



DEBORAH COLTHAM
RARE BOOKS

Spring Selection 2020

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Member of ABA, ILAB and PBFA



The devil is in the detail - no other copy located

[ALPHABET GAME.] LETAILLE, Charles. LES LETTRES EN ACTION un petit alphabet Mnemonique accompagné d'un syllabaire complet avec fables et conte et de plusieurs séries de caractères et de chiffres propres a assembler les mots et les nombres qui s'y trouvent. [n.p. but presumably Paris, n.d. but ca. 1840.]

*Educational game, within attractive presentation box 185 x 140 x 20mm; box divided internally into two compartments, the larger central section retaining original silk tie, with narrower outer lateral compartment; set comprising 8 hand-coloured engraved alphabet cards embellished with gilt (presumably of 26) 62 x 90mm, 9 small cards (15 x 15mm) with black background with printed letters in red, yellow and green, 1 small card (15 x 15) with black background and the number 3, and 32 small bone pieces or 'cards' (60 x 16mm), each with printed paper label mounted on recto and verso giving syllable and associated image, (12 pieces are natural colour, 9 dyed red, 6 dyed yellow, and 5 dyed green, one slightly chipped); some general light soiling and wear visible; housed in the original highly decorative lidded box, upper cover with mounted lithograph title including hand-coloured vignette depicting the devil climbing through the letter D, surrounded by a group of children trying to chase him away; mounted title a little stained and soiled, with small hole in lower text with loss of a couple of letters and slightly interrupting meaning; all edges of lid with ornate gilt foil floral border, box edged with green and gilt decorative paper, lower box edged in gilt, old bookseller label on base lettered in ms, some wear to corners and extremities, but otherwise a most appealing set. **\$1350***

A rare and particularly striking mid 19th century French educational game for young children, by Charles Letaille, seemingly unknown to bibliographers, and with no further copies located.

Whilst sadly seemingly incomplete - missing a number of letters of the alphabet, and almost all of the numbers, it is nevertheless a most attractive survivor, in the original highly decorative box with the eye-catching hand-coloured lithograph, signed 'd' Aubert et de Junca', of a devil climbing through the letter 'D' on the upper lid, surrounded by a large crowd of children trying to drive him away.

As the title on the upper lid states, the game was intended to introduce children to the alphabet and syllabary, through a series of mnemonic images, and by using familiar fables and tales, to help develop language skills in both an entertaining and instructive way.

The box includes eight charming hand-coloured engraved cards on thick paper, presumably of 26, and providing a mnemonic visual guide to the letters 'B' (Barque), 'J' (Jardinage), 'N' (Natation), 'O' (Oreille), 'P' (Pêcheur), 'U' (Union), 'V' (verre), and finally 'Y' (yeux). All have been embellished with gilt, and six of these incorporate images of children engaged in fun pursuits such as sailing, gardening, fishing, swimming, and viewing the sky



with a telescope. The accompanying 32 small double-sided bone pieces or 'cards' each have a mounted printed label, illustrating letters, digraphs, and trigraphs on one side, with a hand-coloured printed associated image on the reverse. Ten additional and much smaller printed thick card pieces are included, each with black background and coloured letter or number. Again, we assume these to be only a handful of the full original set.

Whilst this could perhaps be a prototype or proof version of the game, therefore explaining the missing pieces, we have found one reference to the game, listed in the boxed game section of Hector Bossange's trade *Catalogue: Libraire et commissionnaire pour l'étranger* of 1841 (item 6662 p. 180), priced at 4 fr. 50 c. We have so far found no other record of it, however, and whilst all of the games of this period are no doubt scarce, it could be that the game did not find a ready market, perhaps being too complicated and convoluted. The use of such a diabolical image on the upper lid, even if intended to serve a didactic purpose, may also have been a little off-putting!

The lithographer of this striking image, is presumably Gabriel Aubert (fl. 1836-1847), who together with his brother-in-law Charles Philipon (1800-1862) founded the publishing house *La Maison Aubert*. Specializing in social and political commentary and satire, notably the journals *La Caricature* and *Le Charivari* (to which Honoré Daumier contributed caricatures of the king and ministers), they fell foul of the authorities. Philipon was jailed for a short time - and although Aubert escaped this punishment, he moved away from his political activities to set up his own lithographic establishment, and focus upon more mainstream concerns. The choice of this devilish image on a work for children, suggests that he may not have lost his enjoyment for being provocative, however. The engraver and publisher Charles Letaille specialised for a number of years in printing religious material, but during the 1830s began publishing a series of educational works and board games for children, including *Le Tour de Monde* (ca. 1840), and *Tableau abrégé de l'histoire des voyages* (a moveable book printed ca. 1845). Both are scarce.

The survival of such games, scarce by their very nature, reveal much about 19th century French society, a period which saw the rise of the middle class in Europe who enjoyed a growth in both leisure time, and money to spend on such pleasurable pursuits. As a response to this new market, publishers such as Letaille, together with other publisher's and map makers, increasingly turned their attention to the commercial manufacture of games aimed at families and children. As such, *Les Lettres en Action* is an extremely scarce and striking example.



Walking in the Alps in the company of a Suffrage activist

[ALPINE TRAVEL ACCOUNT]. CHARMING MANUSCRIPT TRAVEL DIARY ‘VISIT TO SWITZERLAND’ BY AN UNKNOWN VICTORIAN FEMALE ADVENTURER, travelling in the company of the suffrage activist Sarah Anne Byles and her husband William Pollard Byles, the British newspaper owner and radical Liberal politician and pacifist. Written in a single neat hand, and dated June 7th to July 2nd 1876.

Small slim plain paper notebook, 8vo; neat manuscript penned in a single hand in brown ink; pp. 59, [1]; with numerous charming ink illustrations; occasional minor foxing and soiling, some passages underlined in purple crayon; in contemporary marbled paper covered boards, neatly rebacked with new red morocco spine, with new endpapers, corners repaired, covers a little scratched; a most appealing item. **\$3400**

A charming and wonderfully evocative travel diary, penned in a single neat hand by a female author, and which though sadly anonymous, recounts in intimate detail an extensive walking trip to Switzerland in the company of two companions, S. & W. Byles, named on the first page. Written during the golden age of 19th century Alpine mountaineering, only five years after Edward Wymper (1840-1911) had made the first ascent of the Matterhorn, this firsthand account perfectly captures the thrill and attraction of the region to enthusiastic Victorian travellers, made even more appealing by the numerous charming and skilfully rendered ink vignettes which perfectly encapsulate the adventure.

Whilst the identity of the author may be unknown, clues in both the text, and in the illustrations which are captioned variously “W.P.B”, “S”, and “Say”, lead us to believe them to be Sir William Pollard Byles (1839-1917) and his wife Sarah Anne Byles née Unwin, (1843-1931), and about whom more is known. Sarah Anne, originally from Colchester (and so we presume a local friend of the author), was a moderate English activist for suffrage, active in the Bradford Women’s National Liberal Association, a section of the British Liberal Party, and a founder of Bradford Girls’ High School. In 1904 she travelled to Boston and spoke at the Women’s Peace Meeting on October 22nd, and from 1906-1921 was president of the Women’s National Liberal Association. At the time, the Association followed a more moderate suffrage policy, for fear of losing Home Rule for Ireland. When she died in 1931, ‘one of several admiring obituaries referred to Lady Byles’ “long and enviable life, crowded with public service in many directions, and enlivened by the affectionate companionship of distinguished and clever people” (Roe, *Her Brilliant Career: the life of Stella Miles Franklin*, p. 229). Sir William was the son of William Byles, proprietor of the Bradford Observer. He eventually succeeded



his father as owner of the newspaper, and married Sarah Anne in 1865, subsequently becoming a radical Liberal politician and M.P. He was knighted in 1911.

The author begins by recounting her journey from Colchester to London, where she meets up with the Byles', and then onwards to catch the overnight ferry from Newhaven to Dieppe. At the time Sarah would have been 33 years of age and her husband 37. Despite her anonymity, the author writes amusing and lively prose, and illustrates the diary throughout with appealing small ink drawings, usually captioned. She describes their overnight crossing, having been prepared for a 'night of discomfort if no worse,' and finding 'a good many ladies already strewn about the floor or tucked up on their green velvet shelves.' Despite the groans, the snores and the complaints of others, daylight sees their arrival in Dieppe, which looks 'delightfully un-English'. From there they hurry on to Paris, where they enjoy some of the sights, including the Tuilleries garden, the Panorama of the Siege of Paris, and ascending the Vendome Column, the view repaying them for the 166 steps inside. From Paris the companions take an overnight sleeper train – joined now by their friends Mr and Mrs Taylor, who make further appearances in the journal. They are 'invaded' at the dead of night by a noisy Swiss couple who insist on joining the carriage. Not only chatting constantly, the couple are accompanied by two parrots and 'a hideous little dog in a basket which was introduced to us as "un terrier Anglais"'.
X

Several days of mist and rain greet their arrival in Lausanne, Switzerland, but the party enjoy meeting some young English climbers from the London Alpine Club, a Mr Cox and a Mr Jardine, whom she nicknames 'the Alpineers', and who are there to ascend the 'Diableret' - one of the more serious climbs in the area. The inclement weather restricts the party somewhat, though walks are undertaken, and the author clearly enjoys the splendour and magnificence of her Alpine surroundings. Clearly quite an intrepid group, they undertake a number of quite challenging excursions, coping with descents which prove 'very trying on the knees both steep & slippery'. Travelling on to Aigle, then Martigny, two carriages are hired to take them via the 'Tête Noir'. These are described as 'rough looking concerns something between a cart & a chaise and with an apparent tendency to come to pieces. Happily only apparent. The drivers, wild of aspect & clad in blue blouses, were intelligent & most obliging men...'

Setting out for a walk on the 'Mer de Glace' glacier the author and Say equip themselves with Alpenstocks. The group had also been persuaded to 'purchase and put on over our boots a pr. of knitted socks to prevent slipping', and which made 'walking on the glacier as easy as on dry ground'. Enjoying the magnificent surroundings she notes that 'the Crevasses, though exquisitely beautiful in their clear blue green depths, excited no thrills of horror.'



Not only adventurous, the author is both a keen observer of her surroundings, as well as being quite socially aware - no doubt a reflection of her friendship with Mrs Byles. She notes that 'we passed many women working in the fields, another noticeable fact in Switzerland- the women seem as a matter of course to do the hardest work.', and the journal includes a number of illustrations of women working either in the fields, or spinning.

The depth of feeling and friendship between the two women is evident throughout the diary. At the end of their holiday, and back in Dieppe, the author gets a 'promise out of Say that she would have a bathe with me before we left.' This sea bathing interlude is described in detail, and reveals much about their relationship and their Victorian modesty and reticence: '....then I claimed S's promise for I was hoping to be in the sea. She was very much inclined to call off and indeed it looked a little formidable - the machines, or rather tents were a very long way from the sea & between them & it appeared parties in all directions seated in the sands or promenading up & down & in various ways enjoying themselves, & not far off a company of soldiers were practicing shooting. But as I pleaded, no-one knew us, & after all the heat & fatigue & dust & night journey a dip in that clear blue water seemed irresistible, & when the bathing woman assured us that everyone did it S. yielded to the force of circumstances. Being duly equipped in suitable attire we commenced our journey which seemed a mile or so across the smooth sands. But no-one looked at us & once in the sea we were happy. The return journey was worse, & our shoes kept coming off, but it ended safely'.

Sarah survived her husband, and in later life became a mentor and friend to the feminist author Stella Maria Sarah Miles Franklin, known as Miles Franklin (1879–1954). Miles was an Australian writer, best known for her novel *My Brilliant Career*, published by Blackwoods of Edinburgh in 1901. While she wrote throughout her life, her other major literary success, *All That Swagger*, was not published until 1936. She was supported as a friend, mentor, and probably financially, by the elderly Sarah Byles, describing her as her 'refuge and sheer delight' in a letter to Alice Henry in 1919.



Extraordinary early 20th century German-designed educational tool for teaching basic arithmetic

[CALCULATING MACHINE.] WLECKE, Wilhelm. PRAKTISCHE WINKE ZUM GEBRAUCH DER FINGER=RECHEN=MASCHINE. D. R. P. No. 331979 Lehrer Wlecke. Gütersloh i. Westf. [n.d. but ca. 1919.]

Wooden slant slope box 23 x 44 x 14 cms (narrowing to 6 cms at top), with metal hinged flaps at front and back, retaining metals holding clasps, and with metal carrying handle at top, with two rows of 10 metal fingers (i.e. two hands) pivoting on a metal rod within, the front row painted in red, the rear row in white, fingers between 7 cms and 10 cms in length, with printed instruction sheet mounted on inside of rear flap (somewhat browned and a little creased slightly obscuring meaning); seemingly without the internal chain to keep the front flap secure; box quite heavily soiled, with signs of wear, some scratches, and somewhat bumped and knocked, both inside and out; with mounted metal label along the top edge; despite wear, and scarce survivor.

\$2700

A scarce and extraordinary early 20th century calculating machine, the invention of schoolteacher Wilhelm Wlecke of Gütersloh near Dortmund in North Rhine-Westphalia, a patent for which was granted by the German Reich on March 5th, 1919. This striking, if somehow slightly sinister teaching aid, differs significantly in terms of optics and methodology from the traditional ball based calculators, such as abacuses, commonly found in school rooms across the world at the time. Based upon the idea that most young children and young adults use their fingers to learn to count, Wlecke's 'finger calculating machine' was designed as a 'teaching aid for elementary arithmetic lessons in elementary schools', and comprises a wooden box with hinged flaps at the front and the back, and containing two rows of ten fingers made of sheet metal, (thus two 'hands') and which can be moved individually. The outer row are reddish brown, whilst the row of fingers below are white. The box would be placed in front of the class on the teacher's desk, who would then open the two flaps, and could then fold down each finger separately, to perform basic arithmetical calculations visible to the whole class. This visible 'finger calculator', Wlecke believed, would be particularly useful for children who were under-performing in mathematics. By turning the lesson into effectively a small theatre performance, he hoped to create a lasting memory of the processes under discussion, through visualisation.

Wlecke subsequently published an accompanying textbook *Die Finger als Fundament des ganzen Zahlenbaues* in ca. 1923, and which went through a number of editions. All are extremely rare, with only a handful of the 1929 edition located on OCLC in German Institutions.



Despite his best efforts, the machine proved too difficult to use, and indeed ran counter to the more widely held pedagogical theories that 'counting on the fingers' should be discouraged. Perhaps too, it was just too reminiscent of the nightmare inducing Struwwelpeter! Other examples found are located in various educational and state museums across Germany, suggesting that Wlecke travelled quite extensively to try and disseminate his methods. Indeed the 'Schweizer Schule' magazine (p. 352, vol 44, 1931) reports upon a successful demonstration given by him in the Swiss community of Stans. Nevertheless, his machine and system failed to find widespread support, and it is our understanding that only a small number of the machines were in fact produced, handmade by Wlecke himself, and production appears to have ended in around 1930. We have so far only found examples in a small number of German educational museums. One sold in 2012 for \$1695.



[CHEMICAL FEATS]. ENDLESS AMUSEMENT: A collection of nearly 400 entertaining experiments in various branches of science; including acoustics, arithmetic, chemistry, electricity, hydraulics, hydrostatics, magnetism, mechanics, optics, wonders of the air-pump; all the popular tricks and changes of the cards, &c. &c., To which is added a complete system of pyrotechny; or the art of making fireworks. The whole so clearly explained, as to be within the reach of the most limited capacity. The third edition, London: Printed and Published by Thomas Boys, Ludgate-Hill; Thorp and Burch, Jewry-Street, Aldgate; and sold by all booksellers. [ca. 1819-20].

12mo, pp. xii, [i] blank, [13] - 216; with large and attractive folding wood-engraved frontispiece 150 x 540mm, and wood-engravings and tables in the text; some occasional light spotting and marginal soiling, otherwise clean and fresh; uncut in the original drab printed boards, sympathetically rebacked with paper spine to style and lettered, covers a little scuffed and soiled, extremities bumped and corners a little worn; with contemporary bookseller label at head of front pastedown 'C. Front' of Bristol, and three family signatures on title-page, 'Alfred Bennett Jan'y 24, 1882. To G. W. Bennett, April 6th 1825. J.W.J.(?) Bennett Jan'y 1st 1842'. **\$1000**

An attractive copy of the third edition, variant issue (other copies located have on the title 'third edition with considerable alterations and improvements') of this extremely popular juvenile work of scientific recreation, first published in ca. 1818, though the precise date is uncertain. Of interest to collectors of not only conjuring and fireworks, this entertaining little work contains a myriad of experiments, chemical feats, and magic tricks to while away the hours, including how to make invisible ink, 'the exploding bubble', 'a mercurial shower', 'the electric aurora borealis', magical mirrors, and artificial earthquakes. The section of "amusements with cards" occupies 23 pages, and the "complete system of pyrotechny", which in the first edition comprised 15 pages, has here been extended to 42 pages; the new material describes several quite sophisticated fireworks including shells and water-fireworks. It was one of the first two books to be published in America to deal with the subject of fireworks. All editions appear uncommon.

See Toole-Stott, *Conjuring*, ff. 256 for several editions; Philip, *Bibliography of firework books*, pp. 48-50; not in Osbourne; OCLC cites copies of this edition at New York University, the Smithsonian, and Cambridge, with the variant third edition title-page 'with considerable alterations and improvements' at UC Berkeley, UC Santa Barbara and the Library of Congress.



How to 'fire a pistol over your shoulder, and hit a mark, with as much certainty as if you took aim at it in the usual manner'

[CHEMICAL FEATS]. A SEQUEL TO THE ENDLESS AMUSEMENT: containing nearly four hundred interesting experiments, in various branches of science, including electricity, galvanism, hydraulics, hydrostatics, pneumatics, chemistry, optics, magnetism, mathematics &c., &c., To which are added recreations with cards, and a collection of ingenious problems: Illustrated by engravings ... London: Printed for and published by Thomas Boys ... sold retail by all Booksellers. [n.d. but ca. 1825-6.]

8vo, pp. xii, [13]-215, [1] errata; with large and attractive folding frontispiece 150 x 520mm, and numerous text engravings; a little foxed and browned throughout; uncut in the original drab printed boards, sympathetically rebaked preserving some of the original spine, covers a little scuffed and soiled, extremities bumped and corners a little worn; still an appealing copy.

\$925

First edition(?) of this uncommon companion volume to *Endless Amusement.*, first published in ca. 1818. This entertaining work contains a new selection of experiments, chemical feats, card and magic tricks to while away the hours, including how to 'give a person a supernatural appearance'; 'to make an artificial spider, containing fulminating silver'; 'to paint the glasses for a magic lantern'; 'portable camera obscura'; and how to 'make water ascend between two pieces of glass, and form a regular figure'. Several are of a more practical matter, such as how to 'preserve fruit and flowers the whole year, without spoiling', advice on how to 'remove the stains of ink', and with a couple on how to ascertain food adulteration with tests for 'poison in confectionary' and 'adulteration in champagne'. Advice is also to be found on how to make writing ink, how to gild 'writings, drawings &c. on paper and parchment', as well as on how to 'to bleach prints and printed books'. Sections are devoted to experiments in hydraulics, and relating to magnets and electricity. Very much of its time, several of the experiments, whilst no doubt delighting the children, would certainly not pass health and safety regulations today! Experiments to particularly terrify parents include 'the detonating candle'; how to procure and then inhale laughing gas; 'to fire a pistol over your shoulder, and hit a mark, with as much certainty as if you took aim at it in the usual manner'; 'to render the skin and flesh fire proof'; 'the effect of galvanism on living animals'; and 'to kill an animal by means of electricity.

Toole Stott 623; copies located at the Library of Congress, Brown University, Stanford, Texas, Cornell, the Morgan Library, British Library, Oxford, Bristol, Senate House, and St. Andrews.



Collecting arms, crests and monograms: a forgotten pastime

[CREST COLLECTING.] VICTORIAN ALBUM OF ARMS, CRESTS, AND MONOGRAMS, anonymously compiled bound volume containing 615 printed, embossed, and lithograph(?), examples. [n.p., n.d. but ca. 1870s.]

16mo, plain notebook, ff. 51 leaves of which 32 have been used, leaves neatly ruled in pencil to form a table of 12 spaces, and containing 615 mounted examples neatly clipped from contemporary note-paper and stationery in various colours, some printed and some embossed, and neatly organised into groups, under florid manuscript headings; some leaves possibly excised; light marginal soiling and foxing throughout, otherwise clean and crisp; bound in contemporary mauve morocco, attractively decorated on covers and spine in gilt and blind, by Acton Griffith of Baker Street, with inner gilt dentelles, all edges gilt, head and tail of spine and joints somewhat rubbed and worn, with further light wear and bumping to extremities and corners, covers a little scratched; an appealing example.

\$485

Quite an extensive and well-organised Victorian collection of arms, crests, monograms, flags, and pictograms, neatly clipped from contemporary stationery and mounted into an attractive bound volume. The anonymous compiler has divided them into groups, under florid ink manuscript headings: Arms of All Nations; Royal Arms; Archbishops 1070-1862; Dukes; Marquesses; the University of Oxford; the University of Cambridge; Army; Navy; Arms of Scottish Clans; and The Arms of the English Counties. Other untitled sections include a number of ensigns; the livery companies of London; other military regiments; and a further section of Oxbridge colleges. One of the blank leaves has a faint pencil heading 'Counties', though remains unused.

Whilst somewhat forgotten and overlooked today, the collecting of arms, crests and monograms was a popular Victorian pastime, and a number of leading publishing firms such as Marcus Ward & Co.; Stafford Smith & Co., William Lincoln, and Stanley Gibbons & Co., produced dedicated crest albums to house collections. Crested stationery made its appearance in England after the introduction of uniform penny postage in 1840, thus creating, in addition to waxed seals, two additional collectibles - postage stamps and crests embossed and printed on envelope flaps. They soon graced the letterheads of gentlemen's clubs, hotels, civic authorities, and commercial stationery. The earliest crest albums date from around 1862, and at the time sets of crests were also produced for collectors. The pastime appears to have been firmly centred upon the UK, although also found popularity in France and America. It continued into the 20th century, though seems to have faded in popularity after WWI.

See Edward Law, *Collecting Arms, Crests and Monograms*, Kilkeeny Archaeological Society, 2003.



[CREST COLLECTING.] ALBUM OF CRESTS, MONOGRAMS, AND WAXED SEALS. anonymously compiled bound volume containing some 500 late Victorian and early to mid-20th century examples of seals, monograms, garter logos, embossed and printed stamps, features examples ranging from those of British Royalty and nobility to foreign embassies, the armed forces, railway companies, gentleman's clubs and British political establishments such as the House of Lords and the Treasury. [n.p., n.d. ca. 1880s-1940s.]

12 mo ruled notebook, ff. 45 leaves of which 38 have been used, together with final endpaper, interleaved with pink blotting paper; with over 500 mounted examples in various colours cut from envelopes and headed paper, with a small number of further examples loosely inserted; with a few small neat annotations in pencil and ink; a little foxed and soiled throughout, with some offsetting; Original ribbed plum morocco boards, head and tail of spine worn with loss (more prominent at head), and with thin white paint strip towards head of lower board; a little dog-eared, but nevertheless appealing.

\$385



An appealing personal compilation of some 500 mounted crests, monograms, garter logos, and waxed seals, seemingly dating from the late 1880s to the 1940s. Presumably compiled during the 1940s, it features printed and embossed examples ranging from those of British Royalty and nobility to foreign embassies, the armed forces, railway companies, gentleman's clubs and British political establishments such as the House of Lords and the Treasury. Some 90 examples of waxed seals are present. An early wax seal (somewhat chipped) is annotated 'Madama Salanson' - possibly the artist Eugenie Maris Salanson (1864-1892). Later examples include the embossed crest of the RSPCA (dated below in pencil 1939), and another for 'Bishop & Son, Organ Builders' and dated 1943. The present example from the 1940s, appears to be quite a late example of a what had begun as a popular Victorian pastime – the collecting

of arms, crests and and monograms. It had rather passed out of favour after W.W.I.



[ELECTRO-GALVANIC PENDANT.] RASPAIL, Joseph. LA MYSTÉRIEUSE Médaille dite pile électrique de santé magnétique et galvanique. ... a été une des plus grandes merveilles de l'Exposition Universelle de Paris 1889. Elle est composée d'après les principes purement scientifiques d'un amalgame de métaux, puissants agents chimiques; portée sur le creux de l'estomac, produit une action galvanique qui engendre un courant d'électricité continu, doux et modéré; purifie le sang, donne de la vigueur aux organes et accomplit des cures miraculeuses ... [Paris, n.d. but ca. 1889.]

Circular composite pendant seemingly made from zinc, copper, and white metal, 42 mm in diameter by 1mm thick, inscribed and with central small disc embossed with crescent moon 'face' and the word 'Attraction' written vertically on one side, and the No. 2 on the other, surrounded by a six crescent sided central panel in copper inscribed with the words 'Son fluide magnetique par Influence', with six maple(?) leaves around it, inscribed around edge of face 'La mysterieuse pile électrique de sante de Joseph Raspail Brevete S.G.D.G.', and on the reverse around edge, 'Toujours en contact avec vous je vous preserverai et vous guerirai de toutes vos maladies'; together with folded explanatory 4 pp promotional pamphlet issued by E. Fourcade, 270 x 210mm, folded down to enclose the amulet to 50 x 55mm, leaflet with five small engraved illustrations; paper browned and creased, with a number of small holes at folds, though not interrupting meaning; pendant slightly darkened and burnished, and without any chain, though small indent around the edge, and two small pierced holes on either side of the pendant, suggesting that it was intended to be attached to a belt or chain of some sort; housed within a contemporary circular lidded box, 77mm in diameter by 23 mm, with printed labels on buff paper on upper and lower side, edges in green glazed paper, a little foxed and browned, with some light and inevitable edgewear, but otherwise very good.

\$875

A wonderful and scarce medical curiosity – a late 19th century French galvanic brooch or pendant, seemingly made from zinc, copper, lead and white metal, by Joseph Raspail. Different metals are known to generate small electric currents when brought together, and this was thought to confer healing properties when held against the skin. Such pendants were widely marketed at the time, when electrotherapy hit its peak. The pendant is inscribed around the edge of face 'La mysterieuse pile électrique de sante de Joseph Raspail Brevete S.G.D.G.' and nearer the centre with 'Son fluide magnetique par excellence'. Around the edge of the reverse is inscribed 'Toujours en contact avec vous je vous preserverai et vous guerirai de toutes vos maladies'. The small central circle is embossed with a crescent moon 'face', upon which has been marked 'No. 2'. The disk is further embossed with what appear to be six maple leaves. Of particular appeal, the pendant is housed within an original printed box with printed labels on upper and lower sides, together with a four page promotional pamphlet.



Both the pamphlet and box come from Raspail's official supplier, E. Fourcade of 4, Boulevard Garibaldi, Paris. According to both, the pendant (together with his electro-magnetic chain battery) was exhibited and available to purchase at the Paris Universal Exposition of 1889, and could cure a myriad of complaints. When held next to the stomach, a galvanic action would be produced, generating a continuous current of electricity that will purify the blood, give vigour to the organs, and perform miraculous cures. When soaked in vinegar it can lift pain in a minute. The pendant was available for purchase in three strengths: No. 2 for those of healthy or weaker dispositions and to be used as more of a preventative. The present pendant is one such example, and cost 3 francs. No. 5 was recommended for those of a stronger nature and cost 5 francs. 'Pour les tempéraments vigoureux et sanguins, employer le numéro 10 qui coûte 10 francs'. Fourcade makes great claims for the pendant on the underside of the box, stating that it 'cures all diseases and preserves absolutely as the vaccine protects against smallpox'. It will act as a perfect home doctor, and save the owner from future large pharmaceutical and medical expenses. The box goes on to recommend that more than one pendant could be used, and could be sewn onto a flannel belt to be worn around the stomach to provide constant benefit. The present example does indeed have two small holes pierced on either side suggesting that this as an option. Although a No. 2 pendant, the box label suggests that it was originally intended to contain a 10 franc No. 10 battery. The folds to the pamphlet and its obvious ageing certainly suggest that the battery, pamphlet and box have been together for many years however.

Innumerable electro- or magnetotherapeutic devices were developed by physicians, chemists, and businessmen at the time, often without much medical knowledge. We have previously held a similar device patented by E. Osselin, and also exhibited at the Paris Exhibition in 1889. We have found very little information about Joseph Raspail, although it seems possible that he was somehow connected to the famous Parisian *Maison Raspail* founded by the politician, chemist, and 'doctor and friend to the poor', François Vincent Raspail (1794-1878). Raspail campaigned to provide better health provision for the working classes, and his pharmacy produced 'home kits', including various elixirs and devices by which one could self-medicate. *Maison Raspail* certainly produced their own 'galvanic plates' to be used in conjunction with their medical system during the 1860s. It seems possible that Joseph is a relation, although it is interesting that biographical information about him appears to be elusive, raising the possibility that like many other alternative practitioners before him, he merely 'appropriated' a reputable name to give his own invention some credence and air of respectability. An example of a 'No. 5', can be seen on the Science Museum website .



Extensively annotated and augmented by a Cambridge Student

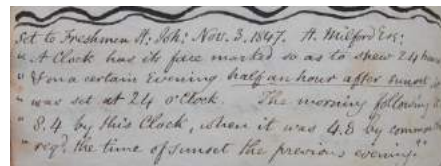
[EXAMINATION PAPERS.] ARITHMETIC AND ALGEBRA, Combining the most important parts of those subjects, in a compendious form, with a variety of examples, and all the Senate-House Examination Papers that have been proposed, within the last six years, to candidates for the Ordinary B. A. Degree. Cambridge: Printed by and for J. Hall, Whittaker & Co., and Simpkin & Marshall, London; and Talboys, Oxford. 1835.

8vo, pp. vi, 345, [1] errata; with 100 pages (numbered i-C) of neat manuscript revision/study notes bound before prelims including a number of diagrams and illustrations (one hand-coloured), a further 12 pages written on blue paper and bound after the title-page and before the preface, a further folded leaf of notes tipped along gutter at p. vi, notes on both front and rear pastedowns and endpapers, and copious ink and pencil notes, annotations, and equations throughout; a little foxed and dust-soiled throughout; lion's head bookplate to front pastedown; presumably bound by the owner in full calf, spine lettered vertically in gilt 'Arith. Alg. Examin. Papers', head and tail of spine and joints a little rubbed, covers rather darkened and somewhat scuffed, extremities lightly rubbed and bumped.

\$2,000

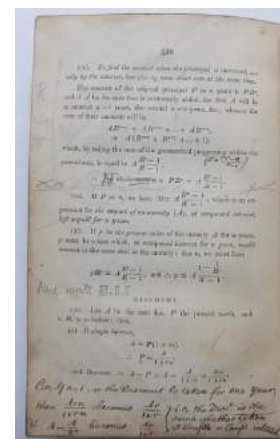
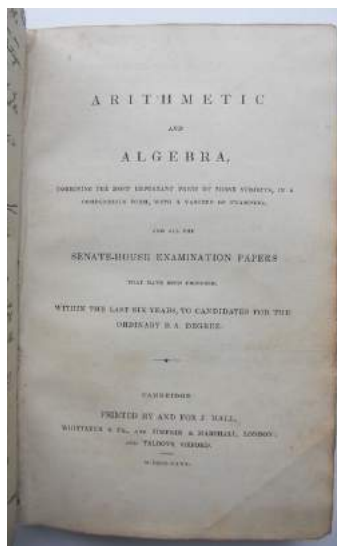
A fascinating insight into late Hanoverian, early Victorian University education, and in particular, into the standards expected to be achieved by candidates sitting Cambridge Tripos examinations for their undergraduate Bachelor of Arts degree. This extensive compilation of past papers proposed between 1829-1835, provides an invaluable guide to both how, and at what level, arithmetic and algebra were taught and discussed at the time. What makes the present copy unique and of especial research value, is that it has not only been extensively annotated throughout, but has been bound by a Cambridge student to include over 100 pages of his neat manuscript revision notes and illustrations, much of which date from the late 1840s, a dozen or so years after the book's publication, attesting to the printed work's continued relevance.

Sadly the identity of the present annotator and compiler is unknown, although the final pastedown has the initials 'Q. E. J' at the end. A heading to one of his manuscript notes on p. xlviii gives a further clue to his college at least, which we believe to be St. John's: 'Set to Freshmen St Joh's Nov. 3 1847, H. Milford Esq.' A number of the notes and problems set are dated between 1847-1848, suggesting that the printed work had remained a valued educational resource for a number of years. The student's notes and advanced mathematical workings, often interspersed with diagrams and puzzles, also cover the pastedowns and endpapers, and frequently refer to the names of those setting the problems. 'Prob for Honors, Jan. 8. 1848, Stokes & Gaskin'. This presumably refers to the noted Anglo-Irish physicist and



and Bertrand Russell who gained eminence in very different fields. In the 1820s, a group of young mathematicians including Babbage (of the Analytical Engine) modernised the Tripos to take account of the work of continental mathematicians and the glory days of the examination began ... The Tripos became something of a national event with substantial betting on the outcome. When, in 1890, Miss Fawcett was placed 'above the Senior Wrangler' (i.e. beat all her male competitors) this, according to the Dictionary of National Biography, 'materially advanced the cause of higher education for women and naturally gave her mother the greatest satisfaction' (*ibid*).

See Clark, *Academic Charisma and the Origins of the Research University*, Chapter four in particular, for a history of examinations in Cambridge and other European Universities; OCLC locates copies at the British Library (seemingly without the appendix), Newcastle, and Melbourne only, with a further copies at Cambridge and Bristol.



Pointed Social Commentary on wealth and poverty
'One of the handsomest table books of the season'

GRAY, William. SOCIAL CONTRASTS Portrayed in a series of twenty two coloured lithographic plates from pen and ink sketches. London: William Oliver, 3 Amen Corner, Paternoster Row. And all Booksellers. [n.d. but 1865.]

Oblong quarto, ff. [1] lithograph title-page, [1] contents, 12 leaves of hand-coloured chromolithographs heightened with gum arabic, (10 with two images, and two full page single image), eight of the original tissue guards remaining; plates all a little foxed and soiled in places, three with small stain at tail, evidence of some marginal dampstaining though largely affecting the tissue guards (one of which is a little frayed), and with some minor creasing to a few corners; overall clean and bright however; later(?) presentation inscription in pencil at head of title-page 'Merry Xmas to Nick Beach'; in the original plum publisher's cloth, attractively tooled and lettered in gilt and blind, with bevelled edges, recased with new endpapers, head and tail of spine worn, upper joint split but holding firm, covers a little soiled, creased and scuffed, rear lower edge dinked with wear to cloth, corners all a little worn; nevertheless a good copy. **\$3,000**

First edition of this seemingly little known, but fascinating, beautifully produced, and highly evocative mid-Victorian social commentary, which shines a light upon the perils facing women in Victorian society in various London settings, by vividly contrasting the lives of rich and poor women. Gray's work perfectly encapsulates the Victorian obsession and fascination with vice and the darker side of society, and the ongoing tension that ran throughout the Victorian era between moral crusaders and those who enjoyed the many pleasures and excitements to be found. The twenty-two vignettes on twelve leaves, together with the striking title-page, comprise two full page plates, 'Boxing Day, 10am' and 'Boxing Day, 10pm', with the other ten leaves all featuring side by side lithographs, reflecting the 'social contrasts' between the wealthy and down-trodden, the public and private lives for some London women, with the overall suggestion being that there is often only a very fine line between success and poverty. Whilst perhaps less famous than the social satire of Cruikshank or Mayhew, Gray's work provides a valuable contribution to those interested in both women studies, social history, and indeed in publishing history due to the expense of the production.

Music Hall life and ballet dancers feature quite prominently. Thus we see an elegant ballerina on stage 'Coming out in the lime light' juxtaposed with the same young lady leaving the stage door 'Going Home in the Rain'. 'In Luck and Out of Luck' present side by side an elegant young woman dressed in her finery enjoying an evening out, in contrast to another heading towards a pawnbroker. 'The Work Room and the Ball Room' highlight two tired



looking seamstresses working by candlelight in a room barely fit for habitation, whilst two more fortunate women grace a ball, the implication being that they are no doubt wearing a dress made by the same seamstress. The dangers of ‘demon drink’ and sexual misbehaviour loom large. In one image we see an older lady who has clearly succumbed to alcoholism, whilst another depicts a younger lady heading towards the same fate, enjoying ‘fruits’ i.e. a bottle of wine. A group of young dancers are seen backstage ‘behind the curtain’, being ‘entertained’ by adoring male fans. This suggestion of young music hall girls being on a slippery slope to becoming ‘fallen’ is echoed in another image ‘Going to the bad’.

Gray’s work was enthusiastically advertised in the March 31st issue of *The Bookseller* (1865) which promoted the ‘magnificently-coloured lithographic plates, copied from the original “coloured pen and ink sketches” designed and executed by William Gray. The amount of labour and time expended upon the production of these coloured plates is unequalled in the annals of Lithographic Art. No expense will be spared in their execution: and for the purpose of better imitating the originals, the plates will be printed firstly by the lithographic process in three or four tints, and afterwards forwarded to Paris, there to be completed in water colours by hand, under the Artist’s immediate superintendence ... As only a limited number of this work will be bound, an early application is requested, in order that intending subscribers many not be disappointed. “Social Contrasts” is appropriately bound in cloth and gilt, with thick bevelled boards, and, when complete, will make one of the handsomest table books of the season’ (p. 130).

No doubt intended as a thought-provoking contribution to the ongoing anti-vice debate for discussion around wealthy dining tables, a further review in the same issue of *The Bookseller* suggests that Gray had succeeded in alerting contemporary readers to the uncomfortable tension between titillation and morality: ‘Mr William Oliver, who has recently commenced business in Amen Corner, Paternoster Row, publishes a volume, which in its way, is the most striking thing we have seen since the appearance of George Cruikshank’s “Bottle” [a sensation when published in 1847, depicting in eight plates a drinker’s decline from first glass to unemployment, poverty, violence and insanity]. It is by a new artist, William Gray, and is entitled “Social Contrasts” ... All are thoughtful studies, and preach more impressive sermons on a painful subject, than even Mr. Spurgeon [Charles Spurgeon the noted preacher] or the Bishop of Oxford could deliver. Shall we add that like many other erring objects, the pictures in this volume are so pretty, that we look on them with great enjoyment’ (p. 157).

OCLC locates copies at Arizona, the Library of Congress, Amherst, Harvard, Cincinnati, the BL, Oxford.



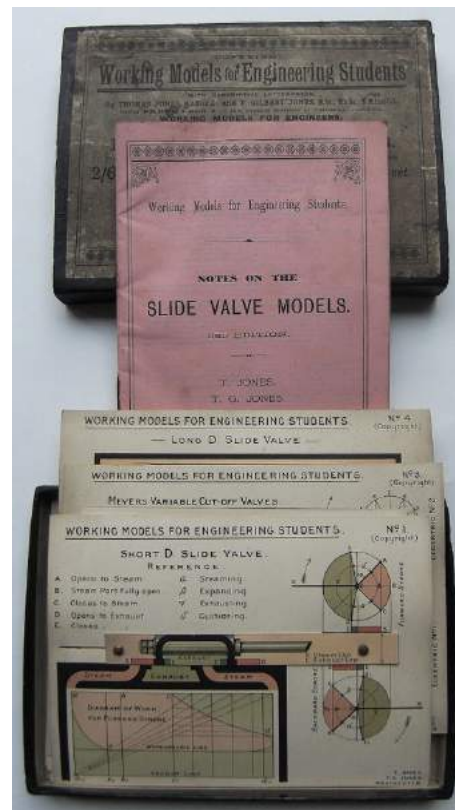
JONES, Thomas and Thomas Gilbert JONES. ENGINE SLIDE VALVES Working Models for Engineering Students. With descriptive letterpress ... Being Parts 1 and 2 of the Second Edition of Thomas Jones's Working Models for Engineers ... Series No. 1 (Revised), 4 models. Series No. 2. 4 models. Published by the Authors ... Sole Agent for Australia. E. W. Cole, Book Arcade, Melbourne, and George Street.. [n.d. but ca. 1901-3?].

Small boxed set, 124 x 168 x 18 mm; set comprising eight chromolithograph cards each with moving parts, held in place by small metal clasps; with accompanying 12mo stapled pamphlet, 'Notes on the Slide Valve models. 3rd edition, John Heywood, Manchester', pp. 28, with numerous illustrations, and erroneously bound with additional pink printed outer wrapper, together with further accompanying promotional folded illustrated pamphlets issued by the Australian agent Cole, 'Engine Slide Valves', pp. [iv]; 'Descriptive Geometry Models', pp. [ii], and printed on pink paper; 'Machine Drawing', pp. [iv]; 'Working Models of Simple Steam Engines', pp. [iv]; and 'Working Models of High-Speed Steam Engines Series No. 3', pp. [iv] (a seemingly slightly later publication judging from paper stock); some general light dust-soiling and light wear, but overall very good; contained within the original slipcase with printed label on upper lid, and printed index label to both series mounted on the lower cover; all edges of the slipcase expertly repaired, upper label rather browned and stained, slightly obscuring the text in places, though still legible, with some rubbing and light wear to extremities.

\$685

A scarce instructional aid presenting a series of eight working models with movable parts, together with accompanying explanatory pamphlet (which states that it is the third edition of ca. 1901, the first being 1895), one of a series of similar educational tools intended to assist engineer students gain an understanding of engine valves. They were the brain-child of Thomas Jones 'Engineering Master, the Central Higher Grade Board School, Manchester' and Thomas Gilbert Jones 'Chief Engineering Lecturer, The Technical College, Swansea'. We have previously handled a set of his Thomas Jones' Descriptive Geometry Models of ca. 1895, which was also issued in conjunction with the Manchester based published John Heywood, and indeed had also been exported and sold in Australia.

The eight models are all on thickish white cardboard, printed in chromolithograph in various colours, with various brass attachments. The models represent in turn: 1. Short D Slide Valve for locomotive engine; 2. Single Acting Piston Valve, for Steam Hammer; 3. Meyer's variable cut-off valve; 4. Long D and Double Short D Valves, as used to shorten the steam passages; 5. Short D Slide Valve (balanced), cylinder fitted with movable piston; 6. Marine Engine Piston Valve, with balancing piston; 7. Double Ported Slide Valve, fitted with relief ring; 8. Simple Trick Valve, diagram of piston and crank position.

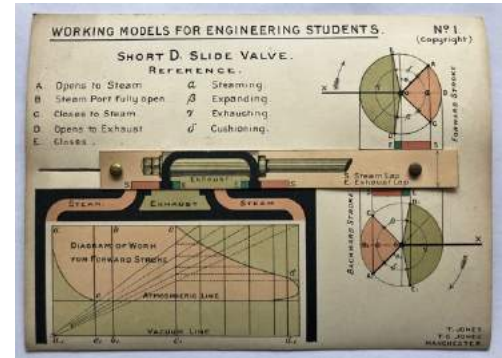


Sets of these models seem to be scarce, and appear to have gone through various 'editions' and issues. The present set were first advertised in *Nature* (Vol 53, 172, December 1895). 'To obtain a thorough insight into the movements of slide-valves, and to completely understand the distribution of steam, is generally a difficult matter to first-year students and engineering apprentices. These models, however, should greatly assist all who study the subject'.

Of their copy of the present set (seemingly a second edition of ca. 1897), Curator Debbie Rudder of the Museum of Applied Arts and Sciences writes: 'This beautifully designed and made set of models exemplifies an interesting didactic methodology, encapsulates a great deal of information in a small space, and provides clear explanations of concepts that are otherwise difficult to convey. Today, the same ideas can be conveyed by computer animations that give an impression of three-dimensionally, but long before this technique was available these models gave students a good feel for the mode of operation of different types of steam engine valve ... The sliding parts make these models interesting examples of paper engineering, a creative endeavour that today contributes to education and entertainment in the form of pop-up books and cards. It also sees expression in promotional materials with parts that pull out, pop up, slide or fold into 3D models to delight and grab attention'.

The British Centre for Art at Yale give dates for Jones of 1844-1926, and under 'Jones, Thomas, M.I.M.E.' OCLC list a number of published educational works, many again in collaboration with Thomas Gilbert Jones, notably *Machine Drawing for the use of engineering students in science* and which went through numerous editions.

OCLC locates sets at Iowa State University, with a set at the Sydney Museum of Applied Arts and Sciences, and a further set in New Zealand.



Discoveries and Inventions

[JUVENILE SCIENCE.] BÉDELET, Amédée (publisher). PETITE GALERIE DES DÉCOUVERTES ET INVENTIONS Utiles et Curieuses. Paris, Amédée Bédelet, Libraire-Éditeur ... [Imp. Simon Raçon et Comp., Rue d'Erfurth.] [n.d. but ca. 1857?]

12mo in half sheets, pp. [iv], 102, [2] blank; with attractive chromolithograph frontispiece signed Aubert, and seven full-page chromolithograph plates, signed A.G., together with publisher's woodcut monogram on title, and numerous small woodcut vignettes within the text; a little foxed and soiled throughout; with contemporary inscription on front free endpaper, and later signature of 'Emily Naylor' at head of half-title; attractively bound in the original richly decorated chromolithograph buff boards, title in red and black within a banner, surrounded by flowers, foliage and two small birds within a nest, head and tail of spine nicked with loss, with some rubbing to joints, covers a little foxed and soiled with small ink stain on upper cover, extremities rubbed, bumped, and lightly worn; nevertheless an appealing copy retaining the original boards.

\$385

Seemingly the second edition, (first 1847), of this most appealing and seemingly little known illustrated scientific work for children on useful and curious discoveries and inventions through history. Subjects covered include agriculture, fabrics, gunpowder, the alphabet, writing, paper, printing, engravings, lithography, daguerrotypes, ceramics, glass, steam, air balloons, and electricity. Well produced and charmingly illustrated, the eight chromolithographs all signed either 'Aubert' or A.G.', highlight the discovery of the wheel, the invention of cloth and weaving, of the alphabet and writing, of glass, steam, engraving and music. The cover lithograph is signed 'Coudert, del.' and 'Imp. Lemercier, r. de Seine 57 Paris'. Contemporary advertisements in the *Bibliographie de la France* suggest that the work was first published in 1847, with an imprint of de Scheider. The *Journal general de l'imprimerie* of 1857 notes this issue with the Raçon imprint. All editions appear scarce.

Gumuchian 2659, listed under *Galerie Des Découvertes*, though noting a copy with this binding, with a further entry at 4529 (under *Petite Galerie*); Forum, *Children's World of Learning* 1480-1880, Cat. 10, 5415; OCLC locates copies of this 102 page edition at Princeton, the Library of Congress, the BL, with the New York Pubic Library and Indiana citing copies of pp. 96 and which they date 1850, though is presumably in fact 1847.



LÉVY, Albert. CENT TABLEAUX DE SCIENCE PITTORESQUE Paris, Librairie Hachette et C^{ie}... 1883.

4to, pp. [iv], [204]; copiously illustrated throughout, each of the 100 chapters illustrated with one full page steel engraving facing the text, and usually a further small engraving within text page; with some occasional light foxing throughout and some faint marginal browning, but otherwise clean and bright; in the original blindstamped decorative red cloth, upper cover lettered in gilt with title within round floral wreath, boards with bevelled edges, head and tail of spine a little bumped and knocked, covers and spine with some minor black spotting, extremities a little bumped; a very good copy.

\$585

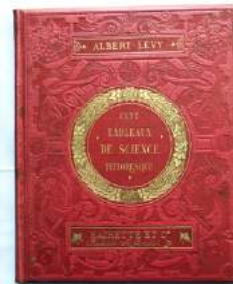
First edition of this little-known and most attractively produced, late 19th century popular work of science, copiously illustrated with finely executed steel engravings.

Lévy devotes two pages to each of his chosen one hundred scientific 'tableaux', with a page of descriptive text to the left (often with inserted engraving), opposite a striking full-page steel engraving. Somewhat informally organised, he breaks up the volume as it were, into the twelve months of the year, devoting two pages to each month and providing the reader with an insight into facts such as average temperatures, hours of day-light, associated traditions, festivals, saint's-day, together with an appealing allegorical plate.

The work includes for discussion scientific discoveries such as the diffraction of light, those of Torricelli and Archimedes, hot-air balloon flight, and the telescope. Lévy also describes the work of great scientists such as Aristotle, Galileo, Papin, Newton, Pythagoras, Euclid, Copernicus and Descartes. Rather portentously, the penultimate 'tableaux' addresses the question whether the end of the world is nigh - though as Lévy notes, various prognostications throughout history have so far come to nothing, and he concludes with the exhortation to 'banish chimerical fears, leave aside these vain terrors, and let us only occupy ourselves with living well and with dignity'.

The BnF describe Albert Lévy (1844-1907) as 'Physicien. - Directeur du service chimique à l'Observatoire de Montsouris (en 1894)'. From 1887 he ran a chemistry course at the Faculty of Science in Clermont, and later worked as a meteorologist at the Montsouris observatory and then in the Central Meteorological Office. He published a number of educational works.

OCLC locates only a small number of copies in the US at Alabama, the Burndy Library, the Huntington, the Smithsonian, Harvard and the British Library.



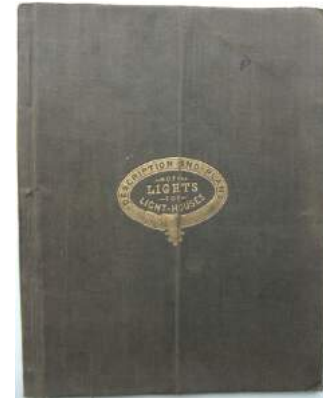
'A revolution akin to the great burst of railway construction'

[LIGHTHOUSES.] [TRADE CATALOGUE.] DESCRIPTION AND PLANS OF LIGHTS FOR LIGHTHOUSES According to the Catadioptric system of Augustin Fresnel, and for the Holophotal system and other improvements. Manufactured by Chance Brothers and Co., Glass Works, near Birmingham. [colophon at p. 40 T. Underwood, Lithographer and Printer, Union Passage, Birmingham]. 1855.

4to, printed on thin paper; pp. [vi], 8, [2] blank, 9-12, [2] blank, 13-16, [2] blank, 17-20, [2] blank, 21-22, [2] blank, 23-24, [2] blank, 25-26, [2] blank, 27-28, [2] blank, 29-32, [1] inserted leaf 'General Observations on the first, second, & third order lights of all descriptions', [2] blank, 33-34, [2] blank, 35-36, [2] blank, 37-38, [2] blank, [2] inserted leaf 'General observations on harbour lights of the fourth, fifth, & sixth orders', 39-42, [2] blank, 43-44, [4] blank, 45-48, [2] blank, 49-50, [2] blank, [16]; with thirteen lithograph plates (five of which are folding); partially interleaved as detailed above; neatly priced and annotated throughout in a neat contemporary hand, and signed in manuscript on the title-page by the Agent 'David Ramsey Co, Glasgow'; 3cm vertical tear at tail of title-page with some light chipped along lower edge, early leaves a little creased and soiled, with some occasional light foxing throughout; in the original limp brown publisher's cloth, upper cover blocked in gilt with title, upper cover with vertical crease (quite worn and a little fragile on inside), rear cover also a little creased, covers lightly soiled with some ink staining to rear cover; despite wear a good copy.

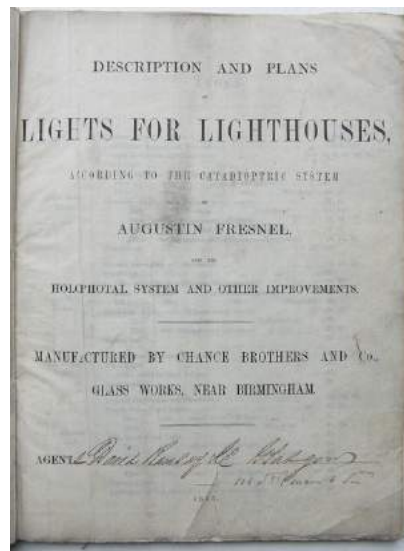
\$3,000

First edition, extensively annotated and neatly priced in a contemporary hand, of this rare trade catalogue issued by the pioneering optical manufacturing firm of Chance Brothers, and produced at the height of their success, when the firm was becoming one of the leading International manufacturers of lanterns and lighthouse apparatus. The lantern rooms of modern lighthouses comprise a complex structure of glass lenses and prisms, which concentrate the rays of light into beams of intense power upon the horizon. The application of the refractive properties of glass to this purpose was the work of the great French mathematician and physicist Augustin Fresnel (1788-1827), who published his fundamental work on the dioptric system of lighthouse illumination in 1822. Increased trade and shipping, a consequence of the industrial revolution, had highlighted the disastrous state of coastal lighting, and it had become imperative to find more reliable methods of illumination. Some of the great names in science, both French and British, were involved from the late eighteenth century onwards. After Fresnel's untimely death in 1827, the mantle for perfecting his invention fell in France, to his brother Leonor, and to Degrand, Allard, and Bourdelles, whilst in Britain work was undertaken by a number of leading contemporary scientists, most notably



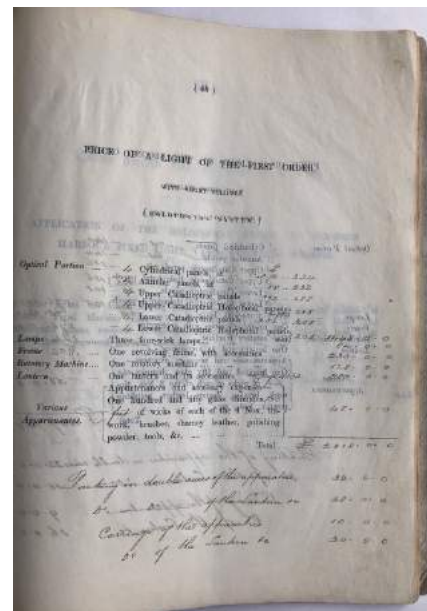
by the distinguished Stevenson family (Robert, Alan, and Thomas), David Brewster, Michael Faraday, John Tyndall, and by James Timmins Chance (1814-1902), who worked closely with Thomas Stevenson to make improvements to the dioptric mirror, and with Michael Faraday to transform the accurate setting and adjusting of the component parts of each optic.

Chance Brothers was established in Smethwick in 1824, the Chance family having already been involved in glassmaking at Nailsea, near Bristol. James Timmins joined the company in 1838, and in 1840 the firm developed a process for manufacturing very thin glass for microscopic work. 'It was not until 1848 and a visit by Bontemps, director of the Choisy-le-Roi glassworks, that the firm took the idea seriously. Bontemps arranged for Tabouret, who had worked for Augustin Fresnel himself, to come to Birmingham with a number of assistants to train the English glassworkers. They arrived in early 1850. This seems an astonishing piece of open-handedness, particularly since the French by now had a monopoly on the making of lighthouse optics. However, with the proliferation of lighthouse building across the world during the second half of the nineteenth century, there was plenty of work for everyone. In particular, the American Lighthouse Board was set up in 1852 and began a comprehensive programme of building lighthouses with dioptric apparatus. Most of the American optics were made by the French, while Chance Brothers supplied optics across the British Empire. At the end of 1850, Tabouret was instructed to make a first order optic for display at the Great Exhibition in May 1851' (Elton, p. 224). In the wake of the success of the exhibition, Chance established a Lighthouse Works, and the company soon gained international renown for their optics, challenging the monopoly that French manufacturers had had for many years. 'During the second half of the nineteenth century and well into the twentieth century, the production of lighthouse optics world-wide was dominated by the French and by Chance Brothers' (Elton, p. 194). 'In 1855 Messrs. Chance largely increased their plant, and in the same year they showed a specimen of their manufacture at the Paris Exhibition. In the next three years they constructed and sent out more than thirty dioptric instruments, erected on the coasts of Great Britain and Ireland, of the Mediterranean and Baltic Seas, of Australia, New Zealand, Vancouver, and Ceylon. They greatly improved their work as the result of experience, and their glass was no longer open to the reproach of bad colour as compared with the French' (Chance, p. 6). Julia Elton notes further that between 1856 and 1817 'James Timmins Chance personally designed over 180 optics for lighthouses across the British Empire. This was a revolution akin to the great burst of railway construction but one that was less visible to the public, though it had no less impact on their everyday lives' (p. 184). The Chance works were eventually sold in 1954, and some of Chance's lenses are still in use today.



The present copy is signed by the Agent 'David Ramsey Co., Glasgow', on the title-page, and has been extensively annotated and priced. Michael Faraday was retained by Trinity House to examine and test designs for lights, and one of the preliminary leaves here prints Faraday's report and approbation of Chance's 'Fixed catadioptric apparatus' dated March 1854. It seems probable that it was produced to coincide with the 1855 Paris Exhibition.

Rare: JISC Library Hub cite copies at the BL (the India Office copy of pp. 40, with 12 plates and which is digitised), at Manchester and at the NLS (both seemingly matching our pagination); OCLC notes a copy at Indiana, giving erroneous imprint of Washington and the U.S. Light-House Board and mistakenly calling for 21 plates - it is digitised and collates against the present copy), with the only other copies seemingly microform copies of that at Indiana; for a detailed discussion see Julia Elton, *A Light to Lighten our Darkness: Lighthouse Optics and the Later Development of Fresnel's Revolutionary Refracting Lens 1780–1900* (International Journal for The History of Engineering & Technology, 2009 Vol. 79 No. 2, July, 2009, 183–244); see also Toby Chance, *Lighthouses: The Race to Illuminate the World*, 2008; and see *The Lighthouse Work of Sir James Chance Baronet*, by James Frederick Chance, M.A. London, 1902 (available online).



Technical Plans for famous Scottish Steamer

[MARITIME ENGINEERING.] LITHOGRAPH FACSIMILE OF TECHNICAL MANUSCRIPT DISCUSSING THE CONSTRUCTION OF THE TURBINES FOR THE STEAM SHIP THE QUEEN ALEXANDRA, 'Notes sur le paquebot à turbines "Queen Alexandra", signed in manuscript, presumably by the engineer, (possibly P. Marz or Harz?) and dated text Paris, le 13 Septembre, 1902.

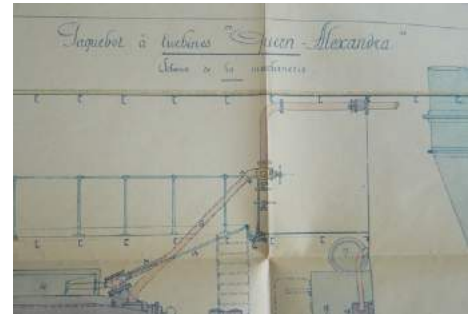
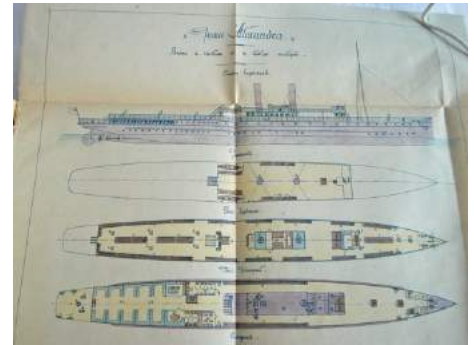
Folio, lithograph facsimile of French technical manuscript, pp. 15, [1] blank, [4] 'Légende du plan d'ensemble de la "Queen Alexandra", with two large folding hand-coloured lithograph schematic plates; paper lightly browned, though principally marginal, with some light soiling, and some spotting and glue-staining at gutter near plates; stitched as issued in plain wraps, title in manuscript on upper cover, spine slightly worn, covers a little soiled; with stamp on upper cover 'Service Maritime entre La France et L'Angleterre, 20 Jan, 1903' and neat though faint and somewhat illegible manuscript inscription at head of upper wrapper, again seemingly signed by the author.

\$685

A unique document relating to the history of steam shipping, a lithograph facsimile taken from what is presumably a now lost manuscript, highlighting in particular the work of the noted Scottish shipbuilding company William Denny and Brothers.

The present account provides a detailed and knowledgeable description of the "TS [Turbine Steamer] Queen Alexandra", part of the fleet of famous passenger steamers which were used on the River Clyde from the late 19th to the late 20th century. The "Queen Alexandra" had its maiden voyage on April 8, 1902, replacing the "TS King Edward", which had been the first commercial turbine-driven merchant ship, using steam turbines designed by Charles A. Parsons and built by his company the Parsons Marine Steam Turbine Company at Wallsend on Tyne. The hull was built by William Denny and Brothers at Dunbarton. Although only slightly larger, the "Queen Alexandra" was technically significantly more developed and more comfortable than its predecessor. A three-deck passenger steamer, she was fitted with three separate turbines, each driving its own shaft, the centre turbine being high-pressure, and the two side turbines low-pressure. Sadly it was not in use for very long on the Clyde, as it was virtually destroyed by a fire in 1911, before being then sold to Canada.

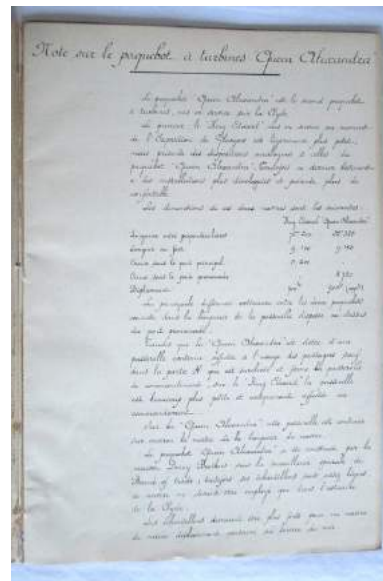
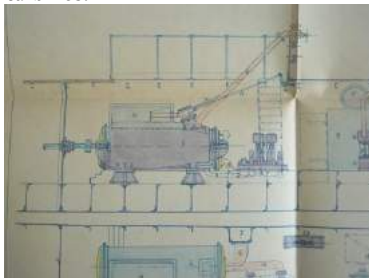
The paper begins with an overall description of the Queen Alexandra, before moving on to a detailed discussion of the machinery and turbines, including precise technical data, suggesting the author to be an engineer. It would appear, too, that they had knowledge about



the work of Denny and Brothers, the account making several comparisons with not only the 'TS King Edward', but also the paddle steamer the 'Duchess of Hamilton' - another Denny construction, built in 1880.

Although signed by the author both on the dedication note and at the end of the text, we have been unable to make out the signature clearly, and so remain uncertain as to the authorship. What is of interest is that these technical developments were clearly being rapidly disseminated across the Channel in France. Denny and Brothers had previously built the SS Cheribon for the Compagnie Nationale de Navigation, and their work was well known internationally. The upper wrapper has a registration stamp of the "Service maritime entre la France et l'Angleterre" (dated 20 January 1903). We have been unable to find any firm information about them, but according to Kennedy in his *History of Steam Navigation* (also published in 1903), two channel steamers intended to carry passengers and mail, were currently under construction by Denny and Brothers and also fitted with Parsons' marine steam turbine engines, and indeed the penultimate paragraph of the present documents alludes to these. The first, the 'Queen' was ordered by the South Eastern and Chatham Railway Co., and was expected to cut the Dover to Calais crossing to 45 minutes. The second, was intended for the London, Brighton and South Coast Railway Co.'s service between Newhaven and Dieppe. It seems possible, therefore, that the present document was produced for use by the French railways in an effort to develop their own ferry services. They would no doubt be keen to adopt the latest technology in their own steamers.

The two striking hand-coloured lithograph plates show the lateral view and floor plans of all four decks of the Queen Alexandra, as well as the machinery and the structure and arrangement of the steam turbines.



Mid 18th century French sailor's personal service book

[MARITIME REGISTRATION.] 'LIVRET POUR LES MATELOTS' title taken from upper wrapper. n.p. but France, [n.d. but ca. 1788.]

Small 8vo, pp. 72, [14] blank; pre-printed service or record book to be completed; title-page filled in in a contemporary hand in brown ink, otherwise unused, aside from some doodling on p. 46-7, 66-7, and in pencil on p. 71-72, with the first four final blank leaves ruled in pencil to form a grid, and which has been used; contemporary stiff vellum with closing fore-edge envelope flap, retaining part of the closing cord, title in manuscript (?) in black on upper cover, with small royal arms in black at centre of rear cover, some small wormholes evident in spine, covers somewhat soiled, with small loss of vellum to envelope flap edge; a little dog-eared but an unusual survivor. **\$1,100**

A scarce survivor, a pre-printed personal service record book belonging to Jean-Bernard Bouën, born in Verdun in 1767, and who became a classified or registered 'gens de mer' on in 1787.

During the 17th century, several seafaring nations used forced recruitment or impressment (better known as 'press-ganging') to crew their Royal warships. Although the British Royal Navy continued to impress many merchant sailors well into the 19th century, in 1669-70 France created a system of maritime registration or *L'Institution du service des classes*, under the auspices of Louis XIV's minister of finances Jean-Baptiste Colbert (1619-1683), thus becoming the first of the great naval powers to establish a permanent force of regular navy personnel. All men 18 years and above, who lived in or near coastal towns, and who were employed as fishermen, merchant crewmen and officers, were required to register on the *rôle des gens de mer*, and were divided into 'classes', each of which was required to serve a year in the King's Navy every three, four or five years depending on the size of the district. This 'inscription maritime' was a broad, comprehensive code, which established standards of recruitment, pay, and benefits which in theory helped to build confidence and unity among newly enlisted sailors. 'The navy maintained seamen not needed to commission warships during their year of service, theoretically, on half-pay: however, they were forbidden to sign on merchant ships. The Crown gave "classed" men various privileges in return for this perpetual commitment: exemption from certain taxes ... and eligibility to receive money from the Caisse des invalides, a royal fund for invalid seamen or the families of those lost at sea.' (Cormack, p. 23). Each coastal province was overseen by a class commissioner, who kept a record of whether they were officers, sailors, or seafarers, together with names, age, address, qualities and description of the registrant, as well as keeping a record of any dependants.



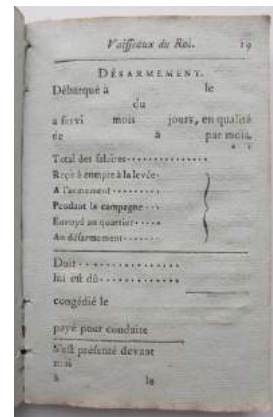
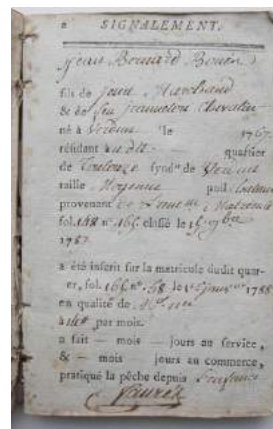
As Cormack goes on to discuss however, although this ‘class system’ was intended to place all of the maritime population at the navy’s disposal, it was constantly unable to supply crews needed for the commissioning of warships throughout the 18th century. He cites a number of possible reasons for this. Many preferred to work for privateers, whilst the mortality rate for sailors on long voyages was also high. The French navy was also frequently unable to pay its crews, and so consequently, many seamen did all that they could to resist conscription or to desert. The system was eventually reformed after the French Revolution in 1795, although some form of maritime inscription lasted until 1965.

The survival of such personal record books, by their very nature, appears to be unusual, no doubt potentially exposed to all weathers and conditions. Pierre Loti, in his work *Le Matelot* of 1893, includes a paragraph referring to a similar notebook: ‘Le livret de marin de mon frère Yves ressemble à tous les autres livrets de tous les autres marins. Il est recouvert d’un papier parchemin de couleur jaune, et, comme il a beaucoup voyagé sur la mer, dans différents caissons de navires, il manque absolument de fraîcheur’.

The booklet is divided into three sections. The first template page provides space for the owner to give their own details. This is followed by the ‘Instruction sur les devoirs des gens classés, leurs exemptions & privilèges’, according to recent reforms set into law on October 31st 1784. The remainder of the note book provides space to detail the owner’s various assignments, commissions on Royal vessels, and on other authorised voyages and navigation’s.

For whatever reason, Bouën has filled in very little of his notebook, aside from his own personal details, and what appears to be the name of a vessel on p. 66. A number of the blank leaves at the end have been used, completed in pencil to form a grid of some sort, and which we have failed to decipher - although some look suspiciously like the doodling of a young child. Having signed up only two years before the start of the Revolution, it seems quite possible that larger events overtook him. Nevertheless, a scarce and appealing example from the last days of the Ancien Regime.

See Cormack, *Revolution and Political Conflict in the French Navy, 1789-1794*, p. 23.



Little know proposal for a standardised decimal system

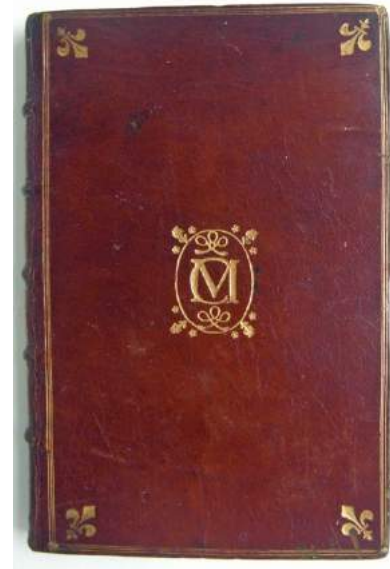
MASLOT, Jean. LES LOIX UNIVERSELLES EN NOMBRES, POIDS ET MESURES. prouvez possibles & faciles, par rapport au passé, au present & au futur; par un Traité d'Arithmetique, composé de règles générales, en nombres entiers, sans embarras de fractions. A Troyes, Chez la Veuve de Jacques Oudot, Imprimeur & Marchand Libraire, ruë du Temple. & se vend A Paris, Chez la Veuve de Nicolas Oudot, ruë vieille Bouclerie. Avec Privilege du Roi. [colophon: Achevé d'imprimer pour la premiere fois, le huit Août mil sept cent dix-huit.] 1718.

Svo, pp. [xii], 98, [2] index, [2] blank; with woodcut printer's device on title, and woodcut head-pieces and initials; some occasional light marginal dust-soiling and minor spotting, but otherwise clean and crisp, gutters and cords exposed in a couple of places, at p. 31 and p. 64; with contemporary inscription on the title-page 'Texier de (Fantau?)'; a lovely copy in contemporary full red morocco, spine in compartments with raised bands, attractively tooled and lettered in gilt, covers with tripled ruled gilt borders, gilt fleur-de-lis at each corner, and with central oval gilt monogram with the initials 'C M' (so far unidentified), with inner gilt dentelles, tooled gilt edges, all edges gilt, and attractive decorative floral endpapers embellished with gilt (though front free endpaper missing); covers slightly scuffed and stained, extremities a little bumped; from the library of Albert de Rochas in Aiglun with his bookplate on front pastedown, and with a presentation inscription on verso of front free endpaper signed H. de Valliès.

\$2,800

Rare first edition, and a fine copy bound in full red morocco, of this early and little known work proposing a new standardised system or 'universeral loix' based upon a decimal system, by Jean Maslot, 'Nottaire Royal & Receveur des Hôpitaux de Troyes'. Penned some eighty years before the first practical realisation of the metric system would come into force in 1799, as Maslot's work clearly demonstrates, the need for reform had long been recognised in a country where individual areas and regions used different and often conflicting systems and names for units, and where the length, weight, volume etc. of a unit could vary depending on the item being weighed or measured.

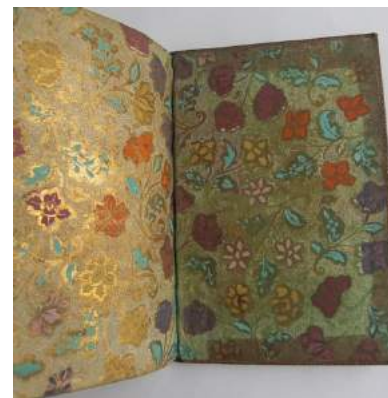
As Maslot notes in his preface, his initial intention had been to concentrate purely and simply upon proposing a system for currencies, weights, and measures (both surface and volume), but he had come to realise that this would be imperfect and insufficient, and thus also includes chapters relating to time, as well as to astronomical and geometrical numbers. In each chapter he explains existing units of measurement, together with its parts or fractions, before presenting his 'simple' system by which the measurements are 'tous reduits sous une même dénomination de la dixième progression ou partition des nombres, afin qu'ils puissent



être ajoûter, soustraits, multipliez et divisez, comme s'il n'y avoit que des entiers' (p. [vii]). Maslot hopes that this new 'universal law' can be easily evaluated and calculated, and be used to take into account past and current systems of numbers, weights, and measures. He concludes his preface by stating that it was not his intention to pen a work of instruction in arithmetic. The rules and examples given are only to prove that 'these universal laws, in numbers, weights and measures, can easily be executed, if it is the will of the King'. If implemented, it would create an immutable and fixed system, thus putting an end to the exiting highly impractical situation, and in so doing preserve the rights of all, put an end to prosecutions and deceptions, safe in the knowledge that there would be in place a universal system that would be good for the public, and by all could profit.

Maslot was not the first to propose a decimal system of measurement, and indeed throughout the work he frequently refers to the work of other 16th and 17th century scientists credited with having devised similar systems, notably the Flemish mathematician Simon Stevin (1548-1620), and the geometrician and Professor of Mathematics at the Royal College, Paris, Jean Boulenger (ca. 1550 - 1636). Stevin, in his 1585 pamphlet *De Thiende*, introduced decimal fractions for general purposes and showed that operations could be performed as easily with such fractions as with integers. At the end of the tract, Stevin went on to suggest that a decimal system should also be used for weights and measures, coinage, and divisions of the degree of arc. Boulenger is best known for his work *La Geometrie Pratique* (1624) written for the use of professionals such as architects, engineers, masons, etc. The 1691 edition was edited and revised by Jacques Ozanam. Also frequently cited is a 'M. de la Londe', whom we believe to be a little known military engineer, who according to Janis Langins in 'Conserving the Enlightenment: French military engineering from Vauban to the Revolution' (p. 43) was another who can be credited with the popularization of decimals in France, through his various late 17th century works including *Éléments de fortification* (1685), *L'Arithmétique de l'ingénieur françois* (1688), and *Parallele de l'arithmétique vulgaire et d'une autre modernement inventée* (1691).

Maslot dedicates the present work to Philippe II, Duke of Orleans, and Regent of France until Louis XV attained his majority in 1723 - no doubt hoping that he could exert some influence upon the young King in waiting to consider his proposal. The approbation is given by Jacques Ozanam (1640-1717). The copy has been beautifully bound in full red morocco, and bears the gilt monogram of 'C. M.' on both covers, so far unidentified. An engineering officer and administrator of the École Polytechnique, Albert de Rochas d'Aiglun (1837-1914) left numerous scholarly works, many of them on paranormal phenomena (spiritualism, magnetism, hypnosis, levitation, etc.). OCLC notes Columbia, Lyon and the BnF only.



OSBOURNE, Charles and Henry Wallis (engraver). AN ILLUSTRATION OF OSBOURNE'S PICTORIAL ALPHABET Entered at Stationer's Hall. London: Published by C. Osbourne, Sen., and sold by all the Booksellers in the Kingdom. Price Ten shillings and sixpence. [added in mss- In Boards 13/6]. 1847

Oblong folio, 282 x 391mm; ff. [vi], title-page, dedication to Queen Victoria, and list of illustrations, followed by four leaves of thin card on which have been steel engraved title card, blank presentation card, and 26 steel engraved letters of the alphabet; each leaf, including text leaves, retaining original tissue guard, though somewhat creased and foxed in places, with a number of marginal tears; title-page with some marginal browning and soiling, with further light soiling, foxing and spotting throughout, the first blank leaf considerable creased nicked and torn with loss along upper margin; in the original limp dark green thin card wrappers, with possibly later green cloth spine back, inner hinges cracked but holding, head and tail of spine lightly worn, some light surface and extremities wear. **\$1,800**

The scarce landscape folio edition of a previously issued set of attractively steel engraved alphabet cards, and which first appeared in 1835. Each letter of the alphabet has been hidden within an ornately designed classical or mythological scene, and designed by Charles Osbourne when he was sixteen years of age, and were then engraved by Henry Wallis (c. 1805-1890).

Sold originally as a small boxed set of cards 76 x 76mm, together with an accompanying booklet providing a description together with some poetic extracts, the engravings are here printed on four sheets, and include the original title-card, a blank 'Presentation Card'. For 'A' we see 'Cupid in the Act of bending his Bow'; 'G - A Greek Galley, on the River Tiber, with Troops on Board'; 'I - Ancient Forum at Rome, Trojans Column'; 'N - A Bearer of the Imperial Roman Eagle, wounded, leaning on his Spear'; 'U - A View of Tivoli'; and 'Z - Death'. The edition is once again dedicated to Queen Victoria (though who had in 1835 still been Princess Alexandrina Victoria).

Another issue of the boxed cards was released in 1839 (and previously handled by us), and auction records note a further version of 1843 in which the letters had been mounted on thin card of different colours within wide embossed borders, and with a dedication to Prince Albert and bound in velvet covered boards (and now at Toronto). Other copies cited note the booklet having been printed in a variety of colours. Clearly an entrepreneurial man, or perhaps out of necessity, the present landscape folio version appeared four years later, although only we have so far located only one other copy at the V & A.

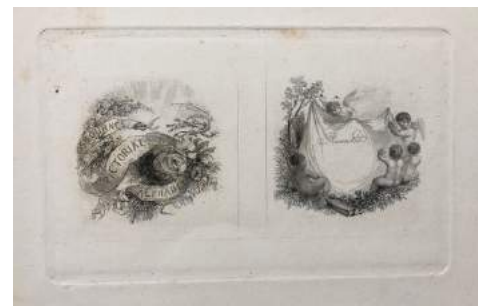
The *London Gazette* of 1838 (p. 778) gives some clue as to the possible explanation for Osbourne's dogged attempts to sell his work. It transpires that he had recently appeared



before the Warwick County Court and had ended up in the debtor's prison. He is described as being formerly: 'General Dealer and Manager of the Magna Charta Steam Packet' in Hull, 'General Merchant' in Liverpool, 'Vendor of the Pictorial Alphabet', elsewhere in Liverpool, 'General Dealer' while lodging at multiple addresses in Middlesex, and most recently a lodger in Leamington, and 'out of business'. The imprint on this edition adds the suffix 'Sen.' after 'C. Osbourne' - though whether this means that he had now become a father himself, or that perhaps his own father was helping him to clear his debts, we have no way of knowing.

The engravings are by Henry Wallis (c.1805-1890): brother to Robert and William Wallis, both also engravers (Robert particularly associated with Turner), he suffered attacks of paralysis and had to give up engraving, becoming a picture dealer instead and running a successful gallery in Pall Mall.

Muir, *Children's Books of Yesterday*, item 24, p. 11 for a set of the boxed cards; OCLC notes only the V & A for this 1847 edition; all copies of the cards now rare, with OCLC noting copies at the V&A, the BL, British Columbia and at the Osbourne Collection at Toronto (three of which appear to be incomplete).



PARISET, Étienne and André MAZET. OBSERVATIONS SUR LA FIÈVRE JAUNES, faites a Cadix, en 1819. Paris, Audot, ... [Imprimerie de Fain, Place de L'Odéon.] 1820.

Small folio, pp. [vi], vi, 144; with five hand-coloured lithographs by de Lasteyrie, each retaining original tissue guards; somewhat foxed throughout, with some light dampstaining affecting lower margins of first few leaves, small nick with loss at tail of p. 25; plates all a little dust-soiled and foxed; a wide-margined copy in contemporary green straight-grained morocco backed marbled boards, spine ruled and lettered in gilt, head and tail of spine bumped and lightly worn, upper joint a little cracked at tail, and with signs of discrete repair to lower joint at head, boards a little soiled, corners quite bumped and lightly worn; a good copy. \$2,700

First edition of this detailed account of yellow fever by Étienne Pariset (1770-1847) and André Mazet 1793-1821, of importance for the inclusion of five early examples of colour lithography, which depict the progressive stages of the disease. Described by Goldschmid as a 'lavishly produced work', the very striking images show the face of a young Spaniard during the different stages of the fever, with the final plate showing eight images of the tongue. The depiction's were taken from life by Dr. Flores, and then rendered in lithography by one of the pioneers of the technique, Charles de Lasteyrie (1759-1849). Lasteyrie, agronomist, industrialist, and philanthropist, was much involved in modernising agricultural practices in France. He took an interest in lithography almost from the beginning and was, in large part, responsible for making Paris the lithographic centre of the world, establishing his first lithographic press in Paris in 1816. He did much commercial work for the government, (as was presumably the case in this instance), as well as the printing of caricatures, and above all the drawings of artists and amateurs. (see Michael Twyman *Lithography 1800-1850*, pp. 49-57).

'Accompanied by André Mazet, the French government's official representative in Spain to observe the yellow fever outbreak of 1819. Influential in political and journalistic circles, Pariset had no prior experience with yellow fever, nor much of a reputation as a clinician or researcher. The government, however, was predisposed to regard yellow fever as contagious, and sought an investigator whose views conformed to official opinion and whose familiarity with administrative mechanisms would facilitate the establishment of sanitary measures needed to prevent the introduction of yellow fever into France. The observations in this report, therefore, were almost a foregone conclusion and contributed little to the understanding of yellow fever' (Hoolihan).

Mazet died two years after the publication of this book, a victim of yellow fever contracted during a similar expedition to Barcelona. Goldschmid, p. 253; Hoolihan, *Miner Yellow Fever Collection* (1990), No. 301; Quérard, VI, 600.



The curse of modern steam travel - 'BonBons de Malte' a cure for sea sickness!

[PATENT MEDICINE HANDBILL.] [GARDONNIERE, M.] NO MORE SEA SICKNESS
No more nausea from riding in a carriage!!! By The King's Royal Letters Patent, Approved by the Members of Several Scientific Societies, To be had, at the Patentee's, no. 48, rue Richelieu, Paris, and in the principal Towns of France and Foreign Countries. [n.d. but ca. 1835.]

Single sheet, 270 x 210 mm printed on one side, letterpress text surrounded by an attractive wood engraved decorative border, with wood-engraving of a paddle-steamer at the top, signed at the tail 'Henri Valentin, Sotain. Sc'; with pasted-on slip listing the English agent as Messrs. Cazaux, of Jermyn Street below main text; handbill mounted on an green album sheet.

\$285

A charming and highly evocative handbill from the early 19th century. 'Since steam, in diminishing the dangers of navigation, has greatly increased the communications between different nations, and travelling by sea has become fashionable, many intelligent individuals have been anxiously trying to find out some means of neutralizing that great inconvenience attending a voyage, horrible [sic] sea sickness... After repeated trials M. Gandonniere, French chemist, has at length succeeded in finding a specifick preventive of this dreadful sufferance. It is this preventive which he now offers to the public, under the name of Bonbons de Malte: twelve months experience have proved their efficacy; so that now, no one thinks of embarking without being provided with them. A single box is generally sufficient to prevent sickness, it is nevertheless understood that a long voyage may require more.' As the recommended dose is 7 or 8 lozenges to be dissolved in the mouth initially, and 'occasionally, for several hours afterwards', one would imagine that several boxes would be required! The handbill is quick to point out that the bonbons are not medicinal, and so can be taken at any hour, and are also a great preventative of flatulence. At the foot is a pasted-on slip listing the English agent as Messrs. Cazaux, of Jermyn Street.

Much time and care has been spent on the design of the handbill, with a charming wood engraved floral border interspersed with small and tasteful vignettes showing well dressed travellers clearly suffering from the effects of motion sickness - with an engraving of a modern steamship ploughing through choppy waters at the head of the handbill. It is signed by Henri Valentin (1820-1855), the noted Parisian illustrator who worked for Charles Philipon, and contributed to such magazines as *Le Magasin picturesque* and *L'Illustration*.



[PRINTING HISTORY.] SET OF 41 ELECTROPLATED INTAGLIO PRINTING BLOCKS DEPICTING A VARIETY OF INSTRUMENTS, presumably intended to illustrate a trade catalogue, and including what appear to be medical and dental instruments including scalpels, scissors, pliers, together with what could be shaving sets, etc, ranging in size, each plate pinned and mounted on original wooden block, believed to be German, four blocks with faint stamp on side of wood and which we believe to be 'Lauterjung & Hautzel ... fabrik u. galvanoplastik, Solingen', [n.d. but ca. 1920s.]

Set of 41 electroplated copper printing blocks, pinned and mounted on original wooden block, comprising four larger blocks showing multiple instruments and boxed sets (possibly for shaving), nine illustrating knives and scalpels, and 28 depicting a range of other instruments, smallest block 2 x 1.5 cm, the largest 19 x 15 cms, each metal plate 3mm, each wooden block 20mm; all with evidence of inking on face and along wooden edges, outer edge of metal knocked and kinked on one of the scalpel and one of the plier blocks; faint stamp visible on edge of four blocks, with all of the blocks with evidence of glue and paper on lower block where patched up to set level within the chase; a fascinating collection.

\$2,200

A rare opportunity to acquire a substantial collection of printing plates, of interest to both book and printing historians and to those studying historical printed visual material. This striking set of 41 electroplated copper intaglio printing blocks depict a variety of instruments, and were presumably intended to illustrate a trade catalogue. We believe them to be of German origin, with four the plates stamped on the block, and which although somewhat illegible, appears to read 'Lauterjung & Hautzel ... fabrik u. galvanoplastik, Solingen'.

Solingen had, since the middle of the 19th century, been a major centre for the production of cutlery, and by the turn of the 20th century, had overtaken Sheffield in terms of percentage of the world trade in cutlery. It produced a wide range of products, and in 1903 exported to over 47 countries, Solingen boasting a number of firms, all of whom offered hundreds, if not thousands, of different models.

We have been able to find any definitive information about Lauterjung & Hautzel, although they do appear in a trade directory of 1892. The archive of Nordrhein-Westphal makes reference to a Lauterjung & Hautzel of Solingen in 1926, describing them as 'Lieferant von Holzschritten und Galvanos' (suppliers of woodcuts and electroplating), thus suggesting that they were merely responsible for producing the blocks. It would appear that the Lauterjung family were also involved in manufacturing as well, however, and we have located printed catalogues from ca. 1900 and ca. 1920 issued by 'Lauterjung & Sohn', who are described as specialists in the production of pocket knives, hunting knives, scissors and razors



and traded under the patented trade mark of 'Puma Werk'. We have so far been unable to identify the final published work, and have found no suggestion that Lauterjung & Sohn also produced medical instruments, although it seems possible. One possible firm, could be Daniel Kurten, who were producing illustrated surgical instrument catalogues in Solingen in 1922. Three of the knives are engraved with the work 'London', suggesting that the audience was intended to be an International one perhaps.

Such examples of objects from which printed images were taken can offer up information that the 'final' impression cannot, and vice versa, and 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. All the blocks have been well used and inked, and all have the remains of glue and paper on the underside of the block, indicative of patching or 'bringing up' the block to sit level inside the chase, reading for printing.



Commemorating Senefelder to raise funds for victims of the Andalusian Earthquake

[PRINTING HISTORY - LITHOGRAPHY.] [DROP HEAD TITLE.] SENEFELDER O SUBLIME INVENTOR DO ARTE LITHOGRAPHICA, nasceu em Praga, no anno de 1772. Tendo recebido uma educação esmirada e ficando orphão ... n.p. but possibly Lisbon, n.d. but believed to be ca. 1885.

Large 8vo, ff. [6] including wrappers; in lithograph throughout reproducing a manuscript text in facsimile; with small vignette of Senefelder in red on upper wrapper, full page lithograph in red entitled 'Estudo a pincel' (brush study), a double page lithograph of Granada, full page lithograph in blue on rear wrapper of entitled 'Orapar dos jornaes' (Newspaper Seller), and with further vignettes incorporated into three page borders; lightly browned and soiled throughout due to paper quality; unbound in the original printed wrappers, spine expertly repaired, with some minor edge wear; a good copy of a scarce and ephemeral item. **\$1,100**

A scarce and appealing pamphlet, seemingly privately printed, and executed entirely in lithograph: we have so far been unable to locate any other copies or mentions of it. It is our belief, however, that it was one of a small number of similar items produced by various leading Portuguese lithographers in order to raise funds for victims of the devastating Andalusian earthquake which had killed over 1200 near Granada on December 25th 1884.

Although the present example has so far been unlocated, the Portuguese National Library record a collaborative work on the same theme Senefelder: numero unico collaborado pelos lithographos da Imprensa Nacional e offercido á Commissão executiva da imprensa em auxilio dos povos da Andaluzia published by the 'Imprensa Nacional' in Lisbon in 1885. For this title, five lithographers of the Imprensa, David Corarri, Zephirino Brandão, José Miguel dos Santos, Cypriano Jardim, and João Augusto Barata, jointly produced a work commemorating the work work of Alois Senefelder (1771-1834) to raise funds for the earthquake victims. At the time, chromolithography was still relatively uncommon in Portugal.

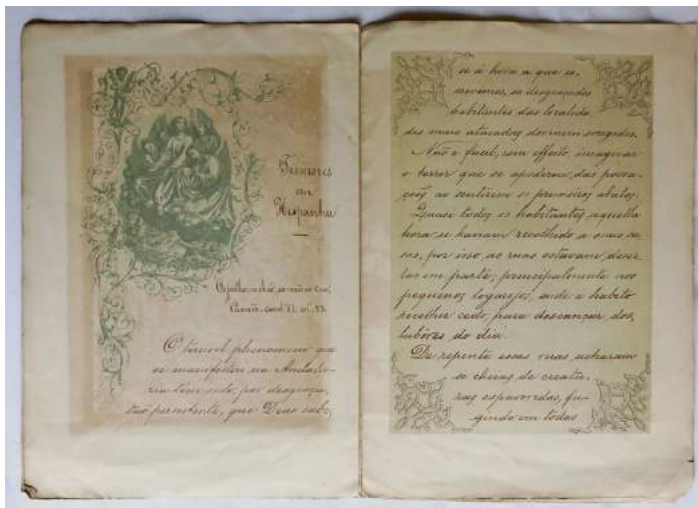
The present anonymous example certainly follows the same theme, the text being in the form of a lithographic reproduction of a cursive hand in Portuguese and accompanied by a number of vignettes and illustrations. The text begins with a section in praise of Senefelder, explaining the impetus for his creation of lithography and the process by which it was created. The rest of the text is devoted to the region of Granada, the anonymous author quoting a poem by Rodrigues Cordeiro of 1856, before then providing details of the recent disaster in Andalusia. The author concludes by applauding the 'brilliant idea' of the 'members of the journalists' association' for having organised a fund raising initiative to help assist those



families and children struggling in the face of such misery.

The work includes printed borders of various designs on 7 pages, full-page illustrations on ff. 2v (a landscape, in red entitled 'Estudo a pincel' or brush study) and on ff. 6v (Orapar dos jornaes - a distributor of newsletters, in purple), a double-page illustration on ff. 3v-4r (Granada, in green), and smaller images on ff. 1r (Senefelder) and 4v (an allegory, in green). As to whether the present example was intended to be part of the collaborative work, and is by one of the lithographers cited by the Portuguese National Library we have so far been unable to establish. Our belief is that it is a separately produced work, although inspired by the wider initiative. An interesting piece of printing history.

Not located in Porbase, although the Bibliotheca Nacional de Portugal cite a similar item; not on OCLC, COPAC or Watsonline (Thomas J Watson Library at the Metropolitan Museum of Art).



[PUBLISHING HISTORY]. [MANUSCRIPT PROOF COPY.] DOBNER, Johann.
ANLEITUNG ZUM GEBRAUCHE DER GANZ NEUERFUNDENEN ... Berechnungs-ab
und Aufstragsaparate von Spiegelglas ... Mit drei lithographierten tafeln, und vier
tabellen, Malczka, 1842.

Bound manuscript in German, 4to; pp. [ii], xii, 128; with three folding illustrations and two double-sided folding tables; some occasional light browning and soiling, but otherwise clean and crisp; in contemporary green publisher's decorative moired cloth, spine lettered in gilt, light wear to head and tail of spine with minor loss, covers very slightly soiled and scratched; a most attractive copy. **\$4,300**

A unique and finely written author's fair copy, ready, and intended for printing as is shown by the note on the title page which refers to the plates as lithographs. The work was published in the same year (we have located only two copies), and it describes in detail a sophisticated surveyor's table which, through a mirror system and sliding rules, enables topographical features to be directly plotted and reduced or enlarged to any desired scale. This ingenious device, was available for purchase from Dobner himself, and indeed he subsequently patented his invention (a photo-copy of the abridgement is included with the work), and which was duly recorded in the 1844 *Sammlung der Gesetze für das Erzherzogthum Oesterreich unter der Ens* (Collections of laws for the Archduchy of Austria, Vol. 53, pp. 460-461). According to the patent specification, the instrument was designed for copying, enlarging or reducing maps, plans or charts, with greater accuracy than with the use of a pantograph, and would enable the user to produce a permanent record of a surveyed area, and could be used without having to puncture existing maps with a compass. A contemporary review in the *Oekonomische Neuigkeiten und Verhandlungen*, whilst deploring the clunkiness of the author's style, which he attributes to Dobner's Hungarian origin, nevertheless recommends the benefits of the invention.

In his preface, Dobner cites the work of Georg Winckler of Mariabrunn, who in 1809 devised and publicised his 'Spiegel-lineals' instrument, and which may well have inspired Dobner to create his own direct plotting topographical instrument, with the aim of reducing the need for manual drawing and calculation when surveying.

The work is dedicated to Anton Karl, Count Pallfy von Erdol (1793-1879), a member of a notable Austro-Hungarian family, with estates at Malaczka. The *Sammlung* notes that Dobner, a noble from 'Dettendorf und Rantenhof' was engineer to the Pallfy family. It seems possible that he was born János Dobner de Rantenhof et Dettendorf in Győr in Hungary 1807, only 70 miles from Malaczka.

Only two published copies located at Frankfurt and the Austrian National Library (digitised).



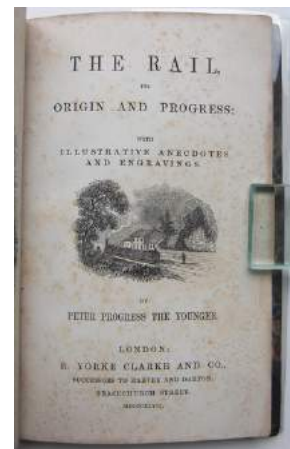
[RAILWAYS.] PETER PROGRESS THE YOUNGER, (pseudonym, Robert Yorke CLARKE.)

THE RAIL, Its origin and progress: With illustrative anecdotes and engravings. London: R. Yorke Clarke and Co., Successors to Harvey and Darton. Gracechurch Street. 1847.

8vo, pp. vi, 60, 24 with publishers advertisements for Harvey & Darton; with engraved frontispiece, two full-page engraved plates, and six small engravings and line drawings within text; plates a little browned and foxed due to paper quality, title-page also a little foxed, with minor dampstain to fore-edge (also affecting frontispiece); contemporary marbled boards, sympathetically rebacked in black morocco to style, ruled and lettered in gilt, some surface wear to boards, corners of upper board slightly nicked and worn; a good copy. **\$585**

Scarce first edition of this appealing and early account for the 'general reader ... of the rise, progress, use and advantage of "The Rail", divested of all scientific verbiage, and rendered interesting and perfectly intelligible to all' (preface). Attributed to the publisher, Robert Yorke Clarke, who had in the previous year bought the Gracechurch Street business from Harvey & Darton, this was the first of three popular works intended to introduce the Victorian public to *The Electric Telegraph* (also 1847), and then *The Locomotive* (1848). Similar in size and price, the intention was to form, 'when complete, a valuable and delightful "Travelling Companion"'. Clarke was clearly hoping to capitalise on the 'railway mania' gripping the nation, which saw a speculative frenzy during the 1840s. In 1846 no fewer than 272 Acts of Parliament were passed, setting up new railway companies, proposing nearly 10,000 miles of new railways. Around a third of the authorised were never built. Chapters discuss the origins and progress of tram-roads, on the first railway and its construction, on accidents, on 'objections to railways', on 'the Navvies', and finally on 'how to carry out a railway'. The three engravings show Euston Square Station (frontispiece), a viaduct and an embankment.

Goldsmiths 35230; Ottley 12; OCLC locates copies at Wisconsin, McGill, Cambridge, the British Library, and Senate House, London. *The Rail* and the *Electric Telegraph* were subsequently also published together.



Phrenology 'commandeered' for political satire

[SATIRICAL CARICATURE.] BELLOGUET, Andre. PILORI-PHRÉNOLOGIE Complete series of 13 lithographs of satirical portraits of contemporary political figures, all but one coloured. [Paris, variously signed Imprimerie Marchandeaau and Lith. Fraillery r. Fontaines 9, Propriété de l'Auteur]. 1870.[offered together with:] PILORI-ÉTERNEL. Complete series of three coloured lithographs. Paris, [variously signed Imp. Grognet, Lith. Fraillery et C^{ie} Pte de l'Auteur.] 1871.

Offered together two bound volumes, large 4to; ff. [2] blank, 13, [2] blank, complete series of lithographs, all but no. 13 coloured, all on slightly different paper stock, plate no. 4 cropped shorter than the others, evidence of possible correction at tail of plate 13, all lightly browned, soiled or foxed; ff. [2] blank, 3, [2] blank, complete series of three coloured lithographs, printed on differing paper stock, all three somewhat browned and foxed; both volumes bound in modern red marbled boards, with matching red morocco labels lettered in gilt on spines; both from the 'collection de Louis Bretonnière', with red collection stamp on reverse of each plate.

\$4,300

An extremely rare and complete set of this striking series of satirical caricatures, *Pilori-Phrénologie*, the work of the renowned French political satirist and lithographer André Belloguet (1830-1873), and offered together with his following series of three lithographs *Pilori-Éternel*. Whilst individual plates do appear in various collections, OCLC locates only one similar bound complete set at the University of Chicago, and which also includes three further plates by Belloguet, with a seemingly complete set of *Pilori-Phrénologie* at the Musée Carnavalet in Paris.

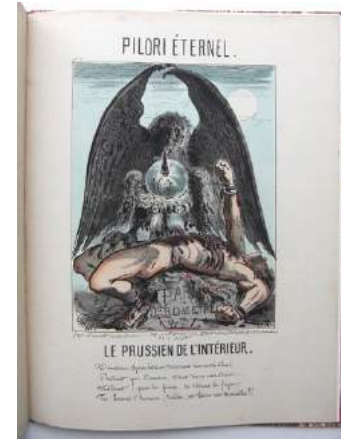
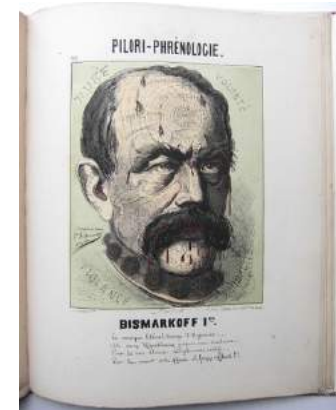
The mid 19th century witnessed a massive upsurge in the popularity of illustrated satirical magazines across Europe, especially in France, Germany and Britain. Belloguet was one of the leading cartoonists, and became one of the foremost exponents of satirical cartography, creating maps of Europe depicted as figures - most notably his *L'Europe Comique* of 1867, described by Roderick Barron as 'an outlandish riot of different physiognomies and expressive faces whose shapes roughly follow the established political boundaries of contemporary Europe' (*Bringing the map to life: European Satirical Maps 1845-1945*). Pseudo-sciences had long been a source of inspiration for caricaturists, and having thus drawn upon the science of physiognomy for inspiration, it was almost inevitable therefore, that at the outbreak of the Franco-Prussian War of 1870-1871, between the Second French Empire and the German States of the North German confederation, he would turn to the equally popular 19th century sister science of phrenology for inspiration. 'Belloguet's enduring fascination



with the human face and with an individual's hidden character and personality traits as the basis for caricature and satire is vividly apparent in his subsequent work, *Pilori-Phrénologie*, a series of twelve [sic] political caricature portraits produced at the time of the Franco-Prussian War in 1871. IN one, entitled Bismarckoff I, the figure of the German Chancellor Otto von Bismarck is transformed into a vile malevolent grotesque, blood dripping from his moustache and mouth. Symbolic images of a Krupp cannon appear on his right cheek and a political spider's web of Europe on his forehead, on which Germany's closest neighbours - France, Austria, Denmark and Holland - are depicted as trapped and dying flies'. The full series comprises: 1. Napoléon III; 2. Pie IX; 3. Olivier Iscariote; 4. SS. Guillaume le Boucher; 5. Bismarckoff Ier; 6. Bazaine de Metz; 7. Rouher le Mignon; 8. Pierre l'Assassin; 9. Bonaparte le Corse; 10. Trochu de Paris; 11. Thiers l'Ancien; Pl. 12. Le Bœuf; 13. Favre dit le Grand Jules (the only plate uncoloured). His next series of three lithographs is also offered here. *Pilori-Éternel* is composed of 1. Qui... ???; 2. La Bouteille à l'encre; and 3. Le Prussien de l'intérieur.

The two separately bound volumes, here reunited (though coming from two different sources), appear to have previously once been in the collection of Louis Bretonnière, and all bear his stamp. In 1971 his collection formed the basis of an exhibition for the Centenary of the 1871 Paris Commune, which was held between April 3rd and May 23rd in Nantes, for which an exhibition catalogue was produced: *Centenaire de la Commune de 1871*. Dr Bretonniere we believe also published, together with Roger Pérennés, *L'internement des prévenus de la Commune à Rochefort (1871-1872)*, *Conseil général de la Charente-Maritime*, (1996).

See Roderick M. Barron, *Bringing the Map to Life: European satirical maps 1845-1945*, *Belgeo Revue belge de géographie* 3-4.2008; a extensive list of Belloguet's satirical prints issued at this time can be found at <http://www.alcesteart.com/2019/01/andre-belloguet-caricaturiste-sous-le-second-empire-la-commune-et-la-troisieme-republique.html>.



Almost entirely engraved throughout

[SURVEYING.] DUPAIN DE MONTESSON, Louis Charles. LA SCIENCE DE L'ARPENTEUR DANS TOUTE SON ÉTENDUË, Troisième édition corrigée et augmentée du Spectacle de la Campagne exprimé par des couleurs sur les plans et sur les cartes. A Paris Chez Goeury, Librairie pour les Mathématiques et l'Architecture, Quai des Augustins, No. 47. An XI - 1803.

8vo, two parts in one volume; pp. [vi] engraved title-page, preface and table, [ii] 'Avis du libraire' letterpress leaf, 1-88 engraved text, 89-92 'Instruction sur les nouvelles mesures' cancel leaves printed in letterpress, [2] letterpress table; 'Le Spectacle de la Campagne', pp. [ii], 54 engraved text throughout; first part with three small engravings within text at p. 17, 61, 86, with full page frontispiece engraving on verso of the title-page and facing the dedication to the Prince of Condé, two further engravings (recto and verso) at p. 88, and with 8 folding engraved plates containing several figures; second work with engraved vignette on title-page and one folding engraved plate (uncoloured); with loosely inserted double-sided leaf of manuscript tables and neat marginal annotations in ink on title-page and at p. 79; first title-page, preface and first few leaves lightly dampstaining, with further dampstaining affecting the upper margins until p. 21, further occasional light dampstaining and some minor spotting and soiling throughout, final plate with brown stain at gutter though not adversely affecting image; uncut in later red morocco backed marbled boards to style, spine attractively tooled and lettered in gilt, with vellum corners; an attractive copy. **\$1,000**



An attractive copy of this scarce handbook on surveying, by the geometer, military topographer and tactician, Louis Charles Dupain de Montesson (c.1720-1790).

Entirely engraved throughout in an attractive italic cursive hand, together with a number of charming illustrations, this practical and popular manual was first published in 1766, was originally etched with 13 charming illustrations, with a new edition appearing in 1775 now including 'Le Spectacle de la Campagne', and the third edition first printed in 1777. The present copy appears to be the third issue of the third edition, the second issue having appeared in 1800. The variants in this 1803 issue are found within the letterpress inclusions: the 'Avis du Libraire' is a cancel with the publisher's advertisements revised; similarly the letterpress 'Instructions sur les nouvelles mesures' found at pp.89-92 and dealing with the metric system recently introduced, have been revised and reset for this issue. Otherwise, the engraved text for both sections, and the engravings, remain unchanged.

The work includes a frontispiece, three full-page engravings, four small etchings (that at p. 61 and on the 'Spectacle' title-page are signed Chevalier and dated 1776), and nine folding engraved plates - one of which relates to 'Le Spectacle de la Campagne'. A number of the



images show surveyors at work, or rustic scenes. The two full-page engravings found at p. 88 appear to show the surveyor having put aside his instruments and relaxing, the first showing him dancing with the farmer's young daughter, and the second leaning against a tree and reading a book.

Dupain de Montesson was active during the various military campaigns of Louis XV, the role of military topographers having become increasingly important during the later half of the 18th century. It was their job to reconnoitre and survey the land in advance of the army, checking out possible battlefields, noting enemy fortifications and natural obstacles, and planning suitable marching routes for the army. The teacher of the Duc of Berry, he was the author of other works on military architecture, perspective and mathematics, including a useful manual on shadows for artists and draughtsman, '*Le science des ombres*' (1750), a number of which were translated.

OCLC locates copies for this issue at UCLA, Texas, Cambridge, Oxford and the BnF.



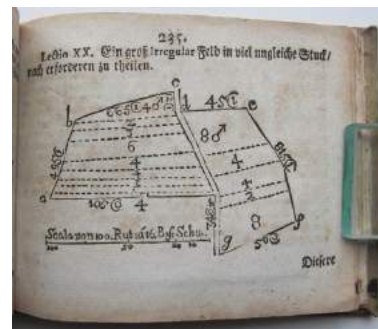
[SURVEYING.] MEYER, Jakob. COMPENDIUM GEOMETRIÆ PRACTICÆ, sive, Planimetria, kurtzer bericht, Vom Feldmessen und Feld-theilen. Basel. In verlag Joh. Phil. Richters sel. Erben. 1712.

Oblong 16mo, (80 x 100mm) pp. [ii] engraved title-page, [xvii], 250, [2] errata and blank; with one folding throw out wood-engraved plate (a little foxed and creased), with a number of small wood-engraved diagrams and tables within the text; engraved title-page a little browned with slight staining at gutter, lightly browned throughout with some light dampstaining affecting lower corner between pp. 56-154; in contemporary vellum, faint numbering in ms at tail of spine, small nick to upper rear joint, covers a little sprung, and somewhat soiled and lightly dampstained, with contemporary ownership signature in ink dated May 1740 on front free endpaper, and in red crayon on rear endpaper; an appealing copy. **\$1,400**

Uncommon third edition (first 1663) of this appealing pocket sized elementary textbook on practical geometry and field measurements, and the work of the noted mathematician, surveyor, and cartographer, Jakob Meyer (1614-1676). As head of urban construction in Basel, he mapped the topography of much of the canton. 'This is a pocket-sized work explaining the rudiments of geometry as applied to surveying. The work is quite practical, with very irregular fields being used as example problems. The work begins with elementary instruction as to the size of a man's pace, surveyor's chain, etc' (T & W, M 96). 'It is written by practitioners for practitioners without any claim to new results' (HAB, 6.12).

This was one of a series of small portable hand-books on arithmetic and geometry published over a number of years by Jakob, and then later by his son Georg Friedrich Meyer (1645-1693), and including *Compendium Arithmeticae Germanicae* (1651); *Arithmetica Decimalis* (1669); *Arithmetica Practica* (1665); *Geometria Theoretica* (1657); *Stereometria* (1675); and *Doctrina Triangulorum* (1678).

Tomash and Williams, M96; Honeyman 2224 (1663); Hoock & Jeannin, *Ars mercatoria: Handbücher und Traktate für den gebrauch des kaufmanns*, 1470-1820 II/M22.4 (1663); VD17 23:289824P (1663); see the Herzog August Bibliothek (HAB) catalogue Maß, Zahl Und Gewicht: *Mathematik Als Schlüssel Zum Verstaendnis Und Zur Beherrschung Der Welt* 6.12, p. 140 (first edition); OCLC locates copies of this third edition at Iowa State, Amsterdam, Munich and Basel, with copies of the first edition at Michigan, Brown, UCL, and various German Institutions.



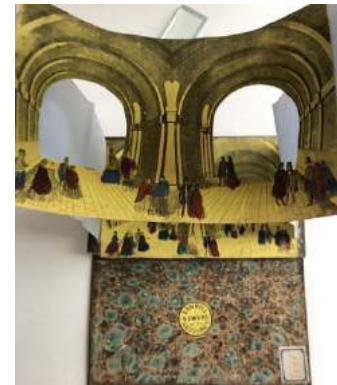
[THAMES TUNNEL.] UNTITLED ENGRAVED HAND-COLOURED PEEPSHOW [n.p. but possibly Bondy Azulay], [n.d., but ca. late 1850s early 1860s.]

Card and paper concertina peepshow, 11 x 18.3 cms, fully extending to some 50cms, comprising upper card viewer with two small circular 'peeps' mounted with blue paper and circular engraving on yellow paper, and three engraved and crudely hand-coloured cut-outs and backdrops on yellow paper, the third mounted on inside back cover of cloth boards, all three joined at the sides by paper 'bellows'; blue upper board somewhat rubbed with signs of wear to outer margins, with further light soiling, though scenes bright; bound in second-hand publisher's brown cloth boards, (possibly as issued), with small circular yellow printed label 'A Present from the Thames Tunnel' mounted on inside front pastedown, boards a little rubbed and worn. \$950

Uncommon. The upper small circular engraving shows the tunnel below and a view of the Wapping shaft above, the tunnel portal entitled 'The Tunnel under the River Thames'. The three engravings, all somewhat crudely hand-coloured, show the tunnel and pedestrians only. It bears similarities to Hyde, *Paper Peepshows*, the *Jacqueline and Jonathan Gestetner Collection*, Cat. 276, in terms of similar blue paper used, the placement of the central engraved image, the two peep-holes, and what appears to be very similar imagery and colouring to the cut-out panels. It is also bound into a recycled book cover suggesting that this was as issued, hence leading to our suggestion that this was published by Azulay.

The Tunnel became 'one of the most popular British subjects for paper peepshows, and its enduring association with this kind of optical device can still be judged from one of its modern names, the 'tunnel book' (this term is most often used in the United States). The paper peepshow's accordion shape would suggest a natural link to the form of the Tunnel, as the expanded bellows effectively create the depth impression that echoes the Tunnel archways. ... The construction of the Thames Tunnel connecting Wapping on the north with Rotherhithe on the south was authorised in 1824. Work began on the Rotherhithe shaft in March 1825, and the first Thames Tunnel paper peepshow appeared as early as 16 June of the same year, showing how the finished work would look. Although the Tunnel officially opened on 25 March, 1843, the publishers' interest in the topic would continue into the 1860s' (V&A online). The two main makers and sellers of such peepshow souvenirs after its completion were Bondy Azulay & T. C. Brandon, and other examples included depiction's of vehicles, carriages, the trading booths selling souvenirs and victuals to the numerous International visitors, with the visit of Queen Victoria in July 1843. The Gestetner Collection now at the V&A includes almost 60 different examples of tunnel peepshow souvenirs.

Triumphant Bore 167 (the present copy, giving no suggestion of possible publisher).



A veritable Who's Who of European High Society at the height of the Belle Époque

[VICTORIAN CALLING CARDS.] DIETZ, Catinka de. LARGE OBLONG SOUVENIR ALBUM COMPILED BY THE NOTED VICTORIAN CONCERT PIANIST Catinka Mackenzie de Dietz, containing over 400 calling cards, greeting cards, printed menus, invitations, mourning cards, and post cards, from friends, colleagues and associates from across European High Society. [n.p.], [n.d. but ca. 1890-1901.]

Large oblong album, 270 x 420 mm; ff. 33 leaves of thick paper 264 x 410mm; with 399 late Victorian calling cards, greeting cards, menus, invitations etc neatly mounted and organised, with a further 7 items loosely inserted, front and rear endpapers also used, four pages unused, and one calling card blank; a number of the cards signed or with manuscript messages of greeting, several of the mounted items with neat manuscript annotations penned below by Dietz; some light foxing, soiling throughout, with some offsetting and see-through caused by the glue, a few cards now a little faded, one or two slightly creased, and with a couple of small marginal tears; in the original ribbed brown publisher's cloth, ruled in blind with 'Souvenir' in gilt on upper cover, lower joint split at tail, spine somewhat sunned, small loss of cloth on upper cover, rear cover crinkled and stained at tail, with some wear along upper margin, corners a little bumped and worn.

\$4,200

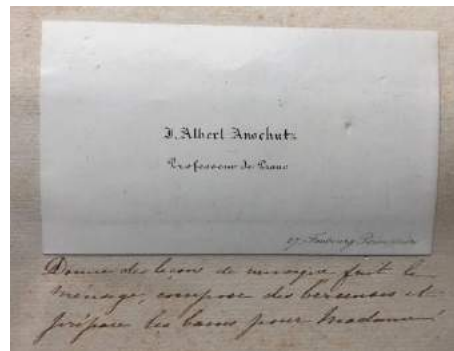
An extraordinary turn of the century personally compiled album of printed calling cards and correspondence, received over a number of years by Catinka [also Cathinka] Mackenzie de Dietz (1813-1901), noted concert pianist and former pianist to the Queen of Bavaria. As such, it throws a fascinating light upon her social circle, forming a veritable 'Who's Who' of European Royalty and High Society, and made even more appealing by her acerbic and often slightly scandalous annotations! Dietz 'made her Paris debut on 7 February 1836 at the Salle Pleyel with the first movement of Hummel's Concerto in A Minor and Kalkbrenner's staple debut piece - his Grand Duo in D for two pianos, Op. 128 - with Thalberg. Her career revolved around placements at royal courts. By 1840 she was pianist to the queen of Bavaria; the following year she played at the French court and was appointed pianist to the queen of the French in 1845. She composed salon pieces, played regularly for Queen Victoria, and was reported to have written an oratorio for which Queen Victoria accepted the dedication. Her pianistic style was Classical, firmly within the Kalkbrenner tradition. She sometimes published under her married name, Mackenzie von Dietz.' (Katherine Ellis, *Female Pianists and Their Male Critics*, *Journal of the American Musicology Society* Vol. 50 2/3, p. 359). She married William Mackenzie Shaw, Managing Director of the Antwerp and Rotterdam Railways, and they apparently divided their time between Paris and Saint Germain, no doubt entertaining quite extensively, if the present array of cards is anything to go by. Amongst the small number



of loosely inserted additional material, are the two black-edged mourning invitations printed by Catinka for her husband after his death on December 7th 1890.

The souvenir album houses predominantly elegantly printed calling cards, though Dietz has also retained and mounted a handful of greeting and Christmas cards, invitations, menus, and clippings. European Royalty are well represented, with several cards given by Princes, Princesses, Counts and Countesses, Viscountesses, and Barons. A high percentage of the cards have been given by other women. Others reveal her various artistic relationships, and as a whole, the album provides a wonderful snap-shot of social connections and late Victorian high society. A number have been inscribed by the giver with messages of esteem, whilst of particular appeal, Dietz herself has frequently added a little note below the card (usually in French, though sometimes English), and which often prove to be quite humorous and sometimes a little acerbic, adding some delicious flavour to this Who's Who of the Belle Epoque.

Under the card for 'Le Comte de Barck' she has written 'c'est dangereuse de s'embarquer avec lui?'; Alderman Wilson of Beckenham apparently gave very good dinners; Mrs Crawford Bromehead apparently 'found the tenors kinder than her husband,'; Mrs Baker 'was a prim lady'; Mrs R. E. Hamer 'Her pretty face greeted her two husbands'; under the card for Lady Caroline Murray 'Sa famille ne payait pas ses dettes'; under the card for M. & Madame Ernest du Fresnel 'Out of sight, out of mind'; for the painter James Frutier she notes that he 'sells spinach'; E. Nathan, 'miaule sur son violoncelle et fait le tendre auprès du beau sexe', whilst Camille Philipp 'est sourd et pourtant la déesse de la mélodie lui prodigue ses faveurs' (is deaf and yet the goddess of melody lavishes him with favours). The lawyer Malioche apparently 'does business with lost funds', whilst she describes Georges Stigelli as 'a heavy German who made himself an Italian singer by adding an i to his name'; whilst Albert Anschutz, a professor of piano, 'gives music lessons, cleans, composes lullabies and prepares baths for Madame'. Increasing attention is being given to the study of Victorian card ephemera, including calling cards, of which the present album provides a comprehensive and unique example. As the 19th century progressed, rules of deportment became more rigid, and cards helped define the complicated new social code and express its growing sentimentality. Barbara Rusch provides some insight into their importance in her essay *The Secret Life of Victorian Cards* on the Ephemera Society of America's website. 'Cards were the ambassadors of social convention, and their subtle, covert messages were well understood by those who used them as tools in the creation of an image of respectability in an increasingly demanding and judgemental world. Particularly noteworthy are cards of social and cultural significance such as the visiting card. In *Our Deportment*, published in 1890, John Young observes: "To the unrefined or under-bred,



the visiting card is but a trifling and insignificant bit of social paper; but to the cultured disciple of social law, it conveys a subtle and unmistakable intelligence. Its texture, style of engraving, and even the hour of leaving it to combine to place the stranger, whose name it bears, in a pleasant or a disagreeable attitude, even before his manners, conversation and face have been able to explain his social position.” ... The use of cards in 19th-century daily life represented and helped define class, breeding, and status. They were a form of social contract, a common language, and ideology through which the Victorians communicated with one another, maintained moral standards and disseminated popular culture’ (Rusch).



First-hand experiences of a Nurse working at the Cambridge Military Hospital, now the site of the University Library

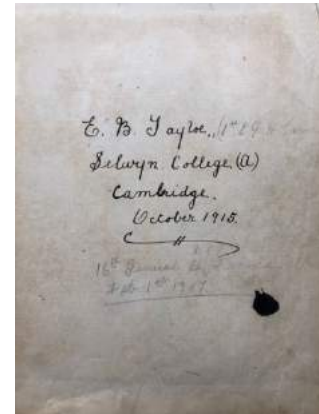
[W.W.I. - ALBUM AMICORUM.] TAYLOR, E. B. QUARTO ALBUM SEEMINGLY COMPILED BY SISTER E. B. TAYLOR, made up of numerous signatures, pencil sketches, verses, notes of endearment, a couple of mounted drawings, and some later inserted typed transcripts of some favourite passages, compiled whilst at the First General Hospital Cambridge, and then later at the 16th General Hospital, Le Treport, France, ca. Nov. 1915 - late 1917.

Original plain album, 4to, ff. 126, made up of signatures, details of career service, short and long verses, notes of endearment, pencil sketches, a couple of mounted drawings, and including some additional loosely inserted ephemera including a sheet of ruled YMCA stationery with the heading 'On Active Service With the British Expeditionary Force' (dated in pencil 23rd 10-19-17), a 4 pp folded printed parish newsletter from a Gloucestershire Rector giving a Roll of Service, and four leaves of later typed transcripts; the whole album a little browned and soiled, with some of the penultimate leaves detached and a little dog-eared, and evidence that a couple of leaves have been excised; in black buckram, head and tail of spine rubbed, spine cracked, joints a little rubbed, inner hinge starting, covers a little soiled with drop of red sealing wax on upper cover; overall a little dog-eared but still a good example.

\$1,200

An emotive, and one of the most extensive W.W.I nursing album amicorums' that I have so far handled, compiled by Nurse E. B. Taylor during her time serving in Military Hospitals in Cambridge and then later in France, between Oct/Nov 1915 and late 1917. The front endpaper is inscribed in ink 'E. B. Taylor, Selwyn College (a) Cambridge October 1915' next to which has been written in pencil '(1st E. G. H. Cambs)' - the First Eastern General Hospital. A further pencil note below reveals that on February 1st 1917 she had travelled with the British Expeditionary Force to the 16th General Hospital, in France.

This substantial quarto notebook includes contributions from over 100 wounded soldiers from across the Commonwealth, and from a number of different regiments including the Black Watch, Rifle Brigade, the Suffolks, Gordon Highlanders, Sherwood Foresters, Highland Light Infantry, Northumberland Fusiliers, Australian Imperial Forces, and Canadian Field Artillery. As is typical for such albums, it comprises signatures, pencil sketches (often quite darkly humorous), verses, and frequent words of endearment and gratitude. Nurse Taylor, later referred to as Sister Taylor both in the album and in one of the later typed transcripts loosely inserted, clearly made a point of asking for details about the



soldiers' service record, and when and where they were injured. Consequently there are a number of longer entries than sometimes seen, which give a more detailed account of their experiences in France, as well as some in Egypt, making this a particularly evocative and informative first hand-account of the early stages of the conflict, and indeed of the experiences of soldiers as they passed through the military medical system from casualty stations and then onwards back to hospitals in the UK. Thus we learn that Sgt E. A Lavery of the 8th Brigade Canadian Field Artillery, had enlisted on August 25th 1915. He left Canada on Feb 5th, arrived in Plymouth on Feb 14th, and then spent four months training at Bramshott and then Witley Camp. He headed to France on July 14th, and was wounded in Ypres on August 8th, returning to 'Blighty' on August 14th. A number of other soldiers were also wounded in Ypres, described by Sergt Baldock from the 9th Royal Sussex Regiment as 'that lovely hole called Ypres'. From there Baldock and his regiment moved on to Messines 'where we had it a bit rough. At Messines the Germans gassed us twice in 6 wks, a thing that no other Battalion has gone through in such a short time, in these 2 attacks my Regt. lost about 300 men'. Private Reg Jenkins, of the 27th Battalion of the Australian Imperial Forces, provides a two page account of his time, and speaks with pride that he and his Battalion had 'come a good many thousand miles to do our share for the Motherland in this war'. He recounts how when they arrived at the trenches, that the Germans held up boards upon which had been written the words 'Go home Australia, we do not wish to fight you; we are your friends; we have no quarrel with you ... well as can be assured, the lads answered their sign in a most 'characteristic' fashion as only Australians can which is better imagined than described'.

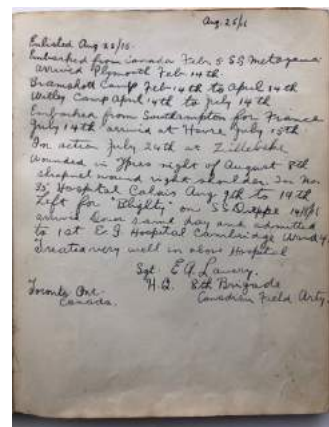
The album includes a number of pencil sketches, of varying degrees of skill. A number are rather pointed. In one, we see a soldier standing in front of his sentry box, with a young boy pointing towards him and saying to his relative 'I do wish it would rain Auntie: I want to see him go in his kennel'. Another poignant image, 'The Day of the Inspection', a young girl is seen telling a monocled and moustached Commandant of a local Volunteer Training Corps 'Please Sir, Father says you cant' 'ave your 'orse to-day as it's gone to a funeral'.

Worked commenced on the building of a military 'shadow' hospital during the summer of 1914 on land shared by King's College and Clare College and which eventually became the University Library. 'Colonel Joseph Griffiths, a surgeon at Addenbrooke's Hospital, led plans to build a large open-air field hospital in Cambridge, to be called the First Eastern General Hospital (Territorial Force). Cambridge was an ideal location thanks to its rail connections and the resources available because of the University and Addenbrooke's itself. Grounds for a permanent structure were identified and work began soon after Britain joined the War, but



until those buildings were completed the incoming sick and wounded needed a temporary location. Initially, patients were brought to the Leys School, but when the pupils were due to return for term, a new location was required. Col. Griffiths gained permission from H.M. Butler, Master of Trinity College, to use Nevile's Court – the court that is bounded on one side by the Wren Library – as the next interim location. In preparation for the treatment of sick and wounded soldiers, blinds were installed around the cloistered portions of Nevile's Court to protect the patients from wind and rain, an enclosed operating theatre was constructed and wooden floors were put down to cover the uneven flagstones ... Between August 12 and 30 1914, 250 beds were made ready under the Wren Library for the first convoy of wounded soldiers arriving on the 31st. Soon, larger tents were required and were erected on the fields behind the Wren to house an additional 250 soldiers ... many members of the hospital staff, especially stretcher bearers and the female Voluntary Aid Detachments (VADs), were members of the local community ... Finally in mid-October, the permanent war-time location for the First Eastern General Hospital opened its doors in West Cambridge. This hospital was equipped with a 108 foot long kitchen capable of serving 1,700 patients as well as operating rooms, laboratories, store rooms, offices, and sleeping accommodations for orderlies. It stayed open through 1919 and may have treated as many as 70,000 – 80,000 patients throughout the course of the War. After 1919, a housing crisis meant that the huts that formed the wards became council housing, known as the Burrell's Walk estate, and were subsequently demolished to make way for the building of the University Library in 1928' (Trinity College Library website).

The 16th General Hospital was based in Le Treport, a coastal town north-east of Dieppe. It became an important hospital centre. No.3 General Hospital was established there in November 1914, No.16 General Hospital in February 1915, No.2 Canadian General Hospital in March 1915, No.3 Convalescent Depot in June 1915 and Lady Murray's B.R.C.S. Hospital in July 1916. These hospitals contained nearly 10,000 beds. No.47 General Hospital arrived in March 1917 and later that year, a divisional rest camp and a tank training depot were established in the neighbourhood.



Wonderful commemorative tablecloth embroidered with signatures

[W.W.I. - RED CROSS NURSING.] LARGE COTTON SIGNATURE TABLE CLOTH: '1914 - 1919 DEPTFORD RED CROSS'. 'A Wartime Souvenir, from Kate D. Warcup, June, 1920'. Neatly embroidered with the names of over 200 signatures of men and women presumably associated with the branch. 1920.

Large cotton tablecloth, 810 x 895mm; embroidered with large central red cross, '1914 - 1919 Deptford' stitched around the cross in red and blue, and with over two hundred signatures neatly embroidered in red and blue, with the presentation 'signature' embroidered at out edge; some occasional light spotting and soiling, but otherwise beautifully preserved and cared for.

\$825

A lovely W.W.I. souvenir, beautifully preserved. This large cotton table cloth has been lovingly embroidered with over two hundred signatures, celebrating those from the South East London community of Deptford who we presume either volunteered for, or were associated with, the Red Cross between 1914-1919. The central signatures are of the Mayor and Mayoress of Deptford at the time, 'W. A. Wayland', and 'Chas Wm Bowerman M.P.P.C.'. Charles William Bowerman (1851-1947) was a leading trade unionist and politician - the Labour MP for Deptford from 1906 to 1931, President of the TUC in 1901, and Secretary of the Parliamentary Committee from 1911-1921, when he became the organisation's first General Secretary. He became a privy councillor (a top political advisor, and hence the 'P.C.' after his name and 'M.P.') in 1916.

The tablecloth is 'signed' as it were 'A Wartime Souvenir, from Kate D. Warcup, June, 1920'. A search of the VAD register lists a Miss Ada Mary Warcup (1871-1957) from Deptford, and who worked for over 1600 hours with the VAD from 1916. Further searches reveal that Ada had a sister, Kate Parry (1867-1938). It seems most probably that the cloth was signed in pencil at a community event and then embroidered by Kate herself, although it is possible that it was passed around to be individually embroidered.

We have found other similar souvenir embroidered table cloths - one at the Auckland War Memorial Museum, made by a Nurse Barbara Grieg, QAIMNSR, whilst nursing in France and recording the signatures of servicemen, regiments and regimental insignia. A later Red Cross example is found within their own archives, dating from 1940, and featuring the names of various leading personalities, including the Duke of Gloucester and Clementine Churchill.





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