writer and radical thinker Margaret Moore (née King), Countess Mount Cashell (1772-1835), a protégé of Mary Wollstonecraft.

The eldest daughter of Robert King, Viscount Kingsborough, a primary figure of King's childhood was Wollstonecraft, who served as her governess between October 1786 and July 1787. King was strongly influenced by her theories and remained devoted to her, so much so that in her later years in Italy, King became something of a surrogate parent to Wollstonecraft's daughter, Mary Shelley.

Advice for Young Mothers is divided into four parts and discusses pregnancy, child-birth, the nursing and management of infants and young children up to the age of two, with the final section devoted to diseases common to children of all ages. All manner of topics are touched upon, including development, hygiene, dress, toys and food. Margaret insists that the duty of childcare is the territory of female caregivers, and praises the superiority of female midwives (male doctors were only to be consulted in the extreme). She advocates the benefits of breast-feeding, and though sympathetic to those unable to do so, (suggesting animal alternatives) is highly critical of the use of wet-nurses. 'Cheerful good sense and thoroughness are hallmarks of the book...and it is lightly touched with Wollstonecraftian feminism. For example: 'Nothing can be more false than (what is asserted by several respectable male authors) that female children have a natural propensity to amuse themselves with dolls. I never saw a



robust, healthy girl who did not prefer those plays usually appropriated to boys; and I have known sickly, delicate male children as much diverted with dolls as females could be. The truth is, that weak children like sedentary amusements, whilst the strong prefer those which are active; and, besides, girls are early taught that a doll is a very reputable companion, whilst boys are ridiculed if they look at one' (pp. 311–12)'(ODNB).

Though Margaret married Stephen Moore, Earl Mount Cashell in 1791, during a tour of Italy in 1801 she was introduced to George William Tighe, and the pair soon began an affair which eventually ended her marriage. She adopted the name 'Mrs Mason', 'the name Wollstonecraft gave to her governess in *Original Stories* (1788)' (Dictionary of Irish Biography, online), and the pair became known as 'Mr and Mrs Mason'. A long time friend of William Godwin and many in his circle, the pair moved to Italy in 1814, and became close friends with Percy and Mary Shelley, and Claire Clairmont. Margaret also came to know well the professor of surgery at Pisa University, Andrea Vacca, who encouraged her interest in medicine. 'How she acquired her medical knowledge is uncertain (long after her death Clairmont claimed she had studied medicine at Jena disguised as a man); however, she is known to have conducted a dispensary for the poor in Pisa, and in 1823 published a very popular practical medical guide, *Advice to young mothers on the physical education of children, by a grandmother*, which went through numerous editions in several countries. Following its success she undertook to translate medical works from German' (DIB)

The present work went through several editions in both Britain and the United States and was posthumously translated into Italian.

Provenance: William St Clair (1937–2021), British scholar and senior civil servant, notable as the author of *The Godwins and the Shelleys*, *The Biography of a Family* (1989) and *The Reading Nation in the Romantic Period* (2004). Of the present work he has noted on the front paste-down: 'By Lady Mount Cashell ("Mrs. Mason") to whom Mary Wollstonecraft was governess in Ireland and who became a friend of Shelley + Mary in Italy. This can be regarded as one of the books that Mary Wollstonecraft did not live to write'.

OCLC locates copies at Indiana, Harvard, the NLM, College of Physicians, the NYPL, Oxford, Cambridge, Edinburgh, Dublin, and the BL; see Emma Garman, <https://longreads.com/2016/05/24/a-liberated-woman-the-story-of-margaret-king-2/>.



The physiognomy of revolution - Washington 'an extraordinary genius'

[LAVATER, Johann Caspar]. PLANE, Jean-Marie. Physiologie, ou l'art de connaitre les hommes, sur leur Physionomie. Ouvrage extrait de Lavater, sur et de plusieurs autres excellens auteurs. Première [-seconde] partie. A Meudon, de l'imprimerie de P.S.C. Demailly, L'An 1797.

Two volumes, 8vo, pp. 357, [1] blank, with seven engraved plates lettered A-G; pp. 372, [8], with eight engraved plates; plates very slightly browned due to paper quality; paper flaw with loss to outer margin of p. 177 Vol I. and Vol. II p. 273; occasional light foxing and spotting throughout, but otherwise clean and crisp; in contemporary speckled calf, with attractive triple ruled border, gilt dentelles, spines tooled and lettered in gilt, all edges gilt and retaining silk makers, with attractive marbled endpapers, head and tail of spines rubbed, spines a little darkened with further rubbing and scuffing to joints, spine, surfaces and extremities, with minor wear to corners; with 20th century book-plate on front paste-downs; a good copy.

£775

First edition, variant, of this attractive treatise espousing Lavater's system of physiognomy, by the physiologist and musician, Jean-Marie Plane (1774-1827?). and published in the pivotal revolutionary year.

In the years leading up to the French Revolution, and indeed for several years afterwards, philosophers, political commentators, and indeed the medical fraternity, attempted to analyse the causes of the 'degeneration' and break down in society. Whilst many laid the blame firmly at the door of the 'disorderly women', others provided a more overall study of society, and as such the system of physiognomy gained considerable popularity in its attempt to explain the human psyche contained behind facial features and establish a link between biological structure and human aptitude.

Somewhat reminiscent of the anonymous Dutch compilation published in 1780-1782, *Handleiding tot de physionomiekunde*, Plane, a disciple of Lavater, provides a detailed explanation of the theory and system of physiognomy, dividing his work into eight sections: 'De la physiologie naturelle et raisonnée'; 'Inclinations naturelles ayant rapport à la physiologie'; 'Du physique de l'homme et de ses habitudes'; 'Des effets de l'imagination qui ont rapport à la physiologie'; 'Expressions physionomiques des passions'; 'De la physiologie des animaux comparée à celle de l'homme'; 'Physionomies nationales'; and 'Abrégé des principes physionomiques'.



The 15 engraved plates, each containing several figures, highlight a myriad of striking characteristics and temperaments. Plane devotes a chapter in Volume II to key figures of the day (p. 300) and include depiction's of several noted contemporary figures such as Robespierre, Marat, Charlotte Corday and Danton, using physiognomic principles to label political types - and in the cases of Marat and Robespierre to demonstrate their 'sanguinary' temperaments. The work is also noted for Plane's analysis of George Washington's features - considered to be an 'extraordinary genius' and who is depicted in Plate H of Vol II, as figure number 4.

The work was translated into Italian in 1803, with a second Italian edition in 1809. The present copy appears to be a variant, presumably earlier?, which like other copies located on OCLC does not include the table of contents for Vol. I, and later included in subsequent issues.

OCLC: 800883158 and 490312840 for this variant both locatig European copies only; OCLC locates US holdings at Harvard, Chicago, Johns Hopkins, New York Public Library, Columbia, Society of the Cincinnati, Oklahoma, Washington State and the Wellcome; see Caillet 8719 (for the 1819 second edition); see Quinlan, *Physical and Moral regeneration after the Terror*, in *Social History*, Vol 29, no 2 May 2004.



Kaleidoscopic spiritual painting by an automatist – like Blake at his ‘mystical maddest’

LE ROSSIGNOL, Constance Ethel. A Goodly Company A series of Psychic Drawings given through the hand of Ethel Le Rossignol: as an Assurance of Survival after Death. [final colophon: Chiswick Press]. n.d. but 1933.

Folio, ff. [38]; title-page attractively typographically printed in red and black, with 35 large lithograph drawings (some full-page), and seven impressive circular chromolithograph(?) images heightened in gilt (30cms each) tipped in; half-title and title-page a little foxed, with further sporadic foxing and minor soiling throughout, though generally clean and bright, gutter exposed in a couple of places and one leaf strengthened at gutter; original pale green cloth, upper cover and spine lettered in gilt, head of spine knocked with small split at lower joint, upper margins dampstaining, with further sunning, staining and light scratching to covers, extremities rubbed and bumped; seemingly a gift copy from the author to a friend, with partial note pasted on front endpaper; a good copy.

£1,500

First edition of this extraordinary privately published work by the Argentinian born medium and automatist spirit painter, Constance ‘Ethel’ Le Rossignol (1873-1970), a little recognised yet important example of British visionary art and spiritualist culture.

Though a somewhat mysterious figure, Ethel moved to London with her family in 1891 and subsequently served as a nurse in World War I. Like many others who experienced the tragedies of the war, she turned to the world of spiritualism and became a medium. Ethel had studied art before the war, during which time she shared a studio with the noted arts and crafts jewellery designer Sarah Martineau, alongside whom she studied draughtsmanship from professional portrait artists. Her artistic career took off, however, when in 1920 she started channelling artwork from a spirit simply known as ‘JPF’, a recently deceased friend, producing a series of vibrant paintings for which she claimed no credit, insisting instead that she were merely a conduit for JPF. Furthermore, the spirit imparted to Ethel the teachings of a group of advanced spirits, who explained the meanings of the paintings. These visionary images and ‘teachings’ were collected together for an exhibition in 1929 at the London Spiritual Alliance, which later became the College of Psychic Studies. The present work was born out of that exhibition and was self-published in 1933, under the Chiswick Press imprint.

A beautifully produced and printed work, it comprises JPF’s transmitted teachings and diary of their first two weeks of the afterlife, accompanied by 35 monochrome black and white line



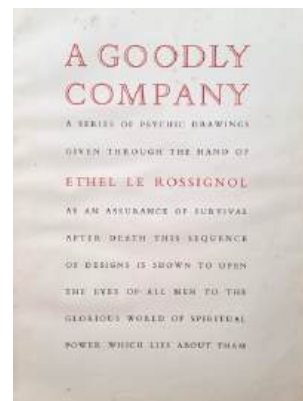
drawings and, of especial note, the seven tipped-in colour (chromolithograph?) plates heightened in gilt. This series of 42 vivid, almost psychedelic images, depict 'a radiant, ecstatic realm populated by flying human sylphs, base demons and bejewelled animals'. (Pilkington, *Soul Searching*, Frieze Magazine, Issue 135, 1 November 2010). After the introduction, the work is divided into 'Part I: The awakening to spiritual consciousness' (figures 1-25), then 'Part II: From aspirant to master' (figures 26-42) and finally 'Appendix I: Some notes on preparation needed to enter the circle of the Initiates and for the instruction of the Amenuensis' (with entries dated in 1932 and 1933).

Of the 44 paintings created, 21 were donated to the College of Psychic Studies in 1968, two years before her death in 1970 at the age of 96. A 2014 public exhibition of the paintings described her work as: 'Radiant, psychedelic and ecstatic, her vision of the spirit world is consistent, coherent and stunningly beautiful, depicting a luminous realm of kaleidoscopic colour, inhabited by elegant sylphs, bejewelled apes and astral tigers... Incorporating aspects of Art Deco, popular playbills, Eastern mysticism, mandalas and miniatures, they radiate an ecstatic joy, and are prescient of the psychedelic art that would emerge several decades later'.

'There is currently considerable academic interest in spirit painters and other artists who claimed to be guided by supernatural beings, with researches such as Marco Pasi have devoted several articles and conference papers to the most distinguished of them, including Georgiana Houghton (1814-1884) and Hilma af Klint (1862-1944) ... Le Rossignol's distinctive style, which includes an Oriental touch, certainly deserves further study' (Massimo Introvigne, online review for the Centro Studi sulle Nuove Religioni on the 2015 public exhibition).

Though the copy at the British Library notes a date of 1958 and publisher of Eyre and Spottiswoode this appears to be erroneous. The College of Psychic Studies have confirmed that no further issue was published. Rather, the Chiswick Press was purchased by Eyre & Spottiswoode in 1944. An inspection of the copy at the British Library reveals that it too bears the Chiswick Press imprint, but has an acquisition stamp of 1958. It clearly did attract renewed attention in that year, however, as it was reviewed by the *Psychic News*, which whilst not entirely positive, conceded that there is a 'Blake-like quality about some of them' though Blake at his 'mystical maddest' (*Psychic News*, 21 June, 1958, p. 4).

OCLC locates copies at Notre Dame (which also have her papers), the New York Public Library and the BL only, see the College of Psychic studies online; see Massimo Introvigne, online review of the 2014 exhibition for the Centro Studi sulle Nuove Religioni; Mark Pilkington, "Soul Searching", *Frieze Magazine*, Issue 135, 1 November 2010.



Announcing a new Mexican 'cure' for venereal disease, leprosy and cancer - lizard flesh!

MEO, Giovanni Battista. Lettera Seconda Apologetica in difesa della prima; che Tratta delle lucertole nuovo specifico del Messico per curare il mal venereo, la lebbra, et il cancro. ... In Palermo, dalle stampe di D. Gaetano M. Bentivenga. 1785.

Large 8vo, pp. 71, [errata]; with copper engraved frontispiece 'incid Bart. Pollini', and elaborate woodcut head- and tail-pieces and initials; frontispiece cropped a little close at tail, lightly browned throughout with some foxing and light soiling; two word contemporary manuscript note on rear pastedown; in contemporary limp vellum, head and tail of spine a little nicked, remains of old label at tail of spine, covers a little darkened and soiled, with small split with loss in spine, and further small circular loss on lower cover, upper margin of rear cover slightly nicked, with further light wear to extremities; later ownership signature in pencil on front paste-down 'Prof Giovanni Bilancioni, Policlinico, Rome'; a good copy.

£1,800

A scarce and detailed discussion on the benefits of lizard flesh as a therapeutical treatment for venereal disease, leprosy and cancer, the work of the Sicilian priest Giovanni Battista Meo (dates unknown). The present work is, itself, a staunch defence and expansion upon his first essay on the topic, published the previous year *Saggio per lettere ad un amico intorno al nuovo specifico delle lucertole a noi trasmesso dal Messico per curare il mal venereo, la lepra, ed il cancro* (Palermo, 1784), and which focused upon a new lizard species 'transmitted to use from Mexico', and traditionally used remedially.

As his preface makes clear, his initial work had come under much criticism, compelling an aggrieved Meo to defend his position in this expanded treatise, which includes seven case histories, several of whom were female patients. Most striking perhaps, is the final testimonial, which discusses the treatment of Carmela Vadalá, aged 41, an image of whom is depicted in the frontispiece. Meo describes the case as being that 'of an eleven-year-old carcinomatous ulcer on a woman's face, which left her extremely monstrous, happily healed in recent months with the internal use of lizards' (p. 57).

The traditional therapeutic use of snakes and lizards was not a new concept to European physicians, but came under renewed and enthusiastic discussion thanks to the publication in 1781, of a fifteen-page booklet by José Flores, a doctor at the Universidad de San Carlos in Guatemala City, *Especifico nuevamente descubierto en el Reyno de Goatemala, para la curación radical del horrible mal de cancro y otros más frecuentes* (Specific, newly discovered in the kingdom of



Guatemala, for the cure of cancer and other more frequent evils). This ‘specific’ was lizard meat, a remedy traditionally used by the Indians of the Guatemalan village of San Christoval Amatitlan, and which when either ingested or applied, was believed to cure various complaints. Florés had hoped that the Real Gabinete de Historia Natural in Madrid would undertake further research into the properties of lizard flesh, and although a copy of his pamphlet reached them, it received little attention. Other copies of his pamphlet did reach Europe, however, together with reports of a miraculous cure of a woman in Cádiz, news of which eventually reached François Grasset in Lausanne, who translated and published the work. This in turn was disseminated to Italy, catching the attention of men such as Luigi Targioni, Vincenzo Malacarne and Felice Fontana. The use of the new lizard meat ‘specific’ came under much discussion with, according to Di Renzi, newspapers being full of stories of successful treatments obtained, and Florés pamphlet was further translated into Italian and circulated in Turin and Venice.

Whilst Meo certainly comments upon the work of Florés, his works appear to be entirely original, rather than an expanded translation. News of Florés work had also reached Mexico City in 1782, where in contrast to Spain it had caused an immediate impact amongst naturalists, medics, surgeons, bureaucrats, and the public, the city home to a species of lizard similar to those of Guatemala, and which had similarly been used therapeutically with notable results. It is certainly news of the ‘Mexican lizard’ upon which Meo has turned his attention and experimentation.

OCLC locates copies at the NLM, John Carter Brown and the Wellcome, with his 1784 ‘Saggio’ at the NLM and Wellcome only; see Miruna Achim, *From rustics to savants: Indigenous materia medica in eighteenth-century Mexico*, in *Studies in History and Philosophy of Biological and Biomedical Sciences*, Elsevier, 2011; Mira, *Bibliografia Siciliana*, Vol, II, p. 72.



'Chemistry made easy for Ladies' - possibly the first treatise on chemistry by a woman

MEURDRAC, Marie. LA CHYMIE CHARITABLE ET FACILE, EN FAVEUR DES DAMES. Par Demoiselle M.M. Seconde Edition. A Lyon, Chez Jean Baptiste Deville, rue merciere, à la Science. Avec approbations & permission. 1680.

12mo, pp. [xxxvii], 168, 167 - 334 [i.e. 366]; pp. 201 as 101; with woodcut printer's device, and woodcut head and tail-pieces and initials, and woodcut chemical symbols and characters from pp. 39-41; lightly browned throughout, with minor spotting and soiling, faint dampstain to fore-edge from pp. 245-288, with further light sporadic marginal dampstaining, a number of corners folded over; contemporary ex-libris in brown ink on title-page, crossed out and now illegible; contemporary full mottled calf, spine in compartments with raised bands, decorated in gilt, with gilt lettering though that a little faded, all edges marbled, small worm-hole in top compartment, covers a little scuffed and rubbed, small nick at tail of upper fore-edge with loss, corners a little worn; a good copy.

£2,500



An attractive copy, and rare Lyon imprint, of this scarce manual of chemistry and alchemy, first published in 1666, containing receipts for producing all kinds of medicinal receipts as well as for cosmetics and perfumes, and one of the earliest if not 'the first major treatise on chemistry written by a woman since Maria the Jewess 1600 years earlier' (Alic, Hypatia's Heritage pp. 95-6). The present issue appears to be a reissue of the 1674 Paris second edition, bearing a new title-page, but repeating the pagination error and duplication of p. 167.

Her work proved to be popular and went through a number of editions and re-issues, and was translated into both German (1673, 1676) and Italian (1682). 'A few copies of Meurdrac's book are known with a 1656 date on the title-page. Apparently never noticed previously is that the printed date "1656" must be a typesetting error. The privilege and approbation dates in a 1656-dated copy examined are December 20, 1665 and December 10, 1665, the same dates as in copies with "1666" on the title page. Further examinations revealed that the title page in two 1666-dated copies is a cancel leaf... thus, statements in bibliographies and other references for the first appearance of Meurdrac's text in 1656 are spurious' (Smeltzer, 87).

Alic, pp. 95-6; Anders, 33 Alchemist innen, p. 80; Cole 935; see Duveen p. 402; see Ferguson II, p. 92 for German and Italian editions; Ogilvie, II, p. 889; Smeltzer, Extraordinary women in science & medicine, 85 - 87; not in Wellcome or Krivatsy; OCLC locates copies of this Lyon imprint at Purdue, North Carolina, Cincinnati, the New York Academy of Medicine, Wellcome; the subsequent 1687 third edition printed in Paris included the woodcut table of chemical symbols as a folding plate.



[MIDWIFERY.] KUNITOSHI, Utagawa. MIMOCHI ON'NA NATSU NO TAWAMURE - GOTŌ JUTTAI NO ZU: [Pregnant Women playing in Summer Heat - Five Heads with Ten Bodies [Tokyo?], [Meiji 14, 7th month, 4th day] 1881.

Large vertical ōban diptych in two sheets, each 370mm x 247mm, vibrant polychrome woodblock prints, both with fully intact margins, untrimmed and unattached; some very minor browning and soiling, mainly to extremities, with no tears, holes or repairs; clean and bright and an excellent example of an ephemeral item. **£1,800**

A rare and most appealing Japanese woodblock print dating from the Meiji era (1868-1912), providing a striking and instructional representation of the stages of foetal gestation, possibly a graphic aid for the use of midwives.

'At the beginning of the Meiji era the bunmei kaika, or "civilization and enlightenment" movement, introduced a more scientific outlook in many areas of Japanese life, including attitudes toward pregnancy and childbirth. Anatomical drawings from the West, available widely for the first time, provided models for the representation of such themes as the stages of fetal gestation... "Pregnant women playing in summer heat - 5 heads with 10 bodies" is the title of another, more entertaining image of the stages of fetal development by Utagawa Kunitoshi (1847-1899). At first glance, it appears that this group of pregnant women is performing acrobatics in the nude; with the exception of a sash tied around the midriff of each woman, they are naked, though their genitals and breasts are artfully concealed. Upon closer inspection, one realizes that each head is attached to two bodies, and that the bodies are cleverly linked so that the lower bodies each appear to be shared by two women. Connecting these shared heads, arms, buttocks, and legs are ten torsos, each revealing an image of a growing fetus. The fan held by the woman at center says "five heads," and the abdomens are labeled from the first to the tenth month. Above the women is written further information about the course of pregnancy' (blog post Laura Allen, Women's Health, UCSF Japanese Woodblock Print Collection).

Printed in 1881, the woodblock is the work of the artist Utagawa Kunitoshi (1847-1899), and who had issued a similar print in the preceding year *A new invention: A pregnant woman with six heads and twelve bodies*. As Keyes notes when discussing the UCLA copy of that print, but which could be applied to this second print, it was no doubt 'a little risqué by late nineteenth century Japanese standards' (item 197 in *The World from Here: Treasures from the Great Libraries of Los Angeles* 2001 exhibition catalogue).



The present example is a variant to that held by the UCSF, which bears a single background colour of pink.

Little is known about Utagawa Kunitoshi's life, whose family name was Yamamura Kiyosuke, and is also known as Yamamura Seisuke. Kunitoschi was his formal artistic name, given to him by his first teacher Utagawa Kunisada (1786–1865), and he became a prominent artistic designer for colour woodblocks and copperplate engravings. 'He was one of many artists who documented the transformation of Japanese culture under the influence of the West. He was fascinated by the changes around him and by new technologies. He designed woodcuts, tried his hand at intaglio print-making, and etched maps' (ibid).

For a variant see the UCSF, the Lavenberg Collection of Japanese Prints at the University of Oregon, and the RISD Museum in Rhode Island, with an example also at Purdue; see Roger S. Keyes, entry for item 197 in *The World from Here: Treasures from the Great Libraries of Los Angeles* (2001 exhibition catalogue, ed. Cynthia Burlingham & Bruce Whiteman) and who cites *Genshoku ukiyo-e dai hyakka jiten* (Tokyo: Taishukan, 1980-82), vol. 2, 34 for biographical information; see also Newland, *The Hotei Encyclopaedia of Japanese Woodblock Prints*, Vol II, p. 504 for artist information.



'For the use of squint-eyed people'

[OPTICAL ILLUSIONS.] KROLL, Wilhelm Clement Heinrich and R. PERLIA. Kroll's Stereoskopische Bilder zum Gebrauch für Schielende. Achtundzwanzig farbige tafeln von Dr. R. Perlia. Siebente verbesserte auflage. Stereoscopic pictures for the use of squint-eyed people. 29 Coloured illustrations. Cartons stéréoscopiques pour strabisme. 28 tableaux colorés. Hamburg, Verlag von Leopold Voss. 1909.

Complete set of stereoscopic cards with printed instructions, oblong 8vo, pp. [viii] with instructions in German, French and English, together with a series of 28 numbered chromolithograph on thin card, 87mm x 166mm, two cards mounted on tabs to move from side to side, each card with two images, often humorous; some light browning and soiling, with minor creasing to a couple of images; housed within the original printed green cloth-backed folding card case, joints a little rubbed and worn with some minor staining to covers, but otherwise a most appealing set

£385

A scarce and attractive set of this optical and therapeutic game for young children, designed to help cure squinting. Originally published in around 1887, and then comprising 26 chromolithograph stereoscope cards, subsequent editions were expanded to include 28 as here. Each card is composed of two separate images, which when seen through a viewer, merge to create a new, and often humorous image. As the instructional leaflet reveals, the child should begin with preliminary exercises using cards 1 - 8, which show different images: ie a mouse opposite a trap, a bird and a cage, and a wasp and a pear. 'If it is then considered possible to use both eyes together, the pictures which represent the same picture twice must be taken (9-28). In using these it is advisable to begin with card 24 or 25 because the two halves can be separated from each other and made to approach nearer or to be pushed back whichever is necessary' (p. vii). Through constant use of these methodical exercises to build eye muscle strength, it is hoped that the child will 'gain a uniform strength in both axis' by drawing 'the squinting eye from the wrong into the right position and causes it to remain there' (ibid). Card 24 creates the illusion of the two acrobats sharing a trapeze, with 25 showing a clown and a ball. We have previously handled an earlier set, with a Dutch inscription. A number of the images in this later edition appear to have been changed. A charming and scarce therapeutical game.

OCLC locating copies of the 6th & present 7th edition at Harvard with copies at Leiden, Basel, and Paris; 1887 edition at the NLM, 1915 8th edition at Indiana and 10th edition of 1929 at NYAM.



Finding love and friendship through phrenology and physiognomy

[PHRENOLOGY & PHYSIOGNOMY.] [MILES, E. and MILES, L. Mrs.] Phrenology And The Moral Influence of Phrenology. Arranged on 40 cards illustrative of the system. London, Published by Ackermann and Co., 96 Strand, Entered at Stationers Hall. [Fourth Edition.] 1835. [offered together with:] Bello o Nuovo [sic] or, Quite new from an Italian Ms. A Guide in the Choice of a Partner for Life and the Selection of Friends. [London, n.p. but possibly Ackermann, n.d. but ca. 1835-6.]

Offered together two boxed set of printed cards; I. 16mo, (127mm x 86mm) comprising embossed plate of white phrenological bust in relief mounted on blue card with tissue guard and with engraved title on verso, facsimile dedication leaf (to the Duchess of York and the Princess Victoria) with 3 illustrations and list of the faculties on verso, six general cards, followed by a series of cards numbered 1-33 describing the mental faculties giving the names in both English and German; in all 41 cards, 39 cards backed in pink; cards a little browned and foxed but otherwise good; loose as issued in the publisher's maroon clasped patterned cloth book box, (127mm x 85mm x 24mm), with titled and decorated spine and upper board, three edges in gilt, with engraved title on glazed pink paper on front 'paste-down', and publisher's advertisement on yellow paper laid down on inside box base, retaining original silk drawing ribbon though torn, boxed lined with pink paper, with neat tape repairs to inner corners, some light wear to extremities, corners a little bumped, but otherwise very good. II. 16mo (109 x 73mm); 21 printed cards, printed to rectos only, unnumbered; yellow rectos and blank green versos, all edges gilt; housed within the original embossed decorative moiré card slipcase, with green oval label with title in white, with the phrase 'I do profess to be more than I seem' running below.

£5,800

An extremely rare opportunity to acquire two scarce and elegantly produced sets of late Georgian cards, no doubt intended to grace the fashionable salons of the day, and tapping in to the contemporary fascination and obsession with the pseudo-sciences of phrenology, physiognomy and cartomancy, together, perhaps, with a nod to the allure of the 'Grand Tour' and the glamour and sophistication of all things German and Italian. According to contemporary advertisements found in both the *Court Journal* and the *Literary Gazette*, (and reprinted on the advertisement leaf laid down), these two sets of cards were to be viewed as companion sets, with the *Journal of Belles Lettres* for 1836 suggesting both as 'suitable Christmas presents'. We have so far found no other examples of both sets either offered, or held, together.



The laid down advertisement found within 'Phrenology' is marked as the 'fourth edition', and which reprints the dedication to 'their Royal Highnesses the Duchess of Kent and the Princess Victoria, ascribing the set to Mrs L. Miles, whilst E. Miles is noted on the set dedication card (here offered in facsimile).

Whilst perhaps not quite parlour games as such, the two sets were clearly intended to be shared and discussed, introducing the principles of the two disciplines of phrenology and physiognomy to the assembled audience, thus providing a useful and amusing guide to character, of especial use for those seeking romantic partners and suitable friends.

Both sets are presented in a similar manner, through a series of tightly printed cards. *Phrenology and the Moral Influence* is clearly an expensively produced 'luxury' delight: housed within an elegant clasped decorative 'book' box, the title is laid down on the inside lid, engraved on pink glazed paper. A most distinctive white phrenological bust in relief has been laid down on to blue card, the head numbered 1-33 and relating to the mental faculties. These are then explained in the following cards, after a series of more general introductory 'lessons'. Drawing upon the works of Gall and Spurzheim, a number of the characteristics are given in German, adding an intellectual air to proceedings. The price was 'Five shillings and Sixpence, with copies 'gilt in morocco, 7s. 6d'.

The *Casket of Knowledge* was to form the basis of a published work, *Phrenology, and the Moral Influence of Phrenology: Arranged for General Study, and the Purposes of Education*, printed in Philadelphia in 1835, a copy of which is also included here. As the preface notes, 'To the female sex, in particular, this science opens a wide field for the exercise of those quick and perceptive faculties with which they are peculiarly gifted; and to minds capable of improvement, the acquisition of knowledge can never by indifferent' (p. 9). The work received a favourable reviewed from Edgar Allen Poe, in the *Southern Literary Messenger* (Vol. II, no. 3, March 1836, 2:286-287), and who considered it to be an important and valuable science.

As the advertisement goes on to say: 'Supplementary to this work is published, price 3s. 6d (and in morocco, gilt, 5s. 6d.) "Bello e Nuovo;" from the Italian - on Physiognomy'. 'We have placed these two elegant little productions together, because they are naturally connected: because the latter appears to be an emanation from the former; because, if we mistake not, they are both from the same tasteful hand, and that hand a lady's. The first mentioned series of forty cards constitutes the most lucid, the most compact, and the most portable system of phrenology that has appeared... The second series of cards (the *Bello e Nuovo*), twenty-one in number... is both amusing and instructive in an eminent degree'.



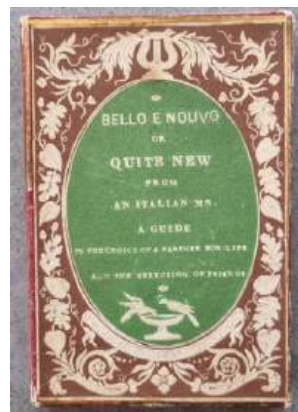
“Phrenology,” remarks the fair editor, “tells that a man *may* be—Physiognomy discovers what he is—Metoposcopia, from outward signs, reveals the character of the mind;” and she further remarks, that, as translator, she “has regarded the modern improvements of science, by selecting such maxims only as are consistent with the unerring doctrines of Phrenology, and combining with these, general remarks derived from observation and experience, so as to form an interesting auxiliary to that useful study, and a faithful guide in the most important event of life.” We have only room in which to add, that in both these performances the task imposed is very ably executed’ (*Court Journal*, March 14th, 1835, p. 171 online).

‘Bello e Nouvo’, claims the author, has been translated from an Italian manuscript, giving the whole scheme an air of sophistication and glamour. The 21 cards comprise an introduction to the four ‘elementary principles’ and Italian temperaments to which they correspond (Malinconico/Earth, Sanguigno/Air, Collerico/Fire, and Flemmatico/Water), with a further card, ‘temperamenti’ providing a brief explanation of each. The card ‘Simpalia’ [sic] provides a note on the romantic compatibility between the different types, the advice being, in effect, that opposites attract: ‘Sympathy exists in the highest degree between the sanguine and the melancholic, while the phlegmatic is best adapted to restrain or bear with the petulance of the choleric disposition. From a secret sympathy or attraction between natures the most opposite, arise those unions of unequal talent and temper, which compose the true matrimonial charm, (pianezza.)’ In the ‘Conclusione’, we are warned that appearances can be deceiving, however, and that outer beauty does not always equate to inner goodness or ‘perfection of the mind... the true physiognomist, like a skilful botanist, will often discover in the lowliest and least valued weed, virtues which are denied to the fairest flowers’.

The set at the British Library has been digitised and reveals the original slipcase to be all brown, rather than in two colours as here offered. Running below the green and white embossed title label, is the phrase ‘I do profess to be more than I seem’, a misquote of the earl of Kent in *King Lear*, ‘I do profess to be no less than I seem’ (Act 1, scene 4). There is little known about Mrs. Miles, which may indeed have been a pseudonym.

We are pleased to include a copy of the scarce American published edition, which lacks the frontispiece though seeming never bound in (description available).

I. Schreiber, 172; OCLC locates sets at UCLA, Brown University and Washington, Rochester (lacking cards) and Princeton (which seems to include an additional duplicate embossed card); II. OCLC locates copies at the British Library and Harvard (under Miles and Bello e Nuovo and which they date 1840), with a further copy in the Ackermann collection at the Bodleian; not in Schreiber.



Teaching new conscripts - a portable and practical military aide-mémoire

[PRINTED INSTRUCTIONAL HANDKERCHIEVES.] Striking Series of Ten ‘Mouchoirs d’instruction Militaire’ providing military instruction on drill and weapon usage, tactics and battlefield medicine. All bearing the imprint of either ‘Manufacture’ or ‘Fabrique’ de E. Renault, à Rouen. Noir Indestructible. Dépose. Brevéte S.G.D.G. Varying dates but ca. 1873-1893].

Offered together ten large engraved handkerchieves printed in red and black, all on fine cotton though one perhaps on silk, of varying sizes but on average 670 x 760mm, each comprising panels of text together with accompanying engraved military vignettes and insignia; the majority hemmed at top and bottom, all displaying evidence of wear and use to varying degrees, with some browning and staining as to be expected, with occasional marginal tears and holes, though none overly detrimental nor interrupting meaning, and aside from No. 4 which is a little faded, all good strong impressions; a number bearing stamps in black ink, which we presume to be regimental/infantry numbers, with a couple also bearing embroidered monograms; a full description available; a visually striking and scarce set, one of the most complete seemingly offered together.

£2,800

A fine series (a constructed set) of ten portable and multi-purpose military aide-mémoires for soldiers, conveniently and strikingly printed in durable ink on fine cotton handkerchieves in red, white and black. Each comprises a series of instructional text panels accompanied by appropriate illustrations and vignettes, covering weapon assembly and usage, equestrianism and equine care, field artillery, general equipment, battlefield medicine and the treatment of the wounded, guidance for reservists, and the construction of military bridges and river crossings.

In the wake of France’s humiliating defeat in the Franco-Prussian war, general conscription was implemented in France in 1872. Though education was now compulsory in France, levels of illiteracy were still high, and much of the training was conducted orally, but other methods were required to ensure that the new generation of soldiers were properly prepared. The series appears to have been the inspiration of Commandant Pierre Perrinon of the Rouen garrison, who devised the idea of printing basic military information in such a way that soldiers could have it on their person at all times. Being strong, light weight and resilient, the handkerchief could also serve as a scarf, bandage, tourniquet or sling, as well as being used for its original purpose as a handkerchief if required! They could also be easily shared around the barracks or in the field whilst training, or indeed on active service. A patent for the for the idea was filed in 1875 and



the diffusion of these 'mouchoirs' was eventually authorised by the Minster of War, Farre, on November 29th in 1880. They remained in circulation until 1909. Perrinon provided the instructional text, and all were produced in Rouen, printed by E. Renault, and were the original work of the Buquet workshop of engravers. Whilst instructional, the text is inevitably highly patriotic, the soldiers frequently being exhorted to do their duty, and never leave their post. 'Vive la France' is the constant refrain, with the new recruits encouraged to 'Do what you must, come what may, and you will be a good citizen, a good soldier, and an honest man to all' (No. 5).

Both Renault and Buquet were already renown for the production of attractive commemorative handkerchiefs, noted for their rich iconography. The Rouennais 'mouchoirs' served a number of purposes from the decorative to the educational, and could be worn tied around the neck, used to carry objects, or were pinned to the wall. Between 1830 and 1905 the Buquet's engraved over 300 on a range of topics ranging from politics, humour, commemorative, and practical, as demonstrated here.

Though the present series is numbered 1 to 10, three revisions and updates were also issued over time, thus eventually running to thirteen 'mouchoir'. The offered series does not include an early version of No 1, on the disassembly and reassembly of the Chassepot Model 1866 rifle (only one example online so far traced); No. 4 'Démontage remontage de la carabine de Cavalerie 1890' (only one copy so far seen online); or the first issue of No. 9 on the 1886 Lebel rifle. The revised issued of 1893 is offered here. Nearly all bear either black ink stamps, or embroidered initials and marks which we presume to be regimental - no doubt relating to the infantry company, possibly to help the the quartermaster keep an inventory of them during routine laundry, further numbers and initials presumably referring to an individual soldier. Nevertheless, as far as we are aware, this is the most complete set offered to date. It includes:

No. 1 'Démontage remontage du revolver 1873; No. 2. 'Démontage remontage du fusil modele 1874.; No. 3. 'Cavalerie instruction sur le cheval; No. 4. 'Cavalerie. Instruction pour le paquetage et route. De Campagne et de Parade; No. 5. 'Artileries. Artillerie de Campagne. Service des canons de 80 et 90 millitre, exécuté par 6 servants; No. 6. 'Aide mémoire du réserviste; No. 7. 'Secours aux blessés, Hygiène Campagne. Service en Campagne; No. 8. 'Placement des effets pour les revues de détail dans les chambres. D'après les dernières instructions ministérielles de 1884; No. 9. 'Demontage et remontage du fils modèle 1886 modifié 1893. No. 10. 'Pont militaires (Passage des rivières) - (Abris de tirailleurs. Destructions).

See Elisabeth Bassargette, *Une imagerie éducative: le mouchoir illustré rouennais* (in: Histoire de l'éducation, no.30 (1986), p.61-66); and the exhibition *Avec Armes et Bagages, dans un mouchoir de poche*, Musée de l'Armée, Hôtel National des Invalides 2013.



'Marry a man of wit with a woman of wit, and you will have a man of genius'

ROBERT, Louis Joseph Marie. Essai sur la Mégalantropogénésie, ou, L'art de faire des enfans d'esprit, qui deviennent de grands hommes; suivi des traits physiognomoniques propres à les faire reconnoître, décrits par Lavater, et du meilleur mode de génération. A Paris, Chez Debray, Libraire... Ant. Bailleul... An X (1801).

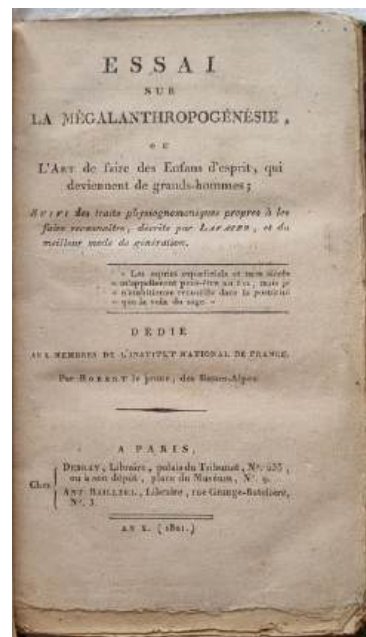
Svo, pp. 240; small paper flaw at head of p. 26, and in centore of p. 35 (touching a couple of letters), some sporadic light marginal dampstaining, with some occasional spotting and browning; uncut and a wide-margined copy, in contemporary red long-grained half-morocco over marbled boards, spine in compartments with raised bands, decorated and lettered in gilt, retaining original silk marker, head and tail of spine lightly rubbed, with two small nicks along upper joint, extremities lightly rubbed, corners slightly worn; an attractive copy.

£875

Uncommon first edition, and an attractive copy, of this curious contribution to the corpus of post revolutionary literature discussing the need for a social regeneration and rehabilitation in France, and how best to achieve this. As such, it is an early and pioneering text in the modern eugenics movement in France.

Prior to 1789 many Enlightenment commentators, both medical and political, had sought to provide a biological explanation for the nation's social decline and degeneration, laying the blame on the natural sensibility of women and their predisposition towards hysteria and nervous disease. This view of the 'disorderly woman' ran as an idée fixe through many medical texts of the period, her rehabilitation vital to reform domestic behaviour, health, hygiene and restore national harmony. The debate continued long-after the Revolution, with notable contributions from such authors as Cabanis, Moreau de la Sarthe, and Bichat.

Louis Joseph Robert 'le jeune' here approaches the problem from a slightly different angle, and as such pens an early treatise on eugenics and the inheritance of intelligence, almost seventy years before Galton's great classic of 1869, *Hereditary Genius*. The work presents his system which aimed to teach 'l'art de faire des enfans d'esprit, qui deviennent de grands-hommes'. Unlike other works which were addressed to parents and mothers, Robert firmly directs his attention towards government and the L'Institut de France, as he expounds his plan to create a society composed of an intellectual elite. Inspired by earlier writers on the issues of heredity such as Harvey, Bonnet, Cuvier and Maupertuis, as well as the physiognomists Lavater and Camper, he suggests that two primary schools or Athaeneum be established, for each sex, to create model citizens. 'Using basic physiognomic knowledge, the Ministry of the



Interior would place promising children in the schools at the age of seven, and there they should remain until a national jury declared their education complete... finally, at the annual Festival of the Republic, the First Consul (Napoleon) would confer a national award upon the six most distinguished male and female students of the Athénée; and the youngsters would then celebrate their 'mega-anthropogenetic' marriages with all the dignity accorded to good republican citizens' (Quinlan, p. 158).

'Robert adapts his view of conjugal hygiene to the political goal of forming the "new man" of the post-Revolutionary period... on a larger scale, it provides a blueprint for reshaping the physiognomies of the French nation by forming the ideal citizen according to medical hygienic principles' (Winston, *From perfectibility to perversion: meliorism in 18th c. France*, p. 150).

A second expanded edition was published in 1803, suggesting that his ideas and systems, if not eventually enduring, clearly found a ready audience at the time, and indeed provoked much debate. *Mégalanthropogénésie* became the focus of a satirical vaudeville play penned by Barré and Radet, who envisaged a world full of vain and useless aesthetes, eventually saved by a young girl marrying a practical sailor. His work provides an historical view of existing theories on heredity at the turn of nineteenth century, whilst also looking forward to the far-reaching and pioneering work of such men as Quetelet in his detailed statistical investigation on the development of the physical and intellectual qualities of man, *Sur l'homme et le développement de ses facultés*, of 1835, and culminating in Galton's classic of natural science.

Caillet 9484; British Library Catalogue (Readex edition), Vol. 21, p. 755, col. 854; Hirsch, IV, p. 834; Querard VIII p. 71; see Quinlan, *Physical and Moral regeneration after the Terror*, in *Social History*, Vol 29, no 2 May 2004; Wellcome, IV, p. 536 (second edition); see Winston, *Medicine, Marriage, and Human Degeneration in the French Enlightenment*, in *Eighteenth-Century Studies*, Vol. 38, No. 2 (Winter, 2005), pp. 263-281; OCLC locates copies at Chicago, Berkeley, Johns Hopkins, the College of Physicians and the New York Academy of Medicine.



From Phantasmagoria to Balloon Ascents - memoirs of an early 19th century showman

ROBERTSON, [also ROBERT.] Etienne Gaspard. Mémoires Récitatifs Scientifiques et Anecdotes Ornés de planches et figures. Tome Premier [-deuxième.] Paris, a la Librairie Encyclopédie de Roret, rue Hautefeuille, 10 bis. 1840.

Two volumes, 8vo; pp. [iv], viii, 448, with engraved frontispiece, four engraved plates (one folding) and numerous illustrations and tail-pieces in the text (p. 153 as 253): pp. [iv], 432, with engraved frontispiece, three engraved plates and numerous illustrations and tail-pieces in the text; somewhat browned and foxed throughout both volumes due to paper quality, vol II with marginal dampstaining affecting the upper right margin throughout, tear caused by paper flaw to inner gutter of pp. 81-4, and further stab mark nicks/possible worming? to lower gutter of pp. 64-144 and upper gutter of pp. 177-191; in contemporary sheep backed marbled boards, spines ruled and numbered in gilt, head and tail of spine nicked, covers scuffed and scratched with some loss of marbling, extremities rubbed and lightly worn; from the library of Laurent Manonni with his book-plate on front paste-downs and his stamp on Vol I rear endpaper.

£3,200



Second edition of this fascinating work - a marvellous collection of fantastical and magical memoirs by the Belgian inventor, physicist, conjuror, optical illusionist and aeronaut Etienne Gaspard Robertson (1763-1837), best known as one of the pioneers of 'phantasmagoria'. It would appear that this edition is in fact a re-issue of the first of 1831-1833 but with new half-title and title-page by Roret.

Born in Liege, Robertson settled in Paris in 1795 where he quickly established himself, becoming something of a celebrity thanks to his optical illusions and his ballooning exploits. His interests were many and wide, the majority being, as it were, on the edge of science. He was an early Galvanist (virtually responsible for its entry into France); an early aeronaut (completing 59 ascensions, the most remarkable at Hamburg on July 18th 1803 the highest ascent to date reaching 3670 metres); was the first to make a successful parachute jump; a demonstrator of scientific (and not-so-scientific) apparatus and phenomena; an inventor of automata and clockwork apparatus (including a mechanical gondola and a 'phonorganon' which replicated the human voice); and the inventor of the 'fantasmagorie' which he demonstrated in Paris, and subsequently Europe wide.

Robertson had a long held fascination with magic, conjuring and optical effects, inspired by Athanasius Kircher's 17th century magic lantern devices. He had begun experimenting in the 1780s with techniques to produce 'fantômes artificiels' and had soon devised several improvements for the magic lantern, including a method for increasing and decreasing the

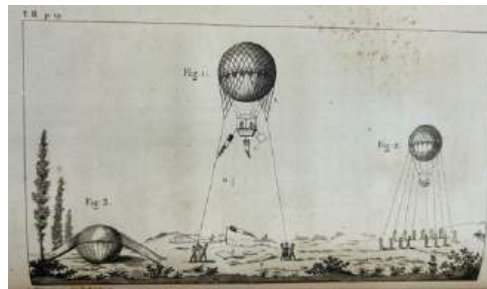


size of the projected image by setting the whole apparatus on rollers. Thus the 'ghost' could be made to grow or shrink in front of the viewer's eyes.

The frontispiece to the first volume shows such a display (taking place in the *Collège des Capuchins* in Paris in 1797), with two rather alarming apparitions appearing and the various reactions of the audience shown in detail. Chapter VII in the first volume outlines the inspiration behind his 'fantasmagorie' and his interest in the occult sciences more specifically, and including a striking engraving that he had come across, illustrating a series of four rituals for initiates, following the four elements, and undertaken in subterranean vaults. A challenging and terrifying ritual mixing natural elements, technological devices, labyrinthine passages, darkness and sound, it was to 'exert a permanent influence on Robertson's career as inventor, lanternist, and impresario' (Francesco Casetti, *Screening Fears*, p. 45 2023). Indeed he is much quoted as saying (though not, we believe in the present work) that: 'I am only satisfied if my spectators, shivering and shuddering, raise their hands or cover their eyes out of fear of ghosts and devils dashing towards them; if even the most indiscreet among them run into the arms of a skeleton'. To this end he was successful - one of his earliest performances in 1799 being shutdown when authorities believed that he had the power to summon Louis XIV! His shows became hugely popular however, Robertson tapping into the early 19th century fascination with horror and the macabre and supernatural.

The frontispiece to the second volume shows Robertson demonstrating more conventional apparatus (again in 1797), to a considerably less animated audience, but with just as much detail given to that audience's demeanour and dress. A number of the anecdotes relate to aeronautics, amongst them: 'Services des aérostats aux armées de Sambre-et-Meuse et du Rhine', 'Montgolfière en Egypte', 'Première expérience en parachute de Garnerin' and 'Robinson aéronaute'. 'Projet de suicide en ballon'. Two more of the plates depict the multiple Archimedean mirror which Robertson constructed and which he presented before the French government, gaining a favourable response to it from Monge, Lefèvre-Gineau and Guyton-Morveau. With an adjustable focal length it was intended to be used militarily to set fire to the English fleet, but in the end was never put into practice.

Caillet 9495; Brockett, *Bibliography of Aeronautics*, 10422, Tissandier *Bibliographie aéronautique* p. 33.



Nurse Nina - Loved by every reader of the "Sunday Companion"

[SHAPED BOOK-MARK.] Charming promotional book mark in the shape of a nurse. Who is she? She is - Nurse Nina. Whose graphic stories in the "Sunday Companion" made a great sensation... A New series of Stories by Nurse Nina, being in the "Sunday Companion" This Week.... This is Nurse Nina. Loved by Every Reader of the "Sunday Companion"... all all newsagents. One Penny. [n.p. but London, n.d. but ca. 1895-1905?

Charming die-cut shaped book-mark in the shape of a nurse, single folded sheet, 225mm x 62mm (124mm when opened); with image of 'Nurse Nina' printed in red on recto, and promotional text in blue on verso; some slight foxing and browning and very discrete repair to hinge; very good. £85

A charming promotional book-mark, issued by the popular religious magazine, *The Sunday Companion*, advertising the new series of stories by 'Nurse Nina'. A weekly journal, from the stable of the noted newspaper proprietor Alfred Harmsworth, Viscount Northcliffe (1865-1922), the magazine contained stories, news and articles, deemed suitable matter for the Sabbath.



Promotinig Jenner - how to spot genuine as opposed to counterfeit vaccines

[SMALLPOX VACCINATION - JENNER]. HEDIN, Sven. Om smitt-koppor och förvaringsmedel deremot. Stockholm, tryckt hos Henrik A. Nordström, 1808.

Large oblong letterpress broadside (348 x 434mm) together with accompanying hand coloured engraved sheet with two figures (196mm x 282mm; broadside uncut with neat vertical central fold, a little creased at tail of fold with small nick, and with a couple of small paper flaws obscuring a couple of letters, extremities a little dustsoiled; engraved sheet partially trimmed shaving left and right plate mark, but otherwise a good strong, bright impression; a most appealing and fresh example. £1,200

A striking and scarce public health broadside published by the medical authorities in Stockholm, promoting Jenner's smallpox vaccination and warning against the dangers of using 'non-genuine' vaccines, compiled by the leading Swedish physician Sven Hedin (1750-

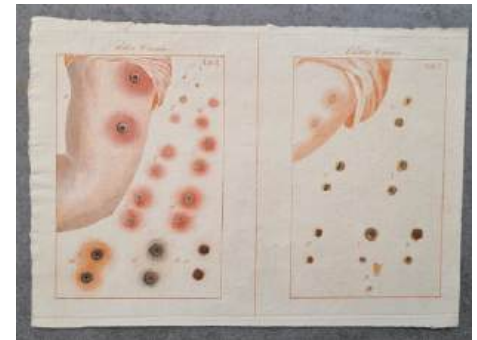


1821). As Hedin notes, thanks to ‘millions of reliable findings’ Jenner’s discoveries have been widely accepted as being infallible and thus adopted by many countries, ‘even the wild nations in America’. The present broadside, issued ‘out of sheer kindness, for the greater good, and leaving profit aside’, was designed to be prominently displayed and easily disseminated, and describes a number of key indicators to enable parents and indeed those vaccinated themselves, to assess whether they have received a genuine, rather than counterfeit dose. To aid further, the broadside is accompanied by a striking hand coloured engraved sheet showing the effects of genuine and successful vaccination, as against a non-genuine and ‘spurious’ vaccination which produced a scabious reaction.

Hedin was a professor at Uppsala and personal physician to the King. The author of a number of popular medical works, he had long advocated smallpox vaccination, and had previously espoused its benefits in a short pamphlet ‘Kopporna kunna utrotas eller vaccinationen’ in 1802. Thanks to his advocacy, a mandatory vaccination program was established in Sweden in 1815.

Here found on one sheet, the engravings had originally been included in his work of 1802. We have been led to understand that a comparison with the work of 1802 pamphlet suggests that plate 1 has been newly engraved and plate 2 re-engraved for this issue.

OCLC locates only one copy at the National Library of Sweden, with a further copy at the National Library of Medicine; see <https://stockholmskallan.stockholm.se/post/34060> for a transcription of the text.



'The Ploughman's Clock' - rejecting mythological figures in favour of geometrical constellations

[TAILLARDAT.] L'HORLOGE DU LABOUREUR, ou méthode très facile pour connaître l'heure de la nuit à l'aspect des étoiles, dédiées à M. Gérard, laboureur, député à l'Assemblée Nationale. A Paris, de l'Imprimerie de Pellié, rue des Prouvaires, no. 61. M.DCC.XCI. 1791.

4to, pp. 14, [2]; with engraved hand-coloured frontispiece, engraved title-page device, engraved headpiece, and two large folding engraved star charts; title-page a little stained at tail, with further light browning and foxing to text, folding star charts a little browned due to paper quality, with some marginal dust-soiling and few small marginal nicks, both plates with small tears at one fold, with later repair to verso of second plate; attractively bound in contemporary blue wrappers decorated with white stars, spine a little worn, with covers slightly stained and soiled, with some edgewear; a most appealing copy. **£3,500**

Scarce first edition of this most attractive and innovatively illustrated work outlining an 'easy method for determining the time of night by the appearance of the stars', and intended for 'inhabitants of the countryside, ploughmen, shepherds, and harvesters' (p.6). The author provides simple instructions, based upon the recognition of certain fixed stars and constellations, and cites Jean Sylvain Bailly (1736-1793) as one of his authorities. The work begins with a eye-catching frontispiece, showing two farmers tending their sheep, whilst gazing up at the night sky. The present copy has been extensively hand-coloured, with the night sky shown in blue. Copies are more usually found with the frontispiece either uncoloured, or with less extensive hand-colouring, thus making this of particular appeal.

Of more historical importance, however, are the two large folding star charts which also accompany the work. The first shows a planisphere, surrounded by the twelve months of the year. What makes this unusual and of note, is that the constellations use connecting lines, as opposed to mythological figures. In this, the author has seemingly drawn upon the recent work of Alexandre Ruelle (fl. 1786), whose work of 1786, *Nouvelle Uranographie*, he cites and in which he had rejected the use of symbolic iconography, replacing them with geometric figures - in his view a simpler and easier way to teach the stars. Ruelle was the first to present the constellations in this way, thus making this an extremely early dissemination of that system. As Nick Kanas notes, in *Star maps*, non-pictorial star charts are more commonly associated with the 19th century. 'The second star chart lacks the connecting lines and labels, probably



in an attempt to give a more natural representation of the sky, but it still shows the positions of the planets and the annular solar eclipse for September 5, 1793' (David Kolb, Sunflower-Astronomy online).

The work is attributed to 'Taillardat' by Houzeau & Lancaster, though they quote the work under a slightly different title and describe it as being in a smaller format (possibly erroneously, as they also note the 1800 24mo edition which appears to have been issued in an almanach format.) The 1793 *Almanach des bergers* is also attributed to him, and from the OCLC description of the copies at the Adler and North Carolina, may well have included much of the present text and the plates. They note also that 'Later editions of the almanac, entitled *L'horloge du labourer*, have charts with the revolutionary months' (OCLC).

OCLC locates a variant at Boston Public Library and Oxford (with imprint of Chez Journault le jeune, Marchand d'Estampes) and with the 1799/1800 edition at Princeton and Oxford; Houzeau & Lancaster, vol. 1, pt 2, 10216; Lalande, p. 815.



On the making of pencils - by a family rival - and employing a significant female work force

[TRADE CATALOGUE.] FABER, Johann. Blyertspennans och huru de tillverkas. Historisk afhandling om blyertspennan jemte beskrifning af metoden för dess fabrikation. Nürnberg (Bayern), [Tryckt hos G. P. J. Bieling-Dietz, Kungl. Bayerakt Tryckeri. Nürnberg - Bayern] n.d. but ca. 1896.

Oblong 8vo, pp. 43 (including inside rear cover), with engraved frontispiece, two chromolithograph plates enhanced with gilt, and numerous illustrations within text; text within attractive blue border, with some additional text and ornamentation in blue; some occasional minor foxing soiling, but otherwise clean and bright; sewn as issued in the original cloth backed printed and embossed card covers, head and tail of spine very lightly worn, with further minor wear to extremities, covers a little foxed and soiled; an attractive copy.

£300

A rare and elegantly produced trade catalogue, issued by the firm of Johann Faber AG, who at the time of publication, was a successful rival to the more established company of A. W. Faber AG, run by his brother Lothar von Faber. A list of successful exhibition appearances on p. 13 suggests that the present brochure, *Pencils and how they are made. Historical treatise on the pencil alongside a description of the method for their production*, was produced in around 1896. Copiously illustrated throughout, of particular note are the two chromolithograph plates, the second of which is enhanced with gilt. The historical section includes a number of vignettes of the workshops and the various stages of production, and it is interesting to note that a number of the later stages were carried out by a predominantly female work force.

The foundation of the renown pencil dynasty can be traced back to 1791, established by Kasper Faber in Stein, a small town south of Nuremberg. He was succeeded by his son, Anton Wilhelm, who took over the small workshop and incorporated the family business as A.W. Faber. Despite facing various challenges over the years, the company grew, and was passed down the generations. Lothar von Faber initially worked together with his two brothers Johann and Eberhard, before both went on to establish rival companies. Johann started his firm in 1876, though as the present preface makes clear, used his prior experience as Managing Director of A.W. Faber, to establish his credentials. This elegantly produced brochure clearly attests to his own success, though ultimately the two companies joined forces in 1931, and remain today as Faber-Castell.

Offered together with a small box of Johann Faber's Blue graphite Leads, No. 3579 from ca. 1910, and made in Bavaria.



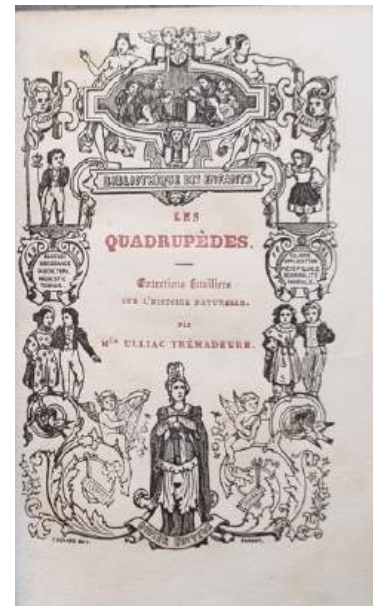
ULLIAC TREMADEURE, Sophia. Bibliothèque des Enfants. Petit Cours D'Histoire Naturelle en Huit Parties. Entretiens Familiers sur L'histoire Naturelle. Les Quadrupèdes. Paris, Librairie D'Éducation de Didier, 47, Quai des Augustins. 1838. [bound with:] Les Oiseaux. Paris, Librairie D'Éducation de Didier,... 1838. [with:] Les Reptiles et les Poisons. Paris, Librairie D'Éducation de Didier,... 1838. [bound with:] Les Coquillages Paris, Librairie D'Éducation de Didier,... 1838. [with:] Les Insectes Paris, Librairie D'Éducation de Didier,... 1838. [bound with:] Les Animaux-Plantes. Paris, Librairie D'Éducation de Didier, 47, Quai des Augustins. 1838. [with:] Les Végétaux. Paris, Librairie D'Éducation de Didier,... 1838. [bound with:] Les Minéraux. Paris, Librairie D'Éducation de Didier,.1838.

Eight volumes bound in four, 12mo; full collation available upon request, but each volume with additional engraved title-page lettered in red, engraved frontispiece, and one further engraved plate; plates all retaining the original tissue guards; volumes 2 and 4 retaining the original light blue silk bookmarks; all eight volumes a little foxed and browned, with a few small marginal tears, but all crisp; most attractively bound in contemporary green calf over marbled boards, by Just-Bernard of Bourges, with their label and blind-stamp in first volume, spines lettered and tooled in gilt, with speckled edges, some slight staining to upper edges, very minor wear to head and tail of spines and extremities; a lovely copy.

£775

A beautifully bound set of these early works by the noted educationalist and popular scientific writer Sophia Ulliac-Trémadeure (1794-1862). Published as part of the forty volume series for young children, *Bibliothèque des Enfants*, the present works, all available for individual purchase, formed an eight part sub-series under the sub-heading of *Petit Cours d'Histoire naturelle*. We have so far traced only one complete set at the BnF, and all the separate volumes appear to be very scarce. In total, Ulliac Trémadeure contributed 21 volumes to the *Bibliothèque des Enfants* series. A full list of the titles of the series is found on the verso of the half title, with a note saying of the series: 'Ces jolies volumes sont imprimés avec soin sur beau papier, ornés de jolies vignettes gravés sur acier, d'un titre orné imprimé en couleur, et d'une jolie couverture ornée et gravée sur bois par Porret'.

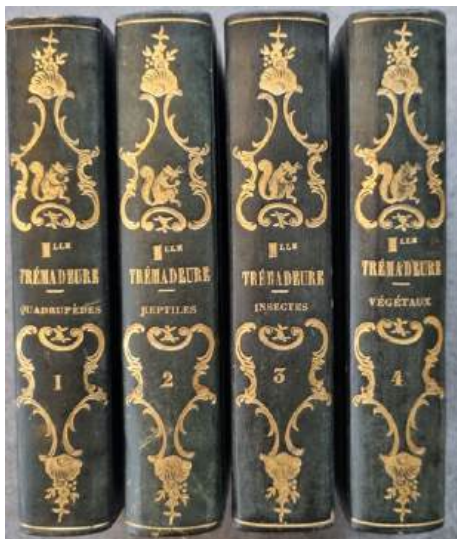
These pretty volumes introduce the young reader to the basic principles of the subject in the form of a conversation between M. and Madame Derville and their daughters Cécile and Amédée, each accompanied by two attractive engraved plates.

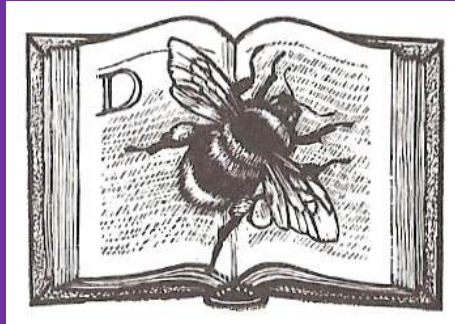


In a clever marketing play, the works were published again in the same year, but under the title *Les Jeunes Naturalistes* as part of the *Bibliothèque Universelle d'Éducation* (though referred to as the *Bibliothèque Universelle d'Éducation* on the half-titles). The text and plates were identical, but were reset in a slightly larger format, and bound together as a two volume set.

Sophia Ulliac-Trémadeure wrote a large number of works and was later a moving force in the *Bibliothèque de la jeune Fille*, for which she produced during the 1850s a number of beautiful and striking works on natural history, adorned with colour plates, and often in striking bindings.

Gumunchian 5674 for a complete set; OCLC locates only one copy at the BnF.





Payment is due within 30 days of receipt. Payment in sterling is preferred though I can accept dollar checks at an agreed rate of exchange. Shipping and insurance are additional. All goods are sent on approval and may be returned within ten days of receipt, upon confirmation. Any item must be insured for the invoiced value. All goods remain the property of the seller until payment has been received in full. Images reproduced in this catalogue are not to scale and are subject to some inept photography! deborahcoltham@dcrb.uk