

Autumn Miscellany



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The front cover detail taken from item 85 [Travel for Ladies.] [Malo, Charles.]

Rear cover detail taken from item 12, [Learning through Play.] Wallis

Final tail-piece taken from item 72 Audouit

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Placed on the Index , with visible evidence of owner censorship

- I. **ALBERTUS MAGNUS AND MICHAEL SCOTT.** DE SECRETIS MULIERUM Libellus, Scholiis Auctus & à mendis repurgatus. Eiusdem de virtutibus herbarum, lapidum & animalium quorundam libellus. Item de Mirabilibus mundi, ac de quibusdam affectibus caussatis à quibusdam animalibus &c. Ludguni, Adjecimus & ob materiæ similitudinem Michaelis Scoti philosophie, De secretis naturæ opusculum. Argentorati [Strasbourg], per Lazarum Zetznerum. 1607.

16mo in 8s, pp. 60, (pp. 61-74, chapter III 'De influentiis planetarum' excised by previous owner), 75 - 390, [9] index [1 (blank)]; title-page a little scuffed and soiled, with dampstain affecting upper corner of first few gatherings, some worming, most prominent at upper gutter ff. 288-313 touching text and with loss of a few letters, with further occasional soiling, spotting and staining throughout, and a few small paper flaws; front endpaper torn with loss; with a number of numerous contemporary ink ownership inscriptions within text, with a few arithmetical notes to endpapers and margins; an unsophisticated and somewhat dog-eared copy in contemporary British calf, spine in compartments with raised bands, with two later(?) paper labels lettered in manuscript, with ruled borders in blind, joints a little rubbed and worn, with some very minor worming to boards, tail of lower margin worn with loss; upper board lettered 'EI' in blind, with later inscriptions of W. Nourse (eighteenth-century?) to upper board and John William Mackie (nineteenth?) to title; despite flaws and appealing copy displaying evidence of censorship.

£650



An unsophisticated and somewhat dog-eared copy in the original binding, of this famous medical and philosophical work, issued only three years after the text had been added to the Index in 1604, for its associations with magic and superstition, as much as any suggestion of it being immoral or indecent. With this in mind, the present copy is of additional interest to those in early readership, in that a previous owner has self-censored the volume by removing a short section of text on the astrological influence of planets upon the developing foetus, contained in chapter III 'De influentiis planetarum'. One can only speculate as to the precise reason why the previous reader objected to the contents, maybe in response to the remaining scholium at the end of the chapter which casts doubt on its accuracy.

Though attributed to Albert the Great, this book was actually written by an unknown thirteenth century scholastic who melded a popular interest in the occult with the philosophy of his age. His treatises on the virtues of herbs,

stones, and animals (as well as other mediations on the wonders of the human body) delve into the world of mediaeval "magic". The difference, however, is that this author sought a rational explanation for the properties and effects of natural things. It was that very curiositas, however, which eventually caught the censor's eye. For all of its weaknesses, and its popular rather than scholarly value, the book reminded its users that when dealing with nature, scientific proof was more important than any blind trust in incantations or traditions passed on through the ages. In England the book's translators was also its first censor, eliminating all direct references to magic, as well as recipes for aphrodisiacs and contraceptives. The book's association with the world of magic, as well as its practical tips for family planning and the development of sexual prowess ensured that the Latin text would be added to the Index in 1604, with the Italian translation following in 1665' (Carefoote, *Nihil Obstat, An Exhibition of banned, censored & challenged books in the West 1491-2000*, Item 11).

According to Krivatsy, this 1607 is a reissue of that published by Zetzner in 1601. It includes the 'Secretis Mulierum' (A8v-L8v), the 'Liber aggregationis' (K-M7r) and 'De mirabilibus mundi' (M7r-P8r), Zetzner then including Michael Scot's work on physiognomy and generation *De secretis naturae*. Despite its inclusion on the Index, *De Secretis Mulierum* was to prove exceedingly popular, if always somewhat controversial, going through numerous editions and iterations well into the early modern period.

In addition to the excision of the short chapter, the present copy displays a number of signs of use and



readership, possibly by Welsh owners: the initials of Evan John are found tooled on the upper board and his name inscribed on the front endpapers; a Morgan Evan signs the lower endpapers three times; and David John (a relative of Evan John?) writes 'David John his hand' in the margin of p. 178, and 'I will tell you in earnest' on p. 202. Quite what is sadly never revealed.

Duveen p. 9 (1598 edition); Heirs 89 (1598 edition); Krivatsy 114 (noting this to be a reissue of the 1601 Strasbourg, Zetzner edition); Ferguson I, 15 (for 1669 edition); Sinkankas, *Gemology*, 55ff. (citing a number of editions); Ward and Carozzi, *Geology Emerging*, 42; see Thorndike II, ff. 721 and in particular ff. 739; Wellcome 142 (1615 reissue); OCLC locates only two further copies (other than those at Illinois cited by Ward, NLM and the Wellcome) at Harvard, Vassar College, the British Library, Glasgow, Manchester, and the Royal Australian College of Obstetrics, and with a small number of European holdings.

Sold and distributed clandestinely

2. **[BIRTH CONTROL.]** SMALL COLLECTION OF 24 ITEMS RELATING TO WOMEN'S HEALTH AND BIRTH CONTROL, in a variety of formats, published by a number of US and British firms and campaigners, including advertisements, pamphlets, and postcards, issued between the 1930s and 1995.

Collection including five small stapled pamphlets, a number of folding chromolithograph advertisements, one card calender slide rule together with enveloped, eleven postcards, and two examples of postally used envelopes with pro-life stamps; some occasional light foxing and soiling, but generally good; full list available upon request. **£585**

Revealing collection of items relating to birth control and women's health between the 1930s and 1995 in Britain and America, including pamphlets by some of the leading campaigners of the day, and several no doubt printed clandestinely. From 1873-1957, Comstock Laws in the US restricted the distribution of printed material with sexual content ranging from reproductive healthcare to pornography. Despite the prohibitions, campaigners continued to publish detailed 'under-the-counter' pamphlets to prepare both men and women for married life.



The group includes a copy of Mrs Annie Phelps' *Children by Desire*, (ca. 1930s) a comprehensive work on contraception, touting the services and products of Phelps (Contraceptives) Ltd. Originally based in Tottenham, with separate entrances for men and women, the company later had branches in Camberwell as reflected in the present issue, and sold a myriad of contraceptive devices including condoms, sponges, spermicidal sprays, pessaries, etc., as well as a providing a fitting service for trusses, colostomy belts, etc. A popular work it went through a number of issues and variants over the years.

Apparently first issued in 1926, Dr Oster Mann published *Birth Control (Husband and Wife's Handbook)*, a revised edition of 1932 offered here in the collection. Another under the counter pamphlet guide to sexual health, it gives both advice and promoting various suitable methods of

contraception, together with a number of other general remedies for a variety of conditions. Whilst opening with a price list of goods available for sale from the Marble Arch Pharmacy, the rear cover promotes 'The Hygienic Stores Ltd', with a number of their products cited throughout the work. Page 17 also highlights a number of sex education books available for sale from 'The Health Promotion Ltd' publishers - no doubt closely associated with the other two firms. As Himes notes, the present brochure, is a good example of the increasing commercialisation of birth control during the 1930s, a direct result, Himes believes, of 'the failure of the medical profession to accept leadership in contraceptive instruction'. Though without naming the firm, Himes in fact includes a photograph of one of the Hygienic Stores' shop fronts on p. 328.

Also included is a 1937 edition of Thomas Reynold's *Birth Control: Its Use and Abuse*, a further publication by the Hygienic Stores, Ltd of London. It includes sections on 'The Origin of Life'; pregnancy and labor; 'When to Marry'; sections on sex, impotence, and diseases; and a discussion of contraceptive methods (condoms,



peppers, spermicidal tablets and sponges).

The group includes a number of discrete folding pamphlets advertising a range of contraceptive devices manufactured by Lanteen Laboratories, including the Lanteen Cap Diaphragm and antiseptic jelly, which used to together 'offers a complete and positive protection to the wife whose health requires this safeguard'. The devices are recommended by the noted sexual health expert and birth control reformer Norman Carr, who warns against the unreliability of 'coitus interruptus', douches and prophylactic rubber sheaths.

A striking calendar slide rule, 'The Forecaster' from 1948 is found together with its' original enveloped, and helped those presumably following the rhythm method to determine 'the days of the month when pregnancy is possible and impossible'. A *Woman's Intimate Manual of the 'Inside' Facts of Her Life*, published in 1952 by the Zonite antiseptic company, advertises their product whilst discussing vaginal hygiene, menstruation, menopause, and douching. The small booklet *A Feminine Hygiene Guide to Douching* (Wheaton: Roycemore, Inc., 1967), promotes Demure Liquid Douche, and giving advice on cleanliness, what douching "is" and "is not", and where and how to douche

Closer to the present day, the group also includes eleven postcards from the 1990s, some addressed and postmarked, manufactured for Planned Parenthood, the Religious Coalition for Reproductive Choice, The Candie's Foundation, the ACLU, the Religious Coalition for Abortion Rights, and the National Abortion Federation, some with pre-filled messages to government officials.

See Norman E. Himes, *Medical History of Contraception*, 1970 for a general discussion.

'Neither a master-piece nor by Aristotle'

3. **[GUIDES TO SEX.]** ARISTOTLE'S COMPLEAT MASTER-PIECE In Three Parts; Displaying the Secrets of Nature in the Generation of Man. Regularly digested into Chapters and in Sections, rendering it far more useful and easy than any yet extant. To which is added, A Treasure of Health; or, the Family Physician: Being Choice and Approved Remedies for all the several distempers incident to human bodies. The Thirtieth edition. London: Printed and Sold by the Booksellers, 1775.

Small 12mo, pp. [iii]-viii, 9-144, [4] booksellers advertisements for John Bew; with woodcut frontispiece and five small woodcuts within the text; frontispiece detached, upper margins cut a little close in places, lightly browned and soiled throughout, with some occasional minor ink spotting; book block starting and so gutters exposed in a couple of places, with a few leaves a little loose at tail though holding; evidence of previous stab stitching at gutter; bound within contemporary seemingly early cloth (possibly hessian sail cloth?), inner hinges split but just holding, without endpapers, tail of spine nicked, split and worn with some loss, with slight loss at head, corners bumped and worn with further light wear to covers; despite faults an appealing, unsophisticated copy.

£775



A scarce variant, in what appears to be an original and seemingly early cloth binding, of this famous/infamous guide, the first English sex book that served as a popular guide to human reproduction, pregnancy and midwifery. A peculiar combination of early seventeenth century medical works and popular old wives' tales passed down through generations, the manual offers advice on all manner of related information, and during the 18th century became the best-selling guide on the subject.

It is unclear who first seized upon the idea of adapting the works of Aristotle for a popular market, but *Aristotle's Masterpiece* was first published in 1684, and soon found an eager audience. The authorship attribution to Aristotle is entirely false and the result of Aristotle's early-modern reputation as a "sex expert". Mary E. Fissell provides a detailed analysis and history of the *Masterpiece*, and notes that 'Neither a masterpiece nor by



Aristotle, this small book became the best-selling guide to pregnancy and childbirth in the eighteenth century, going into more editions than all other popular works on the topic combined'. Through her detailed and extensive research on the work, Fissell has identified three main versions of the *Masterpiece*, each of which themselves went through numerous editions and revisions. The 1684 edition (*Masterpiece I*) was based largely upon two earlier books: Levinus Lemnius's *Secret of Miracles of Nature*, 1658 and the anonymous *Complete Midwives Practice Enlarged*, 1656, with the images of the monsters derived from the works of Pare. In 1697, the bookseller Benjamin Harris issued what Fissell identifies as version II, *Aristotle's Master piece Compleated*, authorship for which was claimed by William Salmon (1644-1713), the prolific popular medical writer, though none of it was new, with the second part an unacknowledged borrowing from John Sadler's 1636 text *A Sick Womans Private Looking-Glass*. The third version of the work, according to Fissell, was published in 1710 under the title *Aristotles Compleat Masterpiece. In Three Parts*, and is derived from parts of the earlier texts, though also drawing upon Culpeper's *Directory of Midwives*, and John Pechey's version of the *Compleate Midwife's Practice Enlarged* (1698). 'It is a bricolage of the most popular books on sex and reproduction then in circulation. The range of topics- conception, fetal development, pregnancy, labor and delivery-correspond closely to earlier versions. The third version does include two new sections, one on physiognomy, the other entitled "The Family Physician" and consisting of recipes and domestic remedies'.

The present copy appears to be a later edition of this third version. The crude woodcut frontispiece depicts, as usual, the 'hairy woman and black child', the pair here seen together with a wise philosopher in his study. Variant versions of this frontispiece are also found in other editions. The other small woodcuts depict various types of conjoined twins. Despite the large numbers printed, all early eighteenth century editions and copies are scarce.

OCLC locates a single copy of a thirtieth edition dated 1775 at Yale though with variant imprint reading 'Printed in the Year'; for a full discussion of the work see Mary E. Fissell, "Hairy Women and Naked Truths: Gender Knowledge and the Politics of Knowledge in Aristotle's *Masterpiece*", in *The William and Mary Quarterly*, Vol. 60, Jan, 2003, pp. 43-74; see also Roy Porter, "The Secrets of Generation Displayed": Aristotle's master-piece in Eighteenth-Century England, in Robert P. MacCubbin, *Tis Nautre's Fault: Unauthorized Sexuality during the Enlightenment* (1987), pp. 1-21.

4. **[GUIDES TO SEX.] JAF, DOCTEUR (PSEUDONYM OF JEAN FAUCONNEY.) LOVE AND MARRIAGE.** Translated from the French. The Pubescent Man and Woman. Conjugal Pleasures. The Chaste Woman. The Duties of Husband and Wife. The First Approach. Intimate Hygiene. Popular Medical and Hygienic Library. Medical Library, 20, Rue de la Victoire, 20 Paris. [n.d. but ca. 1920s- 1930s.]

8vo, pp. 117, [3]; somewhat browned throughout due to poor paper quality, with some occasional light spotting, and one or two small marginal tears; glued, and uncut in the original printed card wrappers, title in red and black on upper cover, spine a little creased and soiled, lettered in black and stamped '10 francs', covers a little soiled; a good copy. **£110**

Scarce English edition of this early 20th century guide to sex, one of a number of popular pseudo-medical sexuality guides penned by Dr. Jean Fauconney, under the pen name of 'Dr. Jaf'.

"Dr. Jaf" was the pen name of the enterprising and productive Dr. Jean Fauconney, who also wrote dozens of books under the anagram "Dr. Caufeynon". Most appeared in a series published in Paris in the first decade... entitled the *Bibliothèque populaire des connaissances médicales*. The *Bibliothèque populaire* boasted of presenting at the modest price of one franc per volume absolutely precious, scientific findings in a clear, simple language accessible to all. It is impossible to say how many read these books.. but we do know that these books were widely read not only in France but throughout the francophone world. They were also translated into Spanish and English in the 1920s, and some volumes continued to appear in American editions as late as the 1950s. Although it would be hazardous to attempt to make any precise claims about the extent of Dr. Fauconney's readership, it is safe to say that at the very least his books provide some idea of what the adventurous male French reader of the early twentieth century in search of up-to-date sexual information would have been likely to find. Such a man might have heard of Forel or Freud, Havelock Ellis or Krafft-Ebing, but probably sought out the less academic, more accessible, and cheaper texts that the *Bibliothèque populaire* provide. Dr. Fauconney's



success in selling so many books for so long presumably stemmed from his ability to know both what the well-known medical authorities were saying, and what ordinary readers wanted to hear' (McLaren, *The Trials of Masculinity: Policing Sexual Boundaries, 1870-1930*, 1997, p. 148). Other titles penned either as Dr. Jaf or Dr. Caufeynon included *L'Hermaphrodisme*; *L'Hystérie*; *L'Hypnotisme*; *La Tatouages*, *L'Avortement*; *La Syphilis*, and *La Virginité*. The present work, appears to have been first published in 1920, as *Le mariage: amour et hygiène, les organes genitaux, la generation*, according to an advertisement found in an 1930 issue of *Catalogue général de la librairie française*.

OCLC locates one copy only at Curtin University in Australia, which also has the only copy of the French edition.

Anatomy or pornography? With crude (as in rude!) drawings by previous owner

5. **[GUIDES TO SEX.] [ROBERTON, JOHN]. PSEUDONYM THOMAS BELL.** KALOGYNOMIA, Or the Laws of Female Beauty: Being the Elementary Principles of That Science. With twenty-four plates. London: Printed for J. J. Stockdale, 33, Pall Mall 1821.

8vo, pp. iv, title-page and contents, iv, description of plates, 331, [1] directions for plates; with 24 engraved plates bound in, a number but not all retaining the original tissue guards, plate 14 as frontispiece, plate 10 being coloured and believed to be taken from from a later edition being printed on different paper stock, and with small wormhole at tail; a number of plates with additional colouring added by hand in yellow crayon; frontispiece quite prominent dampstained along margins, with further marginal dampstaining affecting the first half of the work, and notably the plate fore-edges, with further occasional light browning, foxing and soiling throughout; plates 18 and 23 with crude (as in rude!) crayon drawings to verso and tissue guard, with further pencil drawing to front paste-down; contemporary marbled calf, spine ruled and decorated in gilt with red morocco label, head and tail of spine chipped and worn with some loss, both joints cracked at tail but holding, covers a little dulled and with some minor loss to rear cover due to worming, extremities rubbed and bumped, corners worn; with ex-libris stamps of Alain Bouchet on front paste-down and front free endpaper. £775

Uncommon first edition of this sex manual aimed at a male readership, though disguised as a guide to beauty of the female sex, the work of John Roberton writing under his pseudonym of Thomas Bell. Containing a series of explicit plates, all found bound in the present copy, they were originally sold separately to avoid 'careless exposure' to either 'Ladies or Young Persons', and copies are often found missing the most controversial images. The work provides a fascinating insight into early nineteenth century sexual thought, at a time when there had been a resurgence of interest in the procedures and mechanisms by which life was generated. It reveals the sensitivity over the publication of works dealing with such matters, and the fine line in the debate of what was considered to be anatomical or pornographic.

The collaboration between the Scottish surgeon John Roberton (1776-1840) and the publisher John Joseph Stockdale (1770-1840), is the subject of a whole chapter by Roberta McGrath in her work *Seeing her Sex. Medical Archives and the Female Body*. Their joint publications' led ultimately to the notorious and long-running Hansard-Stockdale legal affair, which influenced new legislation on parliamentary reporting and on the law of libel. As a case, it was subsequently much cited throughout the nineteenth century when debating obscenity.

In 1811 Roberton published his work *On Diseases of the Generative System* which, although ostensibly a philosophical treatise on the nature of female beauty, soon became known as a controversial work, as well as ultimately becoming a best-seller during the course of its various editions. Roberton here returns to the same theme of sexual health and generation, with chapters discussing beauty and love, before turning to a more detailed discussion of sexual intercourse, and 'the laws regulating that intercourse'. He concludes his work with a 'Catalogue Raisonné of the defects in female beauty'.

A number of plates depict both the male and female sexual organs, and



indeed a note of caution is included by the publisher Stockton in the plate description: 'Plates 10, 17, 18, 19, 20, 21, 22, 23, and 24 should not be carelessly exposed either to Ladies or to Young Persons... As the work is a scientific one, and calculated both by its mode of construction and by its price for the higher and more reflecting class of readers, and as the Plates above are enumerated are also entirely scientific and anatomical, the publisher might have dispensed with this precaution; but he is anxious that these readers should have it in their power to obviate the possibility of careless exposure of such anatomical plates: they are therefore detached from the work, and may be locked up separately' (p. i). It is interesting to note that a number of the plates are signed 'London. Published by J. J. Stockdale No. 33 Pall Mall Aug 11. 1821'. The explicit plates, unsurprisingly, have no such imprint.

These 'indelicate' plates were initially bound separately, though have been bound in the present copy. As Lowndes noted in 1858 they were 'often wanting'. All of the plates here have some dampstaining along the fore-edge, not seen in the text itself, bearing testament to having been separate at some point. This no doubt made for more publishing opportunities, and provided greater safety from possible prosecution. Indeed plate 10 appears to be taken from a later copy, being slightly coloured, printed on different paper, and with some minor worming at the tail which is not evident elsewhere. A previous copy of the first edition held lacked plates 17, 18, 19 and 20.

The entrepreneurial Joseph Stockdale went on to revamp and reissue Robertson's works, often varying the titles. As McGrath notes, by this time it appears that Stockton had obtained all rights to both the text and plates of Robertson's works, which raises questions about the status of authorship at the time. Also publishing under the pseudonym of Thomas Little, in 1824 he published a fifth edition of the present work, under the title of *The Generative System of John Robertson*. He added some even more explicit plates, which ultimately led to charges of obscenity. So controversial was plate 18 in particular, depicting the female genitalia, that it was suppressed, and the edition sold without them. The work was later cited in 1836 in a Parliamentary report, culminating in a long running dispute between Stockdale and Hansard.

Comrie, II, p. 626; for a detailed discussion of this work and Robertson's part in the obscenity debate see Roberta McGrath, *Seeing her sex: medical archives and the female body*, ff. 47; OCLC locates copies at Toronto, Stanford, Chicago, Indiana, Duke, Berkeley, Yale, Johns Hopkins, Rochester, Cambridge, Oxford, Wellcome, the NLS, UCL and the British Library.

Put on the Catholic Church's Index of Prohibited Books

6. **[GUIDES TO SEX.] VAN DE VELDE, THEODOR HENDRIK.** IDEAL MARRIAGE its physiology and technique. Translated by Stella Browne, Introduction by J. Johnston Abraham, C.B.E., D.S.O., M.A., M.D. London, William Heinemann, (Medical Books) Ltd. 1928.

8vo, pp. xxvi, 323, [1] blank; with eight plates on five leaves, two of which folding, four coloured, and with one leaf of explanatory text; some light foxing and soiling; in the original blue publisher's cloth, spine lettered in gilt. £185

Uncommon first English edition of the first part of the noted Dutch gynaecologist Theo van de Velde's trilogy of works on sexual health and marital problems. Perhaps Marie Stope's major competitor in this field, Van de Velde originally published *Het volkomen Huwelijk* in 1926, before the English translation *Ideal Marriage* in 1928 (US edition as the *Perfect Marriage*), followed by *Sex Hostility in Marriage and Fertility and Sterility* both translated in 1931. It was claimed by the British doctor Eustace Chesser 'that *Ideal Marriage* was given to young husbands in the same way as Mrs Beeton on cookery was presented as a vade-mecum to young wives' (Porter and Hall, p. 212).

Van de Velde wrote *Ideal Marriage* in exile from the Netherlands, having left his wife and eloped with a married patient. This liberal treatise was put on the Catholic Church's index of prohibited books, a decision which no doubt contributed to the work's success. It was translated into several languages, and went through over forty printings and sold millions of copies.

Roy Porter & Lesley Hall, *'The Facts of Life' The Creation of Sexual Knowledge in Britain, 1650-1950*, p. 212.



Employing 12 'cinematographic' films on 480 flicker cards

7. **[GUIDES TO SEX.] VAN DE VELDE, THEODOR HENDRIK.** SEX EFFICIENCY THROUGH EXERCISES. Special physical culture for women. With 480 Cinematographic and 54 full-page illustrations. London, William Heinemann (Medical Books) Ltd. 1933.

8vo, pp. xviii, 164, [2] plate half-title, [iv] supplementary card series dividers; with 54 full page illustrations and a series of 12 'cinematographic' films on 480 flicker cards; text a little browned due to paper quality, mainly marginal, with some further occasional light foxing and soiling; card dividers between flip cards a little soiled and have been deliberately torn to facilitate 'flipping'; in the original blue publisher's cloth, spine lettered in gilt, rear joint an inner hinges repaired; a well used copy. £550

First edition of this remarkable guidebook for women, featuring exercises for reproduction, childbirth and sexual pleasure. The book includes a 'Cinematographic Supplement' of twelve flicker-card films, each demonstrating the author's exercise manoeuvres in the sequential photographic style first made famous by Muybridge.

'It aims at providing a guide for women and those who help them (whether as doctors, midwives, nurses and gymnastic instructresses) in the full evolution and utilisation of the feminine sexual capacities and faculties. These capacities and faculties are generally quite inadequate in practice; they should include both appropriately active participation in the act of sexual congress and appropriate voluntary muscular action which assists the act of birth' (Preface).

It is not clear whether *Sex Efficiency through Exercises* was also censored, (as was the case for his *Ideal Marriage*) but it is hard to believe that such a work, which includes a series of naked images of women in the flicker cards, would have escaped unscathed in the 1930s. It certainly makes for somewhat uncomfortable reading today, despite being of interest for the innovative illustrative techniques used. A complex and challenging work.

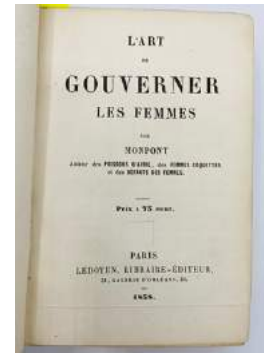
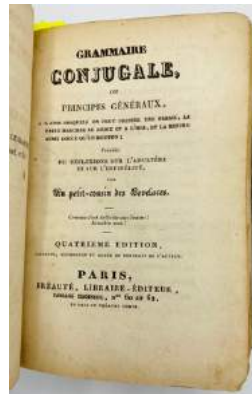
Euphemistically described as a 'Collection of pieces on gallant manners'

8. **[SAMMELBAND OF CHEAP PAMPHLETS ON LOVE AND SEX.] MONPONT.** L'ART DE GOUVERNER LES FEMMES Paris, Ledoyen, Libraire-Éditeur... 1858. [bound with:] **[CHABOT, E. CHARLES]** Grammaire Conjugale, ou Principes généraux à laide desquels on peut dresser une femme, la faire marcher au doigt et à l'oeil, et la rendre aussi douce qu'un mouton, précédé de Réflexions sur l'adultère et sur l'infidélité par un petit-cousin des Lovelaces. Quatrième édition corrigée, augmentée et ornée du portrait de l'auteur. Paris, Bréauté, Libraire-Éditeur... [n.d.] [bound with:] **VIRMOND, LOUDOLPHE DE.** Les cent manières d'aimer, dédiées aux deux sexes. Paris, E. Dentu, Libraire-Éditeur... 1874. [bound with:] **[D'AUNAY, ALFRED.]** A propos du livre de M. Michelet. L'Amour qué qu'c'est qu'ça? par un jeune homme pauvre, avec une préface qui n'a rien de commun avec celle de Fanny. Paris, Delavier, Libraire... 1859. [bound with:] **[DECLÉ, CHARLES.]** Les Femmes ! Ce qu'on en dit et ce qu'on en pense par Ygrad Notsag, Trucheman de la légation Abyssinienne. Paris, P. Rochet... L. Marpon... 1863. [bound with:] **[VERMOREL, AUGUSTE JEAN MARIE.]** **CES** Dames. Portraits de Malakoff, de Zou-Zou, de Risetete. Paris, Chez Tous les Libraires, [n.d. but ca. 1860].

Together six works in one volume, 16mo; I. pp. [iii], 64, tail of title-page cropped with further small window excised with seemingly near contemporary repair to verso; II. pp. 72; III. pp. 62, [2] blank; IV. pp. 89, [1] blank, [4] table of contents and publisher's advertisement, author's name printed on final leaf, with authorial presentation inscription in ms on half-title; V. pp. [ii] original wrapper, [iii] - 60, [2], front wrapper nicked with tear at head, a number of edges a little brittle; VI. pp. 216, with the scarce mounted photograph frontispiece taken by Pierre Petit, showing three women drinking champagne; all works somewhat browned and foxed due to poor paper quality, with occasional marginal nicks and tears; bound in contemporary red half-morocco over marbled boards, spine ruled and lettered in gilt 'Recueil de pièces sur les mœurs galantes. 6', book-block a little shaken, head and tail of spine and joints rubbed and worn, with further wear to extremities and corners; with the engraved book-plate of Hicklin Yates on front pastedown, cover previous booksellers label; despite being a little dog-eared and well-thumbed, a good copy of this clandestine volume. £550



BANNED & CLANDESTINE BOOKS



An small and discrete, though clearly well-used, volume of mid 19th century French tracts on love, sex, marriage, infidelity, with the final volume on prostitution, all of which are scarce, in one case at least, due to censorship. As Gay notes for the final work by the socialist journalist Auguste Vermorel (1841-1871) (but which in all probability could be applied equally), copies of this popular tract presenting portraits of noted Parisian dancers, actresses and prostitutes had been seized and destroyed, on the orders of a judge, for insulting public morals and good customs (Gay, *Bibliographie des ouvrages relatifs à l'Amour*, 527). The present example retains the mounted photograph, in this instance showing the three women drinking champagne, though the copy at Toronto includes a more demure image of them reading a book, with the second edition, presumably of the same year, including a photograph of them in a more raucous pose, with legs kicked high. Who said romance was dead, with such romantic titles as ‘the art of governing women’, ‘general principles by means of which one can train a woman’, and ‘hundred ways of loving’. A volume to keep well-hidden one would imagine.

I. Gay, *Bibliographie des ouvrages relatifs à l'amour*, 282 (4th edition 1894), with copies located at the British Library, the BnF and Paris Institute; II. Gay, 418, with only one copy at the BnF; III. Gay, 518, OCLC locating one copy at the BnF; IV. Gay, 122, with copies at the Paris Institute and the BnF; V. Gay, 283, with one copy at the BnF; VI. Gay, 527, the University of Toronto having a copy with variant photograph frontispiece, a much more demure image of three women reading, with further copies at the New York Public Library, London, the BnF with a second edition including an additional photograph of the women dancing.

EDUCATION & BOOKS FOR CHILDREN

9. **CASTILLON, A. LE TOUR DU MONDE TRAIN EXPRESS.** Revue Pittoresque et anecdotique de L'Univers. Illustration de M. Pauquet. Paris, Amédée Bédélet, Libraire-Éditeur. [1862]



8vo, pp. [iv], 203, [1]; with 12 chromolithograph plates (including frontispiece), all retaining the original tissue guards, together with numerous engraved text vignettes; a little foxed and browned throughout, more prominent in one or two places; in the original red morocco backed publisher's cloth, covers ruled in gilt, spine in compartments with raised bands, lettered and decorated in gilt, head and tail of spine a little rubbed and worn, covers lightly stained, extremities a little bumped and rubbed; a good copy. £285

First edition of this introduction to geography and ethnography. It was one of a number of works published as part of the series *Bibliothèque de la Jeunesse*. M. Castillon, a professor at the Collège Sainte-Barbe in Paris, one of the oldest Colleges in the city, was the author of a number of educational and recreational works of scientific interest for a younger audience. These texts were often chosen by schools to be given as prizes in recognition of academic success.

The chromolithographs are the work of either Hippolyte Louis Emile Pauquet (b. 1797) or Polydor Jean Charles Pauquet (b. 1800). Both brothers, from the



publishing house of Pauquet Frères, were engravers, painters & illustrators during the mid 19th century. OCLC locates copies at Yale, The National Library of Australia, Cambridge, and the BnF.

10. **[LEARNING THROUGH PLAY.] [ENVIRONMENTAL ACTIVISM.] POPULATION.** A Game of Man and Society. [© VNV Production Co., and Urban Systems Inc, 1033 Mass. Avenue, Cambridge, Mass. 02138]. 1971.

Environmental board game, contents including 12 coloured rings (2 each of blue, green, yellow, red, orange and purple and which possibly also act as counters), six sets of cards (22 event, 17 decision, 16 population explosion, 23 planetary surplus, 21 plus and 21 minus), a 'population pyramid ledger' score pad (unused), 2 dice, a set of rules, and money in four denominations; small nick at one corner of the inner plastic tray holding the cards and rules; in the original later variant orange decorative box, upper edge and right side somewhat sunner and faded, remains of small price label on upper lid, evidence of old tape on verso, extremities lightly rubbed and bumped, with some minor dust-soiling, but otherwise good. £220



Second(?) edition (first 1970) of this bold, vibrantly designed, innovative and politically inspired educational game aimed at young adults, issued by Urban Sytems Inc, a noted research and development firm of urban strategists established by a group of Harvard and MIT academics. One of a series tackling environmental concerns, the game perfectly exemplifies the genre of educational simulation games which emerged during the 1970s, encouraging social and political engagement amongst children and young adults, several of which were devised by leading academics on both the East and West Coast of America.

Led by the ecologist, environmental engineer and Harvard Professor Richard H. Rosen, Urban Systems Inc had established a reputation of working on federal and private contracts dealing with ecological problems. It had become obvious to Rosen, however, that the vast majority of people did not understand the complexity of the issues under discussion, and so came up with the idea of developing a series of games to fill the educational void and give people a better technical understanding of the issues of the day. The games all attempted to highlight the complex scientific and economic problems faced by local administrators and policy makers, whilst at the same time being enjoyable and fun.

Smog and Dirty Water, according to the *Norwalk Hour* newspaper (Monday July 13, 1970, p. 2), were both released in May 1970, and were devised by Judith Anderson, Helen Trilling and Richard Rosen. *Ecology* was devised by Bert Collins, Richard Rosen, and Margie Piret.

According to the verso of the box, *Population* 'sends you to the planet Celestra where you rule a rapidly-developing nation. Your people now live by their own simple farming, but an Industrial Revolution is on its way, bringing the profits and problems of progress and change. Can your country survive this upheaval? Can you develop your resources fast enough? Can you avoid a dangerous population explosion?? The winner does it all'. Each player starts with seven Population Units, two Agricultural Production Units, and \$800. As players move around the gameboard, they take event cards, which can force them to make a decision, gain or lose money, or gain populations depending on where the counter lands. Careful, controlled grown of resources and population is the key. Woe betide the player whose population spills over from the last Zone, Zone III. This represents the Final Explosion, and the player must drop out of the game. As the game rule explain, the reason for this is: THERE I NO REMEDY FOR THE FINAL POPULATION EXPLOSION!'

The *Norwalk Hour* article reveals that the games were made by disabled workers at a plant in Brockton, and that any profits were used by the firm to fund future research on pollution problems.



See Charles and Stadslev, 'Learning with Games: An Analysis of Social Studies Education Games and Simulations, p. 51 for Ecology; see also Sleet and Stadslev, 'Annotated Bibliography of Simulations and Games in Health Education' in *Health Education Monographs* Vol. 5, Supplement 1, pp. 74-90, which cites Smog, Dirty Water and Ecology.

Let's pretend - going to school!

II. [LEARNING THROUGH PLAY.] [TOY SCHOOL-ROOM.] UNUSUAL EARLY 20TH CENTURY CABINET HOUSE, 'MAISON D'ÉCOLE' NK. [rue de l']Atlas. Paris. [n.d. but ca. 1925.]

Hinged wooden box, 26.5 x 27 x 18cm, covered with cream faux crocodile skin paper, chromolithograph labels depicting the facade of a school on three sides, with drop down front panel (held in place by two metal clasps - now rusted), and hinged lid; interior reveals a miniature classroom, including blackboard on left-hand side wall, wooden dias in front of the board, four chromolithograph wall-charts and maps on the rear and right side, with numerous small educational notebooks, texts, prize certificates, silk rosettes, held in place by elastic cords on the inside upper lid, with further notebooks, and envelopes found on the base, other objects including a metal blotter, two embossed stamps, and a revolving 'sphère terrestre' globe @130mm in height, with somewhat crude chromolithograph panels; possibly lacking desks and chairs, though otherwise seemingly quite complete; a few of the small notebooks a little furled and creased, with some general light spotting and soiling, outer box somewhat stained and rubbed, with some chipping to paper at edges, but overall good. **£585**



A charming and unusual variation of a child's doll house or miniature shadow theatre, replicating an early 19th century French school-room for 'la classe enfantine' (imprint on some of the pamphlets on the inside lid). Though clearly intended as a toy, it's educational theme harks back, in some ways, to the early original pedagogical purpose of doll or cabinet houses, which was to teach young girls how to run their future households. Hopefully not just for girls, the chromolithograph facade on the outside of the box, for *Maison d'École* shows entrances for both boys and girls - separate mind you - but at least seemingly aimed at all younger members of the household!

N. K. Atlas was based in Paris from around 1900 and was primarily a game and puzzle manufacturer, though also produced a number of miniature globes. We have previously handled both a miniature globe and a magnetic game made by the firm. The company took its name from the founders Leon Nicolas and Charles Keller. The second portion of the name, Atlas, was a nod to the street where the company was headquartered at 23 rue Atlas from around 1900. The company was bought in 1925 by G. Bonnet, (indeed the globe has the GB trade mark on it), and the company remained in operation until the end of the 1950s.

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

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



EDUCATION & BOOKS FOR CHILDREN

Engraved and vibrantly hand-coloured playing sheet, 460 x 560mm, dissected and mounted in 9 sections onto linen, each section 150mm x 185mm; rules engraved in two columns within central panel, either side of an oval engraved vignette, 'The Temple of Happiness' (nos 45), with 44 smaller playing fields and 31 vignettes running clock-wise our two circles; squared not decorated are vices; lightly foxed and soiled, with some minor ink staining in places; with two panels of matching marbled paper 'handling tabs' on verso; together with 8vo rule pamphlet, pp. 24; a few corners a little creased, with some minor soiling; stitched as issued in the original plain wrappers, spine slightly split, covers a little soiled and slightly dog-eared; housed within the original pink marbled paperbacked card slipcase, with hand-coloured engraved paper label mounted on upper cover, covers a little darkened and soiled, with wear to extremities; very good. **£3,500**



A vibrant and fine example of an early 19th century game, intended to both educate and amuse, in this case, with a heavy dose of moral didacticism thrown in for good measure attempting to teach children how to live a virtuous life, and avoid being attracted by vice. Played with the household set of dice and playing counters, the accompanying booklet provides an explanatory biographical anecdote to each of the 45 charming engravings. The vices include intemperance, idleness, selfishness, lying, envy, hypocrisy, passion, and pride. Any player landing on these faced a 'payment of fishes' to the chosen

banker and backward movements. The virtues include Justice, Courage Integrity, patriotism and Clemency, and are supported with stories from life, and rewards such as the receipt of counters and forward movements. The central vignette is explained at the end as pointing out to two young people 'the path to the Temple of Happiness which is situated on a steep and lofty eminence, intimating that it cannot be gained without some labour and sacrifices (p. 24).



'The makers of the English game boards were book manufacturers, and they vied with each other to create not only interesting content, but the most beautiful artwork on the boards and boxes. Since the race game was basic to all of the games, the distinguishing feature was often the art board. Until about 1850, most of the English game boards were hand-coloured engravings, and the boards, apart from their historical interest, are small works of art... the engravings were made from a steel plate, which was capable of producing up to 5,000 copies before wearing out. The hand colouring was done by ladies of impoverished means or children hired for that purpose; (Liman, p. 14). Liman's comment that such gaming boards provide 'a window on the morals and habits of the time' (ibid p. 13), seems especially pertinent for the present most attractive example, from one of the major producers of printed games in the first half of the nineteenth century, John Wallis (1745?-1818).

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

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



Highlighting life's triumphs and tragedies

13. **[MEMOIRS OF A TEACHER.] LAURAS, ADOLPHE LÉON VIVIERS DE.** ATTRACTIVELY COMPILED AND PERSONALLY BOUND FRENCH MANUSCRIPT RECORDING THE LIFE OF ADOLPHE DE LAURAS, with additional 'Notes et souvenirs' relating to his daughters, son and grandson. [n.p. but possibly Montpellier. ca. 1829 onwards.]

Small 8vo Oblong album, 155 x 205mm, ff. 105 of blank unlined coloured paper in sections of white, orange, blue and green, of which 15 leaves have been neatly penned in a fine italic hand, predominantly in one hand but with additional manuscript notes and memories added later in two further neat hands; a few blank leaves with faint pencil lines added; some occasional light foxing to a few sections and with minor ink spotting affecting outer margins of one section; attractively bound in red half morocco, spine lettered and tooled in gilt, covers with gilt border and corner fleurons, with central gilt floral medallion framing the name of the author, head and tail of spine lightly rubbed, with further minor edge wear; a most appealing and charming example. **£1,350**

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

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

Not arranged chronological, instead the volume begins with a list of the 'Juges du concours, à Toulouse en 7br (i.e. September) 1829' together with a list of 'Candidats reçus Agrégés'. A further note reveals that 29 candidates took part in the competition to be awarded their teaching diploma. This was clearly a significant moment for Adolphe, placing it as he does as the very first entry. We later learn from his own short biographical chronology, that in 1829 he took a position as 'Professeur de Sixième' at the Royal College of Montpellier, where it appears he remained for the rest of his working life.

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

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

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



14. **PARKES, CONSTANCE.** BEDTIME TALES Illustrations by Ruby Court. [Printed by Rollaprint (Halesowen) Ltd.] [No publisher or date. ca. 1940?].



8vo, pp. [28]; each 'tale' with an appealing illustrations; a clean copy in stapled original pale green wrappers (printed in black), covers lightly sunned and foxed. £60

A rare and appealing provincial printing, containing short tales for children entitled: The Lady and the Bumble Bee; The Little Donkeys; Squeaky; The Magic Bus; The Church Mouse; Simon's Toys; The Crystal Fairies; The Dewdrop; The Beech Leaf; The White carnation; Balloon Land; and The Piglet - all with charming illustrations by Ruby Court.

Not located on either OCLC or COPAC.

15. **VENNING, MARY ANNE.** A GEOGRAPHICAL PRESENT; being descriptions of the principal countries of the world. With representations of the various Inhabitants in their respective costumes, beautifully coloured. Third Edition. London: Printed for Harvey and Darton, Gracechurch-Street. 1820.

12mo, pp. 144; with 60 charming engraved plates of costumes, hand-coloured; lacking front free endpaper; some light marginal browning and occasional light foxing and soiling, one plate with small nick in fore-edge, otherwise clean and crisp; with contemporary ownership signature on recto of frontispiece dated 1849; later 19th century binding by Bayntun's of Bath, in full red morocco, with gilt floral border, spine in compartments with raised bands, lettered and tooled in gilt, all edges gilt, head and tail of spine and joints rubbed; with small ownership label on rear pastedown 'AHA'. £325

An attractive hand-coloured copy, and in a later Bayntun binding, of the third edition (first 1817), of this the most successful geographical primer by Mary Anne Venning. The work 'skilfully blends quantitative statistics about manufactures and major rivers with qualitative judgements about national greatness. This combination propelled the text into two more editions in 1818 and 1820, and it was later published in America (in 1829, 1830, and 1831) as three separate volumes on Europe, Asia, and Africa by children's publisher William Burgess... Venning's ideas had a broad circulation, launching her career as a scientific writer and establishing her authority as an educator of the young' (Norcia, p. 34).

Darton: G975 (3); Lipperheide, 480; Osborne, I, p. 193 (first edition); see Megan Norcia, X Marks the Spot: Women Writers Map the Empire for British Children, 1790-1895 ff. 33 for a detailed discussion of the work

School curriculum by subscription - rare and complete annual course in 52 weekly parts

16. **[WRITING MANUAL - CALLIGRAPHY.][MORIN, PROSPER-HENRI AND EUGÈNE BOUTMY?]** ATTRACTIVE ENGRAVED WRITING MANUAL AND PRIMER [Manuscript title-page:] Modèles Brevetés d'écriture cursive', followed by a suite of 52 engraved 'lessons' introducing young students to cursive writing, the ABC, and a variety of educational topics. Plates engraved by various engravers including Gouget, Girault, Picquet and Warin, many but not all with further imprint of 'Berthiaur Imp' or 'Impe par Berthiau', several with imprint 'Se vend rue St Georges No 11 a Paris'; eleven leaves with small blind-stamp 'Polytechnographie Brevet d'Invention E.B.'; [n.d. but Paris, ca. 1838-1843.

Large oblong folio, 153 x 430mm, ff. [1] manuscript in neat calligraphic hand in brown ink, followed by suite of 52 engraved 'modèles' of cursive script on varied subjects on 104 leaves, all engraved on rectos, including 52 engraved vignettes, predominantly one image per lesson, though five with two images, and six without image; somewhat foxed and browned throughout, with occasional ink staining, a couple of plates cropped close at upper edge when cut, part of the image for 'La Boussole' (8) cut short and found on second leaf; a number of leaves somewhat nicked along fore-edge, with a few small tears at gutter; evidence of earlier stab marks in gutter; bound in contemporary sprinkled paste-paper boards, with later morocco reback, spine ruled in gilt, covers somewhat rubbed, scuffed and ink stained; with two contemporary signatures on title-page,



'JM Coudurier, Paris, 1838, Coudurier, de Megève, Savoie (Etats Sardes) running along upper margin, 'P.A. Cabary' below title, and the initials 'A.T.' in upper right corner.

£1,350



An innovative and attractively produced educational course, entirely engraved, and intended for use by both teachers and parents alike. The present album, personally compiled by the original owner in around 1838, (the signatures of both P.A. Cabary and JS Couturier of Megève in Savoy are found on the title-page - student and teacher perhaps?), contains what we believe to be a complete annual course of 52 weekly lessons, which could be purchased on subscription either individually, as a trimester, or eventually as a whole. A matter of personal selection, from a number of available topics, this is the most complete example that we have so far located.

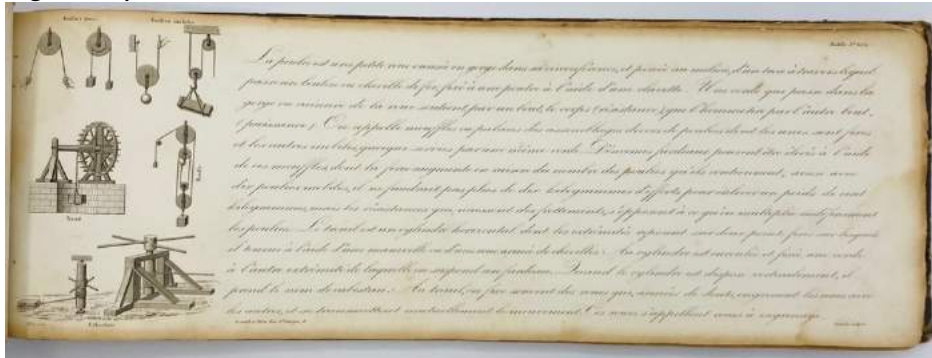
The *modèles brevetés* take the form of short educational essays on a variety of subjects, each spanning two leaves and engraved in cursive (thus also serving as writing exercises), the majority with an appealing and finely engraved vignette at the left-hand margin. The whole work has been executed by a number of different engravers: Gouget (possibly Emile Joseph Alexandre), Picquet, Girault, Millet, and Warin. Most are marked 'Berthiau Imp' or 'Impe par Berthiau', and 'Se vend rue St. Georges No. 11 a Paris'.

Though without a full printed title (we have so far been unable to find any printed example), the small blind-stamp found on eleven of the 104 leaves, *Polytechnographie Brevet d'Invention* provides a clue as to the series title, and which was widely promoted in a number of contemporary French educational journals of the day: *Polytechnographie. Modèles brevetés d'écriture cursive et de dessin. Leçons simultanées sur la religion et la morale, l'histoire, la géographie universelle et les voyages, la littérature, la physique, la chimie, l'histoire naturelle, l'agriculture, l'industrie, le commerce, la mécanique, l'architecture, les beaux-arts, et les arts d'agrément. Exercices manuels, mnémoniques et intellectuels, d'orthographe, de calligraphie, de dessin, de style, et de composition écrite.*

A lengthy description of the scheme is found in the March issue of the *Journal des Connaissances Utiles* in 1836, extolling the benefits for this simple and rational scheme of teaching students who, by copying out each lesson, would not only hone their penmanship skills, but in an entertaining and diverting way would also be encouraged to memorise the short contents, the idea being that they would later be test on it, either by verbal questioning, or by copying it out again from memory. As the advertisement goes on to reveal, the *Modèles Brevetés* were to be issued in a series of 10 subject matters, each then further subdivided: Series 1 covers penmanship and design; 2 - the sciences; 3 - useful arts; 4 - 'Arts d'agrément'; 5 - fine arts; 6 - history; 7 - armies of the land and sea; 8 - geography; 9 - voyages; and finally series 10 on moral sciences. The annual course would comprise 52 *modèles* which could be purchased by subscription for 26 francs per year, or 6 fr 50 cent per trimestre. Thirteen were now available for purchase from A. Desrez and chez Cuthbert in Paris, with a further list given of over 40 booksellers from across France. A printed teaching aid, or 'Questionnaire' would also be available to help parents, and teachers, both at home and in school. The advertisement notes further that the scheme has been used most successfully every day by some 300 pupils at 'M. Morin's institution and at Ms. Bachelley's, rue Louis-le-Grand, 29 and 33' going on to claim that in newspapers will soon be reporting on the extraordinary results achieved by other educational establishments which had adopted this new



approach to teaching. That M. Morin was in fact the architect of this innovative scheme is revealed in the *Bulletin des lois de la République Française*, Vol. XIX, p. 637 which announces that on May 10th 1836, a five year patent was awarded to Prosper-Henri Morin of Paris, head of institution at Rue Louis-le-Grand, 'for his method called polytechnography, specific to to teach simultaneously, by means of specially composed examples, drawing, writing, drafting, history, exact sciences, etc'.



Of interest, the small patent blind-stamp here seems to incorporate the initials 'E.B.' however. Another contemporary and full-some review of the method is found in the literary magazine *Musée des Familles*' (1836, vol III, p. 224) and given by E. Boutmy - whom we believe to be Eugène, seemingly a Parisian professor who translated a number of works of Latin. It seems likely that he was related to the publisher Laurent-Joseph Boutmy (1807-1848), who together with fellow publisher and journalist Emile de Girardin (1802-1881) had founded the *Musée des Familles*, Girardin also being behind the *Journal des connaissances utiles*. The Bibliotheque Nationale de France hold a copy (and have digitised) of what we assume to be the planned accompanying text volume, *Questionnaire des Modèles Brevetés d'écriture cursive et de dessin*, dated 1843 and by 'E. Boutmy. His earlier endorsement, therefore, seemingly having developed into a closer association. Morin's patent of five years had expired by this point and we can find no evidence of it being renewed. We have so far found no earlier examples of the printed text.

The present volume, bound in a random order with no sense of thematic structure, includes examples from all but the 7th series of topics (on the military). It begins with the lesson on penmanship, appealing engravings showing how to hold the pen and how to sit correctly. Most come from the second series devoted to the sciences. The topics introduced are varied, including the position of the earth, the ages of man, the zodiac, the compass, levers and pulleys, geometrical solids, the five senses, agriculture, hummingbirds, birds of paradise, the thermometer, Newton and Descartes, Cook and Perouse, navigation, volcanoes, mythology, architecture, railways, eclipses, earwigs, the boa constrictor, poisonous plants, Niagara Falls, the port of Marseille, the Great Wall of China, and concluding with four lessons (without images) devoted to commerce and bookkeeping.

Whilst clearly not including every lesson available for purchase, this is the most complete example we have found to date. The *Musée national de l'Education* hold '26 sheets folded in half in the direction of the height to be hung on a wire', suggesting that they would originally be purchased as sheets, to then be used and displayed in whatever format the teacher so wished. We previously handled a similarly bound volume, again with the leaves cut into two, containing 48 leaves (with 26 images), and which we now realised was from this same series (they did not have the patent blind stamp clue) and which is now at Harvard.

The table of contents for the 1843 *Questionnaire* lists 52 'modèles', now divided into four series only suggesting, perhaps, that certain topics had been particularly popular and that the series had scaled down from 10 to 4 by this stage. Our copy includes almost all of those listed, with only a couple of exceptions.

See the *Bulletin des lois de la République Française*, Vol. XIX, p. 637 for notice of the patent; scheme reviewed by E. Boutmy in his journal '*Musée des familles* Vol III, 1836, p. 224; no copies on OCLC or KVK.



GRAPHIC ARTS

17. **BRITISH DAIRY FARMERS ASSOCIATION.** ATTRACTIVE CHROMOLITHOGRAPH CERTIFICATE OF MERIT awarded to Elea Adine Hare by the British Dairy Farmers' Association 'For Proficiency in the Theory and Practice of Cheddar Cheesemaking' and 'on the recommendation of the examiners appointed by the Council'. Signed, we believe in manuscript, by the Secretary 'Fredik [sic Frederick] E Hardcastle'. 12. Hanover Square, London, W. 1911.

Large folio broadside, 615 x 505mm, pictorial chromolithograph surround and red letterpress, surrounded by gilt border, with larger 95mm tear at tail just touching gilt border, and with further small nicks and tears along upper and right margin; nevertheless a most striking example. £85

A most attractively printed certificate of merit, evoking images of a bygone era pre W.W.I. when traditional rural skills still held sway. Presented to Elea Adine Hare, this large certificate of merit recognises her 'Proficiency in the Theory and Practice of Cheddar Cheesemaking', and was awarded in 1911 after examination. Printed in red letterpress, the text is surrounded by a series of appealing vignettes in lithograph depicting various scenes of farming life.

According an online family genealogy, Elea Adine Hare (1894-1926) was born in Saffron Walden, Essex. The tranquil life that she enjoyed as evoked by the certificate was soon to be altered dramatically, as she subsequently served as a Red Cross nurse during WWI. After the war she was employed by the Essex County Council as a milk recorder, but was fatally injured in an accident, probably after being struck by a car.



Reflecting the growth of medical tourism

18. **[COMMEMORATIVE POCKET AIDE-MEMOIRE.]** PAIR OF BRONZE MEDALS ISSUED BY OTTLEY OF BIRMINGHAM, [obverse] Miles Distant from London. Bathing Places. English Universities, Scottish Universities. I. (presumably John) Ottley, Medallist. Birmingham. [reverse] 'Miles Distant from London'. [together with:] [obverse] 'Chronology of the Reigns of England' from William I to Edward V [reverse], continuing Richard III to George IV around central Royal Coat of Arms 'Dieu et mon Droit'. [n.p. but presumably also Birmingham.] ca. 1820-1830.

Pair of large bronze medallions housed within the original fine red leather velvet case, each 51mm in diameter and weighing 48 grams, both with some slight oxidization and somewhat soiled, with minute casting visible on the obverse of medal 1 (Hull to Leeds); otherwise very good; case a little rubbed and worn, retaining original brass clasps, slight loss on base. £685

A fine and rare commemorative medallion pair minted by the noted family of medallists and die-engravers, Ottley of Birmingham, made in the style of calendar medals and presenting in pocket form handy aide-mémoires to both the chronology of the Reigns of England, and to distances from London to major cities, bathing places, and the principle University of England and Scotland.

A reflection of the growing popularity of medicinal water cures and the development of medical tourism, the first medallion lists alphabetically on the obverse 'Miles Distant from London. Bathing Places', starting with



GRAPHIC ARTS

Aberystwyth and ending with Weymouth, and including such famous spa and bathing destinations as Buxton, Leamington, Malvern, Tunbridge Wells. To the left of this list is noted the distance to the English Universities of Cambridge and Oxford; on the right the distances to Aberdeen, Edinburgh and St. Andrews Universities. The reverse provides an alphabetical mileage chart to English towns from London, starting with Berwick and ending with York.



The accompanying medal provides a 'Chronology of the Reigns of England', with the inscriptions radiating from the circular compartments on both faces, the obverse beginning with William I 'died 9 Sept 1087, 63 Years of his Age, 31 of his reign' and concluding with Edward V, with the reverse continuing from Richard III and ending with 'George IV born 12 Aug 1762, Whom God Preserve'. It was no doubt minted to commemorate his accession to the throne.



The Ottley family appear to have been producing tokens and medals from the late 18th century until the late 19th century, with the British Museum holding a number of tokens and medals ascribed to I. and John Ottley (presumably one and the same), and later Thomas Ottley (fl. 1842-1915). They are perhaps best known for their series known as Ottley's Birmingham Buildings

We have so far been unable to locate another similar set to that found here, although later versions were minted to commemorate the accession of Queen Victoria in 1837/1838. It

seems that the Bathing Medal was also later sometimes offered for sale together with a detailed 'Map of the World' (ca. 1830).

See Forrer, *Biographical dictionary of medallists; coin, gem, and seal-engravers, mint-masters, ancient and modern, with references to their works B.C. 500-A.D. 1900*, IV, p. 337.

'A perfect substitute for costly stained glass'

19. **[DECORATIVE ARTS.]** SMALL COLLECTION OF TEN LATE VICTORIAN 'CRYSTOGRAPHS FOR GLASS DECORATION', designed to represent Stained glass windows, including examples of borders and centre pieces, [no imprint but presumed made by Fandel, Phillips & Sons, Newgate St., London] [n.d. but ca. 1890.]

Collection comprising ten examples of coloured transparent crystographs of varying sizes, printed in lithograph? on translucent paper; some displaying signs of wear and having previously been mounted; offered together with five extracted advertisements, neatly cut and mounted on card, together with a photocopy of the title-page of the Fandel, Phillips & Sons trade catalogue; a lovely group of extremely fragile survivors.

£775

A vibrant and eye-catching collection of beautiful, extremely delicate, late Victorian transparencies or 'Crystographs' for glass and window decoration, presumably done in lithograph, and we believe produced and sold by the London merchants Fandel, Phillips & Sons of Newgate Street, London. Described as being 'cheaper than any imitation stained glass introduced to the public', they were developed at the end of the 19th century





and soon found popularity, with a number of companies, both in the UK and the US, offering them for sale. Relatively cheap to purchase, often bought in boxes 'banded in dozens, mostly assorted', the innovation could enable 'a large surface of blank cheerless glass... [to] be converted into a rich artistic and antique picture for about one shilling' (Fandel *trade catalogue description, provided in photocopy*). 'The material on which the subjects are depicted is a new one, and is unaffected by the atmospheric influence, does not allow the colours to fade, and so affords a scope for talent in adapting the design to any size window, or other glass object that may be desired' (*ibid*). As one of the accompanying advertisements reveals, the crystographs were divided into centre pieces, border pieces, and large sheets, with all manner of themes printed, the present selection including attractive images of birds, flowers and butterflies, a knight on his charger, a medieval lady, together with geometric border patterns. The present collection includes designs of various size, with examples of centre pieces and borders. Other advertisements included here note a series of 'imitation photographs' of churches, figures from folklore, 'scripture subjects', with more prosaic images also available for more commercial use perhaps, such as 'hot sausages and potatoes' and 'ice creams'.



With regards to the provenance of the group, it is our understanding that they were original found within a Victorian trade catalogue issued by Kingsbury & Co, presumably as specimen pieces. It is from this catalogue that we believe the extracted advertisements come from, the catalogue tragically having been broken up some time ago by a previous owner. It seems likely that this was the Fleet Street newsagent Kingsbury & Co., which is listed as being at 7 Racquet Court in the *Post Office Directory* for 1891. Henry Fandel and Benjamin Samuel Phillips, are listed as working together in the *London Gazette* of 1839, and they are later described in the *Post Office Directory* as 'Warehousemen, importers of berlin & other wools, toys, fancy & japanese & oriental goods, & manufacturers of every description of embroidery silks, haberdashers & lace warehousemen'. We are unsure as to whether the photocopy we have of their 'Catalogue of Crystographs to Represent Stained Glass Windows' was bound together with the Kingsbury & Co catalogue, but it seems likely.

We have found online advertisements for other producers of crystographs, including John Thridgould & Co., of London who promoted them as being 'the most perfect substitute for costly stained glass windows' (in the journal *Literary World*, Vol. 42 1890) and the Penfield [paper] manufacturing Company of Philadelphia, promoting them in an 1892 *Church Magazine* as being of use in 'Churches, Schools, houses, Offices, Libraries etc'.

Bearing in mind their fragility, a wonderful and scarce ephemeral group of late Victorian decorative arts.

The group includes:

1. Image of Lillies (444 x 168): 'Threepenny Centre Pieces - Series 509, 4 Designs of Flowers in Rich Colours'. (1 of 4 seemingly); a little browned, tail edge somewhat nicked with slight loss though not touching image; with original extracted advertisement mounted on card.
2. 1. Flowers, Butterfly and Bee (517 x 195mm); with Foliage and Four Butterflies (470 x 168mm): 'Sixpenny Centre Pieces - Series 604 2 Designs of Flowers in Rich Colours' and seemingly both designs; a little browned and soiled, slight cracking towards tail of second sheet; with original extracted advertisement mounted on card.



3. 'Threepenny Centre Pieces. Series 1540. 'Designed in Rich Colours. This series is arranged so that it can be cut to fit dome shape windows if required. 1 - The Challenge (Knight on Horseback)' (1 of 4). 330 x 228mm; some discrete tape repairs to verso, upper margin nicked with slight loss; with original extracted advertisement mounted on card.
4. Two penny Centre Piece? Possibly Series 545 'My Lady Bountiful', depicting Lady in Waiting in Tudor Costume, 190 x 178mm, some minor cracking and tears at tail, small nick at upper margin, with remains of old mount at tail of verso.
5. One Penny Centre Piece? 'Series 208 2 designs', (1 of 2) Blue Bird flying over a lily pond (290 x 195), discrete tape repairs to verso; with original extracted advertisement mounted on card.
6. One Penny Centre Piece, possibly Series 208 or 210 (290 x 195mm), duck flying through bull-rushes; torn and cracked with loss of image at tail, with remains of old mount at tail of verso, and small nick at upper margin.
7. Three geometric borders pieces, (230 x 75mm; 228 x 85mm; 230 x 65); each very good.

'Picture sheets'

20. **[GAME OF GOOSE - ROBINSON CRUSOE.] [DEFOE, DANIEL.]** ROBINSONS REISEN UND ABENTEUER Ein neues unterhaltendes Würfelspiel. Bilderbogenfabrik von Georg Zander, Suhl. No. 90. [n.d. but ca. 1870.]

Single sheet lithograph game board, 399 x 327mm, consisting of 46 numbered squares arranged counter-clockwise in a spiral depicting scenes from Crusoe's travels and adventures, with a further four corner vignettes, and seven lines of rules below; paper browned due to quality, with a number of small marginal nicks, though with no loss and never touching playing surface, though tear to upper margin just clipping ruled border, with faint evidence of previous horizontal fold; due to the ephemera nature of such 'picture sheets' a good example. £775



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

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

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

OCLC locates one only copy at Virginia.



With 90 lithograph plates of embossed illustrations of coins

21. **[NUMISMATICS.] [FORT, LUDWIG.]** NEUESTE MÜNZKUNDE. Abbildung und Beschreibung der jetzt coursirenden Gold- und Silbermünzen mit Angabe ihres Gewichts, Feingehalts, ihrer Geltung und ihres Werthes, Erster Band. Mit 90 Tafeln Münzabbildungen. [Zweiter Band - Die Münzverhältnisse der europäischen Staaten.] Leipzig, Verlag von Ernst Schäfer. 1853.

Two volumes, 8vo, pp. [ii], xv, [i] blank, [ii], with 90 dark brown tinted lithograph plates embossed and tinted in gilt and silver, each depicting several coins, with facing leaf of explanatory text, all retaining original tissue guard; pp. [ii], 532; atlas volume with some occasional light foxing and browning, a few of the embossed reliefs a little burnished and darkened, but on the whole clean and bright, text volume with some occasional light browning and soiling, but generally clean and crisp; with ownership annotations from ca. 1875 on front free endpapers, with later book-plates; in contemporary black marbled paper boards, with red paper labels on spine lettered in gilt, edges of Vol. II in red, head and tail of spine of Vol. I repaired, joints and extremities a little rubbed and worn; a good copy. £450



Uncommon second edition (published in parts between 1851-1853) of this comprehensive and impressive guidebook to modern world numismatics, describing and illustrating 'gold and silver coins now circulating, with details of their weight, fineness, validity and value'. An extensive and detailed work, what makes the work of particular note is the striking atlas of 90 embossed plates, each vibrantly embellished in gilt and silver (presumably using gold and silver leaf), depicting thousands of coins of the world. Each plate has an accompanying leaf of descriptive text, and both the obverse and reverse sides of the coins are shown.

The work appears to originally have been issued in parts, with only the early 1851 issues identifying Ludwig Fort as the author. Some confusion appears to exist over the authorship, however, as Ferdinand Fliessbach published a very similar work in the same year, but with 120 plates, *Munzsammlung enthaltend die wichtigsten seit dem Westphalischen Frieden bis zum Jahre 1800 gepragten Gold- und Silber-Munzen sammtlicher Länder und Städte; Mit geographischen, geschichtlichen, statistischen, heraldischen und numismatischen Erläuterungen*. A similar work was published a few years later edited by Alexander Lachmann and issued by the same publisher, suggesting a revision perhaps: *Neueste Illustrierte Münz-, Maass- und Gewichtskunde und kurze Handelsgeographie aller Länder mit Abbildung und Beschreibung der jetzt coursirenden Gold- und Silber-Münzen nebst Angabe ihres Gewichts, Feingehalts, ihrer Geltung und ihres Werthes* (first ca. 1858).

Leitzmann, *Bibliography of Numismatic Books Printed Before 1800 with the Supplement to 1866*, 42; OCLC locates copies at Boston Public Library, the British Library, Cambridge, Trinity College Dublin, and Oxford, with a number of copies in Germany.

22. **[PARIS – ROLLED MAP.]** PLAN DE LA VILLE ET DES FAUXBOURGS DE PARIS, avec les jours d'entrée aux Monuments et Curiosités publics et le Tarif du prix des Voitures. Rue d'Argenteuil, No.25. A Paris. [n.p.] 1834.

Large engraved map and plan, 85.5 x 57.5 cms, lined and mounted on strong paper, and with original walnut upper hanging frame and roller attached to lower edge, partially hand-coloured in blue, yellow and pink; map lightly abraded in a number of places, with some loss of text and lettering, lightly soiled and browned; still an appealing example. £785

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

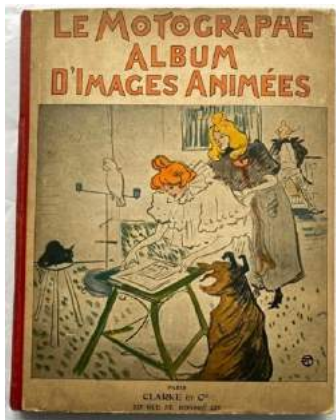
The reign of Louis Philippe (1830-1848) is known as the July Monarchy, having succeeding to the throne



after the July Revolution and the abdication of Charles X. He followed conservative policies, especially under the influence of French statesman François Guizot during the period 1840–1848. He also promoted friendship with Britain and sponsored colonial expansion, notably the French conquest of Algeria. His popularity faded as economic conditions in France deteriorated in 1847, and he too was forced to abdicate after the outbreak of the French Revolution of 1848.

23. **[OPTICAL ILLUSIONS/MOVING PICTURES.] [TOULOUSE-LAUTREC, HENRI DE.]** LE MOTOGRAPHE ALBUM D'IMAGES ANIMÉES. Couverture de H. de Toulouse Lautrec. Paris, Clarke & Cie, 225 Rue St. Honoré 225. 1899.

4to, ff. [28] leaves (final leaf blank); with 23 coloured optical images, and with the original 'transparency' viewing card retained within pocket on front paste-down; transparency frame a little damaged, paper a little browned, principally marginally, with more prominent browning to front and rear endpapers, otherwise clean and bright; in the original red-cloth backed pictorial boards, front cover design by Lautrec, head and tail of spine slightly bumped, boards a little browned and stained, extremities lightly rubbed and bumped; still a good copy of a scarce optical book. £2,000



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

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

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

A gluttonous night out depicted in albumen photographs and lithograph text

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

8vo, carte de visite photograph album, ff. 15 leaves of thick card, with images on both recto and verso, and comprising a lithograph introductory text within a garland border, followed by 28 numbered albumen print photographs of comical drawings, also within matching garland borders, each with lithographed text mounted below, the 'windows for each surrounded by chromolithograph triple gilt ruled border; somewhat dust-soiled throughout with some marginal staining, first window previously torn but now repaired, the photographs all a little faded, more so towards the end, top corners of each card clipped for easier insertion into windows, small tear at tail of ff. 2, with further light wear and occasional minor tears to each, and cards a little awkward to remove; bound within the original elaborate blindstamped red morocco album, though now considerably darkened appearing almost brown, upper cover lettered in gilt 'The Club Adventures of Alderman Akeinside', sympathetically newly rebacked to style with new endpapers and later morocco label, spine with raised bands, all edges gilt and with inner gilt dentelles, with remains of brass clasps; a most unusual and appealing ephemeral item. £685





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

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

which they date to 1850, and which contains 'pen, pencil and watercolour' drawings, each signed 'GB' or 'GBR'. Toronto holds a copy of the present later version including the albumen *carte-de-visite* prints, most probably photographs of the original album held at the Houghton, and which they date to 1860.

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

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

25. **[SHAPED BOOK.] D'HERVILLY, ERNEST.** DE FLEUR EN FLEUR Paris: Nouvelle Librairie de la Jeunesse, Louis Westhausser Éditeur, 10, Rue de l'Abbaye, 10. [n.d. but ca. 1900.]

Die-cut shaped booklet in the shape of a butterfly, approximately 120 x 90 mm at widest point, printed on heavy card stock, ff. [12], with six chromolithograph illustrations and further text illustrations; a little browned; outer covers in chromolithograph, title in gilt on upper cover, tied with silk, spine a little chipped and worn, but still a good example. £375

A rare and charming die-cut shaped book dedicated to flowers and butterflies. With a vibrant chromolithograph outer cover, the small booklet includes six further chromolithograph vignettes accompanying a series of short verses and phrases. It was one of a series of similar works intended for children and published by the noted publisher of children's books, Louis Westhausser, another example being *Au bord de la mer, souvenirs et croquis de vacances* cut in the shape of a crab, with text also by d'Hervilly. The *Nouvelle Librairie de la Jeunesse* published a number of works by Lothar Meggendorfer. This novel format grew in popularity at the same time as that of moveable and pop-up books, and 'indestructible' cloth books etc. with other publishers, including Raphael Tuck and Ernest Nister, also producing similar series. Die-cutting shapes also became popular in early 20th century advertising. By its very fragile nature, a scarce survivor.

Not located on OCLC.

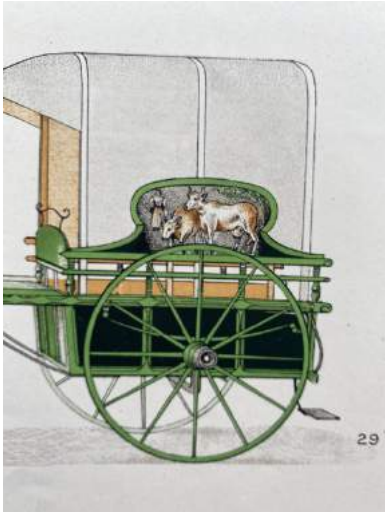


'Transports of Delight' - design your own milk cart and other horse-drawn vehicles

26. **[TRADE CATALOGUE.] W. P. LOVE COACH BUILDER** Commercial Road, Paddock Wood [Kent], [J & C Cooper, copyright]. [n.p. but possibly Tunbridge Wells, and n.d. but ca. late 19th century.]



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Oblong small 8vo, ff. 40 leaves of chromolithograph plates; some very light marginal browning and foxing; in contemporary navy and light blue cloth backed boards, upper cover lettered in gilt, spine lightly sunned, covers a little stained and soiled. £1,200

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

Despite living only 15 miles from Paddock Wood, we have sadly been unable to find out any further information about W. P. Love, though believe that they remained in operation on Commercial Road until the late 20th century.

Not located on OCLC.

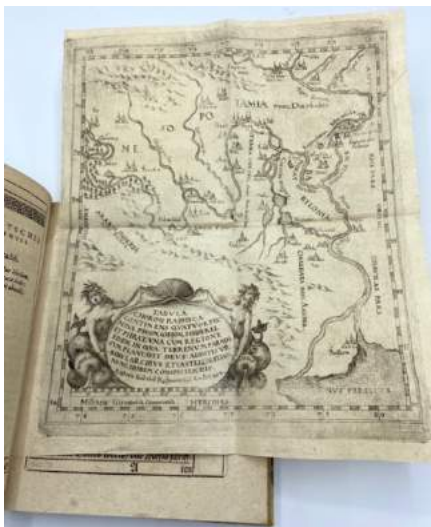
HISTORY

Finding the Garden of Eden

27. **KALTE(N)MARCK(T), GABRIEL.** HISTORICA DESCRIPTIO PARADISI oder Eigentliche Beschreibung des Paradieses unnd der vier Hauptwasser/ Pison/ Gihon/ Hidekel/ unnd Phrat/ sampt allen daraus springenden Wasserflüssen: Neben einer darzu gehörigen tabula Chorographica; Aus heiliger Schrifft und glaubwürdigen Historien beschrieben. Leipzig, In Henning Großen des ältern Druckerey vorfertigt. 1616.

4to, pp. [xxiv], 235, [1] blank; with one folding engraved plate; title-page within decorative wood-cut border, with woodcut head-and tail-pieces and initials, and text within ruled borders; somewhat browned and lightly foxed throughout, final leaf torn with later substantial repair; four later leaves with near contemporary marginal notes in brown ink, though cropped close at fore-edge with some loss interrupting meaning; with unidentified 20th century bookseller's note pasted on verso of title-page; in 20th century half vellum over marbled boards with later endpaper

£885



Rare first edition, second issue (with new title page but using original stock sheets from the 1605 edition *Paradies-Wasser, das ist, beschreibung der vier wasser*) of this little-known contribution to the corpus of early works attempting to identify, through a study of of sacred scriptures and 'credible histories', the location of the Earthly Paradise - the Garden of Eden. Described in the *Book of Genesis* as being at the source of four major tributaries, the Pishon, Gihon, Hidekel (Tigris) and the Phrat (Euphrates), the exact location, if indeed it ever existed, has been hunted, both physically and hypothetically, by generations of theologians, scholars, explorers and archaeologists.

The location remains a mystery to this day as the exact source of the Gihon and Pison rivers is unknown. For many classical authors, however they were associated with the other two great rivers of the ancient world, the Nile and the Ganges, which led many to suggest it could lie in Mongolia, India or Ethiopia. Others, however, favoured Mesopotamia as the location, based upon the fact that both the Tigris and the Euphrates rise in the mountains there.



HISTORY



It is this classical discussion relating to the Pison as being the Ganges, and the Gihon being the Nile, which is the focus of the present work, our understanding being that Kaltenmarck refutes this traditional argument, favouring instead the theory that Eden was rather to be found in ancient 'Mesopotamia nunc Diabekir', as he notes on the appealing folding engraved map, not far from the Tower of Babel in ancient Babylon, and in modern terms close to Baghdad in Iraq. Divided into twelve chapters, Kaltenmarck makes frequent biblical references, and concentrates in particular upon the words of Moses to pinpoint the location. He cites a range of classical authorities throughout including Josephus (c.37-c.100), Eusebius (c. 260-339), Rashi or 'Rabi Salomon' (1040-1105), Moses ben Maimon (Maimonides) 1138-1204, Strabo (c. 64 BC - c. 24 AD), St Ephrem (d.373), Ptolemy (c. 100 - c. 170), and Cicero (106 BC - 43 BC). Some of the marginal notes are in Hebrew. A number of poems discussing the Garden of Eden (and some paying tribute to Kaltemarck's work) are included in the preliminaries, by the jurist by Privy Councillor Martin Aichmann (1550-1616), the Pastor Johann Narhamer (1549-1593), Johann Lucius of Dresden (1561-1604), the Rector Tobias Simon (fl - 1624), Caspar Fuger (1521-1592), Bernhard Glaser (1561-1609) and Marcus Dolmetsch (1571-?). Kaltenmarck dedicates his work to Benedict Amon, Hans George, Ernst Harrer (fl. 1616), Thomas Lebzelter (1570-1632), Wolfgang Paller (1545-1622) and Martin Zobel (1566-1625).



The present edition has been compared to a copy of the 1605 edition located at the British Library. It is identical aside from the new title-page and the final leaf, which in the 1605 edition bore after the errata the colophon 'Leipzig, Bey Michael Lantzenberger, Im Jahr M.DC. V.'. The original 1605 imprint was 'Bey Henning Grossen, Buchhändler. Mit Churl. Sächl. Special Privilegio auff zehen Jahr. In verlegung Hieronymi Megiseri'. Michael Lantzenberger was a noted printer in Leipzig, who printed a number of works by Martin Luther, though was particularly noted for music publishing. He died in 1612, and so for this re-issue, this final imprint has been neatly excised below the woodcut tail-piece, possibly by Henning Grose, at the time one of the leading figures in the Leipzig book trade, though perhaps by a previous owner.

Little appears to be known about Gabriel Kaltemarck (fl. 1587? - sometimes Kaltenmarck), although it seems likely that he is the same Gabriel Kaltemarck who, in 1587, wrote to the Elector Christian I at Dresden, suggesting a set of guidelines for founding an art collection. This letter is the focus of an academic paper by Barbara Gutfleisch and Joachim Menzhausen *How a Kunstkammer should be formed* in the *Journal of the History of Collections*, (Volume 1, Issue 1, 1989, Pages 3–32), and which they describe as being a 'fundamental document in the history of collecting... With these proposals (heavily influenced by the writings of Vasari but containing also independent view points), Kaltemarck sought to reconcile the place of art within Lutheran dogma, to identify the most important artists, to establish the nature of a collection which might reflect the major achievements to date in the history of art and, incidentally, to secure for himself the post of artistic adviser to the Elector. Under the more liberal regime introduced to Saxony by Christian I, Kaltemarck had high hopes that his proposals would take root and flourish, but no such success was forthcoming. Unpublished for four centuries, they form for us a fascinating index of contemporary artistic taste which will prove a lasting source of information for studies in art history and museology'.

VD17 23:273303M; OCLC locates copies at the Staatsbibliothek zu Berlin, Göttingen, Wolfenbüttel (and digitised), Greifswald, Braunschweig and Weimer of this edition, with the British Library holding the first of 1605; see *Deutsches Biographisches Archiv*, I 623, 248 and 313 for brief notes and erroneously giving the date of this edition as 1618.



Miserable apprenticeships - surgeons, printers, bookbinders, servants, clerks and husbands

28. [SATIRE.] [DUFRÈNE, ATTRIBUTED.] LES MISÈRES DE CE MONDE, ou complaints facétieuses sur les apprentissages de différens Arts & Métiers de la Ville & Fauxbourgs de Paris, précédées de l'Histoire du Bonhomme Misere. A Londres, et se trouve A Paris, Chez Cailleau, Imprimeur-Libraire, rue Galande... 1783.

12mo, pp. iv, 188; gatherings A-D printed on blue paper stock; with appealing woodcut head- and tail-pieces; marginal staining to title-page and final leaf due to offsetting from binding, lightly browned and foxed throughout, lower corner of p. 73 torn with loss, small paper flaw to outer margin of p. 115, and small ink burn with loss at head of final leaf; in early 19th century sprinkled sheep, spine in compartments tooled in gilt, with black morocco label, all edges marbled, head of spine chipped with loss of headband, upper joint cracked but holding, lower joint cracked at head with slight loss, covers and extremities lightly rubbed and scuffed; with the signature of A. de Grateloup and possibly his armorial bookplate(though not confirmed?) on front paste-down, and the armorial book-plate of Jacques Vieillard on the front free endpaper; a good copy. £985



First edition thus, of a curious collection of satirical texts, all focusing upon the miseries of 18th century apprentice prosecutor clerks, surgeons, printers, papercollators, bookbinders, bakers, servants, bailliffs' clerks, and even husbands.

Published by the bookseller Cailleau, the volume gathers together a series of previously published *colportages* - the genre of cheaply produced chapbooks, sold by licensed hawkers and aimed in particular at rural and local communities. Almanacs formed a large and vibrant corpus of the genre, alongside astrological predictions, novels, practical advice books, and satirical verse, as demonstrated in the present collection which highlights the 'misères de Paris' in verse. These works are often also referred to as the *Bibliothèque Bleue*, named after the early 17th century examples famously printed in Troyes by the Oudot and Garnier families and which were sold with blue paper covers. Though without blue covers here, the first four gatherings have been printed on blue paper, no doubt as a nod to their earlier incarnations, and a number were indeed first printed in Troyes by Garnier. Traditionally poorly printed and with crude woodcuts, Cailleau has employed some more attractive typefaces for the separate titles, clearly trying to appeal to a wealthier urban audience. The London imprint is no doubt false, but

again adds to the air of sophistication perhaps.

Starting with the popular 17th century tale *Histoire du bon homme Misère* (early examples were printed in Troyes), Cailleau includes nine other pieces of burlesque verse focusing upon the terrible lot of the city apprentice, common themes such as the poor treatment, long hours, lack of sleep, poor lodgings, insufficient food and physical hardship, looming large. Barbier (Vol. III, p. 160) attributes the collection to Dufrêne (d. 1748), foreman at the printing press of Léonard, who is believed to have been the author of the fourth work devoted to printers, (first printed in ca. 1710 though Barbier notes 1745), as well as the *La Misère des garçons boulangers* published in ca. 1715. The verses in order are: 1. *Histoire du Bon Homme Misère, contenant son origine & ses principales aventures*; 2. *Le Miroir de patience, ou La Misère des clerks de procureur, dédié à monsieur le Chancelier de la Bazoche* (ca. 1712, Paris, G. Valleyre); 3. *La 'Misère des garçons chirurgiens, autrement appelés fraters; représentée au naturel dans un entretien facétieux entre un garçon chirurgien & un clerc de procureur* (ca. 1715, Troyes, Chez Garnier); 4. *Le Patira, ou Complainte d'un clerc de procureur sur son misérable apprentissage. Poème lyrique*; 5. *La Misère des apprentis imprimeurs, appliquée par le détail à chaque fonction de ce noble art. Poème comique* (ca. 1710); 6. *La Misère des apprentis papetiers-colleurs, relieurs et doreurs de livres; poème*; 7. *La*



HISTORY

Misère des garçons boulangers de la ville et fauxbourgs de Paris (ca. 1715, Troyes, Chez Garnier); 8. *L'État de servitude, ou La Misère des domestiques* (ca. 1711, Troyes Chez Garnier); 9. *La Misère des maris*; 10. *La Misère des clercs d'huissiers, autrement dit recors, ou Le Parfait misérable*.

Grand-Carteret, in *Papeterie et papetiers de l'ancien temps* (p. 183) describes this as 'a curious and extremely rare work'. We have located a few copies recently sold at auction, all in fine armorial bindings, supporting the idea that Cailleau was repackaging the works for a more discerning clientele. Champfleury is a little damning about the literary worth of the pamphlets, but notes that they do at least shine a light on 18th century trades and the functions of apprentices.

Conlon, 20, p. 330; ESTC, 173326; see Champfleury, *Histoire de l'imagerie populaire*, ff. pp. 181 for a discussion of the publication history of *Histoire du bon homme Misère* and pp. 185-186 for the present work; Delcourt & Parinet, *La Bibliothèque bleue & les littératures de colportage*, 2000, pp. 104-105; Quérard II, 645; OCLC locates copies at Harvard, the Newberry, Case Western, Oklahoma, Temple, Claremont, Texas, Oxford, Cambridge, the National Library of Scotland, the National Library of Spain and the BnF.

Bourbon Restoration celebrated

29. **[SATIRE.] [NAPOLEON]. [GARONNE, M.]** LA PETITE LANTERNE MAGIQUE, ou récit de grands événemens. A Paris, Chez Mongie l'aîné ... et chez tous les marchands de Nouveautés. 1814. [bound with:] **[SÉRJEYS, ANTOINE.]** LA LANTERNE MAGIQUE DE L'ISLE D'ELBE, Entrez, Messieurs, c'est la cloture. [n.p. but Paris, de L'Imprimerie de L. P. Setier fils, Cloître St-Benoit, [n.d. but 1814]; [bound with:] **[CAILLOT, ANTOINE.]** LA LANTERNE MAGIQUE De la Rue Impériale. [n.p. but Paris De L'Imprimeir de Cellot, n.d. but ca. 1814].

Three short pamphlets in one volume 8vo; pp. [ii], 18; pp. 7, [1]; pp. 8; small paper flaw with loss of one letter on first title-page, all three pamphlets lightly foxed and browned; in cloth-backed marbled paper over boards, with hand-written paper label on upper cover, front inner hinge cracked and broken; with small book-label on front paste down. £425



Three uncommon satirical pamphlets discussing the final chapters of the Napoleonic era, and the restoration of Louis XVIII, very much an anti-Bonaparte standpoint and celebrating the restoration of the Bourbons. Following the French Revolution and during the Napoleonic era, Louis XVIII lived in exile in Prussia, England, and Russia. When the Sixth Coalition of Russia, Austria, Prussia, England, Holland, and other smaller states finally defeated Napoleon in 1814, forcing the surrender Paris, and the abdication and exile of Napoleon himself, Louis XVIII was placed in what he, and the French royalists, considered his rightful position. However, Napoleon escaped from his exile in Elba and restored his French Empire. Louis XVIII fled, and a Seventh Coalition declared war on the French Empire, defeated Napoleon again, and again restored Louis XVIII to the French throne. He ruled as king for slightly less than a decade.

See Barbier, for attribution of authorship; I. OCLC locates copies at Yale, Pennsylvania, Connecticut, BnF and Bayern; II. OCLC locates copies at McGill, Lyon and the BnF; III. OCLC locates a copy at Brown together with a number of European locations.

MEDICINE

'An excellent monograph containing the rarer diseases'

30. **ABOULKER, HENRI.** CLINIQUE ET ICONOGRAPHIE MÉDICO-CHIRURGICALES DES MALADIES DE LA FACE ET DU COU Préface du Professeur Pierre Sebileau. 420 photogravaures. Éditeurs A. Maloine et Fils, Rue de l'Ecole de Médecine, 27, Paris. Victor Heintz, 42, Rue Mogador, 41. Alger. [n.d. but 1923.]

Large 8vo, pp. vii, 583; pp. 467-577 effecting the atlas of 420 photogravures; half-title adhered at gutter to original card



wrapper, paper somewhat browned throughout due to paper quality, more prominent at margins, with some occasional spotting; some contemporary underlining and highlighting throughout in both pencil and blue crayon; in contemporary vellum, with red morocco label lettered in gilt, retaining the original front printed card wrapper, small split at tail of lower joint, covers a little scratched and scuffed; with contemporary ownership signature of 'Bollol' on half-title; a good copy. £585

Presumed first edition (having both Paris and Algiers imprint) of this uncommon surgical treatise on diseases of the face and neck including an extensive iconography of case histories, by the noted Algerian surgeon Henri Aboulker (1876-1957). Aboulker studied in Paris where he was a pupil of the noted otorhinolaryngologist Pierre Sébileau (1860-1953). After serving in W.W.I., where he was severely wounded, he returned to work in Algiers, becoming professor of surgery at the Faculty of Medicine and director of an otorhinolaryngology center. A leading political activist, he devoted his life to defending the rights of Algerian Jews and helped to found the *Comité Algérien d'Études Sociales* in 1915. He served as president of the Radical Party and became deputy mayor Algiers. His son José (1920-2009) was to follow in his footsteps, both as a political activist leading the Algerian resistance movement during WWII (with help from his father), and becoming a pioneering neurosurgeon.



Divided into two sections, clinical and iconographic, the present work is a collection of results from 15 years of experience, and touches upon a wide range of otolaryngological conditions and not merely diseases of the face and neck as the title states. As Sébileau notes in his extensive introduction, this important work provides a record of clinical facts, discussing a number of unusual and interesting cases, discussing at length various problems of diagnosis and treatment, and giving an insight into the daily work of the hospital. The opening chapter discusses anaesthesia, Aboulker strongly recommending the use of local analgesics such as scurocaine, for all operations on the head and neck. Chapters then deal in turn with diseases of the ear, the naso-pharynx, the pharynx tongue and neck, the larynx, and foreign bodies in the oesophagus. Section two, pp. 467-577, forms the atlas of 40 photogravures of case histories taken at the Mustapha Hospital Centre, illustrating many of the ENT diseases previously discussed, together with a number of maxillo-facial, plastic and dermatological surgical procedures.

The work was reviewed in a number of contemporary reviews, both at home and abroad. The *Journal of the American Medical Association* noted: 'This is the production of a man who has proved himself to be both a surgeon, in the practical sense, and a keen thinker. It does not pretend to be a textbook but consists mainly of case reports taken from the author's own experience and presented as clinical lectures. In fact, the book forms an excellent monograph containing the rarer diseases or, we might say, the borderline conditions that confront the specialist or general surgeon. Aboulker presents the cases with their complete histories and explains the entire reasoning as to diagnosis or treatment. These case reports further facilitated by the presentation of 420 actual photographs. The author devotes a chapter to local anaesthesia about the head and neck, which he uses exclusively in his work. Such subjects are covered as foreign bodies in the nose or ear; congenital preauricular fistula; Gradenigo's syndrome; ulceration of the internal carotid into the cerebral fossa; syndrome of hysterical labyrinthitis; origin of hypertension in Ménière's syndrome and cure by decompression; cerebellar abscess; hemiplegia in the course of mastoiditis caused by brain abscess; abscess in the silent areas of the brain, and protective meningitis following tuberculous meningitis' (1924, Vol. 83, p. 1531).

For further reviews see: Guthrie, D. in *The Journal of Laryngology & Otology*, 1924, 39(6), 359-359; the *Archives internationales de laryngologie, d'otologie et de rhinologie* (1924, Vol. 3, p. 209); *Revue Neurologique* (1924, Vol. 31, Partie 2, p. 170); *Revue de médecine* (1924, Volumes 41-42, p. 642); *Progrès médical* (1923, partie 2, p.1024), and *La Chronique médicale* (1925, no 32, p.159).

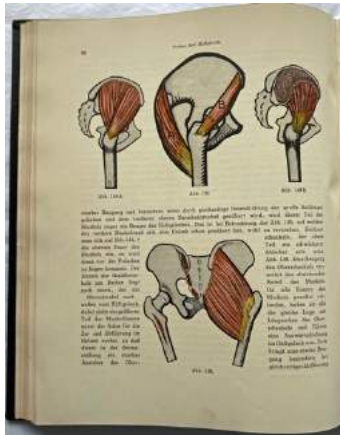
OCLC locates copies at Columbia, the New York Academy of Medicine, Chicago, Alabama, Maryland, and the College of Physicians, with a number of European locations; a second edition was published in 1924.



Too anatomical for artists

31. **[ANATOMY FOR ARTISTS.] MOLLIER, SIEGFRIED.** PLASTISCHE ANATOMIE: Die Konstruktive form des menschlichen körpers. Mit bildern von Hermann Sachs. München verlag von J. F. Bergmann. 1924.

Large 4to, pp. [ii], [x], 296; with over 468 illustrations within the text including photographs (some enhanced with additional colouring) and colour diagrams; some occasional minor foxing and soiling but otherwise clean and crisp; in the original black cloth, ruled in gilt and blind, spine lettered in gilt, head and tail a little nicked and worn, spine slightly faced, with light wear to surfaces and extremities, book block a little shaken, without the original dust-jacket; still a good copy. £385



First Edition of this contribution to ‘a new genre of artistic anatomies originated in modern teaching methods for students of medicine whose main emphasis lies in the function of and correlation’s between osteology and myology’ (Röhrl p. 278). ‘Perhaps the first scientific textbook in which an experiment was undertaken to expound the body’s functions and to explain the surface form for art students. In all chapters of the book, osteology and myology are explained in connection with each other. The work was developed from modern teaching methods for medical students. The complex structure is not understandable to readers without deeper medical knowledge’ (*ibid*, p. 424).

The physician Mollier (1866-1954) trained at the Munich Anatomical Institute, eventually becoming its director. In this role he taught anatomy courses for artists for over four decades, and in 1924 published the present work, considered by the *Deutsche Biographie* to be ‘a sophisticated and ground-

breaking work’ of particular note for his precise functional analyses of movement. ‘The explanations begin with the foot and leg and a subdivision into functional areas is made so that the lower extremities, for example, are divided up in this order: foot, lower leg, ankle, thigh, knee joint, pelvis and hip joint. In this way, an arrangement into small parts which could all be explained separately was effected. The conception has several advantages, as the changes of the surface form during movement could be illustrated, for example, photographs of changes in the abdomen during respiration and of the visible parts of the skeletal framework during movement illustrate the text’ (*ibid* p. 279). Röhrl is however a little critical of the photographic material, which he notes ‘does not produce a very engaging effect. The models were photographed in unnatural and cramped poses that remind one of a circus. These stance might have been intended to demonstrate changes in the body’s surface in an extreme stretch of the joints and to show to what extent joints can be strained; yet, motion studies like these are not related to the depiction of the human figure in art’ (*ibid*). Some of the photographic poses are certainly reminiscent of those of the pioneering German bodybuilder Eugen Sandow (born Friedrich Wilhelm Müller 1867-1925), who travelled the world displaying his strongman prowess, establishing an institute of physical culture, and was highly influential in promoting and encouraging popular physical fitness. The present work clearly reflects this recent focus upon physicality, but to the modern eye, a number of the images make for uncomfortable viewing, redolent of the eugenics movement somehow. In subsequent years, however, Mollier was one of a few anatomists in the professional society the Anatomische Gessellschaft who challenged the measures demanded by the National Socialists in 1934 to transform the traditionally international society into a purely German entity and exclude “non-Aryan” members.

Hermann Sachs, the illustrator of Mollier’s work, was one of the leading German Expressionist artists of the first half of the 20th century. He spent the 1910s in Munich, where he founded the Munich School of Expressionists and no doubt became acquainted with Mollier. He moved to Los Angeles in 1925 and designed the interiors of many landmark Los Angeles buildings, including Union Station and the Los Angeles City Hall.

Garrison-Morton.com 13680; Röhrl, *History and Bibliography of Artistic Anatomy*, pp. 278-279 and 424; see also <https://www.deutsche-biographie.de/sfz64939.html>; OCLC locates copies at Columbia, NYAM, Yale, Harvard, Smith College, McGill, the Metropolitan Museum of Art, with a number of microfilm copies.



Noted obstetrics manual - in the original boards

32. **BUSCH, DIETRICH WILHELM HEINRICH.** ATLAS GEBURTSHÜFLICHER ABBILDUNGEN mit bezugnahme auf das Lehrbuch der Geburtskunde. Berlin, bei August Hirschwald, 1841.

Large 8vo, pp. xiii, [1], 148; with 49 lithograph plates; pp. 25/26 misbound after p. 30 and partially adhered to p. 30, with small paper tear; printed on poor quality paper and heavily foxed throughout as usual, with some sporadic marginal dampstaining, and evidence of finger-soiling throughout in lower right-hand corner, a couple of gatherings a little loose; with faint and sadly illegible signature in pencil on title-page, dated '1846'; scarce in the original printed boards, though somewhat shaken and with book-block and gatherings sitting somewhat proud along fore-edge, rebacked, covers soiled and scuffed, heavily in places and with loss of paper at tail of upper cover, extremities and corners bumped and worn; despite wear, a sound copy used and appreciated by a former owner. £685



Uncommon first edition, and unusual being in the original printed boards, of this concise and excellent obstetrical manual and lithograph atlas, each chapter discussing a specific plate, each of which themselves contain a number of figures. Amongst other things, the fine plates show various pelvises and the various stages of pregnancy, but concentrates primarily upon the delivery itself, highlighting numerous different presentations. In a number of these where instruments (mostly forceps) would be needed, their use is illustrated. The Caesarean operation is also represented in two plates (plates 47 and 48), the first of which shows the abdomen with five different types of incision indicated.

Busch was one of the earliest obstetricians to recommend episiotomies: he himself confined their use to cases of 'organic anomalies' and was wary about other surgeons using the procedure too freely and inappropriately. He was the author of several noted works, including an earlier noted text-book and atlas *Die theoretische und practische Geburtskunde durch Abbildungen erläutert*, and *Atlas der in funfzig lithographirten Tafeln* both published in 1838.

As with previous copies of the first edition handled, the present copy is quite prominently foxed and soiled, due to the paper quality. It has also clearly been extensively and frequently used by the previous owner, suggesting it was considered to be a valuable reference source and text-book.

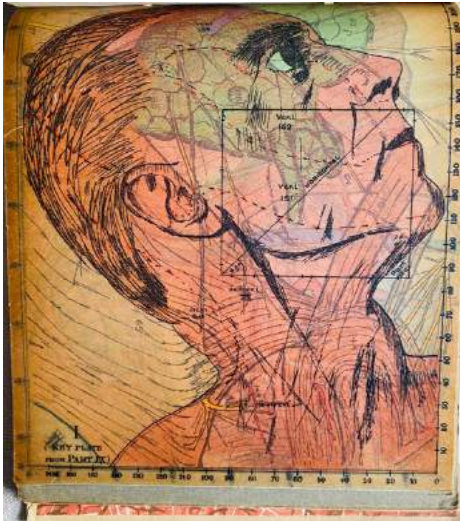
Ricci, *Development of Gynaecological Surgery* p. 456; Hirsch I, 783; OCLC: 14836446.

With colour transparent illustrations printed on onionskin

33. **CHEESMAN, J. E.** BAILLIÈRE'S SYNTHETIC ANATOMY. Complete in fourteen parts. Baillière, Tindall & Cox, 7 & 8 Henrietta St., London, W.C. 2. [the majority of parts with pasted noted 'Distributed by Clay-Adams Co., Inc. 44 East 23rd St. New York'. [ca. 1926-1936].

Oblong portfolio, 4to; containing all fourteen parts (1-13, plus 9a), each with accompanying 6pp folding leaflet of text together with 12 transparent leaves of colour illustrations printed on onionskin (a number of which are browned as usual, but colours overall bright); text paper a little browned, with some occasional marginal tears and edge wear, tail edge of part XII furled and creased making it difficult to open; upper left edge of first three plates of part IXA with 3cm tear, but with no significant loss; each part preserving the original printed card wrappers, though parts IV, VII, VIII, IX, IXA, X, XI and XII variant issues, parts II, IV, V, VI, VII, VIII, IX, IXA, X, XI, XII and XIII with US pasted imprint; Part VIII 'deliberately bound along lower edge in order that it may be used with part VII to make up a complete trunk'; all fourteen parts bound into the original beige linen portfolio (held in place by linen bound wire); cloth a little soiled and stained with some light wear to extremities; also with pasted note 'Distributed by Clay-Adams CO., Inc... New York; with discrete ownership stamp on upper inside paste-down and on inside linen portfolio of 'H. T. Hansen'; considering the ephemeral nature of the work, a very good example. £425





An appealing and novel introduction to anatomy for students, published in parts over a decade, each available for separate purchase though here offered complete with all fourteen parts, (seemingly a mixed issue set). Cheesman's work incorporates the use of a series of very striking transparencies that deal in turn with the upper arm and shoulder; the forearm; the hand; the thigh and hip; the leg; the foot; the thorax; the abdomen; the head and neck; the pterygo-maxillary region; the brain; the perineum (male); the perineum (female); and the eye and orbit. It was hoped that this new way of presenting anatomy to students, by effectively giving a visual representation of the various 'layers' of the human body, would therefore help them to create a mental picture of each region. 'Owing to the transparency of the books, superficial and deep, as well as the lateral relations can be perceived, so that a composite mental picture of the part under consideration can be formed at the same time'.

A number of parts have variant wrappers, and as the pasted note on the upper cover highlights, the work though printed in Great Britain was available for distribution in the US, 'Distributed by Clay-Adams Co., Inc. 44 East 23rd St, New York'.

As the upper cover of the binder reveals, as it progressed the work was reviewed a number of times in the *British Journal of Surgery*. The first three parts were issued in 1926 and were reviewed in the July 1927 issue. Cheesman is noted as being the 'Deputy Medical Officer of Health for Leyton, London'. 'It is undoubtedly true that the average student of anatomy, when apart from actual dissection, often finds a real difficulty in forming a mental picture of the body structure in relationship to planes. Dr. J. E. Cheesman, in his *Synthetic Anatomy*, has produced what at the present time is perhaps the best and most convenient substitute for the actual body. The idea is not entirely original, but we must congratulate the author on his novel conception of superimposing one plane of tissue drawings upon the other on transparent sheets. The picture thus presented permits the student to carry his eye from one body plane to another without having to disturb his chain of thought by removing one layer from a model to expose the next, or by folding back the leaves of a book.... In anatomical details the work is extremely accurate. Drawings and colourings are not lacking in artistic finish. We feel certain that this work will form a great asset to students in their study of anatomy and to all for purposes of rapid revision. Each of the twelve parts may be purchased separately at the reasonable price of half a crown. We congratulate the author on the novelty of his conception and have every confidence in recommending his production' (p. 173). The final part XIII was reviewed in the *BSJ* in January 1937: 'The facts that the work has been produced in French, German, and Spanish, and that over 100,000 copies have been issued, are sufficient evidence of its proved value in the teaching of anatomy' (p. 633). A complete set in the binder cost 45s. The loose leaf binding case could be purchased separately for 3s net.

OCLC locates complete copies at the NLM, Duke, the New York Academy of Medicine, Stanford, Brown, Columbia, Wisconsin, the BL, Oxford and the Wellcome, with a number of other holdings of individual parts; suggested date taken from the *BSJ*.

'For official distribution in the American Army Medical Service'

34. **[CHEMICAL WARFARE.] [MEDICAL RESEARCH COMMITTEE/BRITISH AND AMERICAN EXPEDITIONARY FORCES.]** ATLAS OF GAS POISONING For official use only. Provided for the American Expeditionary Force by the American Red Cross. [n.p.] 1918.

Svo, pp. [viii], with thirteen coloured plates each with accompanying leaf of text, all signed 'A.K.Maxwell'; some light browning throughout but otherwise clean and crisp; in the original red publisher's cloth, ruled in blind with title in gilt on upper cover and spine, head and tail of spine slightly bumped, with some minor soiling and wear to surfaces; a good copy. **£150**





A confidentially issued pathological atlas published towards the end of W.W.I., a collaborative work of the British and American Medical services, graphically describing and illustrating the effects of chemical gases such as phosgene, chlorine and mustard, 'These drawings have been reproduced by the permission of the Director-General of Medical Services, B.E.F., and they are presented as a supplement to the official memoranda on the Nature and Treatment of Gas Poisoning that have already been issued by General Headquarters to Medical Officers. The drawings illustrate only the chief features in the pathology of the lesions produced by Enemy Gas, and the primary aim of their distribution is that of general instruction for Officers who are not already familiar with the subject by experience in the field. The copyright of all these drawings is reserved and the contents of the Atlas must be regarded as confidential and not to be communicated to the press'.

'The Medical Research Committee have made the necessary arrangements for the preparation and reproduction of the drawings shown in this Atlas. The Atlas is printed for distribution in size uniform with the series of Reports issued by the Chemical Warfare Medical Committee with the sanction of the Director-General A.M.S. and of the Controller of the Chemical Warfare Department, Ministry of Munitions. The arrangements have been facilitated by the co-operation of the American Red Cross Society, who have undertaken to provide part of the present issue of this Atlas for official distribution in the American Army Medical Service'.

The graphic plates are all signed by the Scottish medical artist 'A.K. Maxwell', (A. Kirkpatrick Maxwell 1884-1975). The Wellcome hold a number of the original pastel drawings, watercolours, halftones and photographs used in the work, and some of his notebooks are held in the archives of the Royal College of Surgeons: 'In 1915 he was asked by Sir George Makens to go to Boulogne to make some surgical illustrations. He arrived in France just before the second battle of Ypres at which the Germans used poison gas for the first time. His drawings came to the attention of Colonel T. R. Elliot who suggested to the newly formed Medical Research Council that Maxwell should be enlisted in the army as a medical illustrator for the duration of the war. He was given the rank of Sergeant in the RAMC and a room in the Medical Research Council's laboratory in the 13th General Hospital in the Casino at Boulogne. Maxwell made over 1000 surgical illustrations of the results of gas attacks, war injuries and post-mortem specimens, many of which were published in the British Journal of Surgery. The original illustrations were kept at the Royal College of Surgeons of England but were destroyed during the Blitz. After the war, Maxwell worked as an illustrator for the Department of Anatomy and Embryology at University College Hospital and for the Cancer Research Institute, publishing his own articles on cancer. He was responsible for a number of the illustrations in early twentieth-century editions of Gray's Anatomy. He also wrote papers on cancer' (online archives)

For further information on Maxwell see Patrick Elliott *Notable Names in Medical Illustration*, in the Journal of Audiovisual Media in Medicine, Vol. 22, no 3, pp. 130-131; see also Samuel J.M.M. Alberti, *Drawing Damaged Bodies: British Medical Art in the Early Twentieth Century* in the Bulletin of the History of Medicine, Vol 92, Issue 3, Autumn, 2018, pp. 439-473).

35. **CHEVREUL, MICHEL.** PRÉCIS DE L'ART DES ACCOUCHEMENS en faveur des Sages-Femmes. A Angers, de l'Imprimerie de C. P. Mame, Imprimeur de Monsieur... et se trouve à Paris, Chez P. F. Didot, jeune, Imprimeur de Monsieur... Avec Approbation et Privilège du Roi. 1782.

8vo, pp. xii, 294, [ii] errata; pp. 47 and 235 are cancels; with appealing woodcut head- and tail-pieces; some light foxing and soiling throughout, but otherwise clean and crisp; in later full marbled calf, spine in compartments with raised bands, tooled in gilt with red morocco label lettered in gilt, all edges red, head and tail of spine, joints, and extremities very lightly rubbed, one corner a little worn; with later 20th century gift inscription on front free endpaper; an appealing copy. £585

First edition of this manual of obstetrics for midwives, written by Michel Chevreul (1745-1845), father of the



chemist and founder of colour theory, Michel Eugène Chevreul (1786-1889). A noted surgeon and obstetrician, Chevreul helped to establish obstetrical schools in Anjou and Touraine, and was director of the medical school at Angers, where the present edition was published.

One of the ever growing number of 'man-midwife', or accoucheurs that emerged during the eighteenth century, Chevreul hoped that his simple and accessible book on the art of midwifery would help in some way to curb the ignorant and indeed pernicious practices found amongst poorly educated rural sages-femmes. Written shortly after the foundation of various provincial teaching establishments, notably in the province of Tours, he strongly advocates the benefits of improved education, to prevent unnecessary suffering. This simple work is divided into five sections, Chevreul having deliberately avoided the use of over complicated physiological or anatomical descriptions. The first section provides a basic introduction to the female anatomy, whilst explaining ways to assess the various stages of pregnancy, and containing a description of the foetus, the placenta, and the umbilical cord. Chevreul identifies four main types of childbirth, "le prématuré, en naturel, en laborieux, et en contre nature". Section two discusses natural childbirth, and how to distinguish between true and false labour pains. Difficult labours and presentations are discussed in the third section, i.e. those which present a danger to the mother or child due to internal complications and which might require some form of intervention, possibly by the use of instrument. More complicated deliveries, such as breach-birth are covered in section four, with the final section outlining abortions, premature births, false pregnancies and extra-uterine pregnancies.

A second edition of the present work, Chevreul's only book publication, was published in 1826. An attractive and scarce manual.

R.C.O.G. 15; Wellcome II, p. 338 (1826 Paris edition); OCLC cites further copies at the NLM, Yale, Chicago, Pennsylvania, the Huntington, the BnF.

The dangers of bloodletting

36. **[CUSAC, Louis.]** TRAITÉ DE LA TRANSPARATION DES HUMEURS, qui sont les causes des maladies. Ou la methode de guerir les malades sans le triste secours de la frequente saignée. Discours Philosophique. A Paris, Chez L'Authur... Laurent D'Houry... MDCLXXXII [1682.]

12mo, pp. [24], 276, [xii]; with two engraved plates and small engraved head-piece; lightly browned and foxed throughout, some worming affecting lower gutter from ff. 70 to the end, though never touching text and unobtrusive, some dampstaining affecting gutter and lower corner from ff. 263 getting more prominent; in contemporary sprinkled calf, spine in compartments with raised bands, tooled and lettered in gilt, head and tail of spine and joints expertly repaired, corners repaired, covers and extremities lightly rubbed and worn; with the ex-libris stamp and book-plate of Dr J. C. Bergo on front paste-down and free endpaper. £485

First edition of this staunch attack against the practice of bloodletting, the work of the physician Louis Cusac (fl. 1682-1692), and one of few 17th century authors to speak out against the practice, in what was a golden age of bloodletting. Written in the form of dialogues between Cleante and Lisandre, and Lisandre and Polemon, Cusac's criticism of the practice is made clear from the very start, as he expresses in his introductory *Epître* addressed to the King (and which he signs at the end revealing his authorship). 'Ever since medicine has recognised that blood was the principle and the support of life, it employed all possible means to preserve it. But being persuaded in the course of time that it contained within itself the cause of almost all our ills, it believed that to deliver us from these, it was necessary to exhaust our veins; in such a way that frequent bleeding has become the quickest and most familiar of all remedies... But how important it is, Sir, to arrest the course of this error, which destroys nature, by depriving it of its strength'. Cusac, in contrast, recommends using a spirit of wine, of his own making, which 'peut, en ostant les obstructions des pores, contribuer à rétablir la nature' (preface p. 15). By opening up the pores, he can cure the sick, helping them to sweat out the corruption in the veins and other parts of the body. As Cusac notes in the preface, he was inspired by 'des Aphorismes de Sanctorius', who did much work on the study of 'insensible perspiration' or sweating through the skin. Cusac devotes the first part of the work discussing his theories, with the second section highlighting his therapeutic





use of his 'spirit of wine'. Santorio's 'De Statica Medica' was first published in 1614, and had not yet been translated into French, the first French edition appearing in 1694. Cusac was to publish a further fierce assault on the practice in *Reflexions sur la theorie et la pratique d'Hippocrate et de Galien* (1692).

The present work received a favourable review in the *Journal des Scavans*, 1683, (vol. 10, 111-112), supporting his use of perspiration as a more natural remedy to expel corrupt 'humors' from the body, and 'deliver men from the unfortunate necessity of frequent bleeding'. 'Le Sr. Cusac après avoir employé presqu'autant de temps à la recherche de ce secret, que Sanctorius dans la consideration des operations de la nature sur ce sujet, a esté assez heureux pour en trouver un que l'experience de plusieurs cures extraordinaires sur une infinité de differentes malades nous fait juger estre tres-utile et salutaire contre tous les maux, dont les humeurs ne sont ny si froides ny si grossieres, qu'elles ne se puissent evaporer par le transpiration. Il consiste dans un certain esprit de vin composé à sa maniere, dont on fomente les malades suivant les maux qu'ils ont, ou selon les parties qui sont affligées. Cet esprit de vin ouvre d'abord les pores d'une maniere aisée; en suite la nature secondée et fortifiée par cette douce chaleur agite les humeurs, les attenüe, les subtilise, et après les avoir rarefiées les pousse dehors, et se délivre ainsi du mal, en chassant les causes qui le produisent'.

Krivatsy 3033; Wellcome II, p. 422; OCLC locates further copies at Yale, Illinois, Johns Hopkins, the British Library and the BnF; for further reading see Hérítier, *La sève de l'homme: de l'âge d'or de la saignée aux débuts de l'hématologie* (1987) and Renbourn, E. *The Natural History of Insensible Perspiration: A Forgotten Doctrine of health and Disease*, *Medical History*, 4(2), 135-152, 1960.

Portraits of the most notable figures in medical history

37. **DOIN, G. T. AND P. R. VIGNERON.** GALERIE MÉDICALE dessiné et lithographié Par Vignerón avec des Notices biographiques et littéraires par G. T. Doin, Docteur en médecine de la Faculté de Paris &a. 1^e Livraison. Publiée par G. Engelmann, Editeur, Imprimeur Lithographe, rue Louis-le-grand No. 27. A Paris. [n.d. but 1825-1829].

Small folio; pp. [ii] original printed green paper wrapper to first fascicle bound in as general title, [64] of biographical text; with 32 lithograph portraits; somewhat foxed throughout, with the text leaves for Linné, Aldrovani, Celsus, Sydenham and Bartz rather browned, and those for Chaussier and Haller at the end of the work heavily browned; in black morocco backed pebble boards, spine in compartments with raised bands, ruled and lettered in gilt, with marbled endpapers, inner hinge cracked but holding firm, spine somewhat faded and lightly rubbed, extremities more prominently bumped and worn; with small library stamp on verso of final leaf 'Don du Docteur Ch, Leroux, Hospital Civil de Versailles'. **£1,500**

Rare. A complete set bound together of this most striking lithograph 'gallery' of some of the most notable figures in medical history.

The inspiration of the physician Guillaume Tell Doin (1794-1845), the lithographer Pierre Roche Vignerón (1789-1872), and the publisher G. Engelmann (1788-1839), according to a contemporary review in the *Archives générales de médecine; Journal publié par une société de médecins* (Tome IX, p. 312, Sept 1825), the original intention was to produce one hundred portraits, the whole publication issued in a series of monthly fascicles containing four portraits together with accompanying biographical text. Normal copies on plain paper would cost 6fr, whilst more luxurious copies on China paper priced at 9fr. However, as later notices reveal, the plan was revised down to a proposed series of 10 fascicles - and indeed ultimately only eight were produced, with 32 fine lithograph portraits issued. No more were published, and being issued in individual fascicles, the plates more often than not, now appear individually. It is thus uncommon to find a bound copy of the complete series.

In the present copy beginning with Hippocrates, (the order of the copy found at Padova is different) Doin



and Vignerone have concentrated upon Western luminaries both ancient and modern, and thus we find included Galen, Leonard Fuchs, Andreas Vesalius, William Harvey, Albrecht von Haller, Philippe Pinel, Herman Boerhaave, Paul Joseph Barthez, and Edward Jenner. From the wider sphere, portraits of Carl Linnaeus and Nicolas Copernicus are also included, with the medieval Islamic polymath Averroes chosen as the sole representative from the Arabic world.

Brunet II-789 (edition de 1825-1826); Pauly, Bibliographie des sciences medicales, I, p. 59 noting that only parts 1-8 published: OCLC locates copies at the New York Academy of Medicine, Syracuse, Yale, the NLM and the Wellcome.

'Know thyself' - physiology for the young and 'people of the world'

- 38. FIGUIER, LOUIS.** CONNAIS-TOI, Toi-même notions de physiologie. A l'usage de la jeunesse et des gens du monde. Ouvrage illustraté... Paris, Librairie Hachette et Cie... 1879.

Large 8vo, pp. [iv], 630, [2]; with one chromolithograph and 166 steel engraved figures throughout the text (of which 25 are full-page and 26 are portraits); lightly foxed throughout, a little more prominent towards the end of the work, paper used for chromolithograph somewhat browned; in contemporary brown half-morocco over marbled boards, spine in compartments with raised bands, ruled and lettered in gilt, now a little sunned and stained, extremities lightly bumped; a good copy. £350

First edition of this extensive work on physiology aimed at young adults and 'des gens du monde', attractively illustrated with numerous steel engravings and a striking chromolithograph, and one of a number of popular works of science written by the prolific French author Louis Figuier (1819-1894). In *Know Thyself, the concepts of physiology*, the reader is introduced to the basic principles of digestion, nutrition, blood circulation, respiration, thought, the senses, movement, sleep and finally 'what is death'.

Figuier became a Doctor of Medicine in 1841, before studying chemistry and pharmacology and becoming a professor at *L'Ecole de Pharmacie* in Paris. He eventually abandoned his research however, and devoted himself to popular science. He is probably best known for his hugely successful book on prehistoric life *La terre avant le deluge* (1863), as well as for his six volume *Les merveilles de la science* (1867-1891). His works are renown for being richly illustrated, Figuier often collaborating with leading artists of the day, notably Édouard Riou (1833-1900), with whom he worked on 'La terre avant le déluge'.

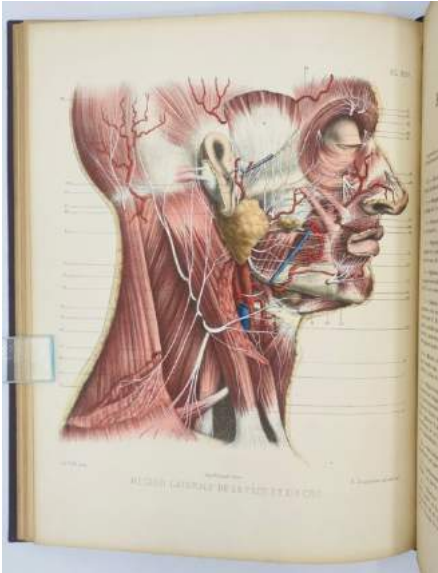
OCLC locates copies at the NYPL, Huntington, Claremont, Harvard, the NLM, McGill, Lehigh, the British Library, the Wellcome and King's College London.

- 39. FORT, JOSEPH-AUGUST.** ATLAS D'ANATOMIE CHIRURGICALE contenant les principales régions du corps humain. Vingt-deux planches de grandeur naturelle avec l'explication très détaillée de ces planches. Paris, Adrien Delahaye et Émile Lecrosnier, Éditeurs... 1888.

Folio, pp. [iv], 44; with 20 chromolithograph plates and 2 hand-coloured engraved plates on thick card, with some further colouring seemingly done by hand; text lightly browned throughout due to paper quality, gutter at title-page, advertisement and at plate XXI tender but holding, lower corner of plate IX torn with small loss, with a few small marginal nicks and further occasional light soiling; in the original maroon pebble-grained publisher's cloth, ruled in blind with title in gilt on upper cover, inner hinge cracked but holding, head and tail of spine rubbed and worn with small split at tail, lettering somewhat soiled, covers and extremities lightly rubbed a bumped; with extensive and effusive presentation inscription on front free endpaper to his dear friend 'Monsieur le Docteur Leroux? Letour? Lesouer?'; a good copy. £1,200

Rare first edition, and a signed presentation copy (though we have, despite extensive and indeed collaborative effort, but unable to decipher the signature!) of this little known, yet superbly executed atlas of topographical anatomy representing all the important regions of the body, and the work of the free professor of anatomy at the practical school of the Paris faculty of medicine, Joseph Auguste Aristide Fort (1835-1920). This striking atlas contains 22 superb and detailed plates drawn 'from nature' by two skillful artists, according to Fort in his preface, MM. E. Jacquemin and Léveillé (presumably J.B.), then reproduced as 20 chromolithographs by Jacquemin, with two hand-coloured copper engraved plates, by M. Rapin. Each plate is accompanied by two pages of descriptive text, bound so that the image is opposite the text. Uncoloured copies were also available for purchase.





As Fort notes in his introduction, the atlas had been conceived nearly twenty years previously, with many of the anatomical specimens prepared by him between 1870-1876, and some of the most important acquired during the siege of Paris at Val-de-Grâce. A particularly harsh winter, the specimens were prepared using frozen subjects, which as others before him had discovered, were conditions particularly favourable for the preparation of sharp and clearly defined anatomical sections. The Russian anatomist Nikolai Pirogov had been one of the first to use frozen cadavers which could then be sawed through to reveal a cross-sectional view of the internal organs and tissues. He took advantage of Russia's long, cold winters to deep-freeze bodies below -18 degrees C before preparing them up to create the illustrations that filled his four-volume *Topographical Anatomy*, published in 1851-54. This approach was subsequently adopted by other prosectors, notably Eugène Quentin Le Gendre (1823-?) at the anatomical theatre of Paris during the 1850s, with the most famous proponent perhaps being the German topographical anatomist Wilhelm Braune (1831-1892).

'Joseph Auguste Aristide Fort (1835-1920), was the son of a surgeon to the Napoleonic armies. Born in 1835 in Mirande, he was encouraged by his father to study pharmacology. Starting as a chocolatier in a pharmacy in Lourdes, he subsequently found employment in Paris, receiving 25 francs a month. For a few months he succeeded in serving as a pharmacist in the Hôtel-Dieu while simultaneously working in medicine at the Sâlpêtrière hospital. Faced with having to choose, he chose medicine and at the age of 28, after passing his doctoral exams, he published two remarkable books – *Anatomie descriptive...* and *Traité élémentaire d'histologie* (1863 – and presented to us by the author). He became Professor of Anatomy in Paris and was well-known for his flamboyant lectures. He later moved to Uruguay, Brazil and Chile where he became a celebrated surgeon, but he also attracted professional jealousy and eventually moved back to France where he died in obscurity' (Royal College of Surgeons, England online). His research mission to South America in 1880, at the behest of of the Minister of Public Instruction Jules Ferry (1832-1893), was no doubt what delayed the publication of the present work. The author of a number of other works of anatomy and physiology, several went through a number of editions, with some being translated. This may not perhaps be his most scholarly work, but it is no doubt his most beautiful.

Not in Choulant or Röhrli; for further details of his life see Broc, *Dictionnaire des Explorateurs français du XIXe siècle* IV, 396 and Jean Hossard, *Joseph-Auguste Fort évadé de la pharmacie*, in *Revue d'histoire de la pharmacie*, 46, 1958; OCLC locates copies only two copies in the US at the National Library of Medicine, and Minnesota Mayo Clinic, with only a small number of European locations located.

With 62 photographs illustrating over 300 case histories

40. **HAUSHALTER, PAUL, LOUIS SPILLMAN, GEORGES ÉTIENNE AND CHARLES THIRY.** *CLINIQUES MÉDICALES ICONOGRAPHIQUES* Avec 62 planches hors texte comprenant 398 figures. Paris, Ane Libie Carré et C. Naud. C. Naud, Éditeur ... 1901 [-2].

Large folio; pp. [iv], ii, 160, [ii], 161-179, [iii], 181-183, [iii], 185-382; with 62 halftone plates; text and illustrations somewhat browned throughout due to paper quality, more prominent to margins, with some occasional soiling and staining, old tape repairs at gutter of final two leaves, with a couple of further small tape repairs to final leaf, several leaves with small marginal nicks and tears due to paper being uncut; uncut and largely unopened, in recent brown morocco backed marbled boards. **£1,500**

A scarce atlas of morbid pathology, originally published in eight fascicles, and containing a collection of



photographs of clinical cases encountered over several years at the Faculty of Medicine at Nancy.

Under the editorship of the paediatrician Paul Haushalter, together with Louis Spillmann (brother of the leading professor of medicine at Nancy, Paul Spillmann), Georges Étienne and Charles Thiry, a wealth of photographic material was gathered together depicting various forms and modifications of several diseases and conditions including muscular atrophy, infantile paralysis and hemiplegia, paralysis of the face, Basedow's disease, hydrocephalus, chronic rheumatism, rickets and other abnormalities and deformities. A number of dermatological conditions were also highlighted such as gangrene, vitiligo, moles, trophoneurosis, and syphilis. The authors endeavoured to illustrate both typical presentations, as well as unusual or exceptional case histories, which highlight the particular pathognomonic characteristic of the disease in question. By using photographs, a closer inspection of the cases under study was possible, allowing the student to recognise the important diagnostic features that could easily be missed by a hurried inspection at the time of actual physical inspection. It also provided an opportunity for a comparison of similar cases, to enable a recognition of analogies as well as differences.

The graphic full-page halftone illustrations highlight the case histories of some 300 individuals, and were obtained from the private clinic of Paul Spillmann, as well as from the Clinique des Maladies des Enfants at Nancy.

Haushalter wrote a number of other works in collaboration with both Louis and Paul Spillmann, including *Précis de diagnostique médical et d'exploration clinique* (1907), *Manuel de diagnostic médical et d'exploration clinique* (1884) as well as his work on infant cancer *Cancer du rein chez l'enfant* (1895).

Depicting the 'Royal Flush'

41. **[MEDICAL SATIRE].** PAIR OF RARE NICKEL(?) AND SILVER 'CLYSTER' BUTTONS/CUFFLINKS depicting the administration of an enema to a patient, inspired by King Louis XIV's obsession with the procedure. [n.p but presumably France, and n.d. but believed to be early 18th century, ca. 1715 but with later 20th century additions of cufflink].

Pair of round silver coloured metal disks (nickel?), 27 x 27mm, embossed with two different images showing the 'treatment' and 'relief', with cufflink attached on verso, one marked 'sterling' and so presumably added later (20th century?), both with some patination, a little soiled and darkened, with some minor scratching, otherwise good. **£850**



A wonderful pair of cufflinks, inspired by, and indeed most probably depicting King Louis XIV of France (1638-1715) taking an enema, and vividly satirising the craze for 'lavements' which was prevalent amongst aristocratic circles in Paris, and indeed across Europe, at the time. Having handled a set previously, we believe that they were originally buttons which could be adapted, and have subsequently had added on cufflinks - possibly during the 20th century as one cufflink is lettered 'sterling'.

The present set is comprised of two different images: the first depicting the enema being administered to the prostrate patient - a chamber-pot close at hand. The administrator seems to be taking some delight in the discomfort being inflicted! The second image shows the 'after-effects': the patient now seated on said chamber-pot relieving themselves. A close inspection of the first button reveals very small 'fleur-de-lis' in the background, leading to our assumption that these were produced in France.

The Sun King ruled from 1643 until his death, and was a particular devotee of the fashion for using enemas on a regular basis. Convinced that inner 'lavements' purified the complexion and produced good health, it was common amongst the fashionable to take as many as three or four enemas a day. Louis XIV is rumoured to have had over 2000 during his reign, sometimes holding court whilst the procedure was being carried out, and he was a fervent believer that the regular enemas were the reason behind his good health and long life. The



phenomena became so 'de rigeur' that apparently during a court ball, whilst the Duchesse de Bourgogne was engaged in a conversation with Louis XIV himself, her maid slipped in under the Duchesses' elaborate ball gown and performed an enema right on the spot! Aristocratic enemas were often delicately tinted and scented with either rose, orange or angelica. Somewhat inevitably, the craze was often burlesqued on the stage, notably by Moliere, and it was a lively topic of elegant discourse in the salons.

Controversial work on mammalian foetal circulation - with frequent reference to Harvey and Lower

42. **MÉRY, JEAN.** OBSERVATIONS SUR LA MANIÈRE DE TAILLER DEANS LES SEXES POUR L'EXTRACTION DE LA PIERRE, pratiquée par Frere Jacques. Nouveau System de la Circulation du sang par le trou ovale dans le foetus humain, avec les réponses aux objections qui ont été faites contre cette hypothese. A Paris, Chez Jean Boudot, Libraire ordinaire de l'Academie Royale des Sciences... Avec Privilege du Roy. 1700.

12mo in 8s and 4s, pp. [28], 187, [1], [iv] half-title and errata leaf, ix, explanatory leaves for six copper-engraved plates (nos 1-7 and containing 8 figures), [2] blank, pp. 90 ie 120, (pagination error after p. 96), [2]; with a couple of small woodcut figures within text, and woodcut head- and tail pieces; lightly browned throughout with some occasional light foxing and soiling, first two plates a little oxidised but not affecting image; without the front free endpaper; four lines of ms notes, seemingly late 18th century, on rear pastedown; 19th century sheep back over marbled boards, spine in compartments with raised bands, tooled and lettered in gilt, small nick with loss at head of upper joint, upper joint starting but holding firm, joints and extremities lightly rubbed and worn; with engraved armourial book-plate on front pastedown 'Ex Libris Henr. Petit Doct. Med. Suessionæi'; a good copy. £785



First edition of this important work by the distinguished French surgeon and comparative anatomist, Jean Méry (1645-1722), dealing principally with his theories 'de la manière dont la circulation du sang se fait dans le foetus humain' (p. 1). Whilst ultimately his views were proved to be erroneous, the work is important in the history of circulation, for the ensuing controversy and long-running debate which it provoked for a number of years within the French medical community and Academy of Sciences.

Published in the year that Méry became chief surgeon at the Hôtel-Dieu, the work is divided into two sections, and whilst the title-page suggests that his discussion on lithotomy will dominate the work, it is in fact his observations on blood circulation in the foetus which form the majority of the volume, spanning 187 pages and including seven finely engraved copper plates on six leaves. Although having worked closely with Claude Perrault (1613-1688) and, in particular, J. G. Duverney (1648-1730) on a number of comparative anatomical works, Méry and Duverney had become estranged after 1693 over their differing interpretations of mammalian foetal circulation. He strongly opposed Duverney's theories, and claimed, wrongly, that the blood flowed from the left to the right through the foramen ovale in the interatrial septum, having initially formulated this theory from a false analogy between a tortoise heart and a foetal mammalian heart. 'The outstanding differences between Méry's view and the traditional ones were his beliefs that the so-called valve of the foramen ovale was not a valve at all but the caudal part of the inter-atrial septum, that the venous return from the left lung of the foetus was the only blood which passed through the foramen ovale and that it did so from left to right, and that there was a considerable pulmonary blood flow in utero' (Franklin, *Jean Méry and his ideas on fetal blood flow*, *Annals of Science*, 1945, 5, pp. 203-228). His 'physiological views were derived partly from the literature, partly from his own experimental and clinical work, partly from his anatomical findings, and partly from the results of injection of air or of fluids into the vessels of soft anatomical specimens' (ibid). 'Méry erred in assuming that the cross section of an artery is the only factor determining the amount of blood that can flow through it. He compounded this error by his method of measuring the relative cross sections of the arteries. He may have used fresh preparations for his measurements on cows and sheep. For those on human beings, he probably



used preserved specimens, dried ones as a rule. The results were inconsistent at best' (*Encyclopedia.com*).

Méry includes a number of published responses to his theories in the present work, as well as discussing Harvey's view, one that he shared, that blood which passes through the arterial canal goes from the pulmonary artery to the aorta, thus escaping the lung. The debate was to rage for some two decades, with numerous arguments presented on both sides of the controversy. Méry held his views against all opposition until his death.

In the second, separately paginated, section of the work, Méry turns his attention to lithotomy, and in particular to the work of the famous itinerant lithotomist Frere Jacques Beaulieu (also known as Jacques Baulot 1651-1720). A Dominican friar, with scant knowledge of anatomy, in 1697 he was invited to demonstrate his methods under the supervision of Méry, who at his own private practice in Paris had gained a particular reputation for the procedure. Jacques was first required to demonstrate his method on a cadaver and afterwards allowed to conduct lithotomies on patients. Out of 71 patients 53% died from complications with Méry conducting autopsies to identify the causes. This led to Frere Jacques being debarred from conducting surgeries in Paris.

Born in 1645, the son of a master surgeon, Méry studied at the *Hotel Dieu*, graduating with a thesis on the anatomy of the ear. He was appointed surgeon there in 1681 later becoming chief surgeon. As his career progressed he received appointments as chief surgeon to the queen and senior surgeon at the Invalides hospital for veterans. A dedicated teacher, he stressed the importance of careful observation, and he was the driving force behind the building of the surgical amphitheatre and the establishment of courses in anatomy and surgery. He described several structures, such as the eustachian tube and the urethral glands, for which he received no recognition in that they were later described by other investigators and named after them. In Paris he was known to have an extensive anatomy cabinet of human and animal specimens that he himself had carefully dissected, notably a display of nerves from origin to insertion that he had spent many years to dissect.

Garrison-Morton online, 11894; Krivatsy 7835 (which notes a variant issue of the same year with imprint 'Imprimé à Paris, et se vend à Amsterdam, Chez Jean Louis Delorme'); Osler 3393; Wellcome IV, p. 120; OCLC locates further copies at Cornell, the NYAM, UCLA, Yale, Minnesota, Duke, McGill, Texas, Oxford, London, BnF.

43. **[OBSTETRICS.] KÜCHLER, JOHANN CASPAR, PRAESES AND JOHANN VALENTIN HARTTRAMFFT, RESPONDENT.** DE NON DIFFERENDA SECUNDINARUM ADHAERENTIUM EXTRACTIONE... praeside Dn. D. Jo. Casparo Küchlero... Lipsiae d. 23. Decembr. 1735. Pro Gradu Doctoris disserit Jo. Valentin Harttramfft, Lips. Med. Bacc. Civit. Lips. Medic. Obstetricius.. [Leipzig] Ex Officina Langenhemiana. 1735. [bound with:] *Facultatis Medicae in Academia Lipsiensi Pro-Cancellarius D. Io. Zacharias Platner Anat. et Chirurg. P P. Ord. Panegyryn Medicam Indicit et De Arte Obstetricia Veterum Disserit. Lipsiae [Leipzig] Literis Langenhemianis. 1735.*



Two parts in one volume, 4to, pp. [ii] engraved title page, [iv], [3]-52, with two further engraved vignettes (head and tail piece) and woodcut initials; pp. 16, with woodcut headpiece and initial; somewhat browned and spotted throughout due to paper quality, with some light dust-soiling; with recent marbled paper backstrip; a good copy. £325

Uncommon obstetrical dissertation on the extraction of retained placenta and associated complications, defended by respondent Johann Valentin Harttramfft (fl. 1723-ca. 1755) under the supervision of, and perhaps in collaboration with, the German physician Johann Caspar Küchler (1674-1746) at the University of Leipzig.

What makes the present dissertation of particular interest is the extraordinary and elaborately engraved title-page. 'The engraved title is surrounded by the gravid uterus, oviduct and ovary. Umbilical cords are intertwined with some 25 obstetrical instruments. The plate is drawn by Schubert, engraved by Kruegner, and must have been rather expensive for the respondent' (Hagelin, *Ars Medica, The Art of Medical Illustration* item 38 p. 64 and 66). The engraved head-piece shows a



pair of hands supporting the placenta. A number of ancient and contemporary sources are cited by Harttramfft, including Bartholin, Ruysch, Dionis, Cowper, Needham, Chapman, Kerckring, Galen and Hippocrates.

Relatively little is known about Küchler other than that he was on the medical faculty at the University of Leipzig, and during a period of 20 or so years (1723-1745) his name appears on at least 7 dissertation thesis that he supervised. Harttramfft went on to work as an obstetrician and general practitioner in Leipzig, and in 1737 was elected a member of the Leopoldina Society.

Waller 5437; Wellcome III, p. 217; OCLC locates copies at Cornell, Huntington, Chicago, Harvard, the NLM, and the College of Physicians.

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

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

8vo, pp. [2], 152; with colour title-page vignette of the red cross; browned throughout due to paper quality, with some foxing and spotting, and occasional light marginal dampstaining, and faint white paint mark affecting upper margin of p. 1; uncut in the original printed drab wrappers, with red cross vignette on upper cover, head and tail of spine cracked and chipped with some loss, with further minor tears to spine, covers darkened and soiled, with white paint on upper margin of front cover, extremities all somewhat furled and nicked, and overall slightly dog-eared, but still a good copy of a scarce work. £800

Scarce first and only edition of this less well-known work by Pirogov, considered the greatest Russian surgeon and one of the greatest military surgeons of all time. 'At the invitation of the International Committee of the Red Cross (ICRC), Pirogov inspected military hospitals during the Franco-Prussian War of 1870 and the Russian-Turkish War of 1877-1878. During these trips, Pirogov noted that many of the provisions previously expressed by him regarding the organization of assistance and treatment of the wounded were implemented. The result of the inspections was the publication of two more major works devoted to the issues of military field surgery: *A report on a visit to military medical institutions in Germany, Lorraine and Alsace in 1870* (1871) and *Military medicine and private assistance in the theater of war in Bulgaria and in the rear of the active army in 1877-1878* (1879). With regard to these works, the outstanding surgeon Ernst von Bergmann, who worked at the universities of Russia and Germany, wrote: 'We will never forget that our German surgery... rests on the works of the Russian Nikolai Ivanovich Pirogov' (Samohvalov & Reva, *Military Field Surgeon*, in the Anniversary Issue, *Bulletin of Pirogov National Medical & Surgical Centre* p. 22). Pirogov was particularly pleased to see that his recommendations on the use of plaster casts to had by this time been widely adopted. He had been the first to use plaster of paris dressings in the treatment of mass casualties during the Crimean war, developing his own technique, independently of Mathijsen, whose work he knew.

It was also during the Crimean crisis, that Pirogov, with the help of his patron, the Grand Duchess Helene Pavlovna, became instrumental in establishing a female nurse corps to improve the care of the Russian sick and wounded, at the same time that Florence Nightingale was beginning a similar program in British military hospitals. Pirogov is credited with having conceived the idea of the Russian Red Cross Society, through the formation in 1854 of the Exaltation of the Holy Cross Community of Sisters of Mercy for the help of wounded soldiers of Crimean War.

DSB X, 619-21; Garrison, *History*, pp. 496-498; Hirsch IV, p.575; Leonardo, *History of Surgery* p. 294; see Halperin, George, Nikolai Ivanovich Pirogov, *Surgeon, Anatomy, Educator*, in *Bulletin of the History of Medicine* 30, no. 4 (1956): 347-; OCLC only locates copies at the British Library, the NUKAT Union Catalogue of Polish Libraries, with a further copy located at the Library of Congress.

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



Large 4to, with somewhat erratic pagination, pp. [ii], 1-60, 63-68, 77-136, 139-140, 143, 148-152, 157-198, 203-230, 233-241, [7] including index, bibliography, and final leaf in French 'Institut Esser de Chirurgie Structive'; with frontispiece portrait, 59 full page plates (on 58 leaves), all but four half-tones, most included within pagination but not all, with some further half tones and line drawings included within the text, in all some 18 line drawings and 562 images; some light browning and occasional foxing; small ex-libris stamp on front free endpaper; in the original full tan goatskin, upper cover and spine with title stamped in gilt, with additional black morocco label at tail of spine lettered in gilt, spine and joints quite rubbed and scuffed, with further scuffing and wear to covers, covers somewhat spotted and soiled in places, extremities quite rubbed and bumped; still a good copy. **£1,800**



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

'In the International literature on plastic surgery he is quoted as being one of the pioneers and inventors of reconstructive surgery, of the same stature as Joseph and Lexer in Germany, Gillies and Kilner in Great-Britain, Morestin in France, Burian in Czechoslovakia and Staige Davis in the United States of America. Yet in his native country, Holland, he was barely noticed. He travelled all over the world with the aim of spreading, on the basis of his personal experience, the possibilities of plastic and "structive" surgery, especially in Europe and both Americas, for the surgical treatment, rehabilitation and return to society of the mutilated war victims who were regarded as outcasts of society... The development of the Esser-inlay, published in both the German and American surgical journals, marked the beginning of an era in plastic surgery and was used extensively throughout the First and Second World War. His discovery of the "biological" arterial flap, used then as a pedicled flap and more recently as a free flap has revolutionized reconstructive surgery. Another of his innovations, the bilobed flap, it still used extensively for the reconstruction of certain facial and nasal defects' (preface, Haeseker).

To achieve his aim of the international dissemination of his methods, and the benefits and importance of plastic surgery, Esser had the work translated into a number of languages, with further German, French, Portuguese, Italian, and Hungarian editions published, and all of which are themselves scarce (if indeed they all made it into print). A shared trait with that of the English edition, is the somewhat erratic pagination and collation, with amendments made to the number of plates included, and how they are bound in (some folded, others tipped in). All give the impression of the books being individually put together and bound, emphasising our view that all were produced in limited numbers. A previous copy of this Spanish edition retain a Madrid Binder's ticket, suggesting that he reached out to other European craftsmen.

Confusion seems to exist as to when exactly the original edition was published, with projected dates ranging from 1928 through to 1935. A number of libraries on OCLC suggest 1928, but both the bibliography included here and in a later Dutch edition handled of 1938, lists a work of 1929 under the title *Artery Flaps with 407 plates*. An article with a similar title was published in a journal in 1933 (item 92 in the bibliography included here). According to the Dutch edition bibliography the English edition was first published in Monaco, under the auspices of the *Institut de Esser de Chirurgie Structive*, in both 1934 and apparently reissued again in 1935



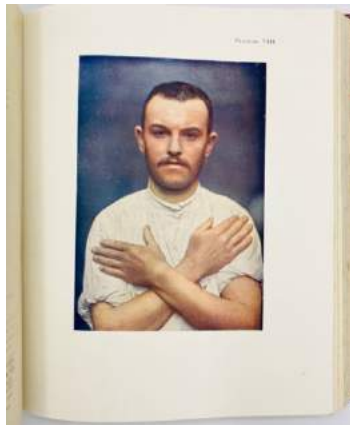
(Edition complétée), although with no obvious identifying variant issue points as far as we can establish, we are unsure as to quite how these two issues differ, if at all. The date of 1928 appears to be erroneous. All editions are scarce.

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

'A humanitarian before his time'

46. **[TRAUMA SURGERY.] ROTHSCHILD, HENRY JAMES DE. AND MAURICE LETULLE.** Contribution à l'étude des blessures de Guerre. TRAITE DES BRULURES Étude Clinique et Thérapeutique... Préface et étude histo-pathogénique par le Professeur Maurice Letulle... Avec 54 photographies: 1 planche en noir et 53 en couleur d'après les clichés et les autochromes du Service photographique des Archives et documents de guerre du Service de Santé Militaire et du laboratoire d'anatomie pathologique de la Faculté de Médecine. Paris, Octave Doin & Fils, Éditeurs...1919.

Large 4to, pp. 434; with two series of photographic plates with printed overlays, the first numbered 1-39, with a second histo-pathological series numbered 1-15 also with printed text leaf (part of main pagination), 54 in all, all but plate XXVIII in autochrome, with a further 54 figures within text (printed on gloss paper) and including case studies, line drawings and charts; text paper a little browned in places, with some occasional staining and soiling; in the original red morocco backed marbled boards, spine ruled in blind and lettered in gilt, spine a little scuffed and stained, covers a little scratched, extremities bumped and lightly worn in places; a very good copy. £985



First and only edition of this rare work on treatment for burns by Baron Henri Rothschild (1872-1947), printed in a limited run of only 450 copies, and of note not only for the describing in detail the pioneering ambrine treatment, but for its graphic iconography. The work is divided into three parts dealing in turn with a general discussion of burns, the symptomatology and pathological anatomy; a short section providing an historical overview and treatment of burns by conventional methods; the final part discussing in detail treatment of burns by Dr. Barthe de Sandfort's ciric method (Ambrine dressing). The text itself includes 54 figures, including numerous black and white photographs of further case studies, together with line drawings and charts. However, it is the accompanying 54 photographs, all but plate XXVIII in autochrome, which define the work, graphically illustrating 39 case histories (many depicting before and after images), followed by a series of 15 histo-pathological plates which accompany Professor Maurice Letulle's (1853-1929) essay. They are all taken from the negatives and autochromes of the photographic service of the Archives and War Documents of the Service of Military Health and the Pathological Anatomy Laboratory of the Faculty of Medicine of Paris. Often graphic and difficult to view, they provide a stark pictorial atlas of the trauma suffered by burns victims, but a testimony to the effectiveness of the ambrine cure, which was to prove to be one of the most significant



advances in the treatment of burns after 1914. A contemporary review in the 1919 issue of *Le Progrès Médical*, describes it as being ‘the most important monograph that has appeared in French on burns. The material execution is perfect, of the most luxurious, and does the greatest honour to the author and the publisher, (p. 517).

Henri de Rothschild was a fifth generation, and perhaps the most famous of the Paris side of the family. He studied medicine and during WWI became a 1st class medical aide-major, in charge of a mission to the armies. During a visit to the military hospital of Issy-les-Moulineaux, he witnessed at first-hand the effectiveness of a treatment for burns used by a former naval doctor, Dr. Barthe de Sandfort, who used a translucent waxy composition based on paraffin (called Ambrine), which after heating and cooling, when applied to the burn formed a semi-rigid shell over the wound. The liquefied solution was applied at 70 degrees centigrade over the burn by a brush or pluverising gadget. Rothschild was so impressed by the results that he paid Barthe de Sandfort a lump sum and promised him ten percent on sales of amber after the war. Together with Justin Godart, Rothschild developed the technique, eventually publishing the present work describing the ambrine cure in details. According to the Rothschild archive, though Henri was to go on to achieve considerable medical and philanthropic success throughout his life, he considered the publication of the present work to be one of his greatest contributions to medicine.

Philanthropist and humanitarian, Rothschild was a major contributor to Marie Curie’s lab, and was the inventor of pasteurized milk in France. ‘A ‘sleeping partner’ of the bank and the non-drinking owner of Mouton-Rothschild, Henri spent much of his life building medical institutions and promoting scientific medicine, including the promotion of Ehrlich’s Salvarsan to cure syphilis and the use of radium to cure cancer. His hospital in a working class area of northern Paris boasted the latest in medical advances. Henri was particularly influential in developing the new science of infant feeding, while his broader concerns with infant health led to his playing a prominent role in the development of the speciality of paediatrics’ (introduction to Harry Paul’s biography *Henri de Rothschild, 1872-1947: Medicine and Theater*).

For a discussion of his life and work see Paul, Harry W, *Henri de Rothschild, 1872-1947: Medicine and Theater*, 2016; see also Nadège Forestier, *Henri de Rothschild, Un Humanitaire avant l’heure*, 2018; OCLC locates US holdings at the NLM, Chicago, Harvard, Stanford, the NYAM, and Minnesota.

SCIENCE & TECHNOLOGY

Machines to cut marble - helping the health of stonecutters by removing dust

47. **ALDINI, GIOVANNI.** SAGGIO DI MACCHINE PER SEGARE IL MARMO E LE PIETRE DURE tanto a mano che ad acqua. Bologna, Dalla Tipografia Marsigli, 1824.

Large 8vo, pp. [ii], 15, [1] blank; lightly foxed and browned throughout, a little more prominent on title-page with small stain at lower gutter (slightly affecting first three leaves); stitched as issued in the original plain tan wrappers, spine split and torn with old repair partially gluing wraps to text leaves, covers a little spotted and soiled; a good copy. £425

Scarce separate edition (first published in the *Opuscoli Scientifici*, Tome IV, pp. 262-276, 1823) of this short paper by Giovanni Aldini (1762-1834), outlining a number of newly devised machines to help workers in the marble and precious stonecutting industry.

Whilst perhaps best known for his promotion of Galvanism and its medical applications, Aldini helped to found the National Institute of Italy, established a practical school of physics and chemistry at Bologna, and was an active and enthusiastic inventor, and is particularly remembered for his work improving lighthouses, and for his work on firefighting and prevention, designing a range of protective clothing and equipment for fire-fighters.

A notoriously difficult and dangerous profession, Aldini here presents a series of innovations and designs for machines using hydraulic levers, counterweights, and valves, to help regulate the movement of the men and saws, and to provide continuous jets of water on the stone. The advantages, he feels would be numerous,



both in terms of economy and efficiency. One of his machine allows a single work to adjust and operate five saws at one time. Not only would these efficiencies be cost effective and improve profits, but he makes a point of highlighting the health benefits to the stone cutters. Aldini had invited the ‘illustrious Professors Bomba and Moricchini’ to Rome to witness his machines, who had both agreed that their use would help to reduce the risk of pulmonary disease, presumably through the use of water to remove dust particles. Indeed he is highly critical of the profession, saying that it pains him to see ‘robust young people, either out of stupidity or imbecility, taking on this hard labour, to which in ancient times only those guilty of serious crimes were condemned’ (p. 8) thus risking premature death themselves and ruining the lives of their families. He even goes for far as to call for the manufacture ‘already highly disapproved by the medical police, to be banned by government for the sake of humanity’.

The pamphlet concludes, in the form of a letter to ‘Signor Orioli’, proposing the application of steam engines.

OCLC locates copies at the Huntington Library, the Burndy Collection, the University of Wisconsin, and the Smithsonian, which also hold a number of manuscripts by Aldini, including what appears to be an early draft of the present essay and including a number of manuscript illustrations which were never published in either the journal or here (photocopies provided).

A manuscript transcript reproduced in lithograph - including the famous illustration of his Fire-Proof Mask

48. **ALDINI, GIOVANNI (JOHANN).** GEMEINNÜTZIGE, LEICHTFÄHLICHE BELEHRUNGEN ÜBER SCHUTZMITTEL GEGEN DIE FLAMMEN DER FEUERSBRUNT, vom Ritter Johann Aldini, Mitglied des k.k. Instituts in Mailano [sic] für die k.k. Pompiers mit einigen Bemerkungen für die Vorsteher der Feuerlösch-Anstalten und die Pompiers-Hauptleute. [n.p. but possibly Vienna, and n.d. but ca. 1833.]

Tall slim folio, pp. 10, in lithograph throughout reproducing the original manuscript notes, with one full page lithograph plate depicting 14 pieces of fire-fighting equipment and clothing; a little browned throughout due to paper quality, with some marginal dust-soiling, and some minor ink spotting; with marbled paper backstrip, outer leaves more prominently dust-soiled, upper cover with a couple of tears at tail, corners somewhat furled; though a little dog-eared and appealing copy. £685



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

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

Christian K Fastl notes the printed version in his bibliography on the history of fire brigades in Lower Austria, *Bibliographie zur niederösterreichischen Feuerwehrgeschichte* (p. 41).



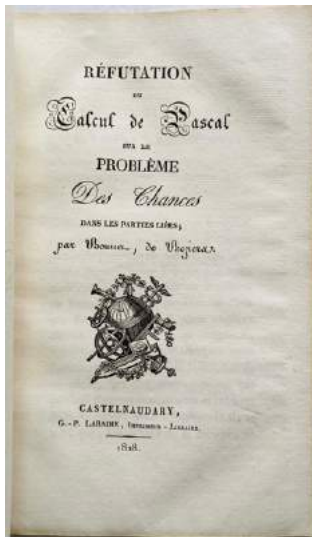
The dissemination of textbooks and course notes through transcribed manuscript copies had of course long been common-place in academic circles, so it is interesting to see this relatively early use of lithography to make a commercial facsimile.

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

Challenging Pascal - a gentleman's alternative probability theory

49. **BONNET, DE BEZIERS.** RÉFUTATION DU CALCUL DE PASCAL sur le problème des chances dans les parties liées; Castelnauary, G. P. Labadie, Imprimeur-Libraire. 1828.

8vo, pp. 26, [2] blank; with engraved printer's device on title-page; faint dampstaining affecting inner gutter, with some occasional light spotting and soiling; in modern marbled wrappers. £550



Scarce mathematical treatise, printed in Castelnauary in the South West of France, offering an alternative theory and solution to one of the classical problems in probability theory, the 'problem of points' also known as the 'problem of division of the stakes'.

Games of chance have been played since time immemorial, and gambling also led, indirectly, to the birth of probability theory, as players sought to better understand the odds. Italian writers of the fifteenth and sixteenth centuries, notably Pacioli (1494), Tartaglia (1556), and Cardan (1545), had discussed the problem of the division of a stake between two players whose game was interrupted before its close. The problem was famously proposed to Blaise Pascal (1623-1662) and Pierre de Fermat (1607-1665), probably in 1654, by the Chevalier de Méré, a gambler who is said to have had unusual mathematical abilities. The resulting exchange of letters between the two men laid the foundation of modern concepts of probability and changed the way scientists and mathematicians viewed uncertainty and risk.

The present contribution to the discussion is the work of Bonnet de Beziers, about whom we can find very little biographical information. The tone of his preface, however, suggests that he considers himself to be a something of a gentleman of science, whilst at the same time clearly a keen games player, and that this was most probably a vanity publication, albeit presenting a detailed and carefully thought out solution and, as he believes a correction, to the famous mathematical problem.

Bonnet notes that he had been unaware of Pascal's calculus of probabilities until reading about it in Jacque Ozanam's (1640-1717) popular and influential *Récréations mathématiques et physiques* (first 1684). Upon reflection, however, he had come to the conclusion that Pascal was mistaken. This mistake, Bonnet asserts, was not a display of fallibility however, as Pascal was clearly a genius 'who was a precocious as he was profound in his conceptions and sublime in his writings'. Rather it was due to 'the habit of his life', which having removed him from society to the Jansenist community at Port-Royal, meant that he was not in a position to test his theory on chance and so better grasp the practicality. Bonnet then proceeds, in the following short tract, to outline his own case study and solution, presenting a number of examples.

In both the preface and the concluding paragraph, Bonnet attempts to assure the reader that in no way does he claim to be on a par with the Pascal, even if he remains convinced that his calculations 'rests on a false basis'. Indeed he suggests that he initially had no thought to publish a book, and he certainly has no intention to belittle the merits of the famous author. In his efforts to make his theory understood, however, what may have started out as a private intellectual exercise has clearly morphed into a published pamphlet, which he hopes will not be dismissed out of hand by Pascal proponents, but rather welcomed by those willing to consider alternative solutions 'avec laquelle la science positive des mathématiques n'a qu'un léger point de



contact'. (p. vi).

This was not Bonnet's only published work, having previously penned *Les Poetes languedociens* printed in Toulouse in 1821

OCLC locates only one copy at the BnF.

50. **BÖTTIGER, JOHN.** PHILIPP HAINHOFER UND DER KUNSTSCHRANK GUSTAV ADOLFS IN UPSALA I - [IV]. [Übersetzung von Dr. Ernst A. Meyer Stockholm. Gedruckt in 200 Numerierten exeplaren in der Hofbuchdruckerei idun in Stockholm...Heliogravüren, Klischees und pläne ausgeführt in der Lithographischen anstalt des generalstabs]. Stockholm: Verlag der Lithographischen Anstalt des Generalstabs. 1909-1910.

Four volumes, folio; I. pp. [x], 74, [1], with 8 text figures, and 10 heliogravures each with printed tissue sheet (nos. 1-10); II. pp. [x], 98, [1], [1] tipped in slip, with 101 text figures, 19 heliogravures with printed tissue sheets (nos. 11-29), two folding plates and 8 lithographs; III. pp. [xiv], 109, [3], [ii] half title, 24 of printed music, [1] tipped in slip, with 51 text figures, and four heliogravures with printed tissue sheets (nos. 33-33); IV. pp. [xiv], [ii] 'Bihang', [31], [1] blank, with 78 plates of mounted half-tones (nos. 34-108); aside from some very occasional minor foxing or soiling, clean and crisp; a lovely wide-margined set, printed on fine laid paper, bound in tan half-goatskin over marbled boards, spines in compartments with raised bands, ruled and lettered in gilt and black, some minor wear, but otherwise a lovely copy. **£1,500**

First edition of this luxuriously produced and exquisitely illustrated limited edition, one of only 200 copies (though unnumbered), celebrating the famous 17th century artistic curiosity cabinet created by the Augsburg merchant, banker, diplomat and art collector Philip Hainhofer (1578-1647). One of a number of specially commission *Kunstschränke* formed during the Thirty Years War, it was purchased by the city, and handed over as a gift to King Gustav II Adolf of Sweden, when he marched into Augsburg on April 24th 1632. The magnificent cabinet of curiosities and art objects was moved to Sweden in 1633 and set up at Svartsjö Castle. The gift also included an attendant carpenter, to take care of the cabinet, and he remained with the collection until his death in 1651. At that time it was moved to Uppsala Castle, and was donated by King Charles XI to Uppsala University in 1694, and is now on display in a room in the Museum Gustavianum.

Hainhofer is considered to be one of the most important figures in the sphere of art and collecting in the first half of the 17th century, due to his diplomatic and political career, which enabled him to travel extensively through Italy, Germany and the Netherlands. Other notable Hainhofer cabinets include that of the Duke Phillip II of Pomerania, for whom he created the *Pommerscher Kunstschränkt* (Pomeranian curiosity cabinet), made in 1615-1617, and considered to be the finest and most famous of all the examples. Sadly it was destroyed in a fire during a Berlin bombing campaign at the end of WWII. Another Hainhofer cabinets, created for Augustus Duke of Brunswick-Lüneberg is preserved in the Rijksmuseum in Amsterdam, with a further example found in Florence.

John Böttiger (1853-1936) was a noted Swedish art historian, and Royal Court archivist and curator from 1892 to Oscar II. The present beautifully produced description of the history of the collection and its rich content, was one of a number of works published by Böttiger, to raise public awareness of, and interest in, art history and treasures, having published another magnificent four volume work between 1895-1909 giving a history and descriptive list of the Swedish State Collection of Woven Wallpapers.

See Hans-Olof Boström, Philip Hainhofer and Gustavus Adolphus's *Kunstschanke* in Uppsala, Chapter 11 in *The Origins of Museums*, edited by Oliver Impey and Arthur MacGregor.

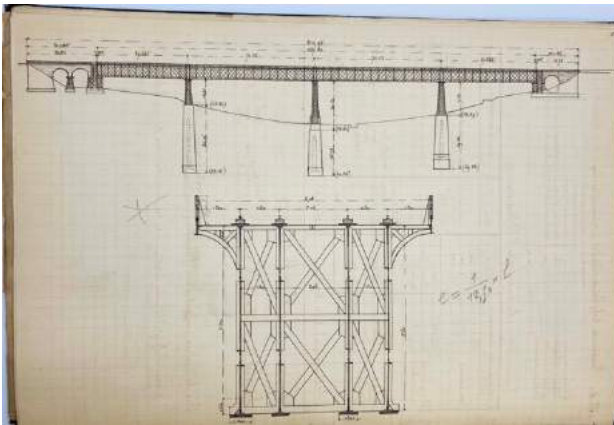


The metal bridges of the 'Grand Ceinture' railway in Paris - an engineer student's course book

51. [BRIDGE BUILDING.] VADUREL, E. BOUND ALBUM OF TECHNICAL DRAWINGS, PLANS, AND LITHOGRAPH FACSIMILE COURSE NOTES RELATING TO RAIL AND BRIDGE BUILDING, finely executed in pen and ink, seemingly whilst a student at the École des Ponts et Chaussées taking the 'Cours de Ponts de Croizette Desnoyers 1881-1882', and including 'Etude d'un pont métallique. Méthode graphique'. [n.p. presumably Paris, n.d. ca. 1881 -1882.] [followed by:] 'Renseignements sur les ponts métalliques du Chemin de fer de Grande Ceinture de Paris. Principales dimensions - Poids et prix de Revient. Paris, le 20 Novembre 1882.

Tall bound notebook of blank squared paper, with additional lithograph facsimile of manuscript course notes bound in at front, 4to; pp. [11] lithograph facsimile 'Etude', [1] blank, together with two tipped in folding plates (the second being @ 45 x 66 cms somewhat creased and browned), with two further tipped in single sheet plates, all on trace paper, first leaf marked in pencil '1er cahier', paper somewhat stained and browned; pp. [20] blank and unused apart from small pencil note at head of first page '2e cahier'; pp. 48, 'Renseignements', the 3rd and 4th 'cahiers', neatly transcribed and illustrated in a single hand including some 64 pen and ink cross-sectional drawings (2 full-page), tables, and with one folding manuscript plan on trace paper loosely inserted @35 x 60 cms, p. 17 example 23 with pasted down correction; pp. [14] blank; pp. [2] 'Ponts métalliques' and marked in pencil as the '6e cahier'; pp. [18] blank; with large folding manuscript plan 'Voies nouvelles entre Paris et Noisy' loosely inserted, 35 x 290 cms in three sections on trace paper, somewhat browned with some creasing and edgewear; general signs of wear, with occasional soiling, gutters cracking in a couple of places, but overall good; in the original black publisher's cloth, ruled in blind, spine lettered in gilt, upper inner hinge cracked but holding, head and tail of spine nicked and worn, small loss of spine at head, covers a little stained and soiled, with tear to cloth lower front corner; still a good copy of a student notebook.

£985



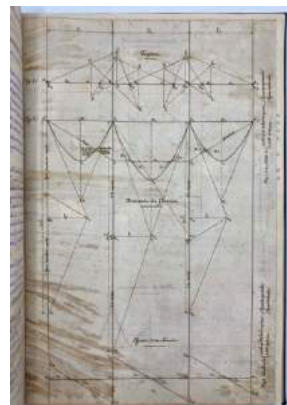
A striking album of course work, including both manuscript technical notes, cross-sectional drawings, plans and charts, together with a lithograph facsimile 'cahier' of original manuscript notes, all relating to bridge and railway construction in Paris. Compiled and executed by E. Vadurel, seemingly a student at the École des Ponts et Chaussées, and volume is similar, if not quite so finely executed, to the albums of 'épurés' - technical drawings - which students of other noted institutions such as the École polytechnique were expected to produce earlier in the century. The final leaf of manuscript found in the volume, the two page section 'Ponts métalliques'

(pencilled '6e cahier') has been annotated by Vadurel in the top left hand corner 'Ecole des Ponts et Chaussées, Cours de Ponts, de Croizette Desnoyers, 1881-1882'. Philippe Croizette Desnoyers (1816-1887) was a noted civil engineer, who worked on the construction of a number of railway lines in central France. He was appointed professor of the bridge course at the school in 1874, and published his two volume *Cours de Construction des Ponts* in 1885. This leaf has also been initialled at the bottom 'E.S.V.P', though their identity remains unknown, but could be those of another tutor or perhaps the leading student in the class, who during the preparation of 'épurés' albums would often sign off the work of other students.

The volume begins with a facsimile reproduction of a short eleven page technical manuscript, *Etude d'un pont métallique. Méthode graphique*, and which has been tipped in to the bound volume by Vadurel. It includes numerous calculations in relation to construction of curves, rolling loads etc. Marked in pencil on the title '1er cahier' we presume this to be issued as part of the course, and includes four diagrams on trace paper, two folding, the first 'Epure des forces et moments dans une poutre continue' (signed by Vadurel), with the second large sheet relating to the 'Ligne de Neufchateau à Epinal - Epure des forces'. These were intended to be used



as templates for the student to copy himself, as seemingly suggested by one page heading 'Tracé pratique des épures relatives à l'étude d'un pont métallique'. The first twenty pages of the squared notebook itself, have been unused, aside from a small pencil note '2e cahier'. It is followed, however, by the parts 3 and 4, and which have been neatly completed in pen and ink by Vadurel, and which is titled *Renseignements sur les ponts métalliques du Chemin de fer de Grande Ceinture de Paris. Principales dimensions - Poids et prix de Revient. Paris, le 20 Novembre 1882*. The page has been signed and countersigned at the bottom by two leading figures from the Compagny running the Grande Ceinture line, the Director Jacques Joseph Arnaud, and one of the leading engineers, 'Geoffroy', who was also Chief Engineer of the construction department of the Paris-Lyon-Méditerranée company, (according to the *Annuaire-Chaix Les Principales Sociétés par Actions Compagnies de Chemins de Fer, 1894 p. 3*). Their assent to the notes being taken points to a close relationship between students at the Ecole and ongoing construction projects, and one wonders whether Vadurel was gaining work experience on the project. In this section, Vadurel presents notes and detailed cross-sectional drawings of 56 metal bridges along the line, which at the time was not yet completed, including information about dimensions, weight, and the cost price. A plan done in pen and ink for the 'Pont du Bd. Macdonald sur le canal de Saint-Denis' is loosely inserted. Particularly impressive, is the near three metre long folding plan, again done in pen and ink, relating to the 'Voies nouvelles entre Paris et Noisy. Gare de la Villette. Avant-projet de Viaduc au dessus de voies principales. 15 Novembre 1882'.



The Grande ceinture railway line around Paris was built at the end of the 19th century to connect the radial lines linking the capital to the provinces and to relieve the existing Ligne de Petite Ceinture. The Petite Ceinture began life in 1851 as two distinct freight (Ceinture Syndicate) and passenger (Paris-Auteuil) lines, which formed an arc that surrounded the northern two thirds of Paris, an arc that would become a full circle of rail around the capital when its third Ceinture Rive Gauche section was built in 1867. Although the Syndicate-owned portion of the line was freight-only in its first years, after the creation of a passenger service from 1862, the Chemin de fer de Ceinture became Paris' first metro-like urban transport, and even more so after the Ceinture Rive Gauche passenger-and-freight section began. The line's passenger service was a popular means of public transport until its 1900 Universal Exposition peak-traffic year. Paris' first Metro line opened that year: from then, the numbers of those using the Petite Ceinture passenger service dropped steadily until its closure in 1934.

Perhaps though not quite as visually striking as some previous examples handled, the volume nevertheless highlights the importance which was placed upon students to hone their technical drawing skills. A well executed album, it provides an insight not only into the construction of one of the major transport lines in Paris, but into the curriculum of one of the leading technical Institutions in Paris at the end of the 19th century.

52. **[CARTOMANCY.] [SWINDELLS, ALICE, PRINTER & PUBLISHER.]** A NEW AND WELL-EXPERIENCED CARD FORTUNE-BOOK: Delivered to the World from the Astrologer's Office, in Greenwich Park, for the benefit of Young Men and Blooming Maids; Who, by drawing Cards, as directed in this Book, may know



whether Life shall be long or short; whether they shall have the Person desired; or any lawful Question. To which are added, The Signification of Moles, and Interpretation of Dreams, &c. Manchester: Printed by A, Swindells, 8 Hanging-bridge, [n.d. but ca. 1825?]

Small 8vo, pp. 16, with title-cover wood-engraving and one further small wood-engraving within text; lightly browned and soiled with some minor spotting; with the letter '8' penna in mss at head; uncut and stitched as issued, spine neatly and expertly repaired; very good. £385

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

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

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

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

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

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



53. **CHÊNE, BUGÈNE.** ATTRACTIVE CALLIGRAPHIC EXERCISE BOOK, 'OEUVRES DIVERSES', Par Eugène Chêne, élève de M. Deschamps, Instituteur à Campeaux. 1850.

Folio, bound manuscript in a single calligraphic hand in a variety of colours; pp. [iv] half-title with calligraphic flourish and title-page penna in landscape and elaborately hand-coloured, 1-190, 191 part title 'Actes Divers' elaborately and colourfully penna in landscape, 192 blank, 193-252, 253 part title 'Procès verbaux' elaborately and colourfully penna in landscape, 254 blank, 255-290, 291 part title 'Actes Civils' elaborately and colourfully penna in landscape, 292-323, 324 blank, [4] blank; with a number of small neat line illustrations and diagrams; text in a single hand predominantly in brown ink, ornately embellished with colourful calligraphic headlines and flourishes in light green, golden yellow, various shades of blue, pink, red, orange, purple and brown; some light marginal browning and foxing throughout, with some ink bleed through due to liberal application, half title slightly creased; retaining remains of original pink silk page marker; in contemporary calf backed green marbled boards, spine lightly scuffed and rubbed, covers a little scratched, extremities lightly rubbed; a most attractive example. £985

A most attractively executed calligraphy exercise book, the work of Eugène Chêne (born we are told in Campeaux in 1836), and a student of M. Deschamps, a teacher in Campeaux, the French commune located in the department of Calvados. The striking title-page sets the tone, Eugène elegantly and colourfully penning the title in landscape, and employing a number of calligraphic styles for the lettering. We believe his instructor





to be a M. Pierre Deschamps, who between 1846-1865 taught in five towns in Calvados, though according to the biographical record for his son Leon (1849-1927), was forced to leave his post in Champeaux in 1850 having fallen foul of the Catholic authorities in the area.

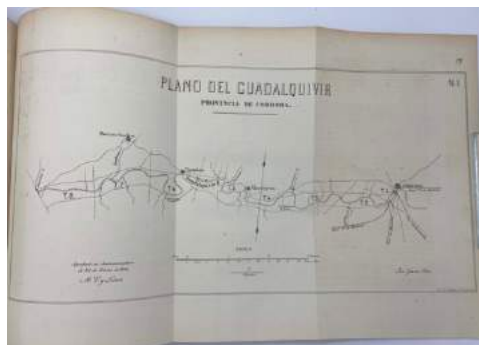
This extensive manuscript is divided into various sections dealing in turn with the general principles of arithmetic (covering addition, subtraction, division, multiplication, fractions, simple and compound interest etc); geometry, a section highlighting miscellaneous legal documents (receipts, leases etc); a section of templates or 'procés verbal' on filing minutes or reports; and concluding with a section on civil acts (registering births, marriages, deaths etc). It would appear that Pierre Deschamps was also acting as an agent for an insurance company, and this may explain his focus upon legal and business matters. From the subject matter of some of the sample templates included, one would imagine that the 14 year old Chênè was being prepared for a legal apprenticeship perhaps, some of the 'procés verbal' dealing with how to record the statement of an individual caught 'en flagrant de lit', a statement recording a disgrace, and how to report an accident involving a carrier. A most appealing and striking example.

Proposed canal construction in Andalucia - comprehensive illustrated survey

54. **[CIVIL ENGINEERING.] [OTERO, José GARCIA.]** RECONOCIMIENTO DEL RIO GUADALQUIVIR entre Córdoba y Sevilla. Verificado en los años de 1842 y 1844 por órdenes del Ministerio de la Gobernación de la Península, con arreglo á las instrucciones que en su cumplimiento extendió la Dirección general de Caminos, Canales y Puertos. Madrid. Imprenta de la Publicidad, á cargo de M. Rivadaneira... 1847.

4to, pp. 196; with three folding lithograph plates, and numerous tables within text; plates with some marginal browning and a little spotted and foxed, with further light foxing and spotting throughout; foliated numbering added in brown ink in a contemporary hand; in later 20th century morocco backed cloth, spine lettered in gilt, spine a little sunned and faded, lightly rubbed and head and tail, corners bumped; a good copy. £385

An extremely detailed and extensive illustrated report presenting the conclusions of a survey of the Guadalquivir river between Córdoba and Seville, carried about between 1842-1844 by the civil engineer José García Otero (1794-1856). Instigated on the orders of the Ministry of the Interior, 'in accordance with instructions issued by the General Directorate of Roads, Canals and Ports', the exhaustive reconnaissance was undertaken with a view to establishing the feasibility of canal construction in the region, and in particular for a derivative lateral canal starting at Lora, the stretch of river no longer being navigable between for the two cities for larger commercial vessels.



Otero's report builds upon an earlier investigations carried out on the region, and notably that of José Agustín de Larramendi in 1820, who had prepared a scheme for a canal alongside the river. Indeed Otero, after



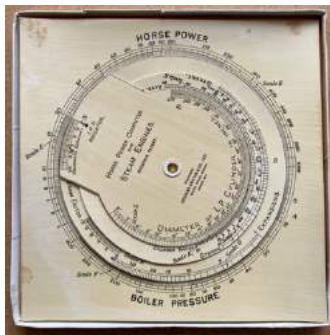
his move to Seville in 1825, where he was professor of practical geometry, had carried out a topographical survey of the marshlands around Isla Mayor (previously known as Villafranco del Guadalquivir) under Larramendi's direction. A proposal was put forward for the lateral canal, and although bids were sought, it appears that the project never came to fruition, due no doubt to the the complexity of the technical challenges faced. Indeed the report itself was delayed during October and November of 1842, rising water levels and the impassability of roads making their investigations impossible. Nevertheless, this comprehensive survey, carried out with the assistance of fellow engineers Joaquin Núñez de Prado, Alejandro de Olavarría and Valentín del Río, significantly progressed the knowledge and understanding of the river and region, and is an important and systematic hydrological and cartographic contribution. The report is signed and dated at its conclusion on p. 196 'Madrid 25 de abril de 1846 - José García Otero'.

When the school of civil engineering was established in Madrid in 1834, Otero was appointed professor of descriptive geometry and mechanics, later becoming inspector General of the Corps of Civil Engineers, Canals and Ports, and in 1847, perhaps on the strength of the present survey, he was appointed General Director of Public Works. He was a founding member of the *Real Academia de Ciencias Exactas, Físicas y Naturales*, and was to later be one of the lead engineers on the Canal de Isabel II from the Lozoya, begun in 1851.

Palau 252422; for a detailed discussion see Leandro del Moral Ituarte, *La obra hidráulica en la Cuenca Baja del Guadalquivir, siglos XVII-XX*, University of Seville, 1991, ff. 140; OCLC locates only one copy in the US at the New York Public Library, with further copies in Madrid, Seville, Valencia, Barcelona and the National Library of Spain.

55. **[COMPUTERS.] GOLDING, HENRY ALBERT.** HORSE POWER COMPUTER FOR STEAM, GAS & OIL ENGINES. London, Charles Griffin & Company, Ltd., Exeter Street, Strand. 1908.

Boxed set, comprising square varnished thick card calculator 167 x 167mm, with three moving circular pieces of graduating size fastened centrally with brass rivet, retaining original tissue guard; together with accompanying text pamphlet of pp. 12, stitched as issued; calculator a little browned and stained, some minor marginal browning to outer margins of pamphlet; housed within the original white paper-covered card box, quite significant loss and wear to one edge, with a couple of further small nicks to lid edges; some minor soiling but otherwise good. **£200**



An original and sophisticated circular slide-rule/ logarithmic calculator, or computer, designed for solving the numerous problems connected with the power, size and speed of steam engines of all kinds. The calculator has four parts, fastened with a brass rivet, each with a printed scale, which rotate and line up to allow the reading of pipe diameters, the stroke of pistons, cylinder diameters, the BHP of an engine, the IHP of an engine, and all manner of engine design requirements. Whereas the instrument only works for steam engines, the twelve page booklet and the given examples therein are extended to three sources of energy: steam, gas and gasoline/petrol, and diesel oil. 'The computer is an ingenious form of mechanical calculator for solving the numerous problems connected with the power, size, and speed of steam engines of all kinds. Its action is based upon the well-known principle of logarithmic calculation, the operations of multiplication and long division being effected mechanically by the addition and subtraction of distances proportional to the logarithms of the quantities represented...' (Introduction).

Not in Origins of Cyberspace.

A handy pocket guide to all things mechanical

56. **COTTE, LOUIS.** VOCABULAIRE PORTATIF DES MÉCANIQUES, ou Définition Description abrégée et Usage des Machines Instrumens et Outils employés dans les Sciences les Arts et les Métiers; avec l'indication des Ouvrages où se trouve leur description plus détaillée... A Paris, Chez Delalain, Fils... An IX - 1801



16mo, pp. [xvii], 592; lightly foxed and browned throughout due to paper quality, with some offsetting and bleed through in places, fore-edges of pp. 241, 247, 259, 261, 481, and roughly opened and uncut, touching text with minor loss to p. 241; contemporary mottled calf, spine ruled and decorated in gilt with red morocco label, tail of spine slightly nicked with loss, rear cover a little rubbed, extremities lightly bumped; with ownership stamp of 'J. Mauvage' and the accession number 'No. 562' on title-page; an appealing copy. **£350**



A scarce and appealing portable dictionary of mechanics, the work of Louis Cotte (1740-1815), best known for his work in meteorology, but also, as so evidently reflected here, an enthusiastic compiler and populariser of science. This handy reference guide provides brief definitions and abbreviated descriptions of a wide range of machines, instruments, tools and processes employed in the 'science, arts and trades'. To help the reader, in his introduction Cotte provides a brief definition of the terms 'Machine, Instrument, Apparatus, and tool': 'On entend par Machine une combinaison de plusieurs machines simples, telle que le levier, le treuil, la poulie, etc. dont le résultat est de suppléer aux forces de l'homme et de produire de grands effets en peu de tems et avec peu de dépense dans toutes les Opérations mécaniques où elles sont employées, comme l'architecture, les manufactures, l'hydraulique, etc. L'Instrument est bien aussi une espèce de

machine, mais susceptible d'une très grande précision, pour pouvoir être employée dans les Opérations scientifiques qui demandent de l'exactitude, comme l'astronomie, la géométrie pratique, la chirurgie, etc. L'Appareil est une combinaison de différens instrumens dont la réunion concourt à démontrer les vérités physiques, mathématiques, chimiques, etc. L'Outil est un instrument simple, le plus souvent de l'espèce du coin, qui sert dans les Opérations manuelles et habituelles des arts et des métiers.' (p. viii-ix).

Cotte has drawn from a number of sources to compile his work, and these he helpfully lists between pp. xi-xv. The eight volume *Dictionnaire des arts et métiers* has been a primary source, and Cotte concludes with a further 'Notice' providing an alphabetical list per volume of the *Dictionnaire*, where the reader can find more detailed descriptions if required, with a number of other notices pointing the reader to additional sources of information.

'Cotte was educated in Oratorian collèges, entered the order (1758), but renounced the priesthood to marry (1795). He was assistant librarian at the *Bibliothèque Sainte-Geneviève* in Paris (1798-1802) and a member of the *Institut de France* (1803). He carried on a vast correspondence and routinely recorded meteorological observations. Widely known as a compiler, he made no startling contributions to meteorology, but was self-appointed clearing house for meteorological information and a chronicler and propagandizer of science' (Concise DSB, p. 172). He is best remembered for his *Traité de Meteorologie* of 1774.

Concise D.S.B., p. 172; Quérard, II, 303; OCLC locates copies at the British Library, the Royal Danish Library, the BnF, with a small number of further copies in Europe.

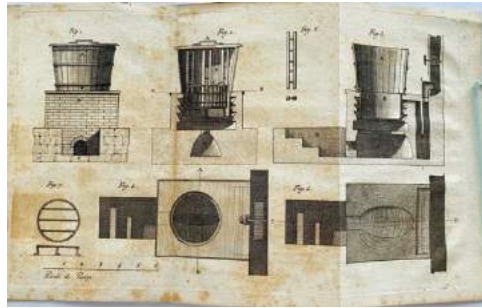
A steam powered washing machine as explained in a series of dialogues between the lady of the house and her washerwomen

57. [DOMESTIC ECONOMY.] [CADET DE VAUX, ANTOINE-ALEXIS.] G.P. DOTT. DELL' ARTE DI FARE IL BUCATO A VAPORE DIALOGHI In Bologna, per Guiseppe Lucchesini, Con Approvazione. 1805.

8vo, pp. 44; with folding engraved plate with 5 illustrations (a little browned due to offsetting from plate fold); title-page a little browned and spotted, further light foxing throughout, faint dampstaining affecting the lower margin of first gathering, leaf b4 detached; in later plain paper wrappers, a little creased and soiled, else good. **£550**

First edition of this appealing and scarce pamphlet promoting the use of a newly devised invention - a steam-powered machine for cleaning laundry. The anonymous 'Dott. G.P' notes in his preface that his invention is based upon an idea of the noted French scientist Antoine Alexis Cadet de Vaux (1743-1828), and so is presumably an adaptation of his *Instruction populaire sur le blanchissage domestique à la vapeur* of the same year.





As he goes on to note, to increase circulation and readership, the author decided to present the ideas in the form of a dialogue between the padrona, the lady of the house, and her two washerwomen. Further technical details have also been included, to help expound the benefits of this innovative new washing technique.

Divided into four dialogues, the washerwomen are encouraged to try out the machine, which is then explained in detail. Its construction is explained in great detail and is illustrated in the large folding engraved plate.

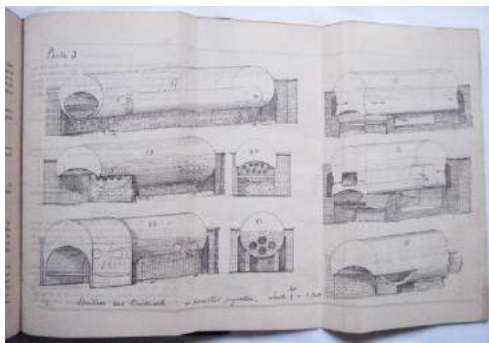
OCLC locates two copies at Princeton and Brigham Young.

In response to the rapid industrial advances in Manchester

58. **[ENGINEERING.] ARMSTRONG, ROBERT.** A PRACTICAL ESSAY ON STEAM ENGINE BOILERS, as now used in the manufacturing district around Manchester: Containing a new method of calculating their power, with instructions respecting their general construction and management; Including observations on railway locomotive engines - incrustations, explosions, etc. With four plates. Manchester, Printed and Published by J. & J. Thomson, Market Street; J. Weale, High Holborn; and M. Taylor, Wellington St, Strand. London. [Entered at Stationers' Hall]. [1838.]

8vo, pp. [iv], 102; with four large folding lithograph plates; lightly foxed and browned throughout due to paper quality, with some further occasional minor soiling, minor ink staining on verso of first plate, with other three plates a little creased and with evidence of previous folds; bound in contemporary marbled boards, neatly rebacked and recorned in calf, spine ruled and lettered in ink, with some minor abrasions to surfaces; with presentation inscription from the author to Mr. Fildes at the tail of the dedication leaf; a good copy.

£685



Uncommon first edition of this detailed work, based very much on first hand experience, on the design and management of boilers, and the work of the Manchester engineer Robert Armstrong. The work bears testament, therefore, to the many technical and mechanical advances which emanated from the town, thanks to the rapid growth of the cotton industry which had transformed Manchester from being a small market town with a population of 10,000 at the turn of the century, to becoming Britain's second city by the 1840s, and home to nearly 400,000.

Indeed Armstrong dedicates his work to the 'Cotton Manufacturers and other Proprietors of Steam engines, in Manchester and its vicinity, who have afforded him many opportunities of obtaining a variety of information on practical details'. This first edition is printed on rather cheap paper, the four large folding plates containing somewhat crude illustrations done reproduced from his original drawings in lithograph, a fact which Armstrong rather ruefully acknowledges in his concluding remarks, his publisher clearly having had little faith in its sale and suggesting only a limited initial print run 'to meet a merely local sale'. Whilst he prides himself upon his boiler-making workmanship, his limited budget had not allowed him to use skilled engravers and printers, when it came to his bookmaking. An interesting commentary, perhaps, upon how lithography was



considered to be a less skilled profession.

The poor design and management of boilers was frequently the Achilles heel of the steam engine, preventing their efficient and economic running. Armstrong focuses in particular upon boilers for mill engines, though there is a small section describing locomotive boilers. He deals with high and low pressure boilers, form and proportions, the capacity of the steam chamber and what happens when the boiler is too small, together with rules for alteration and improvement. There is advice on re-setting boilers in order to save fuel, methods of estimating power, the best form of fire-grate, boiler cleansing machinery and ways to get rid of scale and boiler balls, which clogged up pipes and flues, and on the cause and prevention of explosions. Various types of boiler, such as the Boulton and Watt boiler or Durham and Cornish boilers are referred to and some leading contemporary books, such as Tredgold and Pambour, are cited. A practical and thorough work.

OCLC locates copies at Toronto, Michigan, the British Library and Manchester.

With visible signs of use and readership - mounted index tabs at tail for quick reference

59. **FARAVEL, ANTOINE.** LE VRAY SOMMAIRE D'ARITHMÉTIQUE, par lequel on peut faire avec très grande facilité, promptitude & certitude tous comptes nécessaires, beaucoup plus aisément qu'il n'a été encore montré. A Lyon, de l'Imprimerie de Michel Talebard, Imprimeur du Roy. Aux despens de l'Autheur, et se vendent chez Vincent de C&oeilig;ursillys Marehand Libraire, vis à vis L'Eglise de l'Hôtel Dieu. 1657.

12mo, pp. [12], 108 (but 100 p. 25 numbered as 33), [118] conversion tables, [3] - 156, predominantly conversion tables; text within printed ruled border; somewhat browned and foxed throughout, with some minor marginal dampstaining, but generally clean and crisp; with a number of small index tabs, printed with a single later, adhered to lower margins, all a little furled and dust-soiled; in contemporary vellum, all edges speckled, covers a little stained and soiled; with armorial book-plate 'Ex-Lib Abel-Josephi Pioct, Viennensis advocati No 326' on front paste-down; an attractive copy. £775



Uncommon first edition of this mid-seventeenth century practical pocket ready-reckoner devoted to commercial arithmetic, comprising numerous examples, explanations and extensive computational tables regarding money, weights and measures, to enable calculations to be made promptly and with ease. A number of small printed alphabetical index tabs have been added at the tail of the present copy, presumably by

a previous owner, to further help them more quickly find the desired table, a visible sign of readership and use.

The Huguenot Antoine Faravel (1607-?), from Veynes in Dauphiné, was born in 1607, and is described as "professor of Arts, arithmetic, geometry & algebra", who published the at his own expense. The dedicatory epistle is addressed to Jean de l'Aube de Bron, and the privilege dated August 27, 1655. It appears to have been his only publication.

Provenance: on the front paste-down is the attractive engraved ex libris book-plate of the lawyer Abel Joseph Pioct who seems to have been the first Mayor of Vienna, from 1790 to 1793.

Hook and Jeannin, *Ars Mercatoria*, II. p. 173; not in de Morgan; OCLC locates copies at Columbia, Harvard, the BnF, Munich and UCL, with only three further copies in France.

60. **GOUFFÉ, JULES.** THE ROYAL COOKERY BOOK (Le Livre de Cuisine)... translated from the French and adapted to English use by Alphonse Gouffé... comprising domestic and high-class cookery. Illustrated with one hundred and sixty-one woodcuts from drawings from nature by E. Ronjat. Fourth Edition. London Sampson Low, Marston, Searle & Rivington Limited... 1888.

8vo, pp. xvi, 599, [1]; with 161 woodcuts within the text; paper a little browned throughout due to quality; with stamp on title-page dated 1896 from the Universal Cookery & Food Exhibition, Imperial Institute, South Kensington; rebound in 20th



century green boards, spine lettered in gilt, with new endpapers spine quite sunned, with some light staining to covers; with the bookplate of Mary Chadsey on front pastedown. £200

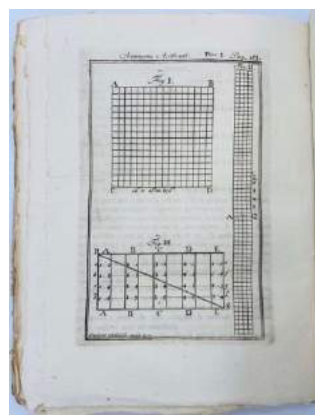
Fourth English translation of Gouffé's *Le Livre de Cuisine*, first published in 1867. A work for the more experienced cook, his books were written for chefs with high professional skills, and were able to afford great expenditures. The translation was done by his brother Alphonse, who was pastry chef to Queen Victoria.

Feret, *Gastronomical and Culinary Literature*, p. 41; not in Cagle or Bitting; OCLC locates only two copies of this edition at Iowa and Detroit.

The language of arithmetic and algebra - inspiring the inventors of tomorrow

61. LUYA, JEAN-PIERRE. AMUSEMENS ARITHMÉTIQUES ET ALGÈBRIQUES DE LA CAMPAGNE. A l'usage des jeunes-gens de l'un & de l'autre sexe, dans lesquels on les conduit depuis les premiers Élemens du Calcul, jusques à la solution des problèmes élevés à la huitième puissance. Tome Premier -[Tome Second.] A Geneve. Aux dépens de l'Auteur. Chez DuVillard Fils & Nouffer, Imprimeurs-Libraires. 1779.

Two volumes, 4to, pp. [vi], [3]-16, 349, [1] errata, with one engraved plate at p. 183, (with cancels A3, 2V2); iv, 349, [1] errata, (cancel 2X3 with last few lines of the table of contents on the recto and errata for both volumes on the verso, and blank 2X4); with appealing woodcut head-piece vignettes and initials and tail-pieces throughout; 7cms closed horizontal tear to final leaf of Vol. II but without loss, very occasional light spotting and soiling, a number of dried pressed flowers in Vol II, and five leaves of anonymous ms notes, in a contemporary hand, relating to time spent in St. Dominique; otherwise clean, crisp and bright; stitched as issued, uncut, and an attractive wide-margined copy in contemporary paste-paper boards, 3cm tear at tail of upper joint of Vol I, with two small holes with loss to spine of Vol. II, covers a little soiled with faint-dampstain, with contemporary ownership signature of 'Paul de Sales' on both title-pages, presumably a distant relation of Saint Francis de Sales, Bishop of Geneva. £775



Uncommon first edition of this most attractively printed introduction to arithmetic and algebra for children, by the Genovese merchant, Jean-Pierre Luya (1735-?). Adopting the popular dialogue format so often employed in juvenile works, two young students, brother and sister Benjamin and Angelique, are introduced through a series of 26 chapters (i.e. conversations) with their tutor Monsieur Leon, to the basic mathematical principles, the children being posed over 80 practical problems to help them grasp the concepts under discussion. A most attractive work typographically, the problems include several tables, printed sums and equations, small woodcut diagrams, and one engraved plate found in the first volume.

Luya at the start of his extensive introduction, in which he provides a brief synopsis of each chapter and the topics discussed therein, explains that he felt prompted to put pen to paper believing there to be a lack of suitable elementary works for children between the ages of 8 to 10. If they can learn language, then surely they can learn the language of arithmetic and algebra, citing 'au célèbre Saunderson' who believed it to be a subject which



should be made available to all who wish to learn and speak it (p.6). He notes also, that de la Chapelle has demonstrated that geometry can be taught to children of 6 or 7. No doubt his work will receive some criticism, he goes on to say, most probably for his choice of format: 'If the censors ask why I have enveloped in apparently superfluous speeches, and which seem to deviate from the goal... I answer in advance, that the Dialogue in which the goal is enveloped, will serve to prevent my pupils from sometimes being put off by the dryness of the science... I am well aware that one should not, in conversations of this nature, like the novelists, make birds chirp, water spurt from cascades, and silver streams meander; but if one can sow a few flowers along the way, without interrupting its course, why deprive oneself of this pleasure? By arousing the curiosity of my pupils in our conversations, I had the sweet satisfaction of seeing them burn with impatience to learn, not only everything that I do, but also for a number of sciences which are beyond my scope; and when they have received from me the fundamental principles and the clear and precise notions of the science of calculation, if I succeed in instilling in them an ardent desire to deepen the well, and that they one day become the inventors of something useful and pleasant, will I not be amply compensated' (p. 8 cataloguer's rough translation).

Whilst an elementary work, Luya does occasionally introduce his young charges to the work of some other leading mathematicians, including Newton, Euler and Lagrange. Interesting, however, that he appears to make no mention of his more illustrious contemporary Rousseau. A rare and appealing work.

OCLC locates copies at Columbia, New York Public Library, Yale, Michigan, Brown and the British Library, with a small number of further European copies.

Noting for the first time coal-dust as a cause of mine explosions

- 62. LYELL, CHARLES AND MICHAEL FARADAY.** REPORT... ON THE EXPLOSION AT THE HASWELL COLLIERIES, and on the means of preventing similar accidents. London: Printed by W. Clowes & Sons, 14, Charing Cross, For Her Majesty's Stationery Office. 1844.

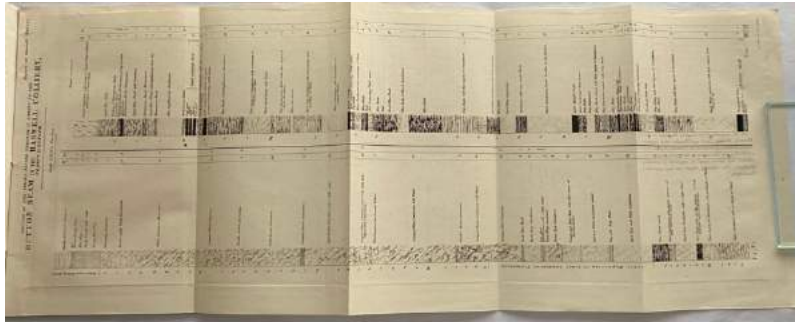
8vo, pp. 20, with one folding lithograph table showing the 'Hutton Seam', and one folding lithograph plan of the workings (partially hand-coloured); some occasional very light spotting and soiling, but otherwise clean and crisp; stitched as issued; a good clean copy. £775

Uncommon and important pamphlet, by two of the leading scientists of their day, noting for the first time that coal-dust was a major cause of colliery explosions, and suggesting that better ventilation could reduce risk and improve mine safety - advice which was subsequently to be ignored by Peel's and future governments for nearly 60 years.

Whilst the introduction of Davy's safety lamp had been of considerable significance, mining continued to be extremely dangerous, with the following two decades seeing the number of mining accidents in England rise rather than fall. Mines were increasing in depth, and in many ways, the lamps gave the miners a false sense of security. Mine owners, in general, were against government inspection and regulation enforcing further safety measures. Prior to 1844, several attempts had been made to investigate the causes of accidents, especially explosions. The Coal Mines Act of 1842 was brought in, but had been much amended after pressure by mine owners, and whilst it did provide for the appointment of an inspector of mines, his brief did not include matters relating to mine safety. Safety was the most contentious issue between mine owners and miners, and resulted in the Great Strike of 1844 that led to disruption in many Northumbria mines, and long-running antagonism between the two sides. Well documented in the national press, the strike aroused much sympathy for the miners, and as Engels later noted, brought a greater awareness to the general public of the conditions of the coal miners. The mine owners, however had the support of the government.

The disaster, therefore, at the relatively new pit of Haswell (opened in 1835), following so soon after the drawn-out strike, inevitably demanded greater public attention and scrutiny, and contributed significantly to the debate regarding conditions in coal mines. 'The explosion at Haswell colliery, County Durham, on the afternoon of Saturday 28 September 1844, in which ninety five men and boys died, including three aged ten





years, has attracted much more interest from historians than other comparable disasters. The main reason for this interest in the unusual, and possibly unprecedented role, played by Michael Faraday (1791-1867) and Charles Lyell (1797-1875)... in the Coroner's Inquest and in the subsequent report on the disaster written by Faraday and Lyell. Indeed

their role attracted the interest of commentators almost immediately; it was referred to by the political philosopher Friedrich Engels (1820-1895) in his *De Lage der arbeitenden Klasse in England*, published the following year, as a 'welcomed move' (James and Ray, p. 213-214). Only four survived the explosion.

Whilst the Inquest concluded that the explosion was an accident, Lyell and Faraday committed to writing a report of their findings. In it they made a number of recommendations to actively improve mining safety whilst also stating their belief that the coal dust had played a major role in the explosion, the first time this link had been made: 'In considering the extent of the fire for the moment of explosion, it is not to be supposed that fire damp is its only fuel; the coal dust swept by the rush of wind and flame from the floor, roof, and walls of the works would instantly take fire and burn, if there were oxygen enough in the air present to support its combustion... there is every reason to believe that much coal gas was made from this dust in the very air itself of the mine by the flame of the fire damp, which raised and swept it along' (p. 13).

The recommendations were mainly concerned with fire damp (methane) and included the suggestion that this should be drawn away from the mine by specially made conduits. A plea for the improved education of miners was also made. During the inquest Faraday and Lyell had observed that miners seemed to be unaware of the dangers posed by the naked flame in the safety lamp when near to explosive material. The government initially reacted favourably to the report and it was published (as here) and distributed widely. As the costs of implementing the recommendations became apparent, however, notably that of improving ventilation, the government began to stall. 'To have supported the mine owners by rejecting the report would have antagonised a considerable section of public opinion... to have supported the miners would have annoyed the mine owners... who carried considerable political weight within Parliament' (p. 226). The report was tabled during the debate on the second reading of a highly contentious bill. 'The Government's manoeuvre of placing Faraday and Lyell's report on the table during the debate ensured that no further notice was paid to the contents of the report, including the discovery that coal dust was an explosive agent, which was rediscovered later in the century' [notably by William Galloway in 1876] (p. 226). It would be nearly seventy-five years, and the Coal Mines Act of 1911, before safety conditions were officially, and legally, improved.

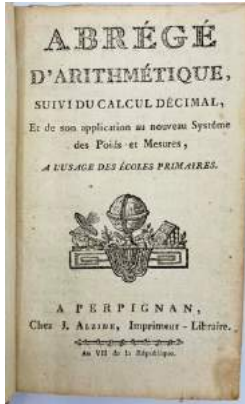
Goldsmiths'-Kress 33662.15; for a detailed discussion see *Science in the Pits: Michael Faraday, Charles Lyell, and the Home Office Enquiry into the explosion at Haswell Colliery, County Durham, in 1844* by Frank A. James and Margaret Ray in *History and Technology: An International Journal*, 15:3, 213-231 1999.

Early introduction for children in Perpignan

63. **[METRIC SYSTEM.]** ABRÉGÉ D'ARITHMÉTIQUE SUIVI DU CALCUL DÉCIMAL, et de son application au nouveau système des poids et mesures, à l'usage des Écoles Primaires. A Perpignan, Chez J. Alzine, Imprimeur-Libraire. An VII de la République. [1798-1799.]

12mo in 4s, pp. [iv], 112; with appealing woodcut printer's device on title-page, and woodcut head- and tail pieces; lightly browned and soiled throughout, with occasional light spotting, outer margins of final leaves stained, with light dampstain affecting lower corner ff. 33 to the end; in contemporary mottled calf, spine lettered in gilt (though faded), head of spine with old discrete repair, with further repairs to corners, upper joint starting, extremities lightly rubbed and bumped; an appealing copy. £685





First edition of this rare and typographically appealing introduction to arithmetic and the new metric system for the young *républicaine*, offering an insight into the types of educational works being published in the early days of Revolutionary France. As was often the case with such educational text books, the subject is presented through a series of practical ‘demandes’ and ‘réponses’, introducing the student to the principle arithmetical processes, before a brief introduction to the new metric system of weights and measures, only legally adopted in the previous year. This no doubt explains why so little of the book is taken up with ‘du calcul décimal’, the adoption of the system being very much in its infancy. Whilst we have handled a number of early works introducing the new system to a commercial audience, this is the earliest we have seen aimed specifically at children.

Under the Committee of Public Instruction and through various legislative acts, efforts were made to standardise education in the new Republic, elementary schools being encouraged to focus upon teaching reading, writing and the basic rules of arithmetic, combined with providing basic moral and political knowledge. The aim was not necessarily to produce a nation of scholars, but rather to create one of solid, virtuous and patriotic citizens. Despite this wish for uniformity, however, as Grevet notes in his chapter devoted to ‘Schools of the Revolution’, this period of constant political change and modifications to school legislation, proved to be challenging for many at a local level, with a shortage of authorised elementary textbooks. This in part seems to have been caused by the system relying upon local district administrations to reprint works first published Paris, which, being frequently updated, no doubt led to some apathy to constantly reissue new texts. Teachers, therefore, often had to reply on books that they already had. An appealing example of one such locally published work, as far as we can tell this is not a reprint of a work already printed in Paris, but published for schools in the Perpignan region of South East France. It appears to have been printed in Avignon in 1806, and again in 1816 and 1830. A scarce and most appealing survivor.

Not located on OCLC; for a general discussion see Grevet, René. *École, pouvoirs et société (fin xviii-1815)*. 1991, <http://books.openedition.org/irhis/1161>.

Scarce sammelband of pamphlets and wallcharts providing conversion tables

‘se trouve... à Versailles, chez Madame Bonneau’

64. **[METRIC SYSTEM.] BONNEAU, ETIENNE.** THÉORIE DES PRINCIPES DE CALCUL DÉCIMAL servant à la conversion réciproque des mesures anciennes et nouvelles, et à la détermination des prix proportionnels des unes et des autres; Approuvé par le Ministre de L’Intérieur. A l’usage des personnes de tous les pays qui possèdent les premiers élémens de l’Arithmétique décimale. A Paris, Chez Rondonneau, au Dépôt des Lois, Place du Carousel. Et à Versailles, chez Madame Bonneau, rue des Bourdonnais, No. 42. A X de la République. [1801-2.] [bound with:] CALCULS-FAITS, Sur la conversion des poids anciens en nouveaux, a l’usage des administrations publiques, des entrepreneurs, des commerçans et détaillans. Se Trouve a Paris, Chez Artaud... et chez Rondonneau... et à Versailles, chez Madame Bonneau.. De L’Imprimerie du Journal des Batimens Civils, des Monumens et des Arts.. Vendénaire An X - 1801. [bound with:] CALCULS-FAITS pour la conversion des toises et parties de toise, et la détermination des prix proportionnels (Approuvé par le Ministre de l’Intérieur. A Paris, Chez Rondonneau... A Versailles, Chez Madame Bonneau... An X [1801-1802]. [bound with:] **BONNEAU, E[TIENNE.] SEVEN LARGE FOLDING LETTERPRESS CONVERSION WALLCHARTS**, aimed at various professions, An X. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. Et à Versailles, chez Madame Bonnau, rue des Bourdonnais, No. 42. 1801-1802.

Together three works, with seven large folding letterpress tables, 8vo: I. pp. 15, [1] blank, including a number of printed tables; II. pp. 15, [1] blank, predominantly printed in tabular form; III. pp. 20, predominantly printed in tabular form; 7



letterpress tables each approximately 525 x 390mm; text volumes all somewhat foxed and spotted with some soiling, the seven letterpress tables tightly bound, all rather awkward to open (especially the fifth table) and all very creased, with prominent dust-soiling to outer margins, a few small tears to inner gutters (though remarkably unscathed considering), fourth table detached; stitched as issued in contemporary or near contemporary blue marbled wrappers, a little dog-eared, but overall very good. **£2,500**

The image shows a page from a historical document titled "CALCULS FAITS". The subtitle reads: "Sur la détermination du PRIX du Kilogramme de Viande et de ses parties, D'APRÈS CELUI DE LA LIVRE ANCIENNE, A L'ÉGALE DES FOURNISSEURS DES VIVRES, DES BOUCHERS, etc." The page contains several tables of calculations and conversions, including a large table at the top and several smaller tables below. The text is in French and the document appears to be a practical guide for the revolutionary government.

An extremely scarce and attractively bound sammelband of ten practical introductions to the new decimal system recently adopted by the revolutionary government in 1793, intended for use by both professionals and the general public alike, and comprising three short pamphlets, and seven attractively printed letterpress tables, no doubt intended to be hung as wall charts for use by the various trades and professions. The wallcharts are aimed in particular at bakers, butchers, wine dealers, builders, and textile dealers, and all ten publications are extremely rare, almost all missing from the major collections consulted.

This image shows another page from the same historical document, titled "CALCULS FAITS". It contains several tables of calculations and conversions, similar to the first image. The text is in French and the document appears to be a practical guide for the revolutionary government.

This image shows a page from a historical document titled "CONVERSION DES AITRES". It contains several tables of calculations and conversions, similar to the other images. The text is in French and the document appears to be a practical guide for the revolutionary government.

Reform had been sorely needed in a country where different areas used different systems and differently named units and where the length, weight, volume etc. of a unit could vary depending on the item being weighed or measured. One of the legislative objectives of the National Convention, therefore, was a new and standardised system of weights and measures, and in 1793 a committee including such mathematical luminaries as Lagrange, Laplace, Monge and Condorcet, was convened. Once they had decided upon the new system to be adopted, it fell to the members of the *L'Agence temporaire des poids et mesures* Etienne-François Gattey (1753 - 1819), Adrien Marie Legendre (1752-1833) and Charles-Etienne Coquebert de Montbret (1755-1831) to oversee its implementation and adoption, and for making it presentable to the populace. Legally adopted in 1797, the metric system gradually came to be adopted throughout France, until in 1840 all other measures were outlawed.

A wealth of official publications inevitably followed, issued by the agencies and commission on weights and measures, providing practical explanations and instructions to ensure implementation of the new system. Many included comparative and explanatory letterpress or engraved charts of the new *Républicaine* system, such tables being an obvious and highly visible means by which to communicate the complicated new system.



They could be easily adapted for inclusion in books and pamphlets, as here, for public display in administrative and commercial buildings in towns across France.

We have found little biographical information about Etienne Bonneau, but he was one of a number of authors who were given ministerial approval to publish, and is perhaps best noted for his *Arithmétique décimale* in 1797 and which was widely used and much reprinted. We have so far been unable to establish whether Madame Bonneau of Versailles, who is included in the imprint of all ten items, was related but it seems likely.

The seven letterpress tables found here are:

1. Calculs faits sur la conversion des Aunes de Paris en metres, et sur la détermination des prix proportionnels des unes et des autres, a l'usage des administrations publiques, des marchands d'étoffes et des toiles, tailleurs, merciers, etc. Par E. Bonneau. An X. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42. (Prix 50 centimes).
2. Calculs faits sur la conversion en metres et millimetres quarrés, des toises et parties de toise quarrées, et sur la détermination des prix proportionnels, a l'usage des Architectes, vérificateurs et artistes en batimens. An X. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42. (Prix 50 centimes).
3. Calculs faits sur la conversion en metres et millimetres cubes, des toises et parties de toise cubes, et sur la détermination des prix proportionnels, a l'usage des Architectes, vérificateurs et artistes en batimens. An X. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42. (Prix 50 centimes).
4. Calculs Faits sur la conversion des poids anciens en nouveaux, et sur la détermination des prix proportionnels, à l'usage des commerçans, épiciers et droguistes. An X. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42. (Prix 60 centimes).
5. Calculs faits sur la détermination du prix du kilogramme ou Livre nouvelle de Pain et le ses parties, d'après celui de la livre ancienne, l'usage des Fournisseurs des Vivres et des Boulanger. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. An 10. (Prix 30 centimes) Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42.
6. Calculs Faits sur la détermination du prix du litre et de ses parties, d'après celui de la pinte ancienne de Paris, a l'usage des marchands de Vin, de Vinaigre, de cidre et d'eau-de-vie. A Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42. (Prix 30 centimes)
7. Calculs faits sur la détermination du prix du kilogramme de viande et de ses parties, d'après celui de la livre ancienne, a l'usage des fournisseurs des vivres, des bouchers, etc. Se vend à Paris, chez Rondonneau, au Dépôt des Lois, place du Carousel. An 10. (Prix 30 centimes) Et à Versailles, chez Madame Bonnau, rue des Bourdonnairs, No. 42.

OCLC locates the second work only, at the British Library and the BnF, with the Newberry Library holding examples of the tables for 'des boulangers' (nos 5 here) 'marchands de vin (nos 6) and and 'des fournisseurs des vivres' (nos 7).

65. **[NATURAL PHILOSOPHY.]** NEATLY PENNED MANUSCRIPT IN FRENCH AND LATIN 'Quarta Para Philosophiae' and including 'Dissertation Philosophique sur l'origine des fleuves et des fontaines'. [n.p. but France, p. 151 and p. 573 dated 'Anno 1781.]

Neatly penned manuscript in a single hand in brown ink, large 8vo; pp. 1-106, 107 omitted erroneously, 108-114, 113-114, 115-210, 210 repeated, 211-212, 212 repeated, 213-227, 230-430, 432-436, 436 repeated, 437-573, [1] blank, [4] comprising eight line-drawn diagrams, [2] blank, [2] blank with further mounted sheet with two further line-drawn diagrams, [6] blank, [22] index, [13] Dissertation, [9] blank; with a handful of small marginal line drawings; lightly browned and foxed throughout, with some marginal dust-soiling, stain affecting inner gutter of two front free endpapers, out margin of front and rear endpapers a little frayed with some loss, lower corner of p. 43 neatly excised seemingly to make a correction, some faint marginal dampstaining; in contemporary marbled calf, spine in compartments with raised bands,



tooled in gilt and later morocco labels lettered in gilt, covers with triple ruled border, all edges red, expertly rebacked retaining the original spine, with repairs to corners, extremities a little bumped and worn; with ownership stamp, presumed 20th century, of 'Ex-Libris J. Erb Toulouse' on second front free endpaper, with brief note in blue crayon on verso of first front free endpaper (by Erb?); a good copy. **£1,200**

Illustrated student course notes, though sadly anonymous, compiled in the final years of the Ancien Régime, and we believe based upon a course of natural philosophy lectures given at a provincial Collège or University, possibly Toulouse though this is somewhat speculative and based purely upon the later ownership stamp found on the front free endpaper. This extensive manuscript is penned in a single and very readable cursive hand, predominantly written in French but with numerous Latin passages, and provides a useful insight into the curriculum of the day.



The work is divided into two main parts. The first is titled 'Phisica Generalis' and includes chapters on the properties of bodies, dynamics, uniform motion, density, varied motion, gravity, the impact of bodies, statics, hydrostatics and aerostatics. The student concludes this section with the note: 'Finis areostaticae et phisica generalis, die maii decimâ quartâ circâ horam Tertiam Anno 1781'. The second and more extensive section, is devoted to 'particular physics' and contains chapters on astronomy, optics, acoustics, chemistry, air, water, fire, electricity, and magnets. The conclusion of this part of the course is marked 'Finis Partis nona, et totius philosophiae die Mensis Julii Vigesima Tertiâ horâ post meridium Tertiâ, Anno 1781'. Numerous practical examples are included to help elucidate the principles under discussion. The student includes a lengthy 22 page index, before concluding the volume with a brief 13 page essay 'Dissertation Philosophique sur l'origine des fleuves et des fontaines'.

Whilst highly legible and neatly written, the number of minor corrections and emendations, together with the rather evocative time stamps noting, almost to the hour, the conclusion of sections points towards this being a series of notes taken during lectures, rather than a neat transcription of an already printed volume. The course cites the work and theories of numerous leading figures including Copernicus, Galileo, Ptolemy, Réaumur, Pascal, Nollet, d'Alembert, Torricelli, La Lande, Képler, Huygens, Cassini, Maraldi, Bianchini, and Newton are cited throughout the text, with a number of marginal side-notes giving page references to cited works given. A total of ten neatly drawn line diagrams are found at the end of the work, each with a page number given.

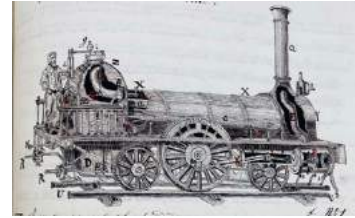
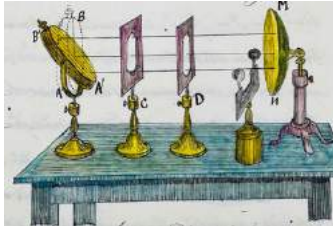
Whilst a complete course in itself, the title of the Index reveals that this was in fact the second volume of course notes taken by the student: 'Index capitum propositionum, &c quae in hoc secundo tomo continentur'.

Compiled by a skilled draftsman

66. **[PHYSICS.] GIRARD, LÉON.** ATTRACTIVELY ILLUSTRATED FRENCH STUDENT NOTEBOOK, penned in a single, legible hand. 'Physique' Léon Girard à Vesoul, 6 Novembre 1863. Professeur M. l'abbé Vuillemin'. 1863 - 1864.

Bound French manuscript, penned in a single cursive hand in brown ink, 4to; pp. 296; with 177 extremely neat and well drawn pen and ink figures within the text (including diagrams and tables), of which 86 have been hand-coloured; title-page a little browned and soiled, with faint stain at upper margin, some occasional light foxing and soiling, a couple of images a little cropped at fore-edge when cut for binding but without significant loss; and Girard's stamped initials at head of first page; in contemporary morocco backed marbled boards, spine tooled and lettered in gilt (though faded), small nicks at head of spine, some loss at tail of spine due to worming, with further slight worm damage to both lower joints, spine a little cracked and worn, covers lightly sunned, extremities bumped and a little worn; still a most appealing survivor. **£1,200**





A most attractive and well executed illustrated student course book of physical science, transcribing notes from the first year of a course given by Abbé Vuillemin, professor of physics at the seminary secondary school of Vesoul in the Haute-Saône region of Eastern France, between November 6, 1863 and March 16, 1864. Penned in an extremely neat and legible cursive hand, the notebook is the work of Léon Girard, clearly an older student, and an extremely skilled draftsman. Copiously illustrated with nearly 180 finely drawn tables and figures, 86 of them have been hand-coloured, and represent the many different experiments discussed and described. In many ways, there are very redolent of the illustrations found in Guyot's famous and popular book of demonstrations and experiments, *Nouvelles récréations physiques et mathématiques* (1769), and William Hooper's *Rational Recreations* (1774), though neither are mentioned in the notebook. The course has been divided into four parts and deals in turn with movement, gravity, molecular attraction, and then heat (the longest section). Girard has included at the end of the work a detailed table of contents, a table of 'theses' and propositions, as well as an alphabetical table of the proper names contained within the book. Whilst inevitably concentrating upon the work of French scientists in these fields, Vuillemin also introduces his students to the concepts and theories of Dalton, Davy, Franklin, Newton, Rumford and Rutherford.

A note at the end of p. 287 reveals this to be the end of part one, and thus the end of the first year of his course. A useful and eye-catching insight into both the curriculum and level of understanding expected from seminary students in the second half of the 19th century, at a time when the church still played an important role in education in France, with Catholic schools preferred by many, particularly in the countryside, even if the enrolled student ultimately did not pursue a priestly vocation. We have sadly been unable to trace further what path in life Girard pursued. The *Recueil des lois et actes de l'instruction publique* for 1864, suggests that L'Abbé Vuillemin was appointed to the examination commission for secondary education in the Haute-Saône department.

One of the most striking of such manuscript student notebooks so far handled.

67. **[POCKET READY RECKONER.] MADDUX, I.** 'ARITHMETICAL MEDAL AND NUMERICAL POCKET PIECE.' [obverse] 'Numeratⁿ Table, Pence tab. of twelve times' [reverse], 'Table for Multiplⁿ & Division by a new & short method'. Sold by I. Maddux, at the hand and pen in Brook Street, Holbourn, who teaches abroad or privately at home. 1753.

Gilt bronze medal, 43mm in diameter; some light patination and darkening, extremities a little knocked, otherwise a good example of a rare survivor.

£1,500





A scarce and nice, bright example of this unusual arithmetical teaching aide-mémoire - a handy pocket ready reckoner, issued by 'I. Maddux at the Hand & Pen in Brook Street, Holbourn'. Made in the style of a Calendar medal, on the obverse is written 'Arithmetical Medal' and which provides a 'Numerat Table' giving place value of units, followed by a 'Pence Tab' converting pence to shillings and pence, and a tab 'of twelve times' - giving multiples of twelve. The present example does go right through up to 12×12 : the examples found on the Science Museum Group website only go up to 10×12 . The last two calculations certainly appear to have been rather squeezed on in this present minting, suggesting perhaps a later revised issue.

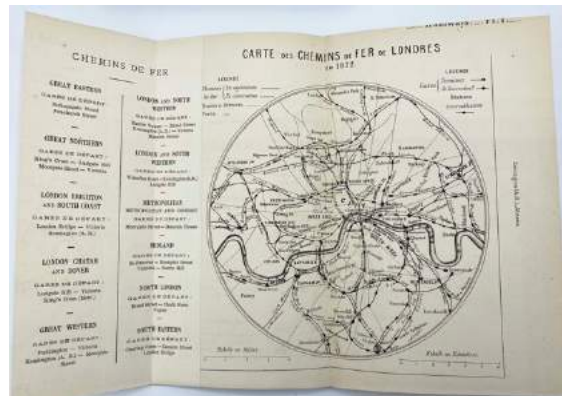
On the reverse is written 'Numerical Pocket Piece by a new short method. Table for Multipln & Division', and gives a table of calculations from 3×3 up to 9×9 . This face also reveals that Maddux 'teaches abroad or privately at home'.

London leading the way - detailed study with map of the transport network of the day

68. **SÉRAFON, F[ERDINAND]**. ÉTUDE SUR LES CHEMINS DE FER LES TRAMWAYS et les moyens de transport en commun à Paris et à Londres. Avec carte et planches. Paris, Dunod, Éditeur, Successeur de Yor Dalmont... Libraire des Corps des Ponts et Chaussées et des Mines... 1872

Svo, viii, 110, [2] 'explication des planches', with one full-page steel engraving within the text, and three folding lithograph plates in a cloth backed blue marbled paper cover booklet in rear cloth pocket, plate I with letterpress table mounted at left margin, upper edge cropped with partial loss of headline; some light marginal browning throughout with some occasional light spotting, but otherwise clean and bright; in the original blue publisher's blindstamped cloth, spine lettered in gilt, rear inner hinge cracked but holding, head and tail of spine a little bumped, upper cover with slight stain and small nick at fore-edge; a good copy. £425

First edition of this detailed study of the inner city and suburban transport networks found in London, the work of Ferdinand Sérafon, described on the title-page as 'Ingénieur civil, ancien ancien Ingénieur-Inspecteur Principal au Chemin de Fer Victor-Emmanuel'.



By the 1870s it was becoming clear that Paris needed a public transport system other than the existing omnibus services. As Serafon notes in his preface 'all the great cities of Europe seek to imitate London and to introduce the system of trams or that of ordinary railways, where the traffic makes the service of omnibuses insufficient... London is the first city in the world, and its network of railways deserves to be studied in detail if we wish to realise all the advantage that can be taken from railways in large cities' (p. v). Discussing the urban and suburban railways of London, describing the various lines, types of rolling stock, speed of trains, and tariffs imposed, Serafon then highlights the advantages which a similar network would procure in Paris. The work concludes with a note on the construction and operation of tramways, both in large cities, suburbs or as branch lines.



Attractively illustrated, the work includes a wealth of technical information on all areas of construction and exploitation. The three accompanying plates, in a bound pamphlet held within a pocket on the rear pasted-down, present a 'Carte des Chemins de Fer de Londres en 1872', a large folding comparative plate showing transverse and traverse cross sections of tracks and rail gauges, with the final folding plate showing rolling stock including a steam powered locomotive and omnibus.

A keen student of international advancement, and a fervent exponent, this was the first of a number of comprehensive studies on the subject by Serafon, including his *Manuel Pratique de la construction des chemins de fer des rues* (1877), noting US developments in particular, and *Les Tramways* (1882) highlighting wider global developments. A fascinating insight into the rapid growth of public transport systems at the end of the 19th century

OCLC locates copies at NYPL, Stanford, Harvard, Chicago, Boston Public, Linda Hall, Tufts, the British Library with a number of European locations.

Scarce practical handbook of arithmetic and algebra for apprentice merchants and surveyors

69. [TAULANE, JEAN.] TRESOR D'ARITHMETIQUE DES MARCHANDS ET DES GEOMETRES. Divise en deux parties. La premiere contient l'Arithmatique vulgaire, dans laquelle il est traité des quatre Regles generales en nombres entriers, & rompus; des parties Aliquotes & Aliquantes 8. 12. 16. 20. & de 24. Borderaux de Monnoye & de Marchandise, des Regles de Trois Droite, du Change, d'Interest, & d'Encompte, de celles de Trois Inverse, de Compagnie, de Troque, d'Aliage & de celle de deux fausses positions, avec la maniere d'extraire la racine quarré. La seconde contient L'Algebre avec la resolution de diverses Questions, apliquées [sic] tant sur les affaires du Commerce, que sur les Lignes, Plans & Corps Solides. A Marseille, Chez Claude Garcin, Imprimeur du Roy, du Clergé & de la Ville: Au Nom de Jesus. 1689.

4to pp. [viii], 63, [1] blank, 95, [1] blank; with woodcut engraved initials and head- and tail-pieces, small woodcut device on title-page, six small woodcut illustrations (but three images) and a number of woodcut diagrams throughout; a little browned and foxed throughout, with some occasional light ink staining to margins, slightly more prominent stain affecting lower gutter of pp. 90-95; otherwise quite crisp; in contemporary mottled calf, spine tooled in gilt, though with 1cm loss at head (including of headband) and further 6cm loss at tail, covers considerably rubbed and scuffed with some further slight loss in places, mainly along fore-edge, nevertheless still solid and a good unsophisticated copy. £2,200

Extremely scarce and appealing first edition of this practical and comprehensive arithmetical and geometrical manual for the use and instruction of apprentice merchants.



Divided into two sections, the first part begins by explaining the simple arithmetical processes, before gradually introducing more complex ideas, the problems becoming progressively more difficult throughout the section – a practical way of testing and improving the skill of the student. Fractions, profit margins, exchange rates and assessing quantity of stock are amongst many topics introduced, Taulane explaining and discussing the problem with the aid of examples, practical analogies and numerous textual diagrams, before providing a solution. The second section is concerned with the practical applications of algebra and geometry, necessary when calculating insurance estimates, interest rates, estimates of delivery time and other such problems that would have preoccupied a seventeenth century merchant. Again this section, as with the last,



uses numerous practical analogies together with woodcut text illustrations to instruct the reader and to encourage further thought and discussion on the subject.

The extremely attractive woodcut vignettes depict three mercantile scenes, the first a merchant apparently exchanging money, the second a young apprentice with his master having just completed a sale of cloth, and the third a travelling merchant on horseback.

Dedicated to the 'Protecteurs et Defenseurs des Privileges, Franchises & Libertez de la Ville de Marseilles' [p.[iii]] and apparently given official support, Taulane's work would no doubt have had a ready market both to merchants and their apprentices in the bustling and expanding port. As the chief port of France, Marseilles was the obvious place to publish such a manual.

Tomash & Williams, *The Erwin Tomash Library on the History of Computing, An Annotated and Illustrated Catalogue*, T 11 (online); Hoock & Jeannin *Ars Mercatoria 1600-1700 II/T3*; OCLC locates only one copy in the US at the University of Michigan (and digitised).

70. **[THAMES AND MEDWAY CANAL COMPANY.] [HARINGTON, SIR JOHN EDWARD OF RIDLINGTON.]** SMALL GROUP OF PRINTED AND MANUSCRIPT DOCUMENTS relating to the finance and construction of the canal, [various imprints but London and Maidstone, ca. 1821 -1831.]

Together 12 items, and various formats, all at one time folded vertically and horizontal for posting, a number with postal stamps and remains of wax seals, all lightly browned and foxed in places (usually address panel), some a little dog-eared, with one bifolium with a number of larger closed tears and some loss along one fold though not touching text; good. £850



An interesting group of papers, both printed and manuscript, relating to the financing and construction of the Thames and Medway Canal Company, including annual general meeting minutes citing engineer reports by Thomas Telford (1757-1834) and William Tierney Clark (1783-1852), an engraved map of part of the route accompanying an application to set up a barge company in Maidstone, with others relating to the financing of the project through loan notes. As a group they serve to highlight the complexities of the project and give a hint at the spiralling costs which accrued during the construction period. All come from the papers of the Harington baronets of Ridlington, and are addressed in particular to Sir John Edward Harington (1760-1831), clearly an investor in the project and a holder of loan notes.

The Canal was conceived at the end of the 18th century, when Britain and France were engaged in frequent warfare, as a route for supplying military and naval bases without putting to sea, where ships were vulnerable to attack. In 1799 Ralph Dodd (c. 1756-1822) proposed a canal cutting across the Hoo peninsula of north East Kent, from the Thames at Gravesend to the Medway at Strood. Initially Dodd's 14.5km route consisted of an 11.1km open canal, 14.6m wide and 2.1m deep, and a tunnel 3.4km in length. He estimated it would take two years to build and cost £24,576. In 1800, he suggested a shorter route with a deep cutting 1.8km long, and revised the estimate up to £45,972. John Rennie (1761-1821) confirmed the line of the route, but advocated a tunnel instead of a cutting, raising the estimate to £57,433. An Act for making and maintaining a navigable canal from Gravesend to the River Medway was passed in Parliament on 16th May 1800, and work commenced the same year. The Act also incorporated the Thames & Medway Canal Company, conferring power for the company to raise £40,000 by offering shares for £100 plus £20,000 by mortgaging the works if required. The route proved to be challenging, with a number of further revisions, including the construction of a swing bridge, and prompting further Acts of Parliament to be passed to enable additional funds to be raised. The final Act was passed on 17th June 1824, to enable the company to realise more money and complete the canal. It authorised raising £50,000 in interest-bearing bonds of £1,000 each, with extra powers to raise a further £25,000 if required. On 14th October that year, the canal finally



opened, after a total expenditure of around £260,000. A convoy of barges traversed its length from Strood to Gravesend, and a formal dinner was held in Rochester. It was soon clear that the tunnel needed a passing place, and in 1830, an open air passing place some 138m long was created by excavating down to the tunnel from a low spot on the surface.

Ultimately, however, the canal never attained its commercial potential: war with France was long over and by 1831, it was little used except during the hop picking season. Moreover, the canal bed leaked and the water level fluctuated with the spring tides. With the spread of railway transport, canals nationwide began to lose their place as traffic arteries and the Thames & Medway Canal was no exception, and it was eventually converted into a railway route during the 1840s, the Gravesend & Rochester Railway opening on February 10th 1845.

Full list available upon request.

BOOKS BY AND FOR WOMEN

71. **AUDOUIT, EDMOND.** L'HERBIER DES DEMOISELLES ou Traité Complet de la Botanique présentée sous une forme nouvelle et spéciale, ouvrage orné de planches et illustré de jolies vignettes... dédié a Son Altesse Royale la Princesse de Joinville. Troisième édition revue et augmentée. Paris, Allouard et Kaepelin, Libraire-Éditeur-Commissionnaires... 1848. [offered together with]: ATLAS DE L'HERBIER DES DEMOISELLES. Paris, Allouard et Kaepelin, Libraire-Éditeur-Commissionnaires... 1850.

Two volumes, 8vo text and 4to atlas; pp. [viii] including blank, 475, [1] blank; with attractive engraved frontispiece showing young ladies gardening, and numerous text wood engravings of which the majority are hand-coloured, gathering 19 misbound; atlas ff. [2], 124, comprising 15 divisional part-titles, [1] index (pp 123-4) and 107 hand-coloured engraved plates; title-page and frontispiece of text volume a little foxed and browned, with occasional light foxing and marginal browning, and two book-labels on front paste-down; atlas title page with appealing hand-coloured vignette, half title and index leaf somewhat browned, a little foxed and soiled throughout; text volume in the original decorative blue publisher's cloth, tooled in blind and gilt, all edges gilt, head and tail of spine lightly bumped, small tear to rear upper joint, gilt a little faded, surfaces and extremities scuffed and lightly worn; atlas volume in contemporary green quarter morocco over marbled boards, spine ruled and lettered in gilt, extremities a little bumped and rubbed. £675



An attractive, though mixed set of the third edition (first 1847) and first edition, of this charming work of instruction for young French women about the cultivation of herbs, and for the establishment and care of a garden. Both text and atlas are most attractively illustrated and hand-coloured, with textual engravings and plates by F. Leblanc from drawings by Belaife, illustrating flowers, leaves, fruits, berries, seeds and mushrooms. The text volume was first published in 1847 and went through nine editions over twenty years. The much rarer atlas volume was separately issued first in 1850, and followed only by an undated 1865 edition. This separate issue and sale of both text and atlas has led to an inevitable scarcity of complete sets.

Pritzel 283; Nissen BBI supp. 54n; Plesch p. 130; BMC NH, p. 71 (text vol.); see Gumunchian 395-398 for earlier editions; OCLC locates copies at Arizona and the Lloyd Library for this edition of the text, with seemingly only one copy of the atlas at Bern.



Aliens or fossils? Extraordinary fusion of manual illustration, microscopy and photography

72. **BURY, PRISCILLA SUSAN AND MORDECAI CUBITT COOKE.** POLYCYSTINS, *Figures of Remarkable Forms &c.*, in the Barbados Chalk Deposit, (Chiefly collected by Dr. Davy, and noticed in a Lecture delivered to the Agricultural Society of Barbados, in July, 1846.) Drawn by Mrs. Bury, as seen in her Microscope, on Slides prepared by Chr. Johnson, Esq., of Lancaster, 1860 and 1861. Second edition. Edited by M. C. Cooke. Published by W. Wheldon, 58, Great Queen Street, London. W.C. [n.d. but ca. 1869.]

Large 4to, ff. [11] title-page with note by Cooke of verso and preface to first edition of 1862, [27] leaves of mounted albumen photographs, all but the first and last plate accompanied by a leaf of descriptive letterpress; first photograph reproducing a manuscript list of 16 subscribers, the final photograph including neat manuscript annotation 'Triceratinum Davyanum'; images clean and bright and on the whole good strong impressions; some occasional light foxing and soiling, gutters and stitching exposed before plate XIX but holding firm; in the original green blindstamped publisher's moiré cloth, spine lettered in gilt, expertly rebacked and inner hinges strengthened with repair to front endpaper, head and tail of spine a little rubbed and bumped, with further light scuffing and wear to covers and extremities; otherwise very good. £3,200

Second edition (though in fact the third) of this little-known, yet important and visually stunning work on fossil protozoa *Radiolaria*, first published privately by subscription in parts in Windermere in 1862 by Priscilla Susan Bury (1799-1872). A fascinating and extraordinary fusion of manual illustration, microscopy and photography, as such it is one of the earliest photographically illustrated books ever published.

Already a skilled and renowned botanical artist, famed at this point for her *Selection of Hexandrian Plants* (1831-1834) with beautiful aquatints prepared by Robert Havell, in the early 1860s Bury turned her attention to microscopy to publish yet another unusual botanical study, this time using photography to reproduce her drawings. 'As in her first project, Bury had either great luck or great forethought in finding the most talented artisans as partners. The 12 plates in *Polycystins* began with specimens collected and then mounted on slide, which Bury drew while studying them through a microscope. These drawings were captured in albumen silver prints by the London firm of Negretti and Zambra. Henry Negretti (d. 1879) and Joseph Warren Zambra (d. 1877) had been partners since 1850, as photographers and retailers of scientific instruments. They are perhaps best known as the official photographers of the 1853 re-erected Crystal Palace. The volume is today among the earliest photographically illustrated books published' (Julie Melby, *One of the Great Botanicals* online blog from September 1, 2007).



As with her first work, *Figures of Remarkable Forms* appears to have been published in parts, with the first edition of 1862 having twelve plates, and printed in Windermere by John Garnett (the imprint being at the tail of the plate list). Though the date is a little uncertain, an expanded second edition appeared in about 1865, now including twenty-four listed plates, and with an additional unnumbered 25th photograph added. Mordecai Cubitt Cooke (1825-1914) subsequently brought out this edition in 1869, and which includes one further additional plate, again unnumbered and with no leaf of descriptive text, but signed in ms 'Triceratium Davyanum'. According to Nora McMillan in her 1968 discussion of Bury's work, this final image was signed by Bury and dated 1869 - though the date is not shown on the photograph. Her original drawings were subsequently donated to the Liverpool City Archives in 1942 by Bury's grand-daughter, and we presume these to be the source of this assertion. As Cooke notes in his short notice on the verso of the title, 'The 'negatives' of this work and all interest and copyright having passed into my hands, I have, in consequence of numerous demands for copies resolved upon the reissue of the entire work, as originally published - so that all references and quotations heretofore made to plates, figures, or descriptions will equally apply to present, which I trust will be found in no way inferior to the first edition'.

The images have an extraordinary rich quality, presented as straightforward microphotographs of the organisms themselves, though being in fact manual illustrations. In the May 1, 1865 issue of *Hardwick's Science Gossip*, p. 100, Pricilla published an article titled *A Popular Description of the Polycystins*. In the opening paragraph, she credits the source of the specimens to Dr. John Davy (1790-1868), brother to the scientist Sir Humphry Davy (1778-1829), and who had been sent on an assignment to Barbados during the late 1840s. Davy's spent his free time studying the natural history of Barbados, and found a stratum of geological sedimentary material abundant in the skeletal remains of polycystines. Realising the high quality of the specimens, he presented details of his discovery before the Agricultural Society of Barbados in July of 1846. Bury credits John Davy for giving her a sample of Polycystina from Barbados and returned the kindness with a promise of a portfolio of her drawings. She also gives credit to Charles Johnson (1782-1866) for mounting Davy's polycystines on the microscope slides she used. Johnson was a botanist, member of the Linnaean Society, professor of botany at Guy Hospital, as well as a proficient microscopist.



The albumen prints have been tipped onto the individual pages, all but the first and last plates accompanied by a leaf of descriptive text. The first albumen print is a list of subscribers, starting with John Edward Gray (1800-1875), Keeper of Zoology at the British Museum, and including Davy, Johnson, the naturalist Andrew Pritchard (1804-1882), the palaeontologist James Scott Bowerbank (1797-1877), the Irish zoologist and botanist George James Allman (1812-1898), and William Crawford Williamson (1816-1895), the naturalist and palaeobotanist. A much more extensive subscriber list was included in the first edition, of some 46 names, including a number of local female supporters, but which has interestingly been omitted from this later edition - emphasis perhaps being given to her more prominent supporters.

Bury (néé Faulkner) was the daughter of a rich Liverpool merchant whose estate outside the city at Fairfield's boasted an extensive garden including several exotic species. Though with no formal training in either art or botany, she grew up drawing plants raised in the family greenhouses, and in 1829, 'she proposed to a few friends that she publish these drawings in a book called simply *Drawing of Lillies*. The drawings were to be lithographed and the book to be sold for 5 guineas' (Mellby). Encouraged by the zoologist William Swainson (1789-1855), her work was modelled on William Roscoe's *Monandrian Plants* (1824-8), with the plates to be accompanied by brief letterpresses based on her notes. Two years later, the first of ten fascicles was published as *A Selection of Hexandrian Plants*, the plates being engraved by Robert Havell Jr (1793-1878), who was concurrently working on Audobon's *Birds of America*. He used the same aquatinting process, the drawings reproduced on large plates, printed in vibrant colours, and later finished by hand in watercolour. Fifty-one plates appeared in ten



fascicles, the last in 1834, but whether or not the text is Bury's is unclear. A scarce work, however, it is considered to be 'one of the most effective colour-plate folios of its period' (Blunt p. 213) and has gained a lasting place in botanical literature.

In around 1830 she married the financially well-off engineer and railroad executive, Edward Bury (1794-1858), partner in the firm of Messrs Bury, Curtis and Kennedy of Liverpool, makers of locomotives, and simultaneously superintendent of the London and N.W. Railway. The couple had at least three sons. They moved to Ambleside, seemingly shortly before his death in 1858, and in 1860 Bury issued a memoir of her husband, *Recollections of Edward Bury*, again privately published by John Garnett of Windermere. By 1866 she was living at Fairfield, Thornton Heath, Croydon, where she died of bronchitis and cerebral congestion, on 8 March 1872. Though the Liverpool libraries suffered war damage, her manuscripts survived.

A scarce work on the market and at auction: we have so far traced only one copy sold at Sotheby's in 1980, one of the original subscriber copies, and sold together with a duplicate set of plates and the original 26 glass negatives, excluding that of the signatures.

For a biography see Nora F. McMillan, *Mrs Edward Bury (née Priscilla Susan Falkner), Botanical Artist in Journal*, Society for the Bibliography of Natural History (1968) 5 (1): 71-75; Blunt, *The Art of Botanical Illustration* p. 213 for a note on her botanical illustrations; Ogilvie, I. p. 213; ODNB online article by Mabblerley; see also Reiser, Frank W. (2022/05/20) *Introduction. Searching An Invisible World*, Retrieved from antiqueslides.net; OCLC locates copies of this 1869 edition at the Smithsonian, Harvard, the American Museum of Natural History, Illinois, Princeton, Oklahoma, Oxford, the British Library and Manchester.

73. **CAVELL, EDITH.** IN SACRED MEMORY OF NURSE EDITH CAVELL The Greatest Heroine of the War who was murdered by the brutal hun on August 13th. 1915. Memorial Service at Westminster Abbey May 15 1919. Interred at Norwich. May her Soul rest in Peace. [n.p. but London, 1919]. [offered together with]: PHOTOGRAPH OF EDITH CAVELL, England's Martyr-Nurse. On Satin. Sold for the Benefit of the "Daily Mirror' Nurse Cavell Memorial Fund"... [n.p. but London, and n.d. but ca. 1915-1919.]

Offered together, small oblong memorial/funeral card ticket printed on both sides with central vertical fold and Photographic portrait of Cavell printed on woven satin fabric house within the original printed orange envelope; card 75 x 229mm, text printed in black surrounded by silver and black ruled border, with half-tone photograph and poem, with standard funeral motif on verso; some light soiling and foxing; photograph 140 x 85mm on satin, retaining the original printed orange envelope, photograph a little foxed and browned, envelope a little nicked at edges below flap and at top left, and with offset printing on verso (where stacked previously on wet ink); both very good.

£150

Two scarce memorial items commemorating the death of the British nurse Edith Cavell (1865-1915).

The daughter of a rector, Cavell was born in the village of Swardston, Norfolk, and worked as a governess in Belgium, before training to be a nurse in London. She worked in hospitals in Shoreditch, Kings Cross and Manchester and then accepted a position in Brussels as Matron in Belgium's first training hospital and school for nurses. There was no established nursing profession in Belgium at the time of Edith's appointment, and her pioneering work led her to be considered the founder of modern nursing education in that country. Working in German-occupied Belgium, she helped hundreds of British, French and Belgian soldiers escape the Germans before her arrest and trial. She was infamously executed by firing squad on the grounds of treason by the German authorities in October 1915, on the charge of harbouring Allied soldiers in Belgium. Her death aroused world-wide condemnation, and in the months and years following her death,



countless newspaper articles, pamphlets, images, and books publicised her story, and she became an iconic propaganda figure in Britain, due partly to her sex, her nursing profession, and her apparently heroic approach to death.

In 1919 her remains were transferred back to Britain and she was honoured with a national service at Westminster Abbey, before her remains were carried in state back to her home county of Norfolk, where she was interred at Norwich Cathedral.

This present funeral/memorial ticket was presumably issued for the London market and for those attending the Memorial Service at Westminster Abbey on May 15th. We have previously handled a variant issue which mentioned only the interment at Norwich, the photograph of Cavell also including more of the original background: here her figure has been 'cut out' in relief with a plain white background. It is interesting to note that this striking memorial erroneously notes the date of her murder as being August 13th, rather than October 12th (though her initial arrest was in August).

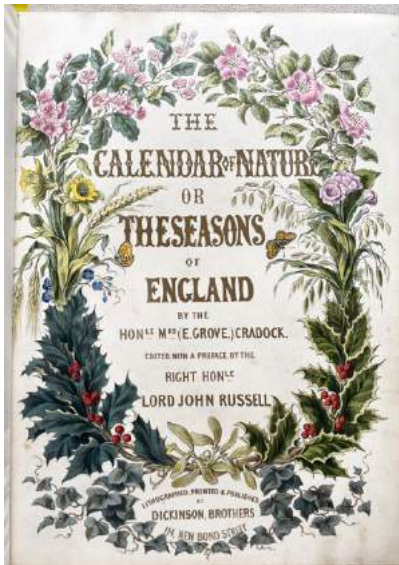
Offered together with the funeral ticket is a photographic portrait of Cavell printed on Satin, and which was sold by the *Daily Mirror* in aid of the Edith Cavell Memorial Fund, which aimed to establish a home for nurses in London. A reproduction of the famous photograph taken in Brussels before the start of the war, the image shows her sitting in a garden together with two dogs, with her signature below and the quote "'I have seen death so often that it is not strange or painful to me. I am glad to die for my country.'" Brussels, October 12th, 1915'. It was one of the last photographs to be taken of Edith Cavell. Whilst in Belgium she had adopted a stray called Jack, who was rescued after her execution and adopted by the Countess de Croy. The photograph is housed within the original orange printed envelope, which gives further detail of the proposed Fund, and lists a number of distinguished people who have already contributed to the Fund. The Memorial Fund was begun, in collaboration with the *Daily Telegraph*, shortly after her death. The Edith Cavell Home for Nurses, attached to the London Hospital, was opened on April 11th 1919. The Cavell Trust remains to this day, offering benevolent support to UK nurses, midwives and healthcare assistants, both working and retired.

74. **CRADOCK, HONORABLE MRS EDWARD. [HARRIET GROVE].** THE CALENDAR OF NATURE, or the Seasons of England. By the Honle. Mrs (E. Grove) Cradock. Edited with a Preface by the Right Honle. Lord John Russell. Lithographed, Printed & Published by Dickinson Brothers, 114, New Bond Street. [Parts I-IV]. 1849-1850.

Large folio, published in four parts with slightly erratic collation, though collates complete against the general table of contents; I. pp. [iv], viii, 7, [1], 6, ff. [10] numbering the lithographed and letterpress descriptive leaves 7-16, pp. [1] blank; II. 35, [1] blank; III. 12, ff. [12] numbering the lithograph and letterpress descriptive leaves 13-22, pp. 23-25, ff. 26, pp. 27-62; IV. 27, [1] blank, [23]-99, [1] blank, 28; with hand-coloured lithograph title page and 24 hand-coloured lithograph plates, each with an adjoining leaf of lithograph text with floral decoration on thick paper and included in pagination, and each with a blank paper leaf guard between the two (not included in collation but adding to the confusion!); with some occasional scattered spotting and light foxing, one or two corners of the plates creased and slightly turned down, otherwise very good; bound in green half morocco over marbled boards, spine in compartments with raised bands, elegantly lettered and tooled in gilt, with additional morocco lettering label on upper cover, all edges gilt, head and tail of spine and joints with discrete repairs, marbled boards slightly scuffed, extremities a little rubbed and worn; housed within a recent presentation book shaped drop back box, with book-plate on inside box lid 'Donald Arthur David Reeve, President 1985-86, Presented by the Council of the Institute of Civil Engineers 3 November 1986'; a lovely copy. **£2,800**

A sumptuous copy of an extremely scarce, privately published, and no doubt expensively produced compendium of British natural history, the work of the Victorian novelist Harriet Grove (the Honorable Mrs Edward Cradock, 1809-1886). As the preface notes: 'This work is intended to give correct representation to those more obvious plants, birds and insects which meet the eye in each succeeding month', and includes both a striking hand-coloured lithograph title, together with 24 hand-coloured lithograph plates of birds, flowers and butterflies, each accompanied by an adjoining leaf of decorative lithograph text (often including poems or





famous quotations), together with a further letterpress leaf of explanatory more technical and scientific notes.

‘The object proposed by the Author, is to comprize [sic] in one Work information which at present can only be obtained by reference of many books on various branches of Natural History. This work, when completed, will contain full and accurate catalogues of the Birds, Butterflies, and Wild Flowers of England, arranged according to the classification and order adopted by the best authorities on each subject’. Alongside the lithograph plates, for each part, Grove includes various alphabetical indexes and catalogues, both English and Latin, of the flora and fauna one might expect to see at that time of year, drawing upon noted authorities including ‘Sowerby’s English Botany’, Charles Babington (presumably his *Manual of British Botany*), William Hooker’s *British Flora*, John Lindley, William Macgillivray, James Smith, Edwin Lees (for his work on roses), and Mrs Jane Loudon and Mrs Jane Marcet for their works on flowering plants; J.O. Westwood and H.N Humphreys for their works on british butterflies and moths; William Yarrell and Prideaux John Selby for birds, (with some brief mentions of Bewick); and

Leonard Jenyn’s work on British fresh-water fish (presumably drawn from his *Manual of British Vertebrate Animals*). The volume concludes with ‘Selections from “A comparative view of White’s and Markwick’s Calendar”, referencing Gilbert White’s famous *Natural History of Selborne* which included his own ‘naturalist’s calendar’ as well as that of William Markwick of Sussex. As Grove notes: ‘The Author has not presumed to suppose that she can add much to the stock of knowledge already acquired and made public by others. She merely professes to have culled from many scientific works on the subject such parts as have most facilitated her own botanical researches; and while she has not neglected the scientific part of the work, she has added the more superficial English phraseology, which helps the unlearned beginner in affixing the name to the flowers he finds in his walks’ (Introduction, p. vi). Whilst perhaps not advancing scientific knowledge, nevertheless Grove has gone to great lengths to provide a useful compendium, which together with the beautifully drawn and finely executed plates, present a vibrant depiction of native English flora and fauna throughout the year.



Oak Spring Garden describe it as 'a rare work'. Due to the nature of publication in parts, and no doubt due to copies being bound individually, the small number of existing auction records over the last seventy years, all note the erratic collation, with five of the eight copies sold being incomplete, lacking plates and or text. OCLC lists only four copies. The copy at Alberta has been digitised and appears to be a variant, including some additional text in part two, which on close comparison, however, is in fact largely a duplication of what then appears later in the appendices. It does include a list of 'Bewick's Birds', which is not found in the present copy. It is our understanding that their copy is the only one to include this additional section of text - and so we are unsure as to whether it was printed later, or was perhaps an earlier version subsequently abandoned in favour of the appendices. The present copy collates against the general title-page however and is complete as called for.

Harriet Grove Cradock (1809–1884) was born in 1809 at Armitage Park, Staffordshire, the daughter of Thomas Lister. As a young woman, she wrote a domestic romance *Anne Grey* (1834) which was edited by her brother the novelist Thomas Henry Lister. She served as maid of honour to Queen Victoria from 1837 to 1844, being the only maid who was not a daughter or granddaughter of a peer. In 1844, Cradock married her cousin Rev. Edward Hartopp Grove (1810–1886), who adopted the name "Cradock" in 1849. After her marriage, she wrote three more novels: *Hulse House* (1860), *John Smith* (1878), and *Rose* (1881). She died in 1884 at Cowley Grange near Oxford'.

Freeman 1489; Mullens & Swann, *Ornithology*, pp. 255-256 (also uncertain about the collation); not in Nissen; Sitwell and Blunt, *Great Flower Books*, p. 54; OCLC locates copies at Alberta (digitised and seemingly a later variant issue with revised text), Oak Spring Garden Library (presentation copy to Sir Walter Scott), the British Library, and the National Library of Scotland only.

A female missionary in China

75. **DARLEY, Mrs** THE LIGHT OF THE MORNING The story of C.E.Z.M.S. work in the Kien-Ning prefecture of the Fuh-Kien Province, China. With introduction by John Rigg, M.B. C.M., with seventeen illustrations and two maps. London: Church of England Zenana Missionary Society... and Marshall Brothers... 1903.

8vo, 251, [1]; with seventeen halftone photographs (all but four full page) and two maps; very small rust mark at gutter of title-page, with some light soiling and marginal browning; in the original green decorated cloth, upper cover tooled and lettered in black and gilt, gilt lettering on spine, head and tail of spine a little bumped, some light spotting and staining to rear cover, joints and extremities lightly rubbed and bumped. £110

First edition of this fervent account by Mary E. Darley, 'A Missionary in China of the Church of England Zenana Missionary Society' in which she reports on the activities and work of the mission, to lead souls 'out of utter darkness into "His Marvellous Light"'. Whilst inevitably focused upon the religious purpose of her stay in China, her account provides an insight into the role that women played in early 20th century missionary work, and in particular her work with local Chinese women and children, and the missions social and welfare work with lepers and the blind.

Science for ladies in letter form -in the tradition of Fontenelle and Euler

76. **HELMUTH, JOHANN AND CHR. CARL PFLÜGE**. POPULÆR ASTRONOMIE ALLER ALMEENFÆTTELIG LÆRE om den store Verdenbygningens mekaniske Indretning Fremsat af originalforfatterern Superintendent J.H. Helmuth, i fortrolige Breve til tvende Damer og oversat med nogen Forandring af Christ. Carl Pflueg. Kiøbenhavn, Paa A. & S Soldins Forlag, tryckt hos B. K. Horrebow. 1806.

8vo, pp. [iv], xii, 390; with five folding engraved plates; aside from some occasional light foxing and soiling, crisp, clean and bright; an attractive wide-margined copy, uncut in contemporary half-calf over red marbled boards, spine in compartments with raised bands, tooled and lettered in gilt, lower joint with 3cm split at tail but holding firm, spine and joints lightly rubbed, covers a little scuffed. £425



Appealing, attractively printed and scarce Danish translation of Johann Helmuth's little-known contribution to the genre of works on 'astronomy-for-ladies' *Anleitung zur kenntniß des grossen welbaues für frauenzimmer* (first 1791, second expanded edition 1793), following stylistically on the heels of the more famous scientific works aimed at a female audience penned by Bernard de Fontenelle (1657-1757) and Leonhard Euler (1707-1783). Helmuth (1732-1813), theologian, astronomer, and natural historian, was the author of a number of works in natural and moral philosophy, and in the present work attempts to explain the secrets of the skies through a series of letters addressed to a 'well-born lady' from Helmuth as tutor, and is accompanied by five attractively engraved plates to aid the reader.

Helmuth had published a *Gestirnbeschreibung and Die ersten Gründe der Sternwissenschaft* in 1774-6, in which he presented a layman's guide to Newton's gravitational laws, and discussed the priority dispute between Scheiner and Galileo, while correcting some of the errors in calculating the size of the stars made by Bayer in his *Sternatlas* of 1603. In the preface to the 1793 second edition, Helmuth had noted that only a few copies of the earlier work were printed, and in any case it was for many readers (and especially for women) rather too elaborate and longwinded, and so he had offered up the *Anleitung* in an attempt to counter these criticisms and give an easier introduction to the subject. Conversely, in Pflüge's introduction to the present translation, he notes that whilst intended primarily for the instruction of ladies, he hopes that the work may appeal and be of use to male readers, and those not usually attracted to scientific pursuits, but with a general historical interest.

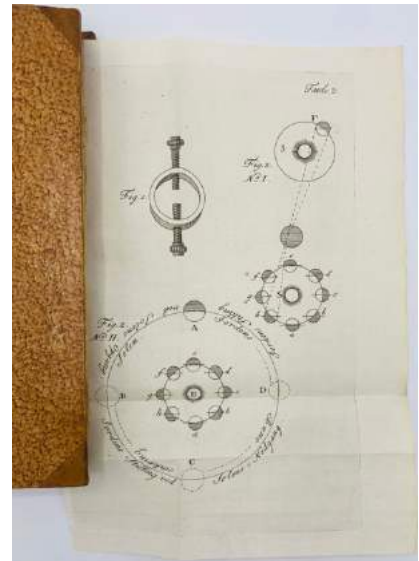
Whilst in the German edition, the two female students were named as Emilie von Urania and Fräulein von Sternfeld, here the letters are addressed only to 'a well-born lady'. This seems to have been deliberate on the part of the translator Plüge, who states at the end of his own introduction, that he has added a number of notes and additions throughout the text, including some changes to two of the copper plates. He discusses earlier scientific works aimed at a female audience, notably those of Bernard Fontenelle, *Entretiens sur la pluralité des mondes* (1686) and Leonhard Euler's *Lettres a Une Princesse d'Allemagne* (1768), both of whom had adopted the format of correspondence between a tutor and student, and adopted by Helmuth. He also touches upon the translations of other major astronomical works, including those by G. M. Sommer's of William Herschel. Pflüge is clearly hoping that readers will find his translation beneficial and he hopes that his respectful efforts will provide a lasting legacy for Helmuth's work and help them to reach a wider audience.

Helmuth was a country priest, and later became Superintendent in Braunschweig. His interest in astronomy was not unusual at the time, and sprung largely from the enlightenment view that the work of God could easily be discerned from the Book of Nature. In addition to his astronomical works, he also published a *Gemeinnützige Naturgeschichte des In- und Auslandes*, and *Volksnaturlehre zur dämpfung des aberglaubens*. His works went through several editions, all of which are scarce.

Houzeau-Lancaster 8080 for both the German and present translation; outside of Europe, OCLC only records copies of the two earlier German edition at the Adler, Harvard, and University of Oklahoma, with the present Danish translation at the Royal Library of Denmark, and the National Library of Denmark only.

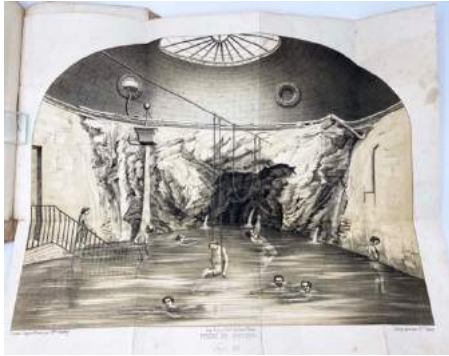
Printed by a woman, with stunning plates drawn by female artist

77. **[HYDROTHERAPY.] PUJADE, DR. [JEAN?] [JOSEPH?]. V[ICTOR?]** QUESTION HYGIÉNO-THÉRAPEUTIQUE ET INDUSTRIELLE, ou Résumé comparatif sur le traitement des maladies chroniques de poitrine et autres par le déplacement des malades à la résidence thermale. Perpignan, Imprimerie de Mlle Antoinette Tastu, Rue de la Préfecture. 1858.



BOOKS BY AND FOR WOMEN

8vo, pp. 554, [1] blank with mounted errata label; with five folding lithograph plates, the largest plate (34 x 41 cm) seems to have been laid down to repair old tear along fold (with minimal loss), a couple of other plates with some edge creasing, one plate with light marginal dampstaining but not touching images; lightly browned throughout with some occasional foxing; uncut and stitched as issued in the original printed pink wrappers, spine chipped and worn with loss at head and tail, old repair at upper joint, covers a little soiled and dog-eared; with contemporary inscription on upper wrapper and signature on inside front wrapper, though rather illegible, possibly 'Augustin Ledru'; an appealing copy. £685



A rare illustrated pamphlet, including five charming lithographs, espousing the many therapeutical benefits to be found at the thermal spa resort at Amélie-les-Bains in the Pyrenees-Orientales, comparing the various treatments on offer and general amenities provided with other noted spa towns such as Nice and Pau. Docteur Pujade (fl. 1822-ca.1868), previously a chief medical officer in the army, had during the early 1820s purchased land close to the old Roman baths near Arles, and after extensive excavations discovered an additional 14 springs. In 1840 he opened his thermal establishment, soon followed in 1847 by the opening of a rival military run thermal hospital for the treatment of recuperating soldiers, the idea of General de Castellane (1788-1862), another proponent of water-cures. He appealed to King Louis-Philippe for support, and the resort was renamed after Queen Amélie, Amélie-des-Bains. The town would eventually boast three thermal establishments, two civilian and one military, and it became a noted spa destination for travellers from across Europe, who came to take advantage of the sulphurous waters, particularly beneficial for the treatment of pulmonary consumption, and rheumatism.

Pujade exhibited some of his medical apparatus at the Great Exhibition in London, and a number of contemporary English journals include reviews of thermal establishment. The following appeared in the *Journal of Practical Medicine & Surgery*, (Vol 34 p. 534 1863), reviewing a subsequent work of 1863, his *Album de la Station Thermo-hyémale d'Amélie-les-Bains*: 'Amongst the localities most justly celebrated in the south of France as winter residences combining the advantages of a mild climate and valuable mineral resources, the old village of Bains, near Arles, is especially worthy of notice. The persevering efforts of Dr. Pujade, the Nestor of French hydrologists, have within the last forty-five years immensely improved the aspect of the place, and under the respected patronage of the late Queen of the French, whose name it has assumed, it now offers to person suffering from delicacy of the chest, a most desirable winter resort, and the additional advantage of powerful sulphurous springs. Amélie-les-Bains is situated on the right bank of the river Tech, at three miles from Arles, seven from Céret, and twenty-eight from Perpignan. The illustrated pamphlet recently published by Dr. Pujade, supplies a description of this pretty little town, where he has erected an establishment in which nothing is now wanting but an apparatus for the pulverisation of the waters. This will soon be organised, and Amélie-les-Bains will thus present advantages in no respect inferior to those sought for at Vernet, Pau, and Nice'.

It is the five striking lithographs which make the work of such appeal and unique, however, lithographed 'par Sanier', but drawn 'from nature' by Mme Onofry, whom we believe to be the artist Caroline Onofry (fl. 1849). She also contributed eight further drawings for his *Grand album pittoresque de l'établissement du Dr Pujade et de ses environs* of 1849. With her husband, Joseph, a fellow artist, the pair subsequently became noted



photographers, opening studios in Carcassone, Narbonne and Perpignan.

From the noted North Catalonian publishing dynasty, Antoinette Tastu took over the family firm in 1823 from her father Pere Tastu, running the business until her death in 1870. She was one of the first to adopt lithographic printing in Perpignan.

OCLC locates copies at the BnF, with all of his publications being scarce, only Harvard in the US seemingly holding any - his *Album de la Sation thermo-hyémale* (1863), and *Coup d'oeil rapide sur les avantages de la libre concurrence hydrologie* (1861).

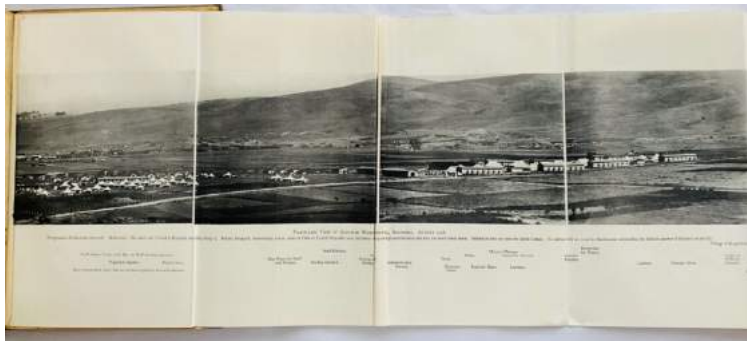
Dedicated to Elsie Inglis, 'Living now under wider skies than ours'

78. MCLAREN, EVA SHAW, (EDITOR). A HISTORY OF THE SCOTTISH WOMEN'S HOSPITALS Hodder and Stoughton, London, New York, Toronto. 1919.

Large 8vo, pp. xvi, 408; with 41 photographic plates (including 2 leaves of facsimiles at p. 10, a map at p. 78 and large folding panorama at p. 344); quite heavily foxed and browned throughout, with noticeable stain affecting upper right corner ff. 53 - 185 (touching a few plates but not image), with further occasional marginal staining along fore-edge; panoramic photograph somewhat creased and now misfolded; with a number of loosely inserted clippings, headed typed letter and newspaper clipping adhered to front paste-down, and newspaper clipping mounted on rear free endpaper and paste-down; bound in the original grey publisher's cloth, lettered in black on upper cover and spine, with insignia of the SWH on upper cover, head and tail of spine a little bumped with some minor nicking, extremities lightly rubbed and bumped; with the contemporary ownership signature of 'Florence L. Harvey' on front free endpaper; a good copy. **£225**

First edition, and an interesting association copy, of this important historical account, compiled and edited by Eva Shaw McLaren (1866-?) the younger sister of the founder, Dr. Elsie Inglis (1864-1917). 'The story told in the following pages is given, almost entirely, in the words of the women who did the work. It was felt that this was the most certain way of obtaining a living narrative. It falls naturally into seven parts. An appreciation of Dr. Elsie Inglis stands in the middle, with chapters on each side describing the work with which she was most intimately connected' (Introduction).

Contributors include President of the SWH Committee, Sarah Elizabeth Siddons Mair (1846-1941), Edith Palliser (1859-1927 and Chairman of the London Committee), Dr Marian Erskine (d. 1942 and who later became a radiologist and anaesthetist at Bruntsfield Hospital), Dr Beatrice Russell (1873-1962 and who went on to help found the Elsie Inglis Memorial Hospital in Edinburgh for women and babies), and Muriel Craigie (1889-1971), the leading Scottish suffragist, and noted educationalist. The numerous photographic plates provide a fascinating glimpse of their work, together with a number of portraits of leading figures in the organisation. Of particular appeal is the large folding panoramic photograph showing the Hospital Camp at Salonika in August 1918.



The SWH was established by Dr Elsie Maud Inglis. Born in India in 1864, she gained her MD at Edinburgh University in 1899 before establishing the first female run maternity hospital in Scotland. A staunch advocate of women's rights, she also played a prominent role in the foundation of the Scottish Women's Suffrage Federation. When war broke out in 1914 Inglis resolved to send teams of female medics to the front line, and in 1915 founded the Scottish Women's Hospital for Foreign Service. Undeterred by opposition from the War Office, who told her



to stay at home and 'sit still', she despatched two units to France, and within months of the war breaking out, her Abbaye de Royaumont hospital, containing some 200 beds, was in operation. A year later, she went with the SWH to Serbia where she was taken prisoner before her release was negotiated. She arranged for a total of 14 units - about 1000 women - to be sent as far afield as Corsica, Russia, Salonika, Romania and Malta, which treated hundreds of thousands of soldiers injured across Europe in WWI. On the day after her return to the UK in November 1917 she died from illness and exhaustion. She was buried with full military honours in Edinburgh. Eva McLaren wrote a biography on her sister Elsie, 'The Woman with the Torch' in 1920.

The present copy belonged to the Canadian Florence Lyle Harvey (1878-1968), who worked as an ambulance driver with the Scottish Women's Hospitals in Serbia, and a number of letters and newspaper articles have been laid in or loosely inserted. On the front paste-down has been mounted a typed letter, on the headed paper of the Scottish Women's Hospitals for Home & Foreign Service and signed by Mair, Nellie Hunter, (Chairman), Leslie Laurie (Honorary Secretary), and J. H. Kemp (Honorary Secretary), referring to a badge that Miss Harvey had been sent 'in recognition of your valuable work for the Hospitals'. Tucked beneath this, and with another copy pasted on the rear paste down, is a newspaper obituary of Dr Liala Muncaster who had served in Serbia - presumably in the same unit as Miss Harvey. Loosely inserted is a carbon copy of a chit dated 11th June 1919 at the Headquarters, Expeditionary Force Canteen, allowing Miss Harvey 'to purchase Canteen Stores up to the value of Five Pounds'. Two further items are a little later: the first on the headed paper of the British Serbian Units Branch and giving notice of the 1929 AGM; the second a little hand-written note from the Reverend G. M. Thompson of Howick, Natal, and dated March 7th 1935, returning the book and apologising for 'keeping the book so long'.

Harvey worked, from March to November 1918, as a driver for the British Committee of the French Red Cross. Before the war she had been a noted golfer and had competed in the British Ladies Amateur Championships. During WWII she worked for the Canadian Red Cross in England, and in 1972 was inducted into the Canadian Golf Hall of Fame. She moved to South Africa and raised poultry on a farm with her friend from the war, Marjorie Pope-Ellis. She returned to Canada in 1954.

Celebrating wartime engineering opportunities

79. **[MINISTRY OF MUNITIONS LABOUR SUPPLY DEPARTMENT.]** CATALOGUE. EXHIBITION OF SAMPLES OF WOMEN'S WORK AND OFFICIAL PHOTOGRAPHS. Illustrating the various types of work upon which women are employed in Engineering and other industries on Munitions of War. Ministry of Munitions, Labour Supply Department. Technical Section, 6, Whitehall Gardens, London, S.W. 1. 1918.

Large 4to, pp. 131, [1] blank; with 45 photographic plates on 23 leaves; paper a little browned due to quality, with occasional finger-soiling and some light marginal staining; in the original grey publisher's cloth, upper cover lettered in black, head and tail of spine nicked and somewhat worn, with further minor wear to spine, covers somewhat darkened in places, light rubbing and wear to extremities; a good copy.

£485

A scarce and extremely detailed exhibition catalogue revealing the wide range of manufacturing roles undertaken by women during the First World War. The catalogue, we believe based upon a travelling exhibition which toured the principle manufacturing regions of Great Britain in 1917-1918, was designed to prove to manufacturers that women were capable of highly skilled mechanical engineering work, and contains technical information provided by various firms, listing hundreds of articles produced. The exhibits were classified into fifteen groups, including manufacturers of aircraft engines (including Clerget engines), internal engines for motor cars and lorries, steam engines and turbines, engines for motor cars etc., guns (including parts for Howitzer's), small arms (working on Lee Enfield rifles and Vickers machine guns), aircraft fittings, woodwork, projectiles and trench warfare, optical munitions (i.e. work on periscopes and binoculars), and finally glassware and chemical apparatus. In each group, various parts are listed, with a note given of the operation process involved, the time expected to be taken, and often with additional remarks.





Whilst on the one hand, providing a fascinating record of the extensive range of products being made, and the expanding role of women in engineering at the time, the whole tone of the work is, inevitably, patriarchal: 'Where no statement is made to the contrary, it may be assumed that the tools are ground and set by skilled male labour, and that work is done under skilled male supervision' (p. 3). Still, their invaluable contribution is recognised, for example when discussing lens and prism manufacture: 'Before the war only a very few women were employed in one or two optical factories. They now form an integral part of the industrial army on this class of work, and are employed by hundreds. Every process in the manufacture of the optical parts is carried out by them' (p. 124). The accompanying leaves of photographs illustrates the vast array of manufactured parts, though sadly do not include any images of the women actually at work, although the regional exhibitions did include many such images. Hindsight is a wonderful thing, and the realisation that these opportunities proved fleeting in the aftermath of the war, makes this a somewhat depressing read from a female perspective.

This extremely detailed technical publication is dated 1918, and we assume is the final record of the exhibition which had toured around the major manufacturing regions, as highlighted in an article printed in the *Birmingham Mail* on October 22nd 1917 announcing the two week long exhibition soon to open at the Birmingham Art Gallery. 'The exhibition is of great interest in a large industrial city like Birmingham, which, since the outbreak of war, has taken a foremost position in the production of war equipment. The various specimens, which fill a couple of galleries, illustrate the various types of work upon which women are employed in engineering and other industries on munitions of war. From a technical and mechanical point of view the exhibition is of special importance; whilst to the general public it will be found to have many absorbing features... The exhibition is a revelation as to the great and increasing part which women and girls are playing in the prosecution of the war. Today they number a million, and the evidences are that that figure will be substantially increased in the near future. Women are shown constructing marina boilers; others are engaged at lathes; and there are pictures showing Birmingham women engaged in the production of tank engine parts, fuses, and cartridge cases... In connection with the exhibition, a remarkable series of official films were shown to a meeting at the Scala last night to demonstrate the magnitude of the war work being done in England and France by women. Outside the heavy casting shops and foundries it appears difficult to find a branch of munition work which women are not today working in thousands of factories. In the Midlands there are many such instances found, and the photos screened last night included views of local works showing women work... The Chairman (Sir W. Ashley) said he regarded the expansion of women's work during the last three years one of the most marvellous things during the war. Mr. B. H. Morgan (Technical Adviser to the Labour Supply Department, of the Ministry of Munitions) pointed to the remarkable success which had been achieved in enlarging the output of munitions and to the admirable work done by women by a division of various operations. British women were now able to do an enormous variety of machinery and fitting work and to obtain an output which would compare favourably with any class of workers in any country. The way in which women, most them unused to factory life, had adapted themselves to conditions and performed their



work was in his opinion, one of the outstanding features of the war' (voicesofwarandpeace.org).

The exhibition toured other centres where the involvement of women in key industries was important including Manchester, Sheffield, Nottingham, Liverpool, Swansea, Wolverhampton, Darlington, Glasgow and Dundee. We have located various posters from some of these locations advertising the exhibition (for example Duke University has one for Manchester, the Hoover Institute one for Sheffield). The University of Wisconsin hold what appears to be the same catalogue but with a variant title-page dated 1917 and printed to coincide with the exhibitions' visit to the Whitworth Institute, Oxford Road Manchester. Similarly the Australian War Memorial Library notes a variant title-page for the Whitechapel Art Gallery in London, dated 1918.

OCLC locates further copies at Brown University (digitised and limited access), the University of London and the US Department of Labour.

80. **MURRAY, FLORA.** WOMEN AS ARMY SURGEONS. Being the history of the Women's Hospital Corps in Paris, Wimereux and Endell Street. September 1914-October 1919. Hodder and Stoughton Limited, London. [1920.]

8vo, pp. xvi, 263, [1] blank; with large folding photograph frontispiece, and 22 half-tone images on eleven leaves; some light browning and occasional soiling, predominantly marginal, gutter cracked but firm at title-page; in the original blue publisher's cloth, ruled in blind, with upper cover lettered in black, and spine in gilt, head and tail of spine nicked and lightly worn, small split to upper joint at head, spine sunned, covers a little soiled, extremities and corners lightly bumped and worn; a good copy. £325

Uncommon first edition. 'After training to be a doctor at the London School of Medicine for Women, Flora Murray (1869-1923) became an active member of the Women's Social and Political Union. At the outbreak of the First World War, she and her fellow suffragists laid down their banners and sought to aid the Allied war effort. Working within the newly formed Women's Hospital Corps, Murray and her colleague Louisa Garrett Anderson (1873-1943) overcame initial prejudice and established two military hospitals in France in the period 1914-15. Their success prompted an invitation from the War Office to open the Endell Street Military Hospital in London, staffed entirely by women. First published in 1920, Murray's account, illustrated with numerous photographs, records important steps in furthering the acceptance of women in the medical profession. For female doctors, surgeons and nurses, the war provided not only the 'occasion for service' but also 'great professional opportunities' (Cambridge University Press preface to recent edition).

'This record of the work of the Women's Hospital Corps in France, and especially at the Military Hospital, Endell Street, is a valuable contribution to the literature of the Women Movement. Dr. Flora Murray and Dr. Garrett Anderson made history at Endell Street. Through their initiative, endeavour, and efficiency, they opened the doors to further fields of opportunity for women physicians and surgeons, and not only for medical women, but for all women who are setting out, or have already set out to conquer fresh territory. We owe them a debt of gratitude, the recognition of which will become even more accentuated as the years go on' (preface).

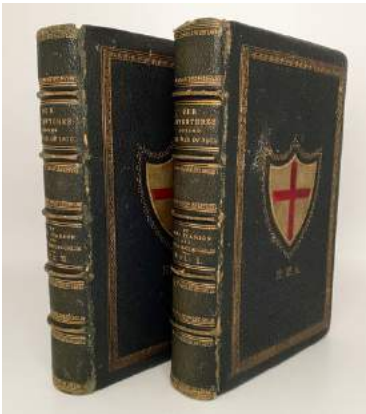
A fine association copy belong to Pearson's sister

81. **PEARSON, EMMA MARIA AND LOUISA ELISABETH MACLAUGHLIN.** OUR ADVENTURES DURING THE WAR OF 1870. By two Englishwomen. In two volumes - Vol. I. [Vol. II]. London: Richard Bentley and Son, Publishers in Ordinary to her Majesty, New Burlington Street. 1871.

Two volumes, 8vo; pp. viii, 364; pp. iv, 418; aside from some occasional minor spotting and dust-soiling, clean and crisp; in the original presentation binding of blue pebble-grained cloth with bevelled edges, spine in compartments with raised bands, lettered and tooled in gilt, all edges gilt, covers ruled in gilt with central embossed shield of a red cross, and bearing the initials 'H.W.G.' of Pearson's sister Harriet Walford-Gosnall, front inner hinges cracked but holding firm, head of spine of Vol I slightly nicked, covers a little sunned and scuffed, joints and extremities rubbed and lightly worn; with the ownership signatures of 'E.L.



Walford-Gosnall'. 'E.L. West', 'E.L. Bruff' and 'Violet. P. Bruff' on both front free endpapers; a very good copy. £550



First edition, and a fine association copy, specially bound for Pearson's sister, Harriet Walford-Gosnall, of this uncommon battlefront account by two of the first British women to serve as nurses for the Red Cross, Emma Pearson (1828-1893) and Louisa MacLaughlin (1836-1921). Pearson was the daughter of a Great Yarmouth naval officer and MacLaughlin had been raised in Nice where her father served as a Minister. Louisa was later trained as a nurse by the renowned 'Sister Dora', Dorothy Wyndlow Pattison (1832-1878), of whom Florence Nightingale spoke highly.

Pearson and MacLaughlin started working together at the National Health Society, under the auspices of Dr Elizabeth Blackwell, as soon as it was established in 1869. Less than a month after the outbreak of the Franco-Prussian War, in August 1870, both went out to France at the behest of the newly-formed National Society for Aid to the Sick and Wounded in War (later renamed the British Red Cross). A week later they were nursing the desperately wounded in the Battle of Gravelotte. They were then invited to join the Anglo-American Ambulance field hospital in Sedan, the pair arriving shortly after the terrible battle there which had left 5,000 dead and 20,000 wounded. They worked under the American surgeon James Marion Sims (1813-1883) and the Irish surgeon William MacCormac (1836-1901), and who was to publish his own account of the war in the same year, *Notes and recollections of an ambulance surgeon*. After a month in Sedan, Emma and Louisa returned back to England on a mission to request additional funds from the National Society, to set up an ambulance for which the Bishop of Orléans was pleading. To their intense dismay, as outlined in the chapter 'The Battlefield at Home' in volume two, their request was denied, souring their relationship with the National Society. Thanks to the support of friends, however, and after issuing public appeals in the *Times*, they returned to France armed with additional funds and supplies, arriving just after the first Battle of Orléans. They established their *Ambulance Anglaise* in a convent on the outskirts of the city, in the thick of the fighting. Despite the turmoil, compounded by shortages of food, drink and supplies, out of 1,400 patients the nurses lost only 40. This death-rate was far the lowest of any field station in the area, because Emma and Louisa insisted on "exquisite cleanliness" at a time when most surgeons did not wash their hands.

When the Serbo-Turkish War began in August 1876, the pair again immediately set off to offer their services to work with the Red Cross Society of Serbia, an account of which they also published *Service in Servia under the Red Cross* (1877). They later set up one of London's only two private nursing homes, in Fitzroy Square. After Joseph Lister moved from Edinburgh to become Professor of Clinical Surgery at King's College Hospital, he immediately began placing private patients at the Medical and Surgical Home, and was to become a regular visitor, Emma and Louise frequently assisting him during operations.

In acknowledgement of their services both were awarded medals by both the French and Germans for their work running field hospitals, and then then the Gold Cross of the Order of the Takova marking their work in the Serbo-Turkish War. They also wrote a brief history of wartime nursing as a series of papers in the *St. James's Magazine* under the title *Under the Red Cross*, sections of which were highly critical of the running of the National Society for Aid to the Sick and Wounded in War under the chairman Colonel Loyd-Lindsay, citing a multitude of failings. Having previously written a travel work in 1868, *From Rome to Mentana*, between the wars, Emma wrote two three-decker novels: *His Little Cousin* (1875) and *One Love in a Life* (1874), dedicated to "the dear friend, 'tender and true,' who shared hardship and danger by my side, Louisa E. McLaughlin, in loving remembrance of 1870." There is some speculation, therefore, that the pair were romantically involved. In 1890 Emma and Louisa sold the private nursing homes and retired to Florence, Italy. They lived there together until Emma died 3 years later in 1893 of cancer. It is unclear whether her body was returned to England or buried in Italy – it is also unclear of what happened to Louisa after Emma's death.

This fine copy was specially bound for Emma Pearson's sister, Harriet Walford-Gosnall, who died in 1872,



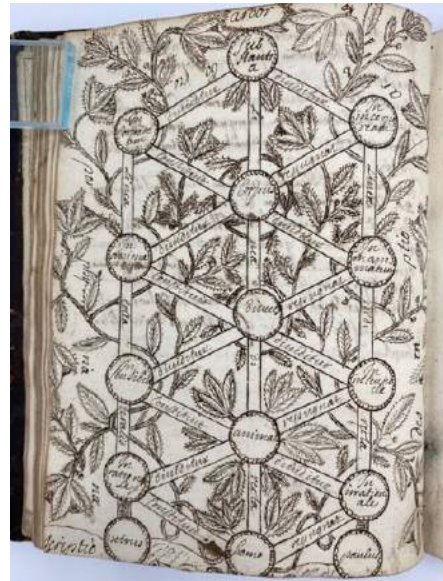
the year after publication. It carries her initials [H.W.G.] on the front cover of each volume, underneath an embossed shield of a red cross. On the free front endpaper of each volume are family ownership inscriptions in ink for: E. L. Walford-Gosnall (Harriet's daughter, Emma Louise), E.L. West (Emma Louise's name after her first marriage to John West, who d. in 1890), E.L. Bruff (Emma Louise's name after her second marriage, to Peter Schuyler Bruff, by which, incidentally she became sister-in-law to Newson Garrett, brother of Millicent Fawcett and Elizabeth Garrett Anderson), and, finally, the signature of Violet P. Bruff, Emma Louise's daughter by her second marriage. A fine association copy of a scarce book.

82. **[PHILOSOPHICAL MANUSCRIPT.] [HAVET, MARIE ELIZA.]** NEATLY PENNED MANUSCRIPT IN BROWN INK 'PRAEFATIO IN COMPENDIA PHILOSOPHIA Logie, Moral Physie et Mataphysic'. [n.p. but France, and signed on p. 145 'Fait par Marie Eliza Havet 1824 le 8 Mai'].

Neat manuscript on paper, written in brown ink in a single neat hand in Latin, 8vo; ff. [i] title within sketched framed border on verso, 79, 90-145, 147-151 blank, 154-156 index; ff. 74 a cancel; with two full page illustrations on ff. 45v, (slightly cropped at margins) and ff. 73r, and a number of small manuscript tail-pieces and flourishes; title-page somewhat creased and soiled with small paper tear affecting one word but without loss, further light browning and soiling throughout, more noticeable stain on ff. 141v, with occasional ink stains, and some minor marginal dampstaining, but otherwise clean and crisp; in contemporary mottled calf, spine in compartments with raised bands, tooled and lettered in gilt, head of spine chipped and worn, with 1cm loss at upper joint, tail a little nicked, surfaces a little scratched and scuffed, extremities bumped and lightly worn.

£775

An intriguing, seemingly early 19th century, bound manuscript of what we presume to be tutorial notes (as opposed to a transcription of a printed work) presenting an introductory course on philosophy, logic and metaphysics, and apparently the work of a female student. Written in Latin and neatly penned throughout in a single hand in brown ink, according to a neat inscription towards the end of the volume, the manuscript has been 'fait par Marie Eliza Havet en 1824 le 8 Mai'.



The work is divided into four sections, very much along traditional philosophical lines focusing upon logic, morality, metaphysics and physics. The 'Logica' section includes two classic Aristotelian diagrams used to help convey philosophical theories and concepts. The first (ff. 45v) is a diagram of the 'Arbor Porphyriana' or 'Tree of Porphyry' - the visual device used to illustrating the philosophical 'scale of being'. The second is the square of opposition, used to help students grasp the concept of logical relationships among four different propositions. Moving clockwise we find the following propositions, each in a different form: 'Omnia Homo est Justus' (every man is just), followed by 'Nullus Homo Est Justus' (No man is just), then 'Quidam homo est justus' (Some man is just) and finally 'Quidam homo non est justus' (Some man is not just). Both visual images have a mnemonical quality to them, and were a common device used to help introduce novice students to the abstract discipline of logic.

From what we can glean, the work appears to be focused upon Aristotelian theory, and we have so far found no references to any of the major philosophers. Similarly, it appears never to have been published, and does not seem to be a transcript of an existing philosophical text-book. However, stylistically, the hand feels somewhat earlier than 1824, as does the volume as a whole, making us unsure as to whether Marie Eliza was indeed the original compiler, or whether perhaps she inherited the volume from a family member. Regardless, the volume is an appealing example of female ownership and use, and whilst philosophy was by no means a male intellectual preoccupation, is the first such philosophical student notebook we have handled with a female association.

'Mme Migneaux, col' - credit given to the hand-colourist Hortense Migneaux

83. **[PRINTING HISTORY.] [MILLIERE, PIERRE.]** COPPER PRINTING PLATE FOR PLANCHES 51 & 52, 'ICONOGRAPHIE ET DESCRIPTION DE CHENILLES ET LÉPIDOPTÈRES INÉDITS' Extrait des Annales de la Société Linnéenne de Lyon, Tome Deuxième, Paris F. Savy, Libraire de la Société Géologique de France, Rue Hautefeuille, 24. [plate stamped on verso E. Georges, R. Mazarine 35, A Paris. n.d. but ca. 1864-1866.]

Large copper plate, 224 x 323mm, plate thickness 1mm max; with bevelled edges; plate a little soiled and burnished in places, some scratch marks affecting pl. 52, with some small oxidisation marks; otherwise good. **£500**

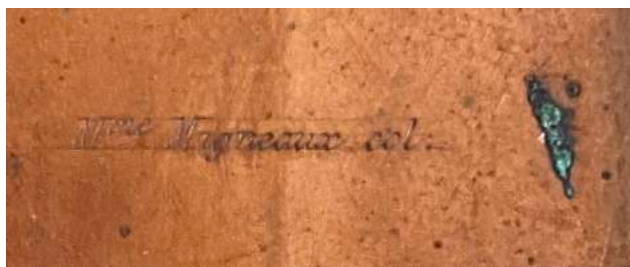


A striking example of an 19th century copper plate used for intaglio printing, of interest to both book and printing historians and to those studying historical printed visual material. Such examples of objects from which printed images were taken provide a unique opportunity to study in detail, and appreciate, the highly skilled craftsmanship involved in what was a vital, yet under appreciated, part of book publication.

The current example has been used for two plates illustrating an extensive work by the noted Lyonnaise entomologist Pierre Milliére (1811-1887), his *Iconographie et description des chenilles et lépidoptères inédits*. Originally published in 35 parts between 1859-1874 in the *Annales de la Société Linnéenne de Lyon*, the work was also issued as a separate work, published in three volumes, and the present plates first appeared in volume two of this separate publication issued in 1864 (and seemingly reissued in 1866). Of interest, although according to the engraved headline, they were due to appear in the '11me Livr' of the *Annales* in 1864, according to the British Museum



Natural History catalogue, and confirmed by checking the digitised copy of Volume II on the Biodiversity Heritage Library, for some reason plates 51-54 were never included in the journal itself, and only appeared for the first time in separate publication (*Iconographie et description de chenilles et lépidotères inédits* 'Livraison II-16', Tome Deuxième extrait des Annales de la Société Linnéenne de Lyon, Paris, F. Savy, Librairie de la Société Géologique de France, 1866, ff. 36).



The attractive images, showing larvae, caterpillars feeding on plants and the fully fledged insects, are signed 'P. Millière et J. Migneaux P.t'. The fellow entomologist Jules Migneaux (1830-1898) was also a painter and copper engraver, who worked on a number of publications. In 1856 he married fellow artist Hortense Léontia Deyrolle (1837-1919), and of particular interest, the present plate is also signed 'Mme Migneaux, col'. Both

Hortense and Jules had previously worked on Jean-Dominique-Philippe-Auguste Vinson's 1863 work on orb-weaver spiders, *Aranéides des îles de la Réunion, Maurice et Madagascar*. The final printed versions, printed by Houiste, even though seen only in a digitised version by the current cataloguer, reveal the great skill of all involved, the delicate wings of the insects finely engraved, with vibrant and exquisite hand-colouring especially note-worthy. Whilst millions of hand-coloured illustrations were incorporated in zoological books and journals between about 1710 and 1925, we know the names of very few colourists who undertook this vital part of the publishing process, though it was a job frequently undertaken by women. All the combined skills of the artists, etchers, engravers and lithographers, to produce good and accurate figures for these illustrations could be ruined by bad colouring. For Hortense Migneaux to be so publicly credited and acknowledged makes this present plate of additional note.

British Museum (Natural History) III, p. 1316 for the three volume work.

Housed within an elegant and ornate presentation box

84. **[TRAVEL GUIDES FOR LADIES]. MALO CHARLES.** LES CAPITALES DE L'EUROPE, promenades pittoresques. [Paris, Marcilly Fils Ainé, Rue S.-Jacques, no. 21. Imprimerie de A. Firmin Didot, Rue Jacob, no. 24]. [n.d. but ca 1829].

Eight volumes, 8vo; Berlin: pp. 35, [1] blank; Londres: pp. 36; Vienne: pp. 36; Madrid: pp. 36; Paris: pp. 36; St. Petersbourg: pp. 36; Constantinople: pp. 36; Rome: pp. 36; each volume with a most attractive aquatint frontispiece with contemporary hand-colouring; some occasional light foxing to text, plates all retaining tissue guards; woodcut printer's device on each title; each volume finely bound in publisher's glazed paper boards in different pastel shades, upper covers with elaborate blindstamp Greek inspired design with place name lettered in black within a central oval; housed in the original highly decorative box, upper cover with mounted chromolithograph title and vignette, base in blue marbled paper; all edges of lid with ornate gilt foil floral border, with small gilt shell at four inner corners; lower box with remains of pink silk ties, one side hinged to allow for easy book removal (with evidence of some discrete repairs); upper cover of box a little soiled and darkened, one corner of lid split but holding, light wear to corners and extremities; a most appealing set. **£2,200**



A most appealing educational series, presumably designed for the edification of young ladies, providing pocket guides to some of the major cities of Europe. The work of Charles Malo (1790-1871), writer and historian, the most attractive and elegant presentation box houses eight finely bound volumes, each in different pastel coloured glazed and blind-stamped paper boards, and giving a guided tour of Berlin, London, Vienna, Madrid, Paris, St. Petersburg, Constantinople and Rome. Historical facts, the principal monuments, and many picturesque details about daily life are described, with a most attractive hand-coloured aquatint frontispiece adorning the beginning of each work. These depict the Pont-neuf in Paris; St. Marylebone in London; the Fontanka river in St. Petersburg; the Belvedere Palace in Vienna; Capitoline Hill in Rome; the Arsenal in Berlin; San Antonio de la Florida in Madrid; and Seraglio Point near Constantinople. Cartonnage bindings were widely used for commercially produced children's books in the Romantic era due to their attractiveness. A lovely, well-preserved and bright set of these delightful pocket guides.

The work is listed in 1829 for sale in both the *Revue Bibliographique du Royaume des Pays-Bas et de L'Étranger* (Vol VIII, p. 566 item 3460) and the *Bibliographie de la France*, (Vol XVIII, p. 762 item 6726). A further advertisement in *Le Constitutionnel* notes that it was priced at 16 F.

Vicaire V 481; Gumuchian 3918 and 3919; complete sets located at the Grolier Club, Yale Center for British Art, Stamford, the Morgan Library, Indiana, Harvard, Princeton & McGill.

Extraordinary macabre calendar - seemingly a pointed social commentary on wealth and poverty

85. **[WOMEN IN SOCIETY.]** SERIES OF TWELVE MOUNTED PEN AND INK DRAWINGS HEIGHTENED WITH WATER-COLOUR AND FORMING A CALENDAR, each image captioned below in ink giving a month of the year. no place, and no date, but seemingly late Victorian, ca. 1860-1890.

Twelve individual images executed on thick card, each approximately 145 x 220mm, each done in pen, ink and water-colour, mounted on two tall vertical specially designed mounts, 995 x 260mm; images generally bright, though with occasional minor spotting, each with pencil note on verso giving the month and mounted with later framing tape, the image for June with offprint on verso from another image, seemingly of a woman, the large mounts both somewhat foxed, browned and stained, extremities bumped and somewhat worn in places. £985



An eye-catching and highly evocative mid-to late Victorian survivor, at first glance merely a finely executed pen, ink and water-colour calendar, but on closer inspection seemingly a pointed social commentary focusing in particular upon contrasting fortunes of women in society, depicting them in various London settings, and at times vividly contrasting the lives of the rich and poor, and hinting at the underworld that lurked beyond the glittering lights.

Sadly anonymous, though very redolent of social satirists such as William Gray, George Cruikshank and Henry Mayhew, the series of twelve images encapsulate the Victorian obsession and fascination with both the lighter and darker sides of society, the 'attraction of repulsion' as it were, so famously and frequently depicted by Dickens.

Each image has been allocated a month of the year, and all feature female protagonists, highlighting their contrasting fortunes. All have been heightened in water-colour, but certainly the image for October, and possibly for both April and May feel slightly unfinished. Whilst clearly a completed series, there is a vague feeling that this is a project perhaps at a proof stage.

January shows a shawled young woman and her children huddled outside in the snow around a brazier. February however, depicts a well-dressed young lady with her suitor out ice-skating. March shows a distressed looking group of women sewing in a candlelit garret, and is very reminiscent of a similar image found in Gray's 1865 *Social Contrasts*. A group of fashionable ladies are then seen coping with 'April showers', whilst an elegant



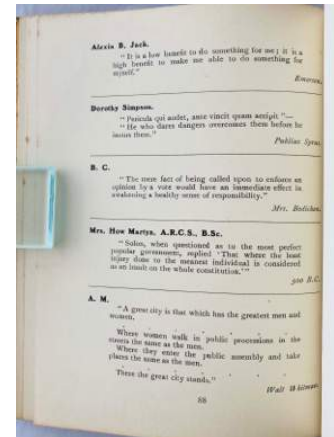
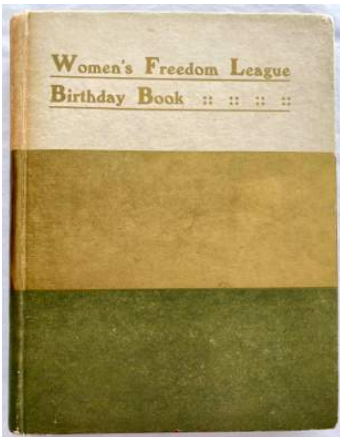
woman enjoys an outing to see the Royal Italian Opera singing Don Giovanni in May. The Royal Opera House as it is now known in Covent Garden, was reopened as the Royal Italian Opera House in 1847, and a number of librettos for this production are located on OCLC dating from around 1850. July sees a happy group of ladies enjoying a swim in the sea, perhaps in Devon, and as etiquette demanded, from the safety and respectability of a bathing machine. Croquet is the past-time of choice for August, whilst September sees a wind-swept family group promenading along a sea-front, with perhaps the Dover cliffs in the background. October was clearly the season for high society balls - dramatically contrasted with the macabre and sombre image for November - that of two gentleman, one apparently a Bow Street Running, standing over and shining a torch upon a prone female body lying on the ground, hidden under a dark arch, and presumably on the banks of the Thames. A distressing and grim scene, graphically highlighting the perils and evils that lurked for the unsuspecting on the streets of London. Finally, a mother can be seen overseeing her husband cradling a new-born child at Christmas.

Whether the series was compiled for private use only, or was perhaps the prototype for a publication is unclear. The images have been not only mounted with framing tape, but also appear to have been glued to the frame, and so some clue to the identity of the artist maybe hidden from view currently. Clearly executed by a skilled artist, however, it is a striking and fascinating piece of social history.

86. **[WOMEN'S FREEDOM LEAGUE.] [MURRAY, EUNICE G.] BIRTHDAY BOOK** Women's Freedom League Suffrage Centre 302 Sauchiehall Street, Glasgow. [Gilmour & Lawrence Printers, Glasgow] [n.d. but ca. 1910.]

Small 8vo, pp. 157; including three portraits (Mrs Despard, Mrs How Martyn, & Mrs Billington Greig); title-page a little browned and foxed, with further light foxing throughout, gutter cracked in a couple of places but holding firm; in the original paper packed boards, rendered in the colours of the Women's Freedom League of green, white and gold, title in gilt on upper cover, head and tail of spine a little bumped, upper spine darkened (in white band), covers a little scratched and soiled, rear joint rubbed a little at tail, extremities and corners lightly bumped; a good copy of a scarce ephemeral item. **£1,350**

A scarce and politically inspired example of a 'birthday book', produced as a fund-raising venture by the Scottish Council of the Women's Freedom League.



A Victorian invention, birthday record books and 'daily remembrancers' emerged during the 1860s and soon grew in popularity. Advertised as the perfect gift book for loved ones, they were often beautifully produced, whilst combining textual content that was often geared towards moral education and self-improvement. As such the format presented a perfect fund-raising opportunity. The various suffrage movements could not have survived without funding, and so quickly realised the opportunities afforded by the sale of popular printed 'gift' items such as the present birthday book, or personalised journals. With the days of the month printed on each recto, every day of the year has set against it, on the opposite verso, a suitable



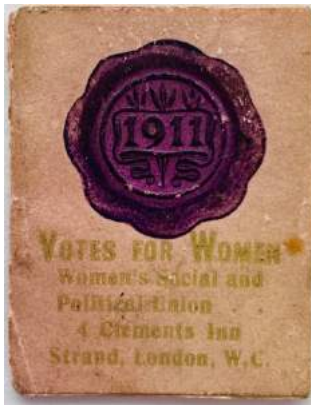
and inspirational quotation supplied by a sympathiser. As Eunice G. Murray, who was President of the Glasgow branch of the WFL, notes in the preface: 'Besides members of the League many well known supporters of the movement have sent a quotation to it as a practical sign of their sympathy with the Woman's Cause'. These include Ann Cobden Sanderson (1853-1926) and one of the founding members of the WFL, the educationalist Alexia Jack (1863-1948), Edith How-Martyn (1874-1954) Honorary Secretary of the League, and President of the WFL and noted socialist reformer Charlotte Despard (1844-1939). It is interesting to note that whilst many sympathisers were willing to have their name and contribution noted, the majority of entries are identified only by their initials - affording, perhaps, excellent scope for future research and particularly into Scottish supporters of the WFL.

The Women's Freedom League, was formed in 1907 by Teresa Billington-Greig (1876-1964) and Charlotte Despard in a break from WSPU. A militant organisation, it agitated for women's voting rights like the WSPU, however whilst the WSPU was run like an army, the WFL was a democratic organisation and used direct action such as passive resistance to taxation and non-cooperation with the census, rather than attacks on people and property. The most famous example of this was 'the grille protest', in which women chained themselves to the metal grating (now in the Museum of London) that fenced off the Ladies' Gallery in the House of Commons. The Scottish Council of the WFL was formed in 1910, and based at 302 Sauchiehall Street, Glasgow. It seems likely that this 'Birthday book' was produced in the autumn of that year.

Murray dedicates the book to Despard, Billington Greig, and How Martyn, and a portrait of each is included. Only one day has a name allotted to it, February 24th, with the signature of 'N. F. Hutchinson', presumably the original owner. Murray later became the first Scottish woman to stand for Parliament in 1918, although she was unsuccessful.

Date attributed to acquisition stamp in the Bodleian copy, with further copies located at the British Library, Cambridge, the National Library of Scotland, Glasgow and the Boston Public Library (digitised).

87. **[WOMEN'S SOCIAL AND POLITICAL UNION.]** CALENDAR FOR 1911 - "VOTES FOR WOMEN" Women's Social and Political Union. 4 Clements Inn Strand, London. W.C. 1911.



Miniature, 50 x 38mm, pp. [iv] list of bank holidays and postal rates, [xii] calendar, [2] blank; printed on pink paper, pages with ruled red border, calendar printed in red and black; stitched as issued in the original printed pink wrappers, lettered in green, with the date embossed within the purple insignia on upper cover, advertisement on rear wrapper, spine a little split, covers slightly spotted, soiled and rubbed; a charming and scarce survivor. **£1,250**

A wonderfully evocative and extremely scarce survivor, a tiny 18 page calendar issued by the Women's Social and Political Union, printed in their colours with the date embossed within a purple circular crest on the upper wrapper. This simple calendar, no doubt designed to slip into a purse or pocket begins with four pages listing the Bank Holidays, Major festivals, and postal rates, before devoting a page to each month of 1911. The rear cover carries an advertisement for the WSPU newspaper 'Votes for Women, Edited by Mr & Mrs Pethick Lawrence rd weekly. The Women's Press. Publishers of Women's Suffrage Literature. 156 Charing Cross Road, London, W.C.'

The Library of Congress hold a 1911 miniature calendar printed in New York, and an image of the upper cover is found on the Mary Evans Picture Library.

88. **[WULLEUMIER, EMMA.]** ATTRACTIVELY PENNED CHILD'S EXERCISE BOOK the first seven pages of which contain a manuscript entitled "Notions du corps humain", and signed by Emma Wulleumier. [n.p., and n.d., but possibly France or Belgium, and ca. 1840s.]

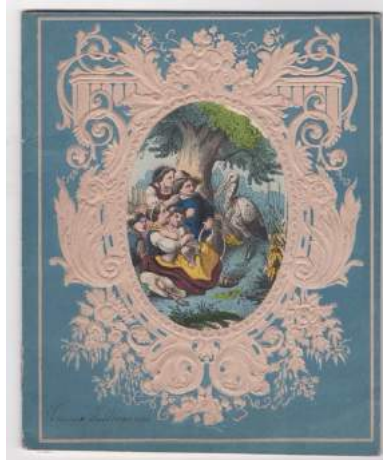
Slim 4to, 210 x 171mm, ff. 21, of which the first four leaves have been neatly penned in brown ink, the remaining leaves remaining blank and unused; with faint ruled vertical margin in pencil, some faint pencil corrections and markings; stitched



BOOKS BY AND FOR WOMEN

as issued, and most attractively bound in pink paper wrappers, heavily embossed in cream and pink to form a decorative cartouche within a single line frame, on a blue background, at the centre of the cartouches are oval hand-coloured lithographs of adults and children in garden settings, with a stork on the upper cover and ducks on the lower. **£350**

A most appealing child's manuscript exercise book, outlining some basic principles of anatomy and physiology, and the work of young Emma Wulleumier, who has also written her name on the front cover. Though her studies appear not have lasted for very long, sections focus upon the bones and skeleton, the trunk of the body, the arms and legs, and the muscles and tendons. This is a very attractive example of an embossed paper binding, designed for use by children and rarely found in good condition.



September 2022



