



DEBORAH COLTHAM  
RARE BOOKS

Summer Selection 2019

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Member of ABA, ILAB and PBFA





(Le Rossignol)



(Williamson)

Seemingly a scarce Anastatic vanity printing

[ABC.] A WEDDING ALPHABET dedicated without permission to [monogram EY?] by [monogram MACT?]. “The evergreen love of a virtuous wife. Soothes the roughness of care, cheers, the winter of life”! Old Ballad. [n.p., n.p., and n.d. but ca. mid to late 19th century].

Oblong 4to, 210 x 252mm; ff. 11, with final illustrations on inside rear cover; each leaf containing two lithographs? reproducing original pen and ink illustrations with accompanying manuscript line of verse; lightly foxed and browned throughout with some further light marginal soiling; stitched as issued in the original drab limp card wrappers, upper cover attractively illustrated in lithograph?, spine worn and split at head and tail, covers soiled and foxed, extremities a little dog-eared; still a most appealing survivor. £450



A most enchanting ABC, though sadly anonymous, seemingly a vanity publication produced no doubt as a wedding present for the happy couple, and which we believe was produced mid to late 19th century. This unrecorded work appears to have been produced using some form of facsimile lithographic printing to capture the original series of charming manuscript pen and ink sketches and verse.

meat! ... Z is the Zeal with which all cry Hurra!'

A tantalising clue is given to the identity of the couple in the verses for and illustrations for L and M which include the initials 'G.B.' and then both 'L.C. and G.B.', and the background scenes clearly suggest that this was to be quite a grand and social affair. Two cherubs 'tie the knot' for the letter U to illustrating the union of the two families - with a gold ring embellished in gilt visible in the image.



**[ABC.] [HAWKINS, HAROLD FREDERICK WEAVER.] 'RAOKIN' A ZOOLOGICAL ALPHABET** With original lino-cuts and rhymes. Written, illustrated and printed by Raokin. Copyright by the Artist and Author. [colophon: Raokin, Notabile Malta]. n.d. but ca. 1929.

Svo, printed on handmade paper; ff. [1] blank, [55]; with verse printed on verso facing linocut illustration on opposite recto; 26 enchanting linocuts; lightly browned with some occasional light spotting and soiling; uncut, stitched as issued in the original red card wrappers, with linocut illustration and title in black on upper cover, covers somewhat sunned and lightly stained, with several small marginal nicks and tears (some of which repaired); a scarce and most appealing item.

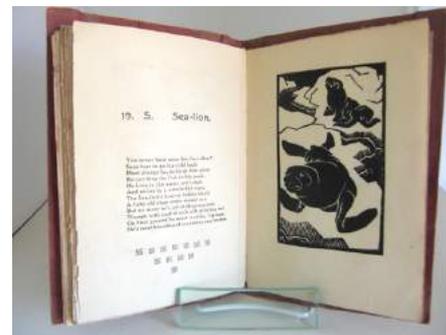
**£550**

Limited edition, No 48/50 and signed by Raokin '29' at head of the preface leaf 'Alpha-word'. A rare and most attractively block printed rhyming ABC for children, ascribed to 'Raokin', the pseudonym for the English born artist, etcher and ceramist, Harold Frederick Weaver Hawkins (1893-1977).

The enchanting linocut illustrations are particularly striking, and are somehow reminiscent of Kipling's *Just-So Stories*. He begins the work with his version of a foreword - his 'Alpha-Word'. 'Alphabets being considered delightfully entertaining for grown-ups has inspired, justifiably, knifed linoleum, making new original pictures, queer rhymed stanzas to unfold validly, without zerography, yielding zanyism'.

Born in Surrey, Hawkins suffered terrible injuries on the Somme during WWI, requiring some twenty operations to save his arms from amputation. His right hand remained paralysed and although he was able to use his left arm, he still suffered from restricted mobility. After the war he studied at Camberwell and the Royal College of Art, before eventually emigrating with his family to Australia in 1935. En route to Australia, however, he lived, from 1927 to 1930, in Malta, during which time he produced a number of linocuts, including a series on Maltese folklore. It was during this time that he adopted the pseudonym "Raokin", apparently, based on the local pronunciation of "Sur'awkins". He later adopted the working name of Weaver Hawkins. The Malta National Museum of Fine Arts holds a collection of his works and his linocuts are exhibited in the National Gallery of Australia, Sydney.

OCLC locates copies at the British Library, the National Library of Australia, the State Libraries of New South Wales and of Queensland, and the Art Gallery of New South Wales.



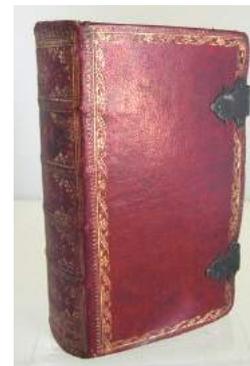
*Elegant compendium sold ready bound for the well connected lady of gentleman*

**[ALMANACK.] RIDER, CARDANUS, PSEUDONYM.** RIDER'S BRITISH MERLIN: for the year of our Lord God 1784. ... London: Printed for the Company of Stationers ... 1784. [bound with:] A NEW EDITION, CORRECTED TO THE 28TH OF JUNE, OF THE ROYAL KALENDAR; or complete and correct annual register for England, Scotland, Ireland, and America ... London: Printed for J. Debrett ... R. Crowder [and 9 others], [1784]. [bound with:] HERALDRY IN MINIATURE: containing the arms, crests, supporters, and mottos of the peers and peeresses of England, Scotland, and Ireland ... The whole engraved on copper plates, and designed as a suitable companion to the Royal Calendar. London: Printed for J. Rivington [and 23 others], 1781. [bound with:] [WITH ADDITIONS.] A COMPANION TO THE ROYAL KALENDAR, for the year 1784: being a list of all the changes in administration, from the accession of the present King, in October, 1760, to the present time ... the thirty-seventh edition, carefully corrected ... London: Printed for J. Debrett ... G. Robinson ... and T. Cadell ..., 1784.

Four works in one volume, 12mo; I. pp. 60; title printed in red and black with excise stamp on title, the calendar section interleaved as usual; II. pp. vi, [5], 277; III. ff. [4] letterpress text, then 58 leaves of engraved plates of coats of arms, numbered 1-4, 1-25, 5-16, 1-24, 1-36, and Appx 1-23; in all 116 plates though plate 9 of appendix blank; plates 5/6 of third section with significant horizontal tear, and lower corners of plates 9/10 in same section torn with loss of motto, with some occasional staining to plates; IV. pp. 170, [2] advertisement for J. Debrett; a few pages cropped, with some light browning and staining throughout; with pencil map of North Devon on final free endpaper, seemingly in a contemporary hand, and showing the Appledore Lighthouse; in contemporary red stained sheep, spine in compartments with raised bands attractively tooled and lettered in gilt, covers tooled in gilt, retaining the original silver clasps, extremities lightly worn; an appealing copy.

£750

An elegant compendium sold ready bound in gilt tooled binding with silver clasps for the well connected lady or gentleman. The separate components were also sold separately: the Rider's Almanack, the Royal Kalendar and the Companion to the Royal Kalendar have printed prices on the title pages (9d stitched; 2s bound; 1s 6d) while Heraldry in miniature is 'designed as a suitable companion to the Royal Calendar'. The Royal Kalendar 'Includes the names of government officials employed in America, and information on other American topics' (Sabin 73796 citing the first, 1767, and later editions). Despite the gap in the numbering in the plate section of Heraldry in miniature the work appears complete, the plates matching those found in the Bodleian Library copy of a 1777 edition (with additions to some plates).

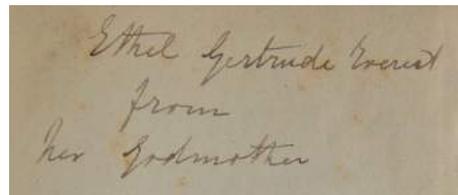


**BOOLE, MARY EVEREST.** THE MESSAGE OF PSYCHIC SCIENCE TO MOTHERS AND NURSES. London: Trübner & Co., Ludgate Hill, 1883.

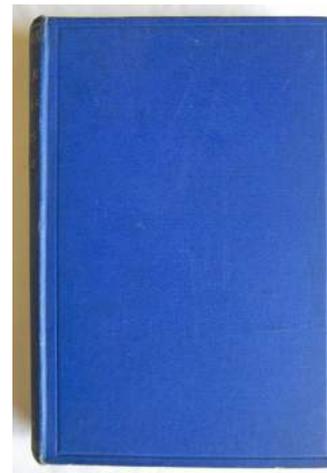
8vo, pp. xi, [i] blank, [ii] contents and blank, 266; with errata slip tipped in after contents; some occasional light soiling and foxing, but otherwise clean and bright; contemporary inscription on half title 'Ethel Gertrude Everest from her godmother'; uncut in the original blue publisher's cloth, spine ruled and lettered in gilt, spine a little darkened, covers faintly scuffed and soiled, head and tail of spine and extremities lightly bumped and worn; a good copy. £275

First edition of one of the lesser known works by the noted self-taught mathematician Mary Everest Boole (1832-1916), highlighting her enduring interest in evolutionary theory, psychical research, parapsychology and spiritualism. Boole's uncle was the Welsh explorer surveyor-general of India, George Everest (1790-1866), after whom Mount Everest was named. The present copy is inscribed to his daughter Ethel Gertrude Everest (1855-1916) 'from her godmother'. It seems highly probably that this was indeed Boole herself, although we have not been able to ascertain that for certain.

Mary's father, Thomas Roupell Everest (1801-1855), was a practising homoeopath, who counted amongst his circle of friends James Hinton (1822-1875), the English surgeon, author and practical mystic. Through Hinton, Mary became interested in evolution, and shared his fascination with the science of the psychic or spirit world. Her marriage to the influential mathematician George Boole (1815-1864) was cut short by his death in 1864, leaving Mary at the age of 32, alone with five young daughters. Through the influence of the philosopher F. D. Maurice she got a position as the librarian of Queen's College for Women at the University of London. During her tenure, she offered informal seminars at her lodgings, predominantly for women, on topics ranging from logic, mathematics to mental health, religion, spiritualism, and the new evolutionary theories of Darwin. The present work was written during that time and based upon these lectures. In 1866, Boole had written to Darwin seeking clarification that his theory might be compatible with her religious faith, and was reassured by his response, and her series of talks to women hoped to pass on this reassurance to others. The book, which she showed in manuscript to Maurice, so dismayed him, however, that he dissuaded her from publishing it, and he removed her from her post at the College. It was not published until 1883, and was later reprinted in 1908 as *The Message of Psychic Science to the World*. Chapters include discussions on 'the forces of natures'; 'on mental hygiene in sickness'; 'thought-reading'; 'on homoeopathy'; and 'on phrenology'. Ogilvie, I, p. 158; OCLC locates copies at the Huntington, Boston Public Library, Trinity College, Cambridge, Oxford and the BL.



Ethel Gertrude Everest  
from  
her Godmother





**[BRIDGE BUILDING].** HAND-COLOURED ENGRAVING FOR A BRIDGE IN MONTPELLIER

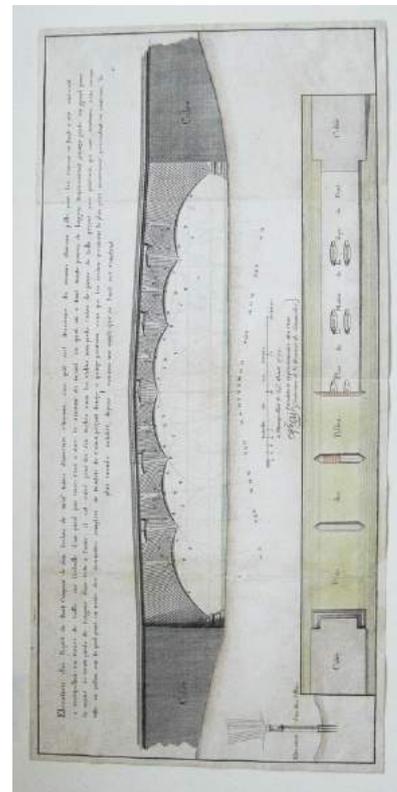
'L'élévation d'un projet de pont composé de six arches de neuf toises d'ouverture chacune, sans qu'il soit nécessaire d'u secours d'aucune pille pour les soutenir. Ce pont a été exécuté à Montpellier, en pierre de taille sur l'Echelle d'un pied par toise ... sur lequel pont on roule des brouettes remplies de boulets de canon pesant douze à quinze quintaux sans que les arches reçoivent le plus petit mouvement, présentant au contraire, la plus grand solidité, depuis environ une année, que ce pont est construit. À Montpellier le 24<sup>o</sup> Aout 1779. J. Giral, architect et pensionnaire des Etats Généreaux de la Province de Languedoc. 1779

Single engraved sheet, sheet size 300 x 640mm, image size 285 x 625mm; hand-coloured; evidence of three previous vertical folds, with small hole in centre of left fold with minor loss, some light surface wear, paper a little browned and foxed, with neat repair along lower margin; very good. **£685**

A rare hand-coloured engraving showing the side elevation and top view plan of an attractive six arch self-supporting stone bridge, and the design of the noted Montpellier architect Jean-Antoine Giral (1713-1787). According to the running headline the bridge 'a été exécuté à Montpellier, en pierre de taille sur l'Echelle d'un pied par toise; c'est a dire, le sixieme du Grand, au quel on a done trente pouces de largeur. Representant quinze pieds en grand pour la moitié de trente pieds de largeur d'une cette a l'autre il est entre pour les six arches sans les culées, 1000 pieds cubes de pierre de taille, pezant 2000 quintaux, qui sont soutenus sans aucune pille ni pillier sur lequel pont on roule des brouettes remplies de boulets de canon pesant douze à quinze quintaux sans que les arches reçoivent le plus petit mouvement, présentant au contraire, la plus grand solidité, depuis environ une année, que ce pont est construit'. The attractive engraving is signed by Giral and dated August 24th 1779.

Despite our best efforts, we have been unable to identify the bridge, or to ascertain for certain whether it was ever constructed, or whether this is merely a proposal for future discussion - which seems more likely. We have found no other mention of this engraving.

Giral, from a distinguished family of architects, was named state architect for Languedoc and he was entrusted with the design of a number of municipal and public edifices, most notably the water fountain at Peyrou, and the Royal Promenade which linked the water tower to the Montpellier Aquaduct. He was also responsible for the design of the new Pont sur la Mosson at Villeneuve-lès-Maguelone, built to replace one destroyed by a severe flood, and completed in 1766. The present engraving certainly bears some resemblance to that bridge, and as a number of other bridges in the area had been damaged during flooding, it seems likely that he had been called upon for new proposals.



**BRODIE, CHARLES GORDON.** DISSECTIONS ILLUSTRATED. A graphic handbook for students of human anatomy. With plates drawn and lithographed by Percy Highley. In seventy-three coloured plates (five full size, the rest two thirds natural size) and thirty seven diagrams. London and New York: Whittaker & Co. [1895.]

*Large 8vo, pp. [ii], vi, 4, [ii], [5]-142; with 73 fine full-page chromolithograph plates (plates LXI/LXII and LXIII/LXIV double-page plates), and 37 text engravings; some light marginal browning and soiling, but otherwise clean and fresh; in quarter black buckram over dark blue cloth, seemingly rebacked and recased with later endpaper, spine lettered in gilt, extremities and surfaces lightly scratched and worn; a good copy.*

£500

First edition in book form (issued originally in parts from 1892), and relatively uncommon. An attractively presented atlas for the student of anatomy. With an impressive series of coloured lithographic plates the work was based on the life size examples of George Viner Ellis's *Illustrations of Dissections* (1867). Brodie states that the plates by Ellis though magnificent, were simply too large to be portable. Whilst emulating Ellis's distinctive style, Brodie simply reduced his own illustrations by about a third to fit a more modestly sized volume.

It appears to be the only medical published work by Brodie (1860-1933) a surgeon and demonstrator at Middlesex Hospital and who during WWI served as a major in the 8th Battalion of the Hampshires. He won the Military Cross in 1917.  
GM 429; Plarr Vol III, p. 108.



**[COOKE, THOMAS.]** A Letter to Mark Milbank, Esq. M.P. of Thorp Hall, and Birmingham in the County of York, with two plates DESCRIPTIVE OF THE CHARACTER OF THE WHISTLING SWAN, and of the peculiar structure of its Trachea. London: Printed for, and published by Rodwell and Martin, Bond Street; Wood, Strand; Hailes, Piccadilly; Tucker, Christchurch; and Bell, Richmond. 1823.

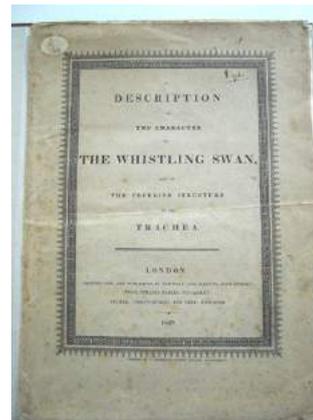
Folio, 380 x 275mm, pp. 11, [1]; with two lithographs on laid India paper drawn by T Cooke, the first done on stone by A. Pelletier, with the second by V. Bartholomew and printed by C. Hullmandel; frontispiece plate loose, plates somewhat foxed, with further light foxing and soiling to the text; uncut and stitched as issued, though stitching gone, in the original grey printed wrappers, spine split and worn, remains of paper label at head of upper wrapper, covers foxed and lightly soiled, extremities a little dog-eared, preserved within a modern cloth portfolio with facsimile of original wrapper on upper cover; a presentation copy from the author inscribed on the inside front wrapper to 'Miss M A Lovett, with the Author's Kindest Regards'; a good copy.

£750

A scarce work concerning the nature of the Whistling or Hooper Swan, and in particular the anatomical structure of its trachea. As Cooke notes, a flock of nearly hundred swans had arrived at his Heron Court estate in Hampshire on January 26th, 1823. They were greeted by a 'welcoming' committee of farmers and watermen: 'in good truth, a campaign was opened, with as little mercy and forbearance as you have seen to accompany an attack upon an intruding fox' and 'artillery' was cleansed for action. The only mischief done, however, was the accidental shooting and killing of a grazier's cow. Cooke did managed to acquire, however, a single specimen for inspection, and the present work is dedicated to his fellow ornithologist, Mark Milbank.

The well executed lithographs, drawn by Cooke himself, have been printed by the pioneering lithographic establishment of Charles Hullmandel (1789-1850) in London. 'We know nothing of the writer of the undernoted brochure which he appears to have had printed at his own expense as an open letter, except that he resided at Heron Court, Ringwood, Hants; he seems to have reported to Mr. Milband at internals the arrival of rare birds at Heron Court, and to have been well read in the ornithological works of his day' (Mullens & Swan, p. 141).

Casey Wood, 297; Freeman, 810; Mullens & Swan, *Bibliography of British Ornithology*, p. 141; OCLC locates copies at the Smithsonian, American Museum of Natural History, Kansas, the American Philosophical Society, Wisconsin, Yale, Cambridge, Oxford, Wellcome, the BL and the Natural History Museum.



**[DENTISTRY.]** DENTAL MOULD FOR INCISOR AND CANINE ARTIFICIAL TEETH cast in solid brass and comprising the two opposing impressed halves. Stamped with the nos 5. n.p. n.d. but presumed to be English and ca. early 20th century.

Solid brass mould, inner plate 125 x 82mm, set within outer brass frame one side with two locking pins, the whole 160 x 93 x 25mm; signs of light wear and burnishing, though impressions barely worn and still clear and pronounced, upper surface with some abrasion; a heavy item weighing 2.5kg. **£200**

Original brass mould with 42 impressions for incisor and canine teeth - seemingly for both both primary and secondary teeth. Sadly the manufacturer is anonymous, though we believe it to be English. The only identifying feature is the number 5, indicating this to be one of a series of similar plates.

The history of dentures and artificial teeth dates back to the Etruscans, and were traditionally made of wood, ivory, and indeed human teeth - a practice which lasted well into the 19th century. The 18th century saw the development of porcelain artificial teeth and dentures, though these were prone to chip and could be 'noisy'. The nineteenth century saw significant improvements, however, thanks largely to the work of S.S. White in the US, and Claudius Ash in London. Porcelain was replaced by Vulcanite, with the 20th century eventually seeing this replaced by acrylic resin and other plastics.

Brass moulds came into common use during the 19th century, and were considered preferable to plaster of Paris moulds, being more durable and producing more uniform and better teeth. As Paul Goddard noted in his classic work of 1844 *The Anatomy, Physiology and Pathology of the Human Teeth*, it was important to ensure that the 'cavities in which the teeth are to be moulded, must be one-fifth larger than the tooth wanted, as the body shrinks in that proportion in baking' (p. 162). The moulds would be oiled and then filled with the prepared paste. 'The cavities are not only to be filled, but a redundancy is left projecting, which is to be squeezed out by putting the back of the mould on and squeezing it in a vice' (*ibid*).



**DESCARTES** DE HOMINE FIGURIS ET LATINITATE DONATUS A FLORENTIO SCHUYL  
Lugduni Batavorum [Leyden:] Apud Petrum Leffen & Franciscum Moyardum, 1662.

4to, pp. [36] 121 (i.e. 123, 111/112 repeated) [1] Nota; with woodcut device on title, woodcut initials and headpieces, and 56 woodcut and engraved text-illustrations within the text (some full-page), together with ten engraved plates (some folded) numbered: Fig 1 Fol. 9, Fol. 110 nos 1–2, Fol. 118 Figs LI–LVII (the number 56 in Arabic in mss); Fol. 1. fig. 9 the heart-plate with the 6 attached flaps as called for (a repeat of the engraving, without the flaps, printed on p. 6); Fol. 118 Fig. LIV with one small flap; (Fol. 118 Fig 56 is a duplicate of Fol. 110 no. 2); some occasional light browning and staining throughout, with faint dampstains to 6 of the inserted plates, and occasional marginal staining in a few gatherings; small manuscript symbol for Venus under imprint, perhaps an owner's symbol or code; contemporary vellum boards, end leaves removed, spine lettered in ms at head in brown ink, covers a little stained and soiled; a good, crisp copy. **£3,000**

First edition, posthumously published, a Latin translation by Florentius Schuyf from a defective copy of the original French MS of *L'homme*; the original *Traité de l'homme* was not published until two years later in 1664. A seminal work, René Descartes (1596–1650) *Treatise on man*, is known as the first European text-book of physiology, and the first purely mechanistic account of bodily functions. Descartes was one of the first to embrace Harvey's doctrine of the circulation and the book opens with an account of the cardiovascular system, illustrated by a plate of the heart with movable flaps. From a mechanistic survey of general physiology, Descartes moves to the nervous system which he treats in great detail. Particularly important is his discussion of the eye (drawing on Kepler for the optical part) and the physiology of perception.

The work was actually written in the 1630's, but after the condemnation of Galilei in 1633, Descartes did not dare publish it. 'Some time after Descartes's death in 1650, his French manuscript, copies of which had circulated among his friends and correspondents, was edited and published. The first version was a Latin translation (*De homine*) by Florentius Schuyf in 1662, the second the now better known 'original' French version (*Traité de l'homme*) edited by Descartes's self-appointed literary executor Claude Clerselier in 1664. In the seventeenth century the 1662 Latin version was probably much more widely read than the French text' (IML Donaldson, *J R Coll Physicians Edinb* 2009; 39:375-6).

Guibert p. 196 no. 1; *Grolier Medicine* 31; *Garrison–Morton* 574; *Wellcome II*, p. 453; *Krivatsy* 3120; *Norman* 627.

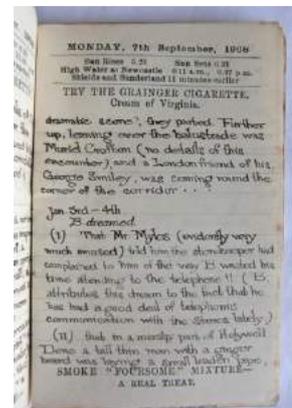


**[DREAM INTERPRETATION.]** TWO MANUSCRIPT JOURNALS OF DREAMS ENTITLED "DREAM CLUB" Vol. II covering the period Nov 13th - Dec 23rd 1909, and Vol. III. covering the period Jan 1st - Jan 15th 1910. n.p but probably Newcastle.

Two volumes, 18mo, 130 x 65mm, pre-printed monthly promotional ruled diaries; ff. 18, including central bifolium on pink paper including advertisements; ff. 18, final leaf an advertisement; neatly completed in manuscript in brown and black ink, seemingly in a single hand; paper a little browned; diaries in the original printed wrappers, originally stitched as issued but stitching now broken in both vols, issued by the Newcastle tobacconists, Robert Sinclair, with advertisements on inside front and rear covers, tear to upper wrapper of 'Vol. II' of the journal, wrappers a little browned, but otherwise very good examples of such ephemeral items. £685

A curious and appealing survival of an early 20th century manuscript 'dream journal', sadly anonymous, but seemingly compiled by a young adult, who appears to have been collecting together the dreams of six members of a 'Dream Club' - 'S' (possibly Sylvie and perhaps the compiler); 'B' (we believe to be Bertie); 'Q' (a girl, possibly Queenie); 'V' (no name suggested but identified as a girl); 'C' (possibly Cecil); and 'Mother' - suggesting that they all belonged to the same family. The dreams have been neatly recorded in two small pre-printed monthly diaries, produced by Newcastle tobacconists and stationers, Robert Sinclair, and cover the period Nov 13th-Dec 23rd 1909 in the first volume, and Jan 1st-Jan 15th in 1910.

The journals record individual dreams by date and are identified by their initial. Whilst the recording of dreams was by no mean a new phenomenon, dating back centuries, following so closely on Freud's psychoanalytical movement, it seems probably that the compiler may have been inspired by the renewed interest in dream interpretation, although little comment is passed, rather the diaries seek more to preserve the dream experience. The entries range in length, some being quite expansive and made up of multiple dreams. One of the final entries by 'S' suggests that the submissions may have been sent by letter, although it seems more likely that they were recounted first-hand. Although some of the dreams mention places such as New York and London, the majority are more locally situated, with Newcastle and Durham place names referenced, a number being close to Seaton Delaval. Various local schools and organisations are mentioned, with 'G.F.S.' frequently cited and which we believe refers to the 'Girls Friendly Society', established in 1875 as a youth organisation to protect working-class country girls who left home to take up urban employment. One of the dreams suggests that 'Mother' may have taken a mentoring role for the Society. Almost exclusively a female organisation, run by and for women, it thrived at the turn of the century, members in domestic service, factory workers, teachers or nurses, the Society offering support, housing and protection.



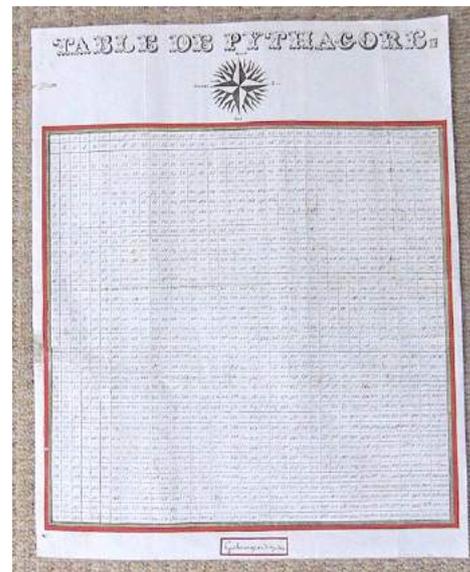
Attractive Multiplication Table for the Classroom

**[EDUCATIONAL TEACHING AID.] [MANUSCRIPT BROADSIDE.] [GUIBOURGEAUD, JULES.]** TABLEAU DE PYTHAGORE. n.p. but France, and n.d. but ca. mid to late 19th century.

Single sheet, 330 x 425; neat manuscript seemingly in a single hand, mathematical table on recto only within double ruled and hand-coloured border, with attractive and decorative calligraphic title and compass at head, and with contemporary name (presumably that of creator) in manuscript within a red ruled rectangular box at tail; a number of previous horizontal and vertical folds visible, with some slightly staining along left margin, four neat tape repairs to verso, evidence that perhaps once folded and mounted within a bound volume perhaps.

£225

A rare survivor, and most appealing example of this famous educational aid - a multiplication table or 'table of Pythagorus'. Attributed to the ancient Greek mathematician, the table appears to have been first brought to public attention by the Greco-Roman mathematician Nichomachus in his first century work *Introduction to Arithmetic* (*Introductio arithmeticae*), though earlier Greek and Babylonian examples exist on wax tablets. This striking example in manuscript appears to be the work of Jules Guibourgeaud, presumably a teacher, and no doubt for use in a classroom.



'Purifies blood, cleanses bile, cures pains and rheumatism, health for all'

**[BLECTRO-GALVANIC PENDANT.]** MÉDAILLE ÉLECTRO-MÉDICALE E. Osselin. [Box title:] A quatre courants-electriques la médaille électro-médicale E. Osselin a une puissance électrique telle qu'à l'instant même de son application sur la peau, tous les nerfs et les muscles subissent sa bienfaisante action elle soulage presque instantanément les douleurs les plus aigües: au bout d'une demi-heure on les sent diminuer, et souvent elles disparaissent après deux heures. La médaille E. Osselin purifie le sang, assainit la bile, préserve et guérit les maladies du sang. Toutes les maladies nerveuses et épidémiques. [n.p. but Paris?, ca. 1889.]

Octagonal composite pendant made from brass, copper, lead and nickel-plated iron, 49 × 40 × 1.5mm, inscribed and with central image of Hippocrates; together with the single folded explanatory leaflet 256 × 177mm, leaflet with three engraved illustrations; paper a little browned; pendant slightly burmished; retained within the original the original black card box, 66 × 59 × 12mm, with red printed label mounted on upper lid, label slightly soiled, extremities of box a little rubbed and worn; a very good example. £685



A wonderful and scarce medical curiosity - a French galvanic brooch or pendant from the turn of the century, made from brass, copper, lead and nickel-plated iron, patented and made by E. Osselin. 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 and such pendants were widely marketed as electrotherapeutic devices.

Of particular appeal, the pendant is housed within its' original printed box, and is accompanied by the single folded explanatory sheet. The bust of Hippocrates, the father of medicine, forms the central panel of the pendant, around which the four different metals are set, and which are inscribed with the words 'Medaille Electro Medicale - purifie le sang - assainit la bile - guérit les douleurs et les reumatismes. La sante pour tout'. According to the leaflet, the pendant had been exhibited at the Paris Universal Exposition of 1889, and can cure a myriad of complaints, including migraine, lumbago, haemorrhoids, diabetes, cholera, sciatica, croup, liver disease, etc. It was available to purchase for 4 francs

The pendant is discussed by Robert Lehmann & Raf van Laere in their article 'Twice fooled: a metallotherapeutic and galvanotherapeutic medal analyzed' in the *Revue Belge de Numismatique et de Sigillographie* in 2012 ([http://www.numisbel.be/2012\\_M.pdf](http://www.numisbel.be/2012_M.pdf), ff. 303), who note that 'the central part consists of an octagonal disc ... made from an unusual combination in which an iron disc was heavily coated with tin before being plated with nickel.



To improve the cohesion between the tin and the outer nickel layer, the tin was first coppered, a practice still in use nowadays. The border consists of a brass (80% copper, 20% zinc) grid with inserts of copper and zinc. The pieces of zinc are protected by a thick varnish'. The article further notes that E. Osselin at the time was accused by a rival firm, Ferdinand de Boyères, of having copied his electrotherapeutic device, and so had been forced to change the type of metal used. Little further appears to be known about Osselin, other than that he produced various electro-magnetic devices, including bracelets, necklaces, belts, armbands, galvanic chains, and electro-magnetic bandages, at '3, rue de Maine, Asnières' in Paris during the 1880s. According to the leaflet he was the only authorized manufacturer of therapeutic jewelry for doctors V. Burq and Moricourt.

A similar example can be seen in the National Science Museum, though we have so far found no other example which retains the original box and explanatory pamphlet. (<http://broughttolife.sciencemuseum.org.uk/broughttolife/objects/display?id=5067>).



**FRITSCH, KARL, WILHELM REISS AND ALPHONS STÜBEL.** SANTORIN. THE KAIMENI ISLANDS. From observations. Translated from the German. London: Trübner & Co., 60, Paternoster Row. Heidelberg: F. Bassermann. 1867.

Folio, pp. 7, [1] index of plates; three plates mounted on guards comprising a chromolithograph map, a mounted sepia photograph relief map (21 x 23.5 cms) of the Kaimeni Islands with colour printed overlay, and two mounted birds-eye sepia photographs (9.5 x 26.5 cms and 12 x 26.5 cms) showing the land mass before and after the eruption; photographic plates a little browned and embossed with photographic studio stamp; text a little browned and soiled; in contemporary half-maroon morocco over green cloth, spine lettered in gilt, spine repaired though still scuffed and abraded with some wear, covers a little soiled, extremities rubbed and lightly bumped; with the blindstamp library mark of Craig Black on title-page; a good copy. **£750**

Scarce first English edition, translated from the German edition of the same year, and which provides a dramatic account of the seismic activity that occurred on the alluring Greek volcanic island of Santorini in May 1866, and which changed it so dramatically. Photographs and original sketches by Alphons Stübel (1835-1904), a noted German geologist and volcanologist, document the dramatic new configuration of Santorini resulting from the colossal eruption that occurred on May 30th 1866. The drawings, showing new land coastlines and heights, are provided from observations made by Wilhelm Reiss (1838-1908), the German explorer and geologist. The associated soundings were taken by Karl von Fritsch (1838-1906).

OCLC locates copies at the Smithsonian, Chicago, Library of Congress, Harvard, Oxford, Cambridge, the the BL.



The largest work ever published on artesian wells.

**GARNIER, JACQUES FRANBOURG.** DE L'ART DU FONTENIER SONDEUR ET DES PUITES ARTÉSIENS, ou Mémoire sur les différentes Espèces de Terrains dans lesquels on doit rechercher des Eaux Souterraines ... A Paris, Chez Carilian-Goeury, Librairie des Ingénieurs et de L'Ecole royale des Ponts et Chaussées ... 1822.

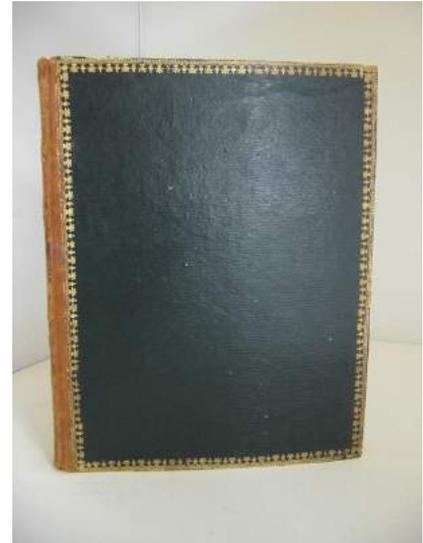
Large 4to, pp. 143; cancels 4/2 and 8/4; slip cancel pasted over the original imprint 'De l'Imprimerie de Madame Huzard'; nineteen folding engraved plates (a little foxed as usual, with some occasional light marginal dampstaining though not touching image) containing 126 figures; aside from some occasional light foxing, and minor marginal dampstaining, a fresh, crisp copy; a most attractive copy bound in contemporary quarter sheep with embossed imitation green ribbed morocco, borders decoratively tooled in gilt, spine also in gilt with red morocco label, extremities a little bumped and worn. **£1,350**

Scarce first edition, variant issue, and an attractive wide-margined copy, of "the most copious work ever published on artesian wells." (Sothoran 8275m 2nd ed. of 1826), intended for the use of miners, well-drillers, geologists and the like. 'We owe the most complete and authentic information on Artesian wells to M. F. Garnier ... his work ... contains not only clear directions for boring these wells, with plans of the requisite instruments, but also such sound views regarding the origin of subterranean aqueous reservoirs, and so well founded on facts, that we cannot be far wrong in supposing everywhere the same.' (Poggendorff, *On Artesian or Overflowing Wells*, *The Edinburgh New Philosophical Journal* 1830, 111-123.)

Garnier's essay won the prize of 3000 francs offered by the *Société d'encouragement pour l'industrie nationale*, but the extent of his treatise and the number of plates made it impractical to print it in the *Bulletin* of the society as would normally have been done. Instead it was issued as this monograph, the publication of which was funded by the French government. Garnier (1785-1865) was an engineer in the *Corps Royal des Mines*, and was at the time *Ingénieur des Mines* at Arras. The excellent and highly detailed plates depict the various pieces of drilling equipment described in the text, as well as cross-sections of geological strata. The attractive binding is an attempt to make an expensive looking binding out of cheap materials.

The copies cited on OCLC have Madame Huzard as printer. On the present copy, the details of Chez Carilian have been pasted on to the title page, over this earlier imprint.

Roller and Goodman I, p. 444; not in the *Bibliotheca Mechanica*; OCLC: 8639679 and OCLC: 47930942 though locating only US copies at Oklahoma, Northwestern and the Library of Congress, Yale, Delaware and the Academy of Natural Sciences.



**[LAVATER, JOHANN CASPER.] LUFFMAN, JOHN.** PHYSIOGNOMICAL SKETCHES BY LAVATER, engraved from the original drawings by J. Luffman. London. Sold by R. H. Westley ... J. Luffman ... and Murray & Highley, ... n.d. but ca. 1802.

Small folio, pp. [ii] engraved title-page, 4 'Biographical Account of Lavater'; with 50 engraved plates including frontispiece, 'Drawn by Lavater, Engrav'd by J. Luffman' and all with imprint 'Published May 11 1802 by R. H. Westley, No. 159 Strand & J. Luffman, No. 228 Little Bell Alley, Coleman Street London'; all plates somewhat foxed and dust-soiled, final three plates more prominently affected, some occasional ink spotting, and with small paper flaw affecting plate 15; plate 46 watermarked 'J Whatman 1801'; uncut, rebound in recent brown cloth-backed boards, original printed label mounted on front cover, front free endpaper slightly creased; despite slight grubbiness, a good copy. **£600**



First edition, and a testament to the continued public interest in the artistic work of Johann Caspar Lavater (1741-1801). This fine series of fifty outline engravings by the accomplished London engraver, mapmaker, printer and publisher John Luffman (1756-1846, but active fl. 1776-1820) are taken from drawings by Lavater, each plate including a facsimile of his handwritten descriptive note in French, together with an English translation. The sketches are dated 1797, though each of the plates are dated May 11 1802 (in contrast to some copies located on OCLC which seem to have dates ranging from April 1 1801 to May 11 1802). Published only a year after Lavater's untimely death, Luffman includes a biographical account, no doubt prompted to publish his set of engravings in tribute to 'this great man' (p.4).

The work received a glowing review in the *British Critic* (1802, vol 20 p. 156): 'We are induced to place this publication among our principal articles, although it contains very little letter-press, on account of its superior elegance, and we should presume, usefulness to students in drawing. These drawings are introduced with a sketch of the life of Lavater, who certainly was a most extraordinary character ... The engravings are executed in a very spirited manner by J. Luffman. Some of our readers may not perhaps know, that when Zurich was taken by the French, Lavater was very seriously wounded ... He knew the hand which smote him; but never would disclose it. He died, after languishing for a period of fifteen months, in the severest sufferings'.

It has been suggested that the work was intended as a supplement Henry Hunter's *Essays on Physiognomy* (1789-1798). We have so far found no evidence to support this idea, and the contemporary reviews certainly seem to confirm that it was a stand alone work. One auction record notes that they were once sold together, which may have perpetuated this theory.





**LUINO, FRANCESCO AND ROGER JOSEPH BOSCOVICH.** DELLE PROGRESSIONI E SERIE LIBRI DUO ... coll'aggiunta di due memorie del P. Ruggiero Giuseppe Boscovich. In Milan: Appresso Giuseppe Galeazzi, Regio Stampatore ... 1767.

4to, pp. xvii [3], index and privilege, 265 [1] (errata), (cancels G1, I3, X3); title printed in red and black with an engraved printer's device on title showing a printing press, woodcut initials, and one folded leaf containing two printed tables, "Tavola prima [- seconda]" inserted as a throw-out facing p. 24; some occasional light foxing and marginal dust-soiling throughout, with small hole in blank margin of last leaf, otherwise a good fresh copy; uncut, in contemporary half vellum over pasteboards, spine ruled in gilt with centre centre ornaments in compartments, with black leather lettering piece, blue-green pastedowns, head and tail of spine chipped, with short split in upper joint, extremities somewhat bumped with some wear; with book label on front pastedown inscribed with the name Canterzani; a good copy. **£1,400**

First and only edition. Nothing is known of Luino's life and education before he entered the Jesuit order in Milan in 1757 after which he studied and taught at the Jesuit college at Brera. The main influence on his mathematics was the Jesuit Roger Joseph Boscovich, professor of mathematics at Pavia and also director of the observatory at Brera. This is Luino's first work, on arithmetical and geometrical series. It was approved and perhaps promoted by Boscovich and has two of his papers appended to it: 'Metodo di evitare i logaritmi negativi' and 'Metodo di alzare un infinitinomio a qualunque potenza indefinita' (pp. 237–265). Boscovich's importance in the history of mathematics is in his contributions to astronomical calculation – appropriate to the the interests of the former owner of this copy.

Provenance: The Italian physicist Sebastiano Canterzani (1734–1818), was professor of mathematics at the university of Bologna and is particularly known for his work on mathematical analysis. In astronomy, he calculated the orbit of Venus, (see *Epistola, qua Eustachii Zanotti observatio Veneris Solem trajicientis ab omni erroris suspitione liberatur*, 1764). Canterzani's books formed the major part of the library of his son, the bibliographer Giambattista Canterzani, sold at auction on 5 October 1847. The present work is listed in *Catalogo della libreria privata Canterzani esistente in Bologna via Toresotto di San Martino (Bologna: Tipografia dell' Istituto delle Scienze, 1847)* p. 61. A short blue chalk line below imprint on title may also be associated with Canterzani's ownership, or that of his son.

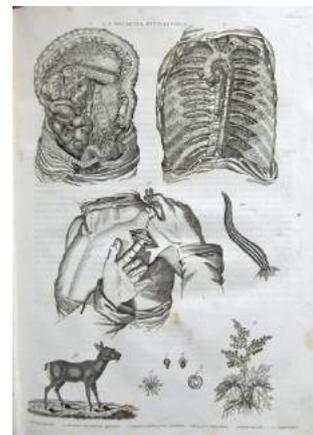
Riccardi II, Col. 56; Sommervogel V, col. 181 no. 1 and (for Boscovich) I, col. 1843, no. 80; Whyte, Boscovich, p. 219; OCLC locates copies at Harvard, Brown, Bancroft, Burndy, Loyola, and American Philosophical Society. There is also a copy at Columbia (also untrimmed).



## Rare and striking illustrated medical journal

**[MEDICAL JOURNAL]. [BAYLE, ANTOINE LAURENT].** LA MEDICINA PITTORESCA. O Museo Medico-Chirurgico. Corredato Di Cento Tavole D'anatomia Generale, Descrittiva, Chirurgica e Patologica, di Patologia Interna ed Esterna, di Medicina Operatoria, D'ostetricia, di Materia Medica e Terapeutica. Traduzione di Giuseppe Ganz. Venezia, Presso Giuseppe Antonelli Tip. Ed. Premiato della Medaglia d'Org. 1834-1839.

Four text volumes bound in one volume, with atlas volume interleaved throughout, large 4to; pp. 196; [197] - 385, [iii] blank; 199, [1] blank; 198; with 94 engraved plates, and with appealing engraved tail-pieces; with old and quite discrete horizontal paper repair to first three leaves, slightly obscuring a couple of lines of text of the 'Prefazione', some paper abrasion with loss of letters affecting p. 8, upper corner of p. 200 torn with loss of page number, small tears to upper margins of pp. 220 and 315, small paper flaw touching image of plate 22, and plate 67 loose, final three leaves creased; light foxing and minor soiling throughout, slightly more prominent in a couple of places; contemporary half vellum over marbled paper boards, spine tooled in gilt with two red morocco labels, covers slightly scuffed, extremities and corners bumped and lightly worn; an attractive copy. **£2,200**



First Italian edition, first published in France as *La Médecine Pittoresque* (1834-1837). A most attractive copy of this rare and striking illustrated medical journal, originally published in 100 parts of eight pages each section with an accompanying steel engraved plate. The whole work is divided into three main sections dedicated to anatomy, pathology and therapeutics, and describes and illustrates the human organs in health and sickness, various surgical procedures and instruments, a manual of obstetrics, together with a section of medical botany.

Though the title cites 100 plates, as with the French edition, only 94 were ever included, though the plates in the present copy are uncoloured, in contrast to the coloured French edition. A previous copy handled contained a small number of hand-coloured plates. It may well have been possible to purchase a more expensive coloured version, but we have been unable to confirm this.

A note at the end of the preface pays thanks to 'Dottor Bayle', Antoine Laurent Jessé Bayle (1799-1858), at the time an associate professor and deputy librarian of the Faculté de Médecine de Paris.

OCLC locates copies at Yale, Iowa, Harvard, Chicago, Wisconsin, the National Library of Medicine, the Mayo Clinic, the College of Physicians and the Wellcome.





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

Gilt bronze medal, 43mm in diametre; some light patination and darkening, extremities a little knocked, otherwise bright; a scarce survivor. **£775**

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

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

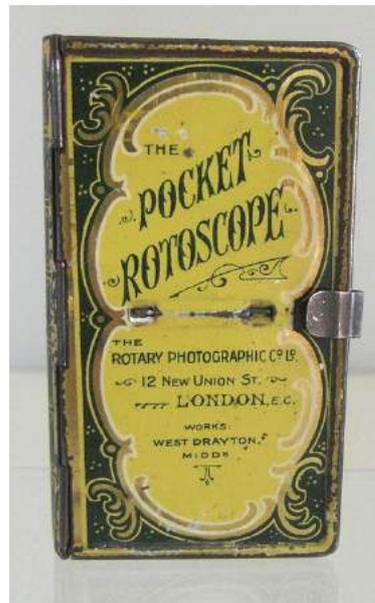


**[POCKET STEREBOSCOPE.] ROTARY PHOTOGRAPHIC CO., LTD.** THE POCKET

ROTOSCOPE Tin plate pocket stereoscope in the form of a miniature book, complete with the series of twelve double stereoscopic photographs of Yarmouth. The Rotary Photographic Co. Ltd, 12 New Union St. London, E.C. Works West Drayton, Middx. n.d. but ca. 1900-1910.

Small folding tinplate pocket stereoscope, 75 x 40 x 12mm; opening up to reveal collapsible viewing optics on sprung hinge, together with 12 double stereoscopic photographs 30 x 70mm; spine hinges a little stiff and seemingly not quite opening completely so as to allow the central rest to be extended; cards very lightly soiled with some minor edgewear; painted and printed tinplate in green and yellow, some internal light rusting and discolouration, with some light wear to exteriors, but overall a bright example of such an ephemeral item. **£200**

An appealing example of a small tin plate 'pocket rotoscope', issued by the Rotary Photographic Company Ltd at the turn of the century, and which when closed takes the form of a miniature book. When the outer clasp is opened, the photographic card holder folds up and the eyepiece unclasp to spring up opposite. The present series of twelve stereoscopic cards provides views of the seaside town of Yarmouth. Similar in size to cigarette cards, this novel item would make an ideal souvenir gift or keepsake, and the company certainly produced a series of cards for other popular holiday destinations such as Bournemouth, as well as series focusing upon contemporary actors and actresses.



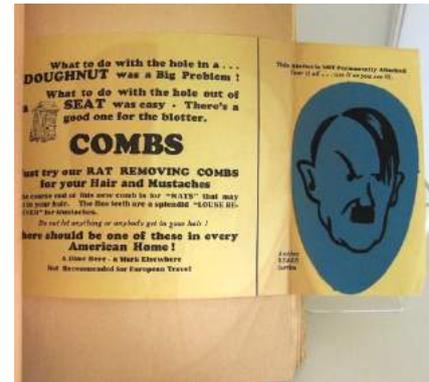
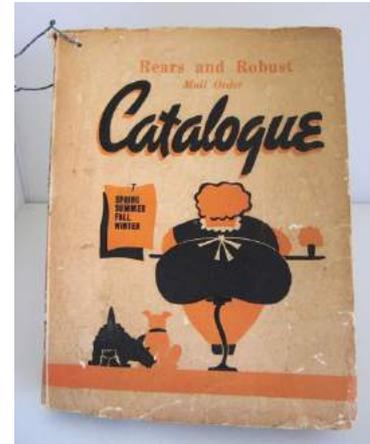
'Hang me up in your "Castle of the half Moon"

[SANITATION NOVELTY]. [PERSONAL HYGIENE]. REARS AND ROBUST MAIL ORDER CATALOGUE for Spring, Summer, Fall, Winter. [Morning Call, Publishers, Wheeling, W. Va. Copyright, 1941.

Thick 4to, @ ff. 320, comprising several unprinted leaves of soft pliable sheets of toilet paper, numerous leaves of advertisements, illustrations, cardboard inserts, and additional leaves including sandpaper, copy paper, wallpaper and specimen of a window blackout blind; dampstain affecting the upper margins of first third of the volume; original buff coloured card wrappers, decorated in black and orange, with metal wire and string at head of spine so as to hang the volume, covers a little stained, the whole volume a little dog-eared as to be expected.

£125

A later edition of this scarce and amusing spoof on the Sears & Roebuck catalogues of the period, in recognition that most eventually found their way into the family outhouse at the end of their lives. The 500-page semi-annual "Wish Books" from Sears, Robuck, or Montgomery Ward filled both a literary and physical need, and thus catalogues in outhouses became the subject of much satire and parody, as the present example clearly shows. As the outer wrapper states the publisher's hope that 'every page of our catalogue has tickled you no end'. A previous example handled had the tag line 'guarantee to give you a laugh, to deliver none of the merchandise offered, and to touch you. . . someplace!' Interspersed between the numerous leaves of unprinted soft, pliable sheets of toilet paper, are satirical advertisements and articles for those who like to read whilst 'engaged', with the journal taking a literal swipe as it were at FDR, the New Deal, and even Hitler (a caricature is included to be 'used and abused' as it were). Included are instructions on building the perfect outhouses by the F.H.A. (Fanny Housing Authority), as well as a sheet of sandpaper for those difficult moments, and a sheet of copy paper 'for those who like to make an impression'. Earlier examples seen included a sheet of cellophane "for those who want to see what they are doing".

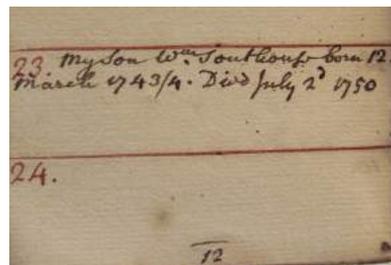


**SOUTHHOUSE, WILLIAM.** KALENDAR (title on both covers). W<sup>m</sup> Southhouse. This book made in 1757 (inside front cover); An Acc<sup>o</sup>t of Mourning Rings (inside rear cover). N.p. but presumed London, possibly Wimbledon, ca. 1757–1789 or later.

Bound manuscript on paper, 168 x 72 mm, ff. 31, pp. [10] 49 [3]; written on 58 pages including pastedowns (pp. [2–5], 'Index of names'; [6–9] blank; [10] Southhouse's family; 1–49 calendar, ruled in red with days of the month, holidays and dates relating to public figures in red ink, entries for births, deaths, marriages etc in dark brown ink; [1] blank; [3] 'An Accot of Mourning Rings' (written from the back, starting on inside back cover); some light spotting and soiling throughout, gutters cracked and exposed in a couple of places; in the original stiff boards, somewhat rubbed and scuffed, inner joints cracked, but holding. £675

A wonderful mid to late 18th century social history document. Penned by William Southhouse (October 10th 1705–1795), the main part of the manuscript is a universal calendar in which have been recorded the births, deaths and marriages of members of the writer's family and other more prominent figures (in red). Written from the back is a *An Accot of Mourning Rings*, giving the dates of death and age of 61 persons, from 1728 to 1784, only some of whom appear in the *Kalendar*. The names include those of brothers and sisters, uncles and aunts, cousins, children and grandchildren, as well as including the dates of birth of Southhouse's father and mother and the date of their wedding (entry on March 2nd seems to suggest they were married on 19th Feb, 1700). The transience of life is clearly evident: William records the birth of his own son William on March 12th, 1743/3, at the same recording his death only six years later on July 2nd 1750. A further entry on July 13 notes that William was '6 years, 3 mths, & 20 days'. He notes too, that 'My dear wife, born March 19th 1720/1. Died 9th Dec 1789' (and was buried in Wimbledon). The death of another son is recorded on Thursday 26th January, 1786 'at his house in Charlotte Street, Bedford Square'. The couple also had a daughter, Mary, born 15 June 1742, and whom we believe married the Reverend Thomas Bankes. His granddaughter 'Fanny Banks' (daughter of Mary), born on January 10th 1770, was married to 'Philip Hills Esq of Colne Par, E.Sus(?) on May 15th 1774.

An article by Ann Bremner published by the Wimbledon Society, seems to suggest that Southhouse was a prominent attorney in Milk-street, Cheapside, a contemporary and colleague of Sir William Garrow, and "justly esteemed for strict integrity in his profession and for honour and honesty in all his dealings during the course of his long life" (Bremner p. 11 citing his obituary in *The Gentleman's Magazine* of 1795). In his role as an attorney, Southhouse may well have had the task as an executor of the will, to commission and distribute rings amongst relatives and friends, the creation of rings being considered a part of funeral expenses.

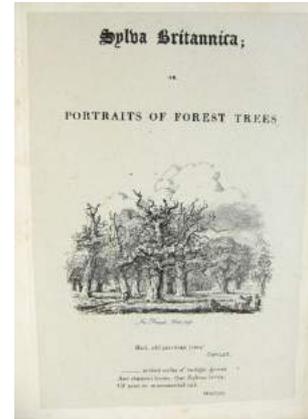


**STRUTT, JACOB GEORGE.** SYLVA BRITANNICA, or portraits of forest trees, distinguished for their antiquity, magnitude, or beauty. Drawn from nature. London: published for the author, 8, Duke Street, St. James's, by Longman, Rees, Orme, Brown, and Green (printed by A. J. Valpy, Red Lion Court, Fleet Street, [Printed by A. J. Valpy ... London.] [1830.]

8vo, pp. [ii] title-plate, viii, 151, [1]; with 50 etched plates (including a title-plate with a view of a tree), printed on India paper, mounted; plates all somewhat foxed, with further occasional light foxing to text, cords exposed in a couple of places; uncut in the original moiré-grained blue cloth, black paper label lettered in gilt on spine, book-block a little shaken, head and tail of spine slightly nicked and bumped, covers slightly stained and sunned, extremities a little bumped. **£400**

Second edition (first issued in parts between 1822 and 1826). Strutt (1790-1864) explains in the preface that as the folio edition was issued in parts, a variety of subjects was included in each to avoid monotony. In the present edition, 'it has been deemed advisable to place all the specimens of each description of tree together, as thereby enabling a more accurate idea to be formed of their comparative sizes and characteristics.' (p. vi.)

Strutt was a respected landscape painter and etcher. For a number of years he focused upon portraiture, and from 1824 to 1831 he exhibited studies of forest scenery. He also also remembered for having made some of the drawings for the relief-etched plates in J.C. Loudon's *Arboretum et fruticetum Britannicum*, 1838.



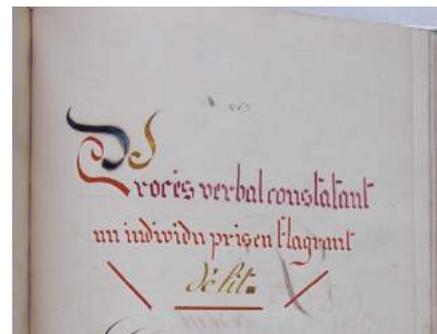
**[STUDENT ARITHMETIC.] CHÊNE, EUGÈNE.** MOST ATTRACTIVE FRENCH CALLIGRAPHIC MANUSCRIPT EXERCISE BOOK, 'OEUVRES DIVERSES', Par Eugène Chêne, élève de M. Deschamps, Instituteur à Campeaux. 1850.

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

£1,200

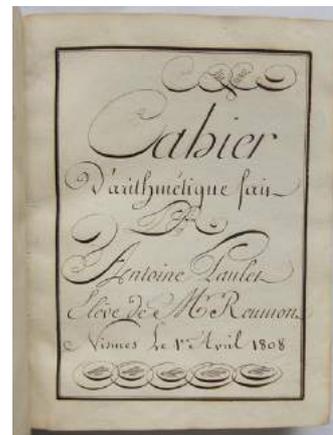
A most attractively executed calligraphy exercise book, the work of Eugène Chêne (born we are told in Campeaux in 1836), and a student of M. Deschamps a teacher in Campeaux, the French commune located in the department of Calvados. The striking title-page sets the tone, Eugène elegantly and colourfully penning the title in landscape, and employing a number of calligraphic styles for the lettering. We believe his instructor to be a M. Pierre Deschamps, who between 1846-1865 taught in five towns in Calvados, though according to the biographical record for his son Leon (1849-1927), was forced to leave his post in Champeaux in 1850 having fallen foul of the Catholic authorities in the area.

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



**[STUDENT ARITHMETIC]. PAULET, ANTOINE, STUDENT. M. REUMON, PROFESSOR**  
CAHIER D'ARITHMÉTIQUE FAIT PAR ANTOINE PAULET élève de M. Reumon. Nîmes le 1er  
Avril 1808 [half-title:] Arithmétique de Antoine Paulet fait l'an 1807.

4to, 234 x 180mm, bound French manuscript on heavy paper, neatly penned in a single formal and legible hand, pp. [iv], 203 (with 122 omitted, 186 repeated, 193 repeated three times), followed by 21 pages with ruled borders but without text but several leaves cut out; followed by 18 blank leaves; with calligraphic title-page and headings, ruled page borders, and one elaborate calligraphic tail-piece flourish; some occasional ink smudges, some light browning and occasional soiling, with some ink burn seemingly affecting a few of the inner ruled borders which now appeared to be 'sliced', but otherwise clean and crisp; in contemporary vellum boards, with remains of blue silk ties, covers a little spotted and soiled, extremities lightly bumped. £985



An elegantly written elementary course in arithmetic undertaken by Antoine Paulet of a Nîmes, under the tutorship of the provincial French master, one M. Reumon. The usual topics are covered, including the basic arithmetical operations of addition, subtraction, multiplication, division, the rule of three, some accountancy and business methods, ending with 'Regle de compagnie' (fellowship). The manuscript is well organised into sections, often with a brief introduction to the mathematical process or problem, followed by examples and exercises. The blank pages with ruled borders at the end, however, suggest that Paulet failed to finish writing out his lessons.

Cyphering was the main approach to teaching and learning mathematics, and in particular arithmetic, in the 18th and 19th century. Printed books were rarely used, and teachers had manuscript sum books, which they used as teaching aids and which the students copied, often embellished with calligraphic flourishes, ink and wash sketches etc. Whilst attractively and elegantly penned, Paulet has refrained from any additional embellishments in the present volume.



**[TENNANT, H.]** THE GREAT EARTHQUAKE IN JAPAN, October 28th, 1891. Being a full description of the disasters resulting from the recent terrible catastrophe, taken from the accounts in the "Hyogo News" by its Special Correspondent, and from other sources. Kobe: Printed and Published at the office of the "Hyogo News". 1892.

Oblong 8vo, pp. [viii], 60, [4]; with frontispiece map printed in blue and yellow, and with 12 engraved plates listed in illustration list, together with four etched plates by George Ferdinand Bigot; text in double columns; some light marginal browning and occasional minor foxing, but otherwise a good clean copy; in the original pictorial boards with blue cloth backstrip, light wear at head and tail of spine, covers somewhat foxed and soiled, lower upper corner chipped; an appealing copy. **£500**

Rare second edition (1891) of this strikingly illustrated account of the disastrous earthquake which struck Kobe in 1891, and published on the back of the favourable reception of the first edition which had apparently quickly sold out. Tennant has expanded this edition, therefore, and included additional illustrations. 'Thanks are due to Mr. Sim and the Rev. W. Weston for the very graphic accounts they have furnished, and to Mr. Warren, of Osaka, for his two excellent photographs of the Naniwa Mill, while the excellent etchings contributed by M. Bigot will doubtless be highly appreciated' (preface).

Violent shocks of the magnitude of 6.4 to 7.11 caused huge loss of life and widespread damage to house dwellings and commercial properties alike. The consequent effects on travel communications were also devastating. A total of nearly 10,000 deaths, 20,000 wounded, and over 180 buildings destroyed or partially destroyed are recorded. The map shows the severity of impact that individual towns and cities suffered.

OCLC locates only one copy of this second edition at the British Library, with copies of the first edition at Columbia, Stanford and Cambridge (issued in different format).



**TRIM, (RATISBONNE, LOUIS, PSEUDONYM).** LE CALCUL AMUSANT. La Table de Pythagore Servie aux petits enfants par Trim et ornée par Bertall. [colophon: Coulommiers. Imprimerie Paul Brodard]. [imprint from upper cover], Paris, Librairie Hachette et Cie. Boulevard Saint-Germain, 79, (n.d. but ca. 1862).

4to, ff. [1] title-page, 22; each leaf incorporating hand-coloured engraved illustrations; some occasional minor browning and dust-soiling; final endpaper a little creased with small nick at lower edge; in the original blue cloth backed pictorial boards, hand-coloured, head and tail of spine very lightly rubbed, some minor soiling to covers.

£300

First edition (variant issue) of this most attractive mnemonical work, introducing the young reader to the basics of counting and multiplication, through the use of a series of appealing illustrations and rhyming couplets. 'Le roi Holopherne et Judith, Six foix huit font quarante-huit'.

Louis Ratisbonne (1827-1900) was born in Strasbourg. During an extensive literary career, he collaborated on the *Journal des débats* from 1853 to 1876, became librarian of the Palais de Fontainebleau in 1871, of the Bibliothèque du Luxembourg in 1873, and then of the Senate in 1876. His most important work was a verse translation of the *Divine Comedy*, which was recognised by the L'Académie française. In the work of children's literature, his fame rests under his pseudonym of 'Trim', Ratisbonne penning a series of popular and attractively illustrated instructional albums for young children, all published by Hachette.

OCLC locates copies at Princeton, the University of Southern Mississippi, the British Library, the BnF and the National Library of Spain; tall appear to have a variant colophon: that of Charles Lahure et Cie, and the date is taken from a BnF copy of the same title.



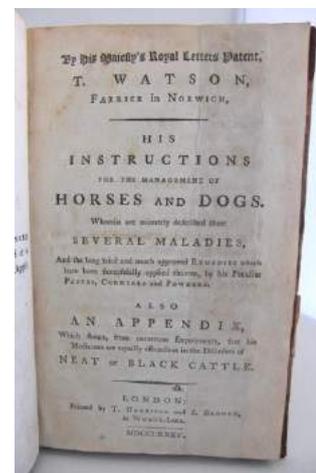
**WATSON, THOMAS.** By His Majesty's Royal Letters Patent, T. Watson, Farrier in Norwich. HIS INSTRUCTIONS FOR THE MANAGEMENT OF HORSES AND DOGS. Wherein are minutely described their several maladies, and the long tried and much approved remedies which have been successfully applied thereto, by his peculiar pastes, cordials and powders ... London: Printed by T. Harison and S. Brooke, in Warwick-Lane. 1785.

8vo, pp. xi, [f], 146; small paper flaw in title-page, with small nick to front free endpaper, lightly browned and foxed throughout with some occasional soiling; errata corrected in a neat contemporary hand in brown ink; contemporary half sheep over marbled boards, spine in compartments with raised bands, ruled in gilt with red morocco label, tail of spine nicked with loss, spine somewhat scuffed and scratched, covers a little stained, extremities bumped and lightly worn; with armorial book-plate on front pastedown of 'Richd Cox, Quarley, Hants' and later book label 'The Property of the Rumford Historical Association, Founded March 26, 1877' on front free endpaper.

£485

Rare first edition of this provincial hand-book of veterinary medicine and animal husbandry, the work of the Norwich Farrier Thomas Watson, and effectively a promotional work to advertise his 'aloetic purges for horses' and various other prescriptions. 'The utility of these medicines, which I now offer to the public, has been found by much labour and practice for a series of years, and they have the additional recommendation of being much applauded by all who have tried them; and as they are calculated for all ages and sizes both of horses and dogs, they will be the most useful of any that have yet been publicly sold, especially for country gentlemen, sportsmen, breeders, and farriers' (p. vii). The *nota bene* on the verso of the half-title points the reader to the availability of 'His chest of medicine, price three pounds three shillings' accompanied by a further explanatory pamphlet to 'direct in the Use and application of the drugs'. The remedies were sold by Watson in Norwich, as well as 'by Mr. Fozard, in Park-Lane, London' (tail of errata leaf). The work found some popularity with further editions in 1794 and 1802, though this time under the banner of 'R. Watson', (Richard) though still proudly stating 'By His Majesty's Royal Letters Patent'.

Dingley, *Historic Books on Veterinary Science and Animal Husbandry*, 656; Smith *Early History of Veterinary Literature*, II, 147 (erroneously ascribing it to J. Watson); OCLC locates copies at Berkeley, Yale and Texas, Cambridge the British Library, and the National Library of Scotland.



N. B. His Chest of Medicines, Price THREE POUNDS THREE SHILLINGS; and with it a Pamphlet is given, to direct in the Use and Application of the Drugs.



[WEBSTER, JOSHUA.] "A Genuine and well-approved Herbal Medicine" CEREVISIA ANGLICANA OR ENGLISH HERB DIET-DRINK, Discovered by Joshua Webster, M.D., ... The Medicine can be despatched in either sized bottle in a plain and secure package by the Proprietors - Edward Slee & Co., Ivy House, Hounslow ... Sole Agents: Barclay & Sons, 95, Farringdon Street, London, E.C. [n.d. ca. 1885.]

Single sheet letterpress broadside, 377 x 252mm; text partially in double columns; some light browning and foxing, but otherwise very good. £200

A late 19th century poster exhorting the stupendous curative powers of Dr Joshua Webster's *Cerevisia Anglicana* (or 'English Diet Drink') first discovered and sold in 1742. Webster (d. 1801) claimed to have cured Benjamin Franklin of a scorbutic complaint with his diet drink, and also ascribed his own longevity to doses of his own secret concoction. 'Webster bequeathed the recipe to his wholesaler, a Southwark wine and spirit merchant with the splendidly Dickensian name of Samuel Slee' (Richard Aspin, Wellcome blogpost). As Aspin wryly notes, and the present example is a testament too - Slee and his descendants were clearly on to a good thing.

'The drink was promoted as a nonspecific remedy of vegetable extraction. In reality, the active ingredients comprised quicksilver and sublimate of mercury, but this did not prevent the proprietors from warning customers against "mercurial quacks". In the cut-throat market for health truth was the first casualty. The recipe was a closely guarded secret – no clue was given as to the particular ingredients, vegetable or otherwise, on the mysterious "octagon square shaped red and green bottles" in which the drink was sold, although females were warned to avoid it "at certain times". Webster's Diet Drink was an established and apparently perfectly respectable patent medicine available from well-known retail chemists like Francis Newbery and Sons and John Sangar and Sons in the later 19th century. Who knows, it might have done some people the world of good. Certainly, as the business began to peter out at the end of the 19th century there were complaints from retailers and individual consumers that they were not receiving their supplies' (*ibid*).

*Cerevisia Anglicana*, according to the broadside, cures almost every complaint, from nervous debility to consumption, skin eruptions and influenza. A number of testimonials are included, dated variously from 1858 to 1885.



Dedicated to the young princess Victoria

**WILLIAMSON, MARY BALDWIN.** AN ILLUSTRATION OF THE HUMAN HEAD, in three original drawings, designed to exhibit the beauty and proportion of its external form, as depending on the arrangement of its bones and muscles. London: Joseph Dickinson, Bond Street. Clapham: Henry Norminton Batten. 1834.

Folio, pp. [ii] subscribers leaf loosely inserted, [iv] title-page and dedication, [5]-8, [4]; with three exquisite lithograph plates on Indian paper and laid down, the first 'Drawn from Nature upon stone by M. B. Williamson' then 'Drawn upon Stone by M. B. Williamson' and all three 'Printed by Graf & Soret'; plates retaining original tissue guards; subscriber's list with a number of small marginal nicks, some marginal soiling and foxing to plates, text a little browned and creased with some edgewear and a couple of marginal nicks; no longer stitched, but marks visible, and retaining the original blue printed wrappers, minor wear to head and tail of spine, covers a little sunned and soiled, some light creasing, extremities a little furled and worn; a very good copy.

**£1,200**

Scarce first edition of this anatomy for artists, done in exquisite lithography, and the work of Mrs Mary Baldwin Williamson. Clearly intended as an 'elementary study for the young artist', and in all probability something of a vanity publication, the three lithographs 'drawn on stone' by the author herself, are beautifully executed, and indeed were well received at the time: 'Mrs Williamson is, we understand, a lady approaching to seventy years of age, and in declining health. We mention these circumstances, not because the work requires any apology, but the contrary. It is full of merit; and shews at once talent, knowledge, and perseverance. The drawings are executed on stone by Mrs. Williamson herself, in a very superior style of lithography. They represent the profile of a youth: the first, as in nature; the second, with the integumenta removed; the third, with the bones entirely bare. The second and third drawings have letters of reference to an explanation of the various muscles and bones. They are preceded by a dissertation on the necessity of being well acquainted with the anatomical construction of the head as a preliminary to drawing it correctly, and to imparting to the representation of the human countenance the different expressions of which it is capable' (*The London Literary Gazette and Journal of Belles Lettres, Arts & Sciences*, 1834, Vol. 18, p. 401).

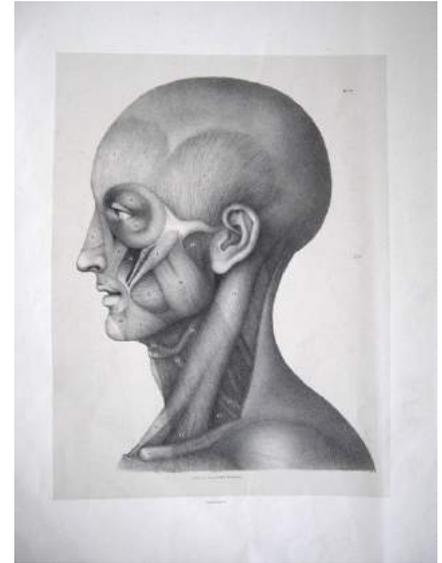
The *Athenaeum* magazine was less fulsome in its praise, however, describing them only as 'tolerably good', although still noting that the work 'may be of use to juvenile artists' (*Athenaeum*, 1834, p. 844).



We have been unable to find any further biographical information about Mrs Williamson other than that revealed in her own preface and commented upon by the *Literary Gazette* i.e. that the work was produced whilst she was 'in advanced age' and in 'declining health'. She was clearly well connected however. She dedicates her endeavours to 'Her Royal Highness Victoria Maria Louisa Duchess of Kent' (1786-1861), the mother of the future Queen Victoria. Indeed it seems likely that the young Princess may have received a copy: 'That the illustrious name of a Princess, on whom the eyes of the nation are fixed, is, through the condescending goodness of your Royal Highness, united with your own in patronising these humble efforts, I beg to acknowledge with unfeigned gratitude'.

The subscription list too, is clearly a list of the local great and good, the majority of whom live around Clapham in London, although one or two hail from as far afield as Manchester, Liverpool and Birmingham, and including 'Her Grace the Dowager Duchess of Leeds', as well as the noted Scottish physician Sir Alexander Crichton (1763-1856) and his wife. It is notable for the number of female supporters, including 'Mrs Zornlin' and 'Miss G. Zornlin' of Clapham. Georgina Zornlin (1800-1881) was the sister of the Rosina (1795-1859), the author of popular natural history works for children. Georgina went on to become a noted artist.

OCLC locates copies at Yale, Brooklyn Public Library, the National Art Library and the Wellcome.



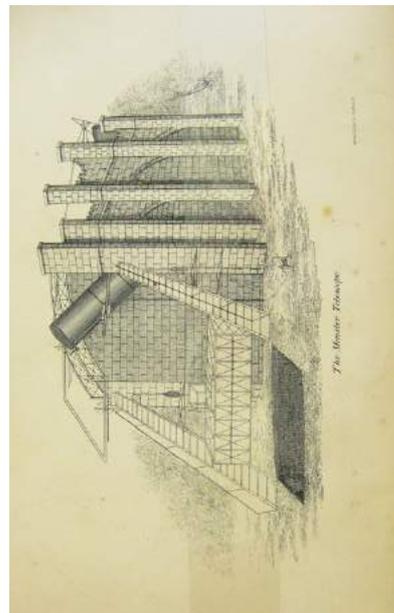
**[WOODS, THOMAS.]** THE MONSTER TELESCOPES, Erected by the Earl of Rosse, Parsonstown. With an account of the Manufacture of the Specula, and full description of all the machinery connected with these instruments ... Second edition. Parsonstown. Sheilds and Son ... London: Duncan and Malcolm ... John Cumming and W. Curry. 1844

Small 4to, pp. [ii] blank, [ii] title-page, iv, 54, [2] publisher's catalogue; with lithograph frontispiece, three numbered lithograph plates, and four engraved text figures; paper a little browned, with some foxing along title-page gutter, and sporadically throughout with some occasional faint soiling; with two loosely inserted items, one a pencil inscription referring to optical works, the other a typed letter addressed to Sir Charles Parsons on headed Grubb Parsons paper dated 1929; in the original dark blue blindstamped cloth, with title title within roundel on upper cover, neatly recased with new spine and endpapers, covers a little sunned and stained, small nick to upper cover, with light wear to extremities and corners; from the library of Grubb Parsons' chief optical engineer David Sinden, with the Grubb Parsons & Co., address stamp at head of first blank; overall a very good copy.

£325

Second edition, (first also 1844), and a nice association copy, of this important contemporary account of the recent astronomical advances made by William Parsons, third Earl of Rosse (1800-1867) on his estate of Birr Castle near Parsonstown in Ireland. Parsons had long been focused upon the idea of constructing a large telescope and worked for five years to find an alloy suitable for the mirror. His mirrors were made of speculum metal, an alloy of approximately two parts copper to one part tin by weight. After much experimentation he succeeded in casting and cooling a three foot mirror, and in 1842 he began work on his 'monster' six foot mirror. The present work provides an account of these experiments, which eventually saw the installation of his 'Leviathan', and which was at the time the largest in the world. The telescope had a focal length of fifty-four feet and with it he was able to make detailed studies of nebulae, took some of the earliest lunar photographs, and was the first to detect the spiral nature of some nebulae. The 'Leviathan' was immediately treated as something of a marvel and became a tourist attraction, and Wood's account no doubt did much to inspire this.

The present copy was once in the collection of David Sinden, chief optical engineer at the noted manufacturers of optical instruments Sir Howard Grubb, Parsons & Company, based in Newcastle-upon-Tyne, and famous for producing telescopes and refractors for the Vienna Observatory, the Melbourne Observatory and the Royal Observatory in Greenwich. Sir Charles Parsons acquired the company in 1925, and loosely inserted is a letter to him from the manager C. Young, telling Sir Charles about the purchase of the present copy from Sotheran's. Sinden later founded the Sinden Optical Company, and many of his fine instruments may be found in observatories today.



**[WORD GAME]. [DRURY, MISS M. I., MISS O. H. DRURY, AND ALEXANDER MILLAR].**

**LETTER-BAGS.** Regd. A word-making game for any number of players on an Entirely New Principle. "As Fascinating as Bridge". Invented by the late Alexander Millar. [n.d. ca. 1920s?].

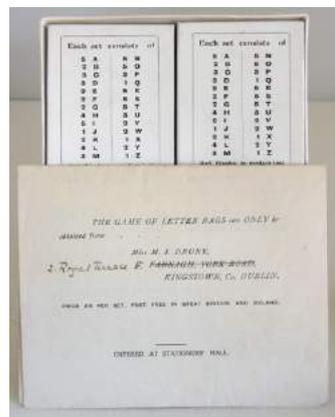
Consisting of one lidded card box 115 x 160m, containing within four separate lidded boxes 75 x 55mm; complete, each box containing a set of 90 different coloured lettered squares in white, blue, pink and yellow (of which five are blank in each set); upper lid of each with printed text giving the numbers of individual letters; sets bright and clean; some light soiling to boxes; seemingly without the original blue cloth 'caller's bag' usually missing; in the original white box, upper lid printed, box lightly soiled and stained, small abrasion on base, light bumping to extremities; a good bright example.

**£150**

A lovely bright set of this appealing game, similar in vein to scrabble, and seemingly the brainchild of two entrepreneurial sisters in Dublin. The game consists of a box containing four separate boxes, each of which contains 85 small square cards with letters of the alphabet printed on both sides, together with a further 5 blank cards 'to replace lost letters'. The four sets are printed in different colours: white, blue, pink and yellow.

The present set retains the original instruction leaf: 'The object of the game is to form as many and as long words as possible out of each of the sets of letters supplied ... each set contains 85 letters, the proportional quantities of each letter being the same as used by printers. Each set is kept in a small box or bag, with a larger bag for the "Caller"'. Each player takes a set, except for the "Caller", who keeps his set in a bag 'from which he draws them one by one at random'. As each letter is called, the player takes the corresponding letter from his set, and places them 'in not more than six vertical or horizontal columns, endeavouring to arrange them so as to form complete words, reading vertically downwards or horizontally across'.

According to the main lid, the game was 'invented by the late Alexander Millar', but as the instruction leaf reveals, and as previous examples handled have revealed, the marketing and distribution of the game appears to have been undertaken by two sisters. For this present example, the printed note states that the game could only be obtained from 'Miss M. I. Drury' of 2 Royal Terrace, Kingstown, Co. Dublin. An old address of 'Farnagh, York Road' has been crossed out in brown ink. Previous examples handled have had printed instructions noting that copies were available from 'Miss O. H. Drury, Farnagh,, Kingstown, Dublin'. Our assumption is that this is a later version, and that for some reason Miss O. H. Drury was no longer involved in the enterprise. The existence of what we believe to be earlier sets suggests. Only the Ballam Collection set appears to retain the original blue callers' bag. Further sets located at the National Trust Museum of Childhood, & at the Osborne Collection at Toronto.



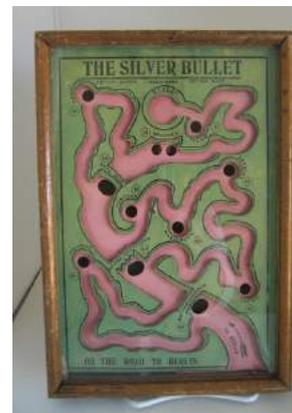
**[WWI DEXTERITY PUZZLES].** THE SILVER BULLET OR THE ROAD TO BERLIN British Design. Registered. British Made. [n.p., n.d. but produced by R.F. & S, ca. 1914-1919]. [offered with:] TRENCH GOAL FOOTBALL. [The Great International Game, By the makers of the sensationally successful war game “The Silver Bullet”]. British Design British Made, Registration Applied for. [n.p., n.d. but produced by R.F. & S., ca. 1914-1919.]

Two wooden framed maze puzzles: Silver Bullet: Wooden box with glass top, 240 x 162 x 25mm, containing die cut thick printed green card laid on pink card base, the cut out grooves forming a track, with a series of holes or ‘hazards’, retaining the metal ball-bearing, but without the instruction sheet usually found mounted on rear of box; Trench Football: Wooden box with glass top, 240 x 162 x 25mm, containing die cut thick printed green card laid on pink card base, the cut out grooves forming a track, with holes as ‘hazards’, retaining the metal ball-bearing but prone to getting stuck, retaining the partial instruction sheet on the rear of the box; both boxes showing signs of rubbing and wear.

£450

Two evocative WWI wooden framed dexterity or maze puzzles - a game with a high difficulty factor and addictive for both children and adults alike. The object of the The Silver Bullet Game or Road to Berlin is to try and get the small metal ball-bearing pass all of the hazards - i.e. German fortress and Cities and reach the city. Though without the instruction leaf on the back of the box, the game was made by R. F & S and we believe to have been registered around 1914.

Encouraged by the success of The Silver Bullet, a second game was produced, incorporating the nations’ favourite pastime of football. The player has to skilfully manoeuvre the ball past caricatures of various German figures, starting with The ‘Kick Off’, and hopefully scoring the ‘Goal’ in the Kaiser’s mouth. Along the way, the player encounters ‘Little Willie’ (outside right), ‘Von Terpitz’ (centre forward), ‘Von Kluck’ (outside left), ‘Von Bulow’ (inside left), ‘Von Hindenburg’ (inside right), ‘Von der Goltz’ (right half), ‘Von Moltke’ (centre half), ‘Enver Pasha’ (left half), ‘Von Sanders’ (left half), ‘Count Zeppelin’ (right half), and finally the ‘Kaiser’ (Goal). The rules for playing are pasted on the underside, though have been torn with significant loss.



Including a printed muslin 'Esmarch' bandage

**[WWI FIRST AID.] [SCOTTISH WOMEN'S FIRST AID CORPS.]** FIRST AID SACHEL  
Natural-coloured linen canvas satchel with the initials 'S.W.F.A.C.' machine embroidered in red on flap, retaining the long red ribbon strap and buckle. n.p but possibly Edinburgh, n.d. but ca. 1918.

Natural-coloured linen canvas satchel with ribbon strap, with the initials 'S.W.F.A.C.' in red, @ 150 x 200 x 120mm, and housing a large triangular printed 'Esmarch's Triangular Bandage'. Physician's and Surgeons Supplies. Trade mark 'Sterilex' 129 x 83 x 84 cms (somewhat creased with a couple of stains), together with two unopened and unused packs labelled 'Scottish Women's First Aid Corps First Field Dressing ... Supplied by J. Gordon Nicholson, Pharmaceutical Chemist, 15 Hanover St., Edinburgh', a possibly later unopened role of 'white open wove bandage' and two loosely inserted safety pins on card; satchel without the closing button, a little foxed and soiled, but otherwise very good.

£485



A most attractive and unusual ephemeral survivor, a natural-coloured linen canvas satchel machine-embroidered with the initials of the 'S.W.F.A.C.' - the Scottish Women's First Aid Corps, and retaining inside an Esmarch printed bandage, together with further unused field dressings.

The satchel hangs from a long red grosgrain ribbon strap which has a buckle for altering its length. Found inside is a later version of an Esmarch's Triangular Bandage or field dressing, first introduced into German battlefield medicine by Friedrich von Esmarch (1823-1908) in ca. 1875. The bandage depicts six wounded soldiers: two central standing figures (an anterior and posterior view), with on either side a vignette illustrating a kneeling soldier tending a wounded companion lying on the ground. Each figure is modelling a number of bandaging techniques, the simple self-explanatory images offering clear directions on how to bind and dress a variety of injuries and wounds, and stabilising broken limbs through the application of splints, one of which here makes use of a rifle. Such portable, durable and wearable bandages were introduced as a way to quickly communicate critical information in an emergency. These lightweight, practical and potentially lifesaving accessories soon became a much valued aid for any soldier, and later found a wider use in industrial and manufacturing environments, with early examples including scenes of what to do in medical emergencies, for example in mines, or on board ships. By the early twentieth century, first-aid organisations in England, including the British Red Cross and St. John Ambulance Association, produced their own versions of the instructional triangular bandage.



The SWFAC member seems to have had need at some point to put the bandage to the test, although the accompanying two packs labelled 'Scottish Women's First Aid Corps First Field Dressing', supplied by J. Gordon Nicholson, Pharmaceutical Chemist, 15 Hanover Street, Edinburgh, have been unused. A later bandage is also included, together with two small safety pins on a piece of card, presumably to be used for fixing the bandages.

One of a number of such voluntary organisations established at the turn of the century, according to their own annual reports the S.W.F.A.C. was formed in 1909, with Mary E. Macmillan as Honorary Secretary. Their aim was to run training classes in First Aid and sick nursing, and it would appear that they came into their own during WWI, no doubt appealing to middle and upper-middle class women wanting to 'do their bit'. Some 200 of its recruits then went out to nurse in France, Italy, Malta, Serbia, Belgium and India. As their 1918-1919 Tenth Annual report reveals, they were affiliated to the St. Andrew's Ambulance Association. Since its creation nearly five thousand women had received training. In addition to running classes 'attended by 130 persons. 45 passed examinations in First Aid and 46 in Sick Nursing', the Corps also ran a hospital at 6 Oswald road in Edinburgh during the war, which continued to 'render useful service for two months after the signing of the Armistice, closing finally on January 8th 1919. 871 sick and wounded men passed through the wards during three and a half years' (annual report).

An unusual and scarce survivor.

See [http://www.scotlandswar.co.uk/pdf\\_Scottish\\_Women%27s\\_First\\_Aid\\_Corps.pdf](http://www.scotlandswar.co.uk/pdf_Scottish_Women%27s_First_Aid_Corps.pdf)

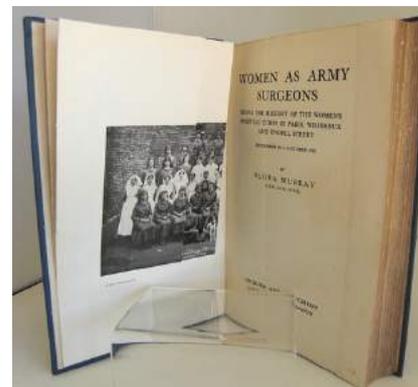


[WWI]. MURRAY, FLORA. WOMEN AS ARMY SURGEONS. Being the history of the Women's Hospital Corps in Paris, Wimereux and Endell Street. September 1914-October 1919. Hodder and Stoughton Limited, London. [1920].

8vo, pp. xvi, 263, [1] blank; with large folding photograph frontispiece, and 22 half-tone images on eleven leaves; some light foxing and occasional soiling, lower corners of final few leaves a little knocked and furled; in the original blue publisher's cloth, ruled in blind, with upper cover lettered in black, and spine in gilt, spine a little sunned, with head a little bumped, joints and extremities lightly rubbed; a good copy. £350

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

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



**[WWI.] [PRINTING HISTORY.] COPPER PRINTING PLATE AND BLOCK** THE NATION'S FUND FOR NURSES A tribute from the British Empire to British Nurses. Signed by Bernard Partridge. n.p., n.d. but subsequently used for printing in the February 6th issue of Punch, 1918.

Copper plate mounted on original metal and wooden base, plate 121 x 89 x 1mm, block 121 x 94 x 20mm; copper plate a little stained and darkened with ink residue visible; slight wear to the edges of the block; originally owned by The Star & Garter Home in Richmond until closure in 2013; offered together with an original Punch cartoon. **£200**

A striking example of a copper plate used for intaglio printing, of interest to both book and printing historians and to those studying historical printed visual material.

‘Bernard Partridge was born in London, the son of Professor Richard Partridge, professor of Anatomy to the Royal Academy and nephew of John Partridge, Portrait Painter Extraordinary to Queen Victoria. He initially worked for a firm of stained glass designers and combined this with a career as a stage actor. He was also a gifted draughtsman, producing many fine illustrations for books and in periodicals. In 1891 Partridge was invited to contribute to *Punch*, producing illustrated reviews of plays. The following year, he was offered a post as a staff cartoonist, but initially refused, hoping to find success as professional artist. However, in 1901, Partridge replaced John Tenniel as *Punch*’s principal cartoonist. In 1925 he received a knighthood from Stanley Baldwin, the Conservative Prime Minister, though as Partridge’s working life drew to a close his detailed style and use of allegorical subjects seemed increasingly out-dated. He, nevertheless, produced for the magazine a series accomplished portraits of Hitler, Churchill and Mussolini during the Second World War’ (Imperial War Museum, from their record for the poster ‘Star and Garter Home’, part of their Posters of Conflict and found on the *The Visual Culture of Public Information and Counter Information* website).

It is our understanding that the block was previously in the possession of the Star and Garter Charity in Richmond. The Star and Garter, originally an hotel, was purchased by the British Red Cross Society and opened its doors to the first residents on January 14th 1916, with the aim of caring for severely disabled young men returning from the WWI battlegrounds, Queen Mary having charged the BRCS with the task of providing permanent homes for the wounded. Within days of opening it had reached capacity, and eventually in 1924 a purpose built home was opened, officially known as the ‘Star & garter Home for Disabled Sailors, Soldiers and Airmen’. A seaside branch was subsequently opened near Sandgate in Kent. The Royal Star and Garter Charity remains highly active to this day, although the Richmond home was sold in 2014. A leaf from the original *Punch* issue showing the printed image included.

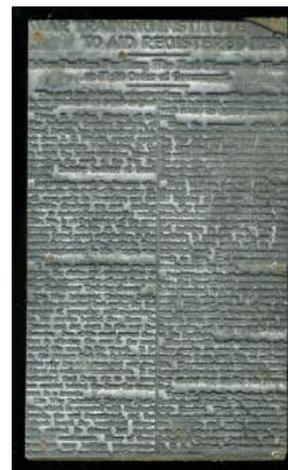


**[WWI.] [PRINTING HISTORY.] SOLID METAL STEREOTYPE PRINTING PLATE** FOR A WWI WAR EFFORT LEAFLET PROMOTING THE WORK OF THE INDUSTRIAL WAR TRAINING INSTITUTE in Grand Rapids, Michigan. 'War Training Institute to Aid Registered Men. Solves Problem for many who must observe the work or fight order of government'. [n.p. but presumably Grand Rapids, n.d. but ca. September 12 1918.

Solid metal stereotype pinned and mounted on original wooden block, plate: 186 x 111 x 2mm, block 188 x 111 x 21mm; edges have been machine trimmed, cropping letters slightly close, upper left corner of plate chipped with small loss of metal, plate surface worn, suggesting heavy use, wood block a little stained and worn. **£285**

An evocative and presumably rare survivor, of potential appeal to those interested in both military or printing history, and to those studying historical printed visual material. This solid plate of type metal, i.e. a stereotype (also known as a cliché, stereoplate or simply a stereo), dates from the final year of WWI, and was used to print what we believe to have been a government sponsored propaganda leaflet to encourage men to join the war effort after the third draft registration of September 12th 1918, by training as service mechanics. The first US draft was brought into force on June 5th 1917 and was for all men between the ages of 21 and 30, with a second registration on June 5th 1918, and which registered those who had attained the age of 21 in the intervening period.

A major public information campaign was established to persuade the populace to support the war and the draft, and in particular attempts were made to win working-class support. The text of the present stereotype is directed at those men from the third registration (aged between 18-45), many of whom may not be in 'physical condition for trench work, or for fighting of any kind'. Nevertheless, as the leaflet states 'Registered men must work or fight. The government demands one or the other'. Skilled mechanics were vital to the war effort, as the leaflet stresses: 'The War Industrial Training Institute was organized last spring for the purpose of preparing soldier mechanics for service behind the lines in France and for work in the war industries. One of the most potent factors in winning the war is the man behind the man in the trench. It is on the former that the fighting man must rely for guns and war machines as well as war materials. It is estimated that from six to ten men are needed behind the lines for every man in a trench. The War Industrial Training Institute ... opened its classes last spring with 500 enrolments. Many of these men are now holding non-commissioned officer positions, while many others have responsible positions in the war industries ... In addition to this education advantage, the Grand Rapids manufacturers have promised to give employment to every man who enters the Institute work'. A full transcript is available.



(mirror image)



**[WWII. – FIRST AID].** THE COMPLETE FIRST AID OUTFIT BOOK and A.R.P. Odhams Press Limited, Long Acre, London, W.C.2. [Printed in Great Britain, Copyright C639, presumably June 1939.]

4to, combined instructional book and first aid kit in front pouch, pp. 128; with numerous illustrations within the text, some full page; inner wrapper a little browned and foxed with faint dampstaining, with occasional marginal foxing and light browning throughout; affixed to the front pastedown is a transparent plastic wallet, inside of which is a card titled in red 'The Complete First Aid Outfit', and on which is mounted 15 items: Boric Lint, a tin of Boracic Ointment, Tincture of Iodine (empty), 3x white open wove bandage of varying widths, 2c BPC Sterilised Burn Dressings, 1x Sterilised Finger Dressing, Adhesive Zinc Oxide Plaster, Hospital Quality Absorbant Cotton Wool, Solution of Ammonia (full), a reel of white thread, three safety pins on card, and a small brown envelope labelled 'white jaconet' containing what appears to be gauze; the retaining the elastic place holders, and still retaining some of the original clear cellophane protective wrapper; some age staining and darkening to transparent pouch; contained within the original burgundy cloth backed card folder, upper cover and spine with the title embossed in blind, light rubbing and wear to extremities and surfaces, otherwise very good; housed within the original drab card mailing box, with remains of address label on upper cover to 'Mrs A Cadmore, 61 Lower Cliff Rd, Gorleston-on-Sea, Norfolk' and with the 'L.N.E.R. Paid from Glasgow Carriage Paid Home' label, covers a little stained and soiled, with some minor surface wear, and light wear to extremities; a very good example.

£300



A wonderful WWII survivor, a combined first aid kit (seemingly complete) and instructional manual, bound together in burgundy cloth backed folder and intended for the use of A.R.P. (Air Raid Precaution) wardens. The textbook is divided into eight chapters, and gives general first aid advice, guidance on bandaging, on the treatment of sprains, dislocations and fractures, on haemorrhaging, on unconsciousness, on general accidents such as burns and poisoning, as well as advice in Chapter VII on 'High-Explosive and Incendiary Bombs', including on organising evacuations, shelters, and concluding with a chapter on 'First Aid for Gas Casualties'.

The first aid kit itself, housed within the front transparent pouch, appears to be complete, the items matching up to an example found at the Imperial War Museum (though they appear not to have the item of white jaconet). A previous example handled also contained two small rolls of elasterplast - but presumably owners could add items of their own to the kit. This, one can only assume, means that fortunately the owner never had need to use it. We have also seen a copy which included an additional mounted leaflet of First Aid advice issued by the Ministry of Health. Of added appeal, the present copy is housed within the original drab card mailing box. OCLC cites the BL, UCLA, Oregon, Chicago, Yale and the Yale Centre for British Art.





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I am thrilled to unveil my new website – same address – but revamped and now searchable, with books listed on:



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