



DEBORAH COLTHAM
RARE BOOKS

*Spring Miscellany II:
Firsts London Issue*

www.dcrb.co.uk
+44 (0)7973180372



Member of ABA, ILAB and PBFA



[ANIMAL MAGNETISM.] **DONNE, Alfred.** [DROP-HEAD TITLE.] MADEMOISELLE PIGEARE. Somnambulisme et magnétisme animal, avec figures. (Extrait du journal des Débats). [Noyon. Imprimerie de Soulas-Amoudry. 1838.]

8vo, pp. [ii] half-title, [iv] including two engraved figures, [v-vi] advertisement and blank, [7] - 50; somewhat browned and foxed throughout due to paper quality; stitched as issued in the original green printed wrappers, old paper reback along spine, itself now somewhat worn, chipped and soiled, covers soiled, and with nicks and loss to all corners, so overall somewhat dog-eared; later book-plate of the 'Bibliothèque du Magnétisme' on inside front wrapper, and pencil ownership signature of Michel Collée at head of half-title.

£325

A fascinating, though less well-known contribution to the corpus of literature on animal magnetism, by Alfred Donn  (1801-1878). Better known for his contribution to the fields of bacteriology and microscopy, he is remembered for his early adoption of medical photography, in particular his photomicrograph, devised in 1839 and the earliest method of preparing etched plates from daguerreotypes. The present offprint reprints three articles published in the *Journal des D bats*, recounting Donn 's involvement with, and thoughts upon, the recent high-profile 'Pigeaire affaire', including two striking woodcuts of the young clairvoyant reader, Mademoiselle Pigeaire, wearing rather alarming looking blindfolds.

Animal magnetism or Mesmerism had been for many years the subject of intense debate within the French Academy of Medicine, with a number of commissions appointed to study the phenomena. The subject had come to prominence once again in 1836, in response to reports of a case in which a tooth had apparently been extracted without pain, whilst the patient was in a state of magnetic somnambulism. Reports of insensibility, heightened intuition, a sudden increase in strength, and clairvoyance, were all cited by advocates of mesmerism as being proof of animal magnetism, and so became the focus of particular study. Of these, it was decided that clairvoyance would be most suitable to test scientifically. In 1837, 'Considering clairvoyance as the only unquestionable proof of magnetic somnambulism, Burdin made a proposal to the Academy that he would award a prize of 3000 francs to the person who should read without the assistance of his eyes, of light, and of touch. The proposal was accepted ...

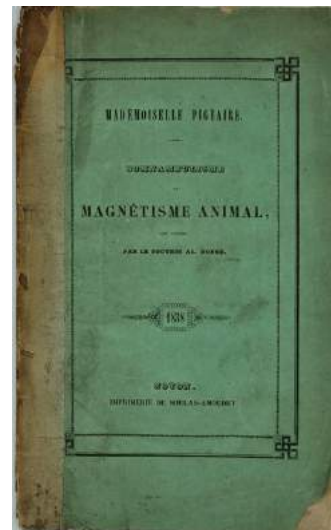


the prize ordered to remain open for two years, and a committee of seven members of the Academy appointed to conduct the examination' (*London Lancet*, Vol 1, New York 1845, p. 320).

The committee received a number of applications, though in the end only two were willing to present themselves in person before the Committee for examination. In May 1838, Doctor Jules Pigeaire of Montpellier arrived in Paris, claiming that his thirteen year old daughter Léonide was a clairvoyant reader. Early experiments before several leading Parisian scientists, including Arago, appeared to support his claim. However, as the present offprint highlights, when it came to appearing before the Academy, Pigeaire came into conflict with the commission as they contested the type of blindfold to be used by the girl during her clairvoyant sessions. Father and daughter insisted upon using their own blindfold and requested that, for Léonide to be able to focus upon the book to be mind-read, it must be placed upon her lap and should be illuminated. This was challenged, and in the end no agreement could be reached between the two sides and the official experiment never took place. The affair, nevertheless, received considerable academic and public attention and notoriety. *Donné* includes reports of early sessions during which Mademoiselle Pigeaire had apparently read a number of pamphlets, before giving his own general reflections on the nature of the blindfold and on magnetism in general. The blindfolds seen in the two illustrations were apparently of his own design, though in the end were never used. He concludes that the feats supposedly performed by the young girl were not genuine.

Provenance: Michel Collée was a psychoanalyst and historian of psychiatry.

Crabtree, *Animal Magnetism, early hypnotism and psychical research 1766-1925*, *An Annotated Bibliography*, 398 and 416; for a further discussion see Méheust, *L'affaire Pigeaire: Moment décisif de la bataille du somnambulisme au XIXe siècle* in *Ethnologie française*, nouvelle serie T. 23. no 3, pp. 336-350, 1993 (on jstor).



A game of 'tiddlywinks' celebrating the first East to West Atlantic crossing

[AVIATION.] Grand Jeu de la Puce "PARIS-NEW-YORK" [n.p.], n.p. but France, and [n.d. but ca. 1930.]

Vertical folding chromolithograph card playing board, 520 x 220mm folding into four 130 x 220mm, together with accompanying printed rule sheet 210 x 135mm, light wear to folding joints of playing board, with some minor scuffing and soiling, text leaf lightly browned with a couple of minor nicks and evidence of previous folds; as often, now without the original box, set of coloured 'tiddlywink' counters, & wooden bowl; still an appealing example.

£225

A vibrantly coloured 'grand jeu de la puce' or game of 'tiddlywinks', with accompanying rules, celebrating the first East to West aeronautic crossing of the Atlantic undertaken by Dieudonné Costes and Maurice Bellonte flying the 'Point d'Interrogation', a Brequet Super Bidon long-ranged aircraft designed specifically for the attempt. The crossing took 37 hours in total, leaving from Le Bourget on September 1st 1930 and arriving at Curtiss Field in New York.

A game for 2, 4 or 6 players, the board is marked with 12 destinations: Toulouse, Casablanca, Dakar, the Ocean, 'Açores', 'Bermudes', 'Terre-Neuve', Halifax, Boston, Washington and New York (numbered 1, 3, 6, 10, 14, 15 and 16). Following a hopscotch style progression, players must land their counter on the chosen destination. Once at Dakar, there is a choice of two routes: one via Newfoundland and Boston, the other via Bermuda and Washington. Any player whose chip lands in the ocean is out of the race. Maximum points could be achieved by taking a direct flight from Paris to New York.



[AVIATION.] DANRIT, Commandant (pseudonym Emile-Augustin-Cyprien DRIANT).

L'AVIATEUR DU PACIFIQUE Illustrations de G. Dutriac. Paris, Ernest Flammarion, Éditeur. [n.d. but 1909-1910.]

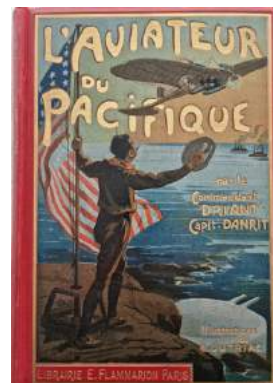
Large 8vo, pp. [vi], 512; with frontispiece, double-page map of Hawaii, and 46 illustrations, several full-page; paper a little browned and foxed due to quality; in the original red publisher's cloth, with bevelled edges, all edges gilt, spine lettered and decorated in gilt, upper cover with mounted chromolithograph label showing a man, standing above a gun turret, holding an American flag, saluting ships and an aeroplane, blindstamped and lettered in gilt, with publisher's monogram in blind on rear cover, head of spine slightly nicked, spine a little faded, book-block a little shaken, extremities lightly bumped; with ownership stamp of 'Andre Roussy' on front free endpaper; a good copy.

£300

First edition of this adventure novel by the noted popular writer Emile-Augustin-Cyprien Driant (1855-1916), writing under his pseudonym of Captain Danrit. With chilling prescience, the work imagines a major conflict between the United States and Japan, which leads to a surprise attack on an American base in the Midway Islands - some thirty years before Pearl Harbour.

For many years a serving army officer, Driant's numerous fictional works frequently had a military theme, as in the present work. The main character, Maurice Rimbaut, a young aeronautical engineer, is charged with delivering an airship to the Americans on Midway Island, in the heart of the Pacific. His ship is torpedoed en route and he is shipwrecked, though eventually reaches the island where they are besieged by the Japanese. Thanks to plans that he had carried with him, together with the Americans they build a rudimentary plane, which launches from a warship enabling him to escape. After a 30 hour flight and various adventures along the way, he reaches the US West Coast where he raises alarm, and a rescue fleet is sent. The Hawaiian Islands are liberated and the short war ends. Whilst the plot, eerily foreshadowing as it does subsequent events, is perhaps what captures the attention of modern readers, at the time this tale of French heroism, and his fascination with the tremendous potential of military aviation which would have grabbed the attention of his readers.

The work was also serialised in *Le Journal des Voyages* from October 17, 1909 to July 10, 1910. See <https://www.danrit.fr>.



[AVIATION.] DANRIT, Commandant (pseudonym Emile-Augustin-Cyprien DRIANT).

ROBINSON DE L'AIR Illustrations de G. Dutriac. Paris, Ernest Flammarion, Éditeur.
[n.d. but 1907-1908.]

Large 8vo, pp. [vi], 503, [1] blank; with frontispiece, double-page map of the North Pole, and 46 illustrations, several full-page; paper a little browned and foxed due to quality; original red publisher's cloth, with bevelled edges, all edges gilt, spine lettered and decorated in gilt, upper cover with mounted chromolithograph label, blindstamped and lettered in gilt, with publisher's monogram in blind on rear cover, head and tail of spine a little bumped, some soiling to spine, upper joint slightly cracked at head, lower joint with small split at tail, extremities lightly bumped; a good copy. £275

First edition, handsomely published, of this romantic adventure story, and the work of the popular writer Emile-Augustin-Cyrpien Driant (1855-1916), writing under his pseudonym of Captain Danrit.

A French balloon, the 'Patrie', breaks free from its moorings after an act of sabotage, setting adrift balloonist officer Lieutenant Georges Durtal, and Christiane de Soignes, whom Durtal had invited onboard. Driven by a storm the balloon reaches Norway, where it is picked up by an American billionaire aboard his yacht, who offers to hire the intrepid pair to help him win a bet to reach the North Pole. Durtel accepts and thus begins an exciting race to the Pole, whilst ensuring that the airship does not fall into German hands.

Driant drew inspiration from two unsolved mysteries of the day: the disappearance of the Swedish explorer Salomon Andrée's 1897 expedition across the Arctic, and the 1906 disastrous flight of the French dirigible, the 'Patrie' which had disappeared at sea. In the present novel, the airship crash lands on the ice floe, the intrepid pair heading off on foot towards the North Pole. There they discover a Swedish flag, no doubt planted by members of the Andrée expedition, before discovering human remains in a nearby cave. The work was also serialised in *Le Journal des Voyages* from October 18, 1908 to May 2, 1909.

Driant joined the military shortly after 1871, and went on to lead a distinguished career. He began writing and publishing in 1889, his military experiences very much forming a backdrop for most of his works. He attention turned fully to writing upon his retirement in 1905, when he began a career as a journalist, and continuing to publish fictional works. When war was declared in 1914, he asked to return to service, and was eventually killed during the battle of Bois des Caures in February 1916.



BAYAN, Joseph Félix Ferdinand. ÉTUDES FAITES DANS LA COLLECTION DE L'ÉCOLE DES MINES sur des fossiles nouveaux ou mal connus. [Premier and deuxième fascicules]. Paris, F. Savy, Libraire-Éditeur, 24, Rue Hautefeuille, 24. 1870-1873.

Two parts in one, 4to; [iii], iv, 81, with 10 lithograph plates and 5 interleaved text pages (the first with tear at tail, the second with large nick at head, but with no loss of text; II. [ii] title-page, 82-164, [1] blank, with 10 lithograph plates and 5 interleaved text pages; some light foxing and browning throughout, foxing a little more prominent to plates but not unduly so; in later half-vellum over marbled boards, spine lettered in blind (gilt having faded), retaining the original yellow printed wrappers, the first mounted on front paste-down, the second bound before part II, slight chipping to marbled paper on rear cover, extremities lightly bumped and rubbed; a good copy. £1,200

Uncommon first edition of this little known, attractive and unusually produced study of fossil mollusks within the extensive Deshayes collection at the École des Mines. Published between 1870-1873, it is the work of Joseph Félix Bayan (1845-1875), 'Ingénieur des Ponts en Chaussées', paleontologist at the École des Mines, and Vice-Secretary of the Geological Society of France, and his notes have been reproduced in facsimile using a form of lithographic printing to capture the original manuscript notes and neatly hand-drawn illustrations.

The collection, which comprised both living and fossil shells, had been amassed by the geologist Gerard Paul Deshayes (1797-1875) who had sold it, together with his comprehensive malacological and paleontological library, to the French government in 1868 and which were turned over to the Écoles. Bayan, together with Émile Bayle (1819-1895), Professor of palaeontology, worked closely together to organise and catalogue the collection, deemed to be one of the most important of its day, and make it accessible to the wider scientific community. The project had been especially challenging, having taken place during the Siege of Paris. Divided into two parts, the first fascicle highlights 'Mollusques tertiaires', with the second part being divided into four chapters discussing in turn 'Observations sur une espèce du genre *Plagioptychus*' (by M. Chaper); 'Notes sur quelques fossiles Vertiaires' 'Observations sur quelques espèces du genre *Diceras*' (by Émile Bayle); and finally 'Sur la présence du genre *Pecchiolia* dans les assises supérieures du lias'. Both parts are accompanied by ten beautifully executed lithograph plates.



During the 19th century various attempts were made to commercially reproduce facsimiles, with two methods emerging with some success and which developed on from lithography: anastatic printing and photozincography - the early precursors to photocopies. Both enabled the reproduction of works originally written out by hand, complete with illustrations, and which could be printed in small editions for a limited circulation. Surely too time consuming to have been reproduced using a traditional lithographic stone, we assume the present work to be an example of photozincography - a faster method of reproduction, and which had become a popular method of reproducing maps during the 1860s. We have handled similarly produced text books published to accompany courses of obstetrics, gynaecology and neurology. The dissemination of textbooks and course notes through transcribed manuscript copies had of course long been common-place in academic circles, thus one can easily understand why the development of photomechanical processes to facilitate this more quickly seems to have been adopted in a number of leading scientific and medical faculties.

BM Nat Hist I p. 115; Nissen ZBI, 264; for a discussion of his work with the collection at the École des Mines see *Annales de la Société linnéenne du département de Maine et Loire* Vol 16, 1875, ff. 164; OCLC locates copies at the Smithsonian, Illinois (digitised), Cambridge (Part I only?), the BL, Dublin, and the BnF, with a number of individual parts held by other European Institutions.



[BODONI.] BUSSON-DESCARS, Pierre. TRAITÉ DU NIVELLEMENT A Parme. De L'Imprimerie de Bodoni. 1813.

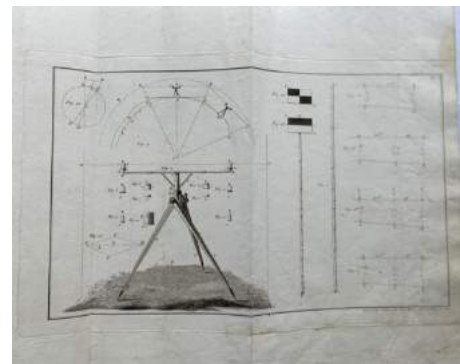
Large 4to, [ii] blank, [viii], [iii]-vii, [1] 'explication de quelques signes', 71, [1] blank, 17 'Quelques propositions de mathématique', [1] blank; with four engraved folding plates numbered I-III and Planche A; lower margin of first plate with old horizontal repair to verso to repair plate mark tear, outer margin of plate III torn with loss of ruled image border but not touching images, small stain affecting p. 19, with some occasional light foxing and soiling throughout, but generally clean and bright; with small hand-coloured pen and ink geometrical device on front free endpaper, and with a small number of pencil annotations and corrections throughout; in contemporary green half-sheepskin over ribbed boards, spine ruled and lettered in gilt, front inner hinge cracked but holding, small nick at upper joint, with 3 cm split to upper joint at tail neatly repaired, boards a little scuffed, extremities somewhat bumped and lightly worn; with the name 'Bernard Rodriquez' stamped in gilt on upper cover. £600

Uncommon first edition, and an attractive Bodoni printing, of this treatise on surveying techniques by the engineer Pierre Busson-Descars.

Busson-Descars (1764-1825), 'Ingénieur en Chef au Corps Impérial des Ponts et Chaussées', had previously published his *Essai sur le nivellement* in 1805. Although sometimes considered to be a second edition of that work, the preface suggests that Busson-Descars viewed this as a new offering, presenting an abridgement of his surveying techniques, and describes a new water level of his own invention. The short mathematical section at the end is separately paginated, Busson-Descars apparently not getting the text to Bodoni in time for the initial print run.

Giambattista Bodoni (1740-1813) came from a family of printers, and moved to Parma in 1768 to start work at the royal press under the patronage of Don Ferdinando di Borbone (Duke Ferdinand of Parma). Helped by two of his brothers, Bodoni maintained a high output of books using the highest quality paper, ink and other materials. He ran both the royal press and his own private press in tandem. This is one of the last works to be printed by him. One of 500 copies printed, a contemporary review in the *Journal de l'Empire* (May 28 1813), described it as a 'master-piece of typography' (cited by De Lama).

Brooks, *Bibliografia compendiosa di edizioni Bodoniane*, 1133; Querard I, 575; Poggendorf III, 220; Giuseppe De Lama, *Vita del cavaliere Giambattista Bodoni, tipografo italiano*, Vol II. p. 206-7; OCLC locates copies at Cornell, Yale, Harvard, Michigan, Wellcome, British Library.



[BOTANY.] FLORE DES DAMES ET DES DEMOISELLES Paris. Marcilly Ainé, Libraire, Rue S. Jacques, 10. [Imprimerie et Fonderie de A. Pinard, quai Voltaire, 15, A Paris.] [n.d. but ca. 1830s.]

Six volumes, 8vo; **Jardinières**: pp. 36; **Plates-Bandes**: pp. [37] - 72; **Parterres**: pp. [73] - 108; **Bosquets**: pp. [109] - 144; **Jardins**: pp. [145]- 180; **Orangeries**: pp. [181] - 216; each volume with two attractive colour stipple engravings, retaining tissue guards, and with small engraved tail-piece vignette; plates bright, fresh and strong impressions; some occasional light foxing to texts with some minor soiling in places; with 20th century English booksellers labels discretely place on each front paste-down, and contemporary French booksellers label and price ticket on base of box; each volume finely bound in blue publisher's glazed paper boards, upper covers with elaborate blindstamp Greek inspired design, with central mounted engraved title label with appealing botanical image seemingly hand-coloured; housed in the original decorative box, upper cover with mounted engraved title and vignette, partially coloured; all edges of lid with ornate gilt foil floral border, with evidence and remains of previous gilt adornments on upper cover, lower box divided in two, retaining the original cream silk ties; upper cover of box somewhat soiled and darkened, mounted image rather faded, with evidence of previous discrete repairs, light wear to corners and extremities; despite outer wear, still a most appealing set.

£1,850

A most appealing educational boxed set, clearly aimed towards a female readership, and one of a number of similarly produced series published by Marcilly Ainé in Paris. The ornately designed presentation box houses six cartonnage bindings, each in blue glazed and blind-stamped paper boards, all relate to botany and gardening. Each volume contains two attractive stipple engravings, vibrantly coloured and presumably finished by hand, and focus in turn upon planters, flowerbeds, parterres, groves, gardens and orangeries. This focus very much reflects the recreational pursuits considered to be suitable preoccupations for women during the eighteenth and nineteenth century. We have previously handled a similar series devoted to Natural History *Les Musées des dames et des demoiselles*, and *Les Capitales de L'Europe*, which was the work of Charles Malo. The work is listed in 1835 for sale in both the *Bibliographie de la France*, (Vol XXIV, p. 639 item 5656).

Cartonnage bindings were widely used for commercially produced children's books in the Romantic era due to their attractiveness. We have so far been unable to identify either the author or the artist. An appealing set of these delightful pocket guides. Gumuchian, 2549.



BRAUNE, Wilhelm DIE OBERSCHENKELVENE DES MENSCHEN in Anatomischer und Klinischer beziehung. Mit sechs tafeln in farbendruck. Leipzig, verlag von Veit & Comp. 1871.

Small folio, pp. vi, [2], 28; with six partially hand-coloured lithograph plates; some foxing throughout, more prominent in early leaves, with some staining and foxing to plates; in contemporary red cloth backed grey boards, with paper printed label on upper cover, covers a little scuffed and soiled with quite prominent ink stain affecting top margin of upper cover, and smaller mark at the lower fore-edge, extremities and corners lightly bumped and worn; a good copy.

£280

Uncommon first edition of this finely illustrated anatomical treatise on the femoral vein, by the noted German anatomist Wilhelm Braune (1831–1892), published just a year before his groundbreaking and iconic ‘Topographische-anatomischer Atlas’ (1872), famous for its use of frozen sections.

Braune studied at the universities of Göttingen and Würzburg, and in 1872, became professor of topographical anatomy at the University of Leipzig. His works are renowned for his excellent use of lithography to depict the anatomy of the human body, of which this is a striking and early example. A second edition was published in 1873, together with a companion volume ‘Die Venen der menschlichen Hand’, and which are sometimes found together. These preliminary works and studies eventually culminated in his publication of ‘Das venensystem des menschlichen körpers’ (1884-1889), and which GM remarks was also ‘notable for its excellent illustrations’.

OCLC locates copies at Cambridge, Edinburgh, the Royal College of Surgeons, Chicago, Michigan, Columbia, NYAM and Cleveland.



From England to California and Back Again –
poignant letter home penned on rare pictorial letter sheet.

[CALIFORNIA PICTORIAL LETTER SHEET.] MINER'S LIFE - ILLUSTRATED The Honest Miner's Songs. [Entered According to Act of Congress] by Barber & Baker, in the Clerk's Office of the District Court of the Northern District of California. Published by Barber & Baker, corner of Third and J Street, Sacramento. [n.d. but ca. 1854-5.]

Engraved Pictorial letter sheet 282 x 227mm with further single leaf of letter paper, effectively pp. [4], (presumed originally a single folded sheet now detached); printed on tinted (gray/blue?) paper, with thirteen engraved vignettes surrounding a central text panel in two columns with two songs, the blank verso and accompany leaf filled in manuscript with a letter home to England from a young miner, Thomas Cockburn and dated 'San Francisco, Janry 31st 1855'; imprint at tail cropped close with some slight loss, the whole sheet condition is poor, heavily browned with a number of nicks and small tears, several small holes along folds, with further spotting and soiling, evidence of previous horizontal and vertical folds; despite wear, a scarce and poignant survivor.

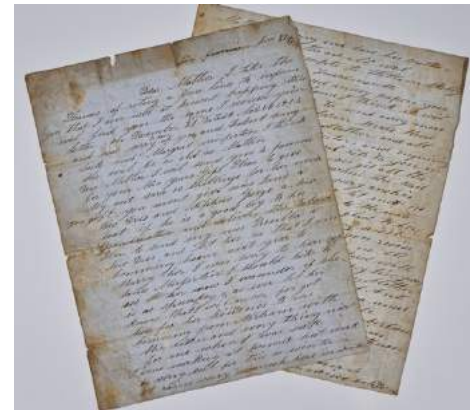
£1,200



A somewhat dog-eared, fragile, but scarce surviving example of a gold rush inspired pictorial letter sheet, filled with a lengthy and evocative letter home to England from a young prospector, Thomas Cockburn, apparently from Tweedsmouth near Berwick-upon-Tweed in Northumberland.

The sheet is illustrated with 13 wood-engraved vignettes: a large image dominates the top and which shows 'The Miner's Home', with the following series of images depicting the life of a gold prospector, including daily chores, the joys and pains of mining, the interiors of living quarters, and how miners entertain themselves. The central panel contains two songs: 'The One he Sung at Home' expressing a miner's happiness and optimism before setting out to California, followed by 'The One he Sings Here', a sadder and more pessimistic ode on the harsh realities of gold mining. Similar examples found at the Bancroft suggest that the sheets were first issued in around December 1854, which aligns with the date of the present letter.

Dated January 31st 1855 and penned in San Francisco, Cockburn is replying to a letter received from home on December 31st (though written on November 16th). Very much echoing the pictorial images (and which no doubt must have struck a chord), it



provides a fascinating insight into the highs and lows for an early prospector, and how far from home they must have felt, although it becomes clear from his letter that he seems to have travelled with other men from Tweedsmouth to seek their fortune.

'Dear Mother, I take the Pleasure of riting a few lines to inform you that I am well at present hopping this will find you the same I recvied your letter on December 31 1854 Dated Nov. 16 1854 and was sorry to here of you and Robert being sick and Margrat misforton I think she wil be as old as Mother / Dear Mother I wil send you 4 pounds for your New Years Gift Pleas to give My ant Sara 10 Shillings for her new years gift you must give nice Jane a New Dres and Nephew George a New coat if he is a good boy to his Grandmother and delivers the tobacco / Pleas to send my nice Rebicca a New Dres and let her no that I am coming home next year to Marry her / I was sorry to here of Janes Misforton I should like to see her now I wounder if she is as spunkey as ever... '.

Of his working life, Cockburn notes: 'I am working at present but work is very dul for this is winter it rains very much her in winter but this winter hase been a very good winter for work in the Citys and a very bad winter in the mines for want of rain to wash the dirt for the gold it is raining very hard at present the have been but very few days rain this winter I will be finished with my work in a day or two and I wil go up to the mines for to try my luck if I have good luck I wil come home to see My Mother and all my frinds'.

Though longing for home, Thomas was clearly amongst some colleagues from back home: 'Alexander Young is here and he sends his Kind love to his father and Mother he is doueing very wel he sase he has ben here since 1849 I have met in with a nother young man from Tweedsmouth Hennry Adam Sidey he is in a flour mil working he hase ben very kind to me... Willam and the Children sends there kind love to his mother and all his Brothers and sisters and enquiring frinds he saes he wil rite to you in corse of a few weeks'.

George Holbrook Baker (1827-1906), of Barber & Baker, was a Massachusetts born artist, who was studying in New York when the gold rush broke out. He headed west, arriving in San Francisco in late May 1849 and briefly tried his luck at prospecting, but soon found that it was easier to make a living using his artistic skills. Within three months, his first views of the town were being published in New York. He moved to the new state capital at Sacramento in 1852, where he started several businesses and two periodicals while also creating sought after views of northern California. He partnered



with Edmond Barber (1834-1909) between 1854-56, where they had a wood engraving studio in the Union building in Sacramento. Barber soon returned to Minnesota before eventually settling in Manitoba. After a devastating flood ruined him, Baker moved back to San Francisco in 1862, where he started a noted lithography and publishing firm. He is regarded as one of the most noted artists and lithographers of the Gold Rush era, and his archives are held at California State Library. Barber and Baker are best known for their *Sacramento Illustrated*, an early history of the town based upon information supplied by some early pioneers, and their other popular pictorial letter sheets *The Miner's Ten commandments*, *The miner's creed* and *Crossing the Plains*.

A full transcript of the letter is available upon request.

Baird, *Annotated Bibliography of California fiction*, 165; not located on OCLC, but examples found at the Bancroft and the Huntington.



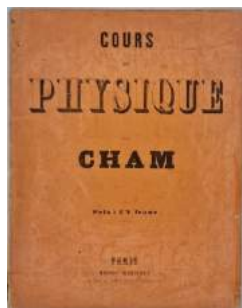
CHAM. [pseudonym, Amédée de Noé.] COURS DE PHYSIQUE Paris, Maison Martinet...
n.d. but ca. 1861.]

Small 4to, ff. [16]; printed on recto only, with title-page engraved vignette, and 60 small engraved vignettes with text (four to a page); fore-edge of title page a little nicked, some occasional light soiling, small stamp on title-page, later 20th ownership signature at upper margin; generally clean and crisp; stitched as issued in the original orange printed wrappers, advertisement on rear cover, spine a little rubbed and worn with slight loss at head and tail, with further minor nicking to fore-edge, and upper margin of rear cover, with further minor edge-wear, covers a little darkened and soiled, still a good copy. £285

Uncommon first edition of this appealing introduction to the principles of physics, through a series of engraved and often humorous vignettes - a far cry from perhaps drier, more traditional educational text-books.

Cham, was the pseudonym of Amédée-Charles-Henry de Noé (1818-1879), the noted and prolific French caricaturist and lithographer. Publishing his first work in 1839, *Monsieur Lajeunesse*, from 1843 he began to regularly publish in illustrated magazines such as *Le Charivari*, which had a focus upon satirising everyday life. He went on to become one of the most popular of French caricaturists, through his entertaining storybooks, such as the present example. As the rear cover reveals, it was part of a series of *Albums Comiques à un franc*. He is said to have produced over 40,000 illustrations during his lifetime.

OCLC locates copies at Ohio State, Berlin, the International Institute for Social Sciences, Clermont, and the BnF.



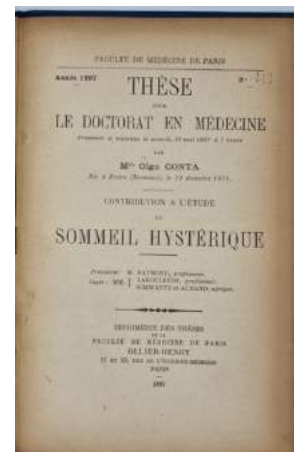
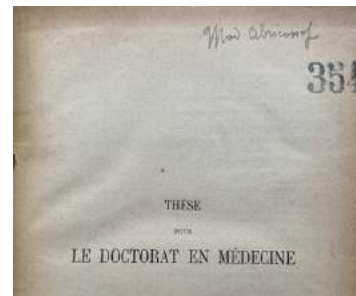
Fine association copy between two female physicians

CONTA, Olga, Mlle. CONTRIBUTION A L'ÉTUDE DE SOMMEIL HYSTÉRIQUE
Imprimerie des Thèses de la Faculté de Médecine de Paris, Ollier-Henry. Paris, 1897.

Large 8vo, pp. 96; paper somewhat browned throughout due to quality, with a couple of minor tears in gutter of half-title, small nick at head of title-page, and small minor marginal nicks at head of p. 62, accession number stamped on half-title; in early 20th century blue publisher's cloth, spine lettered in gilt, head and tail a little rubbed, spine darkened, general soiling and light scratching to covers and extremities, faint pencil number visible on upper cover; book-plate of Michel Collee on front paste-down, and the pencil signature of "Mad. Abricossoff", (Glaflira) at head of half-title; a good copy. £585

Rare French doctoral theses, bearing the ex-libris of a contemporary colleague working in Paris at the time, Glaflira Abricossoff (1860-1940, sometimes Abrikosova), "Mad. Abricossoff". The Romanian born Olga Conta (1871-?) followed her sister, Pulchérie, to Paris to study medicine, completing her studies with the present theses on hysteria in 1897. According to Lipinska she subsequently returned to Romania, where she became Professor of Hygiene at the central school of the city of Jassy (now Iasi) (Lipinska, *Histoire des femmes médecins*, p. 533).

Presumably presented by Conta to Abricossoff, the association between these two women is revealing in that it highlights that many of the first women accepted into French medical schools came from Eastern Europe. Glaflira Abricossoff is noted for publishing the first full monographic study of the intellectual history of hysteria in 1897, *L'hystérie aux XVII^e et XVIII^e siècles (étude historique)*. 'Abricossoff had traveled from Moscow to Paris to receive her professional training, and this study of hysteria served as her medical dissertation. It is surely striking that the first book length historical study of hysteria in any language was produced not only by a woman but by a member of the first wave of female physicians. As with Gilles de la Tourette, Abricossoff envisioned her subject strictly as chronology of medical ideas ... During the 1890's, Abricossoff had worked as a medical externe in the Service Charcot at the Salpêtrière. Her dissertation was supervised by Alix Joffroy, Pierre Marie and Gilles de la Tourette, all Charcot progeny, and a dedication to the thesis reads "à la mémoire de mon illustre maître J.M. Charcot"' (Micale, *Approaching Hysteria, Disease and its Interpretations*, 1995 p. 34-35).



The 'world clock' in your pocket - pre daylight saving time

[DIALLING.] VALLE, Gaudenzio. LE PANOROGRAPHE OU L'HEURE DE TOUS LES PAYS Priz fixe cent. 50. Tip Novara diretta da Rizzotti e Merati. [Ing. Gaudenzion Valle, Novara, Privativa in Italia E Francia, S.G.D.G.] [n.d. but ca. 1885 -1900s.]

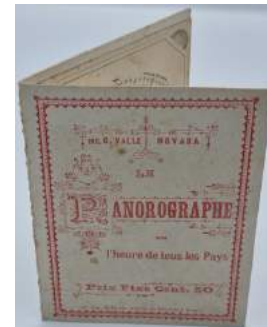
12mo, single sheet of heavy folding card, 86 x 115 mm, pp. [4], printed in red, with mounted engraved sheet on p. 3, including single volvelle held in place by brass tack; some light foxing and soiling, spine a little rubbed, but overall very good.

£385

A scarce, portable pocket time conversion device, made in Italy for the French market. The outer engraved circumference gives a time scale split into two 12 hour periods (Antimeridiane and Pomeridiane, further divided into five minute sections). The internal and movable engraved disc is marked with dozens of cities, which when rotated will give 'l'heure de tous les Pays'. As the explanatory page notes, the longitude scale is marked around the margin of the rotating disc, divided into 360 degrees, to allow one to add additional locations of interest. The example given is comparing the time for Turin. Being on the same meridian as that of Rome, one would set the dial to 5 hours and 15 minutes on the fixed dial, showing the time in Paris to be 4. 35 pm, 3.50 pm in Lisbon, and 11.30 am in New York.

An unusual device, in fine condition, it is believed to be the invention of Gaudenzio Valle of Novara, Italy, who according to the *Description des machines et procédés pour lesquels des brevets d'invention ont été pris sous le régime de la loi du 5 juillet 1844* was issued a patent for the device on February 29th 1884 (p. 23, Brevet no 160640). The 1885 *Bulletin des lois de la République française* (p. 410) reveals that Valle was represented by the patent lawyer 'Blétry frères, à Paris, boulevard de Strasbourg'. Further research suggests that he had previously had patented a 'wheel worked by means of water and fire', as noted in the *The Commissioners of Patents' Journal*, (Aug 14 1869 p. 1001), as well as an automatic coffee maker. A frustratingly brief Google book 'snippet' also suggests that he had attempted to design an aircraft - much to the scorn of his Novara contemporaries.

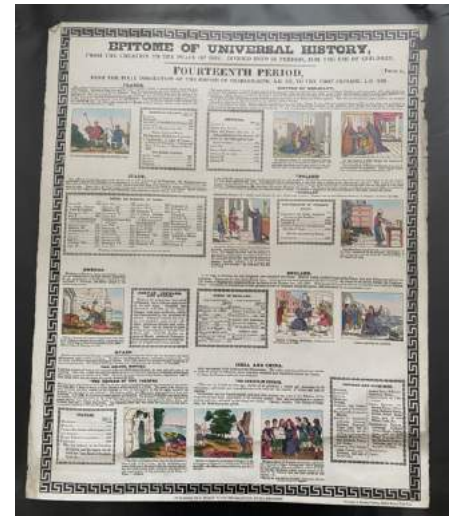
Perhaps a coincidence, but Valle was not entirely original with his choice of name, the military engineer M. Puissant having invented a drawing instrument in 1824 and which he too had named a 'panorographe' (see *Bulletin of mathematical, physical and chemical sciences*, 1824, Vol. 2, p. 259).



Victorian Infographics at their most vibrant

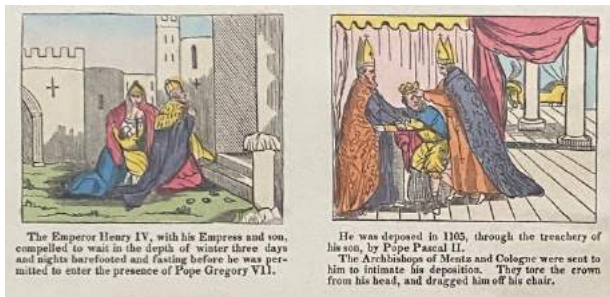
[EDUCATIONAL PICTURE SHEETS.] WACEY, J. EPITOME OF UNIVERSAL HISTORY
From the Creation to the Peace of 1828, divided into 21 periods. For the Use of Children.
Price 1s. [offered together eleven sheets covering periods one to seven and ten to fourteen, periods one and two on one sheet]. [London] Published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

Offered together eleven letterpress broadsides, all approximately 475 x 380mm; each containing a series of small hand-coloured wood-cut vignettes with accompanying text; some general light soiling and marginal browning, with a few marginal nicks and tears in places as would be expected, though most pronounced along the right hand margin of 'Period 14' with slight loss of printed border; faint signatures visible at head of periods 5, 6 and 7, possibly 'Miss Deacon', 'Miss Jackson'; though only a partial set, a most attractive and vibrant example of early Victorian school teaching aids. £2,750



An extremely scarce, and wonderfully vibrant partial set of this illustrated introduction to world history for children, published as a series of picture sheets priced at 1s by J. acy of London. Picture sheets, by their very ephemeral nature, are scarce and to find such an extensive run is rare and we have found few other examples, either individually or in a run. A contemporary advertisement in *Bent's Monthly Literary Advertiser*, of October 10 1837 notes: 'Dedicated, by permission, to the Most Noble the Marchioness of Hastings and her Children. Now publishing monthly, and to be finished in 20 Nos., price 1s each... designed to impress on the minds of children the principal contemporary events in the Empires and States of the known World, during twenty-one distinct periods... on the 1st October, the 14th Periods was published, containing Eleven coloured woodcuts, etc.' (p. 111). A later advertisement suggests the series had been completed by 1838. 'This is a highly instructive series of historical tables, with appropriate pictorial illustrations for young people. The design is excellent, the outline of facts selected very judicious, and the moral and religious impressions conveyed, greatly calculated to improve and elevate the youthful aspirant after sound knowledge' (*The Evangelical Magazine and Missionary Chronicle* p. 332).

Not located on OCLC or on Literary Hub; we have located one example of the '18th period' at the V&A (death of Charles V of German in 1558 to the restoration of the Stuarts in England in 1660); Rarebook Hub auction records note a set of 15/20 in 1991, in poor condition.

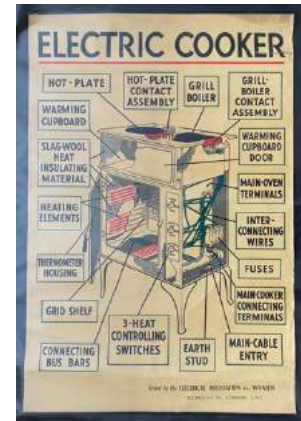


'Was it feminist... or really retrogressive'

[ELECTRICAL ASSOCIATION FOR WOMEN.] SIX LARGE COLOUR DEMONSTRATION WALL-CHARTS ELECTRIC WASHER & WRINGER. Issued by the Electrical Association for Women, 20, Regent St. London, S.W. 1. Hudson Ltd, Birmingham & London. N.d. but ca. 1940s-1950s. [together with:] ELECTRIC REFRIGERATOR. Issued by The Electrical Association for Women, 20 Regent's Street London, S.W.1. Hudson & Son Ltd., Birmingham and London. Copyright, n.d. but ca. 1940s-1950s. [together with:] ELECTRIC SUCTION CLEANER. Issued by The Electrical Association for Women, 20 Regent's Street London, S.W.1. n.d. but ca. 1940s-50s. [together with:] ELECTRIC REFRIGERATOR MECHANICAL UNIT. Issued by The Electrical Association for Women, 20 Regent's Street London, S.W.1. Copyright. Hudson & Son Ltd., Birmingham and London. n.d. but ca. 1940s-50s. [together with:] ELECTRIC IRON Issued by The Electrical Association for Women, 20 Regent's Street London, S.W.1. n.d. but ca. 1940s-50s. [together with:] ELECTRIC COOKER Issued by The Electrical Association for Women, 20 Regent's Street London, S.W.1. n.d. but ca. 1940s-50s.

Together six large varnished, linen-backed hanging wall charts: I. 767 x 498mm. II. 740 x 498mm. III. 768 x 495mm. IV. 740 x 495mm. V. 768 x 510mm. VI. 765 x 510mm; each retaining the metal hanging bar and metal tail rods, though only two with hanging hook; electric washer with small tears at head and crude tape repair at tail, fridge poster with small tear with loss at left margin, refrigerator unit post with small splits at head and small nick to right hand margin, electric cooker with gcm tear upper right hand margin touching text but without loss; all six browned and somewhat foxed and spotted, with some marginal fraying and wear in places; overall considering their ephemeral nature, good. £750

Six vibrant and striking educational wall-charts, showing the inner electrical workings of common domestic appliances, from the early days of the Electrical Association for Women. Founded in 1924 by the Women's Engineering Society (WES) to promote training and jobs for women in the field of electrical engineering, it was led by the noted engineer Caroline Haslett (1895-1957). Originally based in the Kensington & Knightsbridge Electric Lighting Co., the headquarters moved to Regent Street in 1933, before eventually moving in 1955 to 25 Foubert Street, just off Carnaby Street, where they remained until the Association closed in 1986. Demonstration rooms and kitchens were integral parts of every location, and the association also employed lecturers and

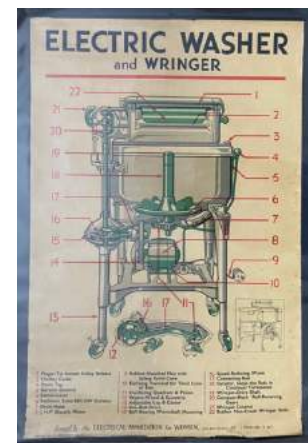


demonstrators to travel to schools and W.I groups around the country. Wall charts such as these were no doubt used both at the Association's own demonstration kitchens, but were designed to be portable, and could be used by E.A.W. lecturers and demonstrators. John Snell in his introduction to the 1936 edition of the *Electrical Handbook* talks about the Association's collaboration with the Federation of Women's Institute. Mrs Florence Key, editor of the *Woman Teacher*, also praises their use in her review of December 13th 1940: 'Three New E.A.W. Charts... These coloured charts are designed to show in a simple manner the construction of an Electric Iron, and Electric Cooker and an Electric Washer and Wringer. They measure 20 inches by 30 inches, are linen backed and varnished and are mounted on rollers. They will be found useful for schools and a great aid to those who wish to understand, or to explain, the working of the electric servants of the home' (review by Mrs Florence. E. Key, editor of *The Woman Teacher*, Vol. XXII, No. 5, December 13th, 1940 p. 68).

For many years it proved immensely popular and influential. As Carroll Pursell notes 'the E.A.W. was a part of that inter-war call to women to come 'back to home and duty', as historian Deidre Beddoe has termed it. It exemplified both the splintering of the women's movement into special interest groups, and a primary focus on the married woman in her home rather than in a job. ... It may be that, finally, the E.A.W. is best seen as an expression of what Alison Light has called 'conservative modernity': it was a period when women and the home were placed at the centre of British national life, as well as a time which marked 'for many women their entry into modernity, a modernity which was felt and lived in the most interior and private of places'. (*Domesticating Modernity*, p. 48).

'Was it feminist, as was often suggested, or really retrogressive, since it tended to accept the position of women in society as home-maker?', is the question posed, however, by Gavin Weightman, (*Children of the Light, How Electrification Changed Britain Forever*, 2011 p. 165). By the 1970s, the world was a very different place, and the Association began to struggle, failing to attract and retain young members, combined with a loss of older members and branches.

For more discussion see Carroll Pursell, 'Domesticating Modernity: The Electrical Association for Women, 1924-86' in *The British Journal for the History of Science*, Vol. 32, No. 1 (Mar., 1999), pp. 47-67.



[ELECTRICAL ASSOCIATION FOR WOMEN.] 'WHICH FUSE?' The Electrical Association for Women. EAW Publications Ltd. 25 Foubert's Place London, W1V 2AL. Pure Linen. n.d. but ca. late 1970s - early 1980s. [offered together with:] CELEBRATE 'kWATTS ON' WITH THE EAW (1964-1984). Electrical Association for Women, 25 Foubert's Place London, W1V 2AL. Tel: 01-437 5212. Congratulations to the E.A.W. from member firms of the Electrical Contractors' Association. Cotton. 1984

Two printed material visual aids: I. Printed Linen Tea-Towel, 520 x 690mm, printed in several colours, top edges seamed, evidence of previous folds, otherwise very good and bright; II. 510 x 760mm, printed in several colours, side edges seamed; both as new; two striking ephemeral items. £150

Two vibrant and evocative, albeit wonderfully anachronistic, educational visual aids. These two printed fabric tea-towels perfectly encapsulate the difficulty that modern scholars have in trying to characterize this influential Association, which very much saw itself as a reforming Woman's Organisation and Movement, but from a somewhat conservative standpoint. It seems likely that both items were given out as handy 'aide-memoires' at demonstrations given at the EAW teaching kitchen/laundry within their headquarters, which as both of the examples highlight, had by 1955 moved to 25 Foubert's Place just off Carnaby Street, having previously been based in previous EAW headquarters. They could either be used daily, or perhaps be hung up for easy reference.

The Association was eventually dissolved in 1986, the victim of large social changes, some of which it had proudly helped to bring about. 'The Guardian noted that 'its headquarters in the West End of London, a few yards off Carnaby Street, have survived until now as an anachronistic oasis surrounded by the tacky clothing shops and high-tech showrooms. There is very little high-tech', it pointed out, 'at the EAW, which has a giant model of an electric plug for teaching women how to connect appliances to the electric supply' (Pursell, p. 66).

For a detailed discussion see Carroll Pursell, *Domesticating Modernity: The Electrical Association for Women, 1924-86* in *The British Journal for the History of Science*, Vol. 32, No. 1 (Mar., 1999), pp. 47-67.



Presentation copy

FÉRÉ, Charles. LES ÉPILEPSIES ET LES ÉPILEPTIQUES. Avec 12 planches hors texte, et 67 figures dans le texte. Paris, Ancienne Librairie Germer Baillière et Cie Félix Alcan, Éditeur. 1890.

Large 8vo, pp. vii, 636; with twelve plates, of which 11 are mounted Woodbury types, and one engraved plate, together with numerous figures within the text; plate 3 without tissue guard; paper a little browned throughout due to quality, some light marginal dampstaining to preface and table of contents from p. 626, with further occasional light spotting and soiling including ink staining on p. 48; in contemporary half roan over marbled boards, spine in compartments with raised bands, slightly faded and sunned, head of spine lightly worn, with some scuffing to upper cover, extremities lightly rubbed and bumped; a presentation copy from the author and inscribed on the half-title to 'Monsieur le Docteur Vidal'. £985

First edition, and a presentation copy, of this noted work on epilepsy, including 11 mounted Woodbury types, highlighting physical pathologies associated with epilepsy and epileptic seizures. The lithograph plate shows histological lesions of the cerebral cortex.

'In 1890, for the first time, a monograph was published which addressed epilepsies in the plural... a classification appeared to be required to provide structure to the increasingly heterogeneous field. Féré distinguished primarily partial and generalised paroxysms and subdivided the latter into: 1) the complete attack; 2) the incomplete attack; 3) abnormal attacks; and 4) isolated symptoms' (Peter Wolf, *History of epilepsy: nosological concepts and classification*, in *Epileptic Disorders: International Epileptic Journals*, Sept 2014; 16 (3): 261-9). 'A monumental undertaking by an important member of the Charcot circle, this volume is a synopsis of all that was understood and documented on neurologic disorders up to the time of its publication in 1890. Féré cites case histories and observations from over 800 physicians and presents his own classification of hystero-epileptic disorders' (Mark Rowley, artandmedicine.com). He goes on to suggest that the photographs may have been taken by Albert Londe (1858-1917), who had established a photographic laboratory at the Salpêtrière during Charcot's tenure, and would no doubt have been known to Féré.



Geometry in 3D

[GEOMETRICAL GAMB.] IL TREDIMENSIONALE figure, geometriche piane e solide per disegno matematica, geografia. In 30 posizioni diverse. Esclusivita di Vendita ditta Socar Reggio. E. Via Fontanelli. Brevetto no 586574 no. 15. [n.d. but ca. 1930s?]

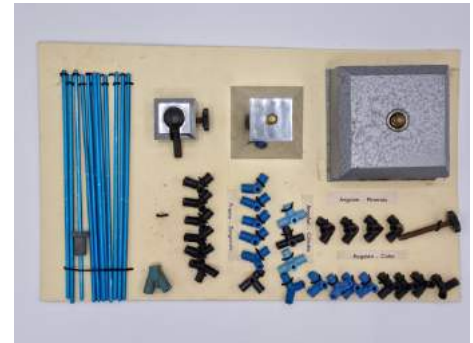
Hinged box, 26.7 x 42.5 x 9.5 cm, covered with tan faux snake skin paper, mounted pictorial lithograph label on upper cover, with further mounted instructional diagram illustrating the 30 geometric shapes which can be formed on inside lid; containing three heavy card trays layered within, the lowest with heavy pink ribbons mounted for removal, a number of printed descriptive labels, with three heavy metal base units, one with articulated arm to hold the central axis rod, three metal screws, 55 rubber connecting tubes, 26 straight metal rods (three with rubber tubes attached), 12 curved metal rods, and two larger central stabilising rods, all held in place by elasticated bands; seemingly complete; some general light scuffing and soiling, one of the elasticated bands detached, verso of each tray somewhat 'speckled', and soiled, with what seems to be remains of adhesive suggesting perhaps that they were originally felt or cloth-backed; upper lid of box with quite prominent but clean tear, mounted label a little scuffed with evidence of two previous labels which have been removed, with partial loss of imprint; otherwise, very good.

£785

A striking and extremely scarce geometrical teaching aid, presumably for use in schools or colleges, to help with the study of mathematics, geography and drawing. Comprised of three heavy card trays, containing a heavy metal base unit and a series of straight and curved metal rods together with rubber connecting pieces of various shapes, students could construct 30 geometrical shapes in 3D. A guide sheet is mounted on the inside lid of the box.



We have so far found no other copy, and no mention of it in any contemporary sources. A search of the patent number has also drawn a blank, suggesting that this could perhaps be a prototype. For whatever reason, it appears not to have been widely adopted by schools and must only have had a limited circulation.



[GIRL-GUIDING.] BEATON, Audrey Evelyn. BOUND NEATLY PENNED MANUSCRIPT 'MEMOIRS OF GUIDE AND BROWNIE [DAYS]' by PS Audry Evelyn Beaton, 7th Leek Congregational. September 1941 - February 1950' and dated on front inside cover 28.9.1952.

4to, ruled notebook, pp. 1-26, 29-140, 150-168; breaks due to pagination errors rather than loss; neatly penned in a single hand in blue ink, and including numerous illustrations and laid-in ephemera such as photographs, newspaper cuttings, letters received, badges, proficiency certificates, and programmes; the whole volume somewhat browned and dog-eared, with some prominent ink staining in places, slightly obscuring the title, and at times interrupting text most prominently on p. 22; in the original red cloth backed boards, front inner hinge cracked but holding, though with evidence of previous tape repairs, spine worn at head and tail, old tape adhered to upper cover, extremities all rather rubbed and worn; still a charming survivor.

£225

A neatly penned and charming, 'memoir' and keepsake, offering a unique and evocative glimpse into the life of a young girl as she looks back on her time as a Brownie and Girl Guide during the 1940s and early 1950s. Beautifully and meticulously compiled, by Audrey Evelyn Beaton from the market town of Leek in Staffordshire, the Memoirs cover the period from September 1941 to February 1950, and as she says herself, capture both the sense of 'adventure and happiness', as well as a real sense of community and belonging, which was clearly so important during such uncertain times. Her love and devotion to the organisation is clearly conveyed, albeit at times somewhat precociously.

'Although I am only just fourteen and have most of my guide life still before me, I want to write down on paper some of the things that have happened during my brownie and guide life before I forget. I want to read this book when I am a grown woman, and show it to my children, who, through reading some of the mistakes which I will relate in this book, will avoid them themselves [sic]. As I sit here with my pen in my hand, my mind goes back over all my years of guiding. They had disappointments and sorrows, also joys and triumphs, and as I sit and look back today I can almost remember each individual incident as though it happened yesterday'.

Audrey belonged to the 3rd Leek Girl Guides and part of the wider 7th Leek Congregational, and in time became District Captain. An important part of not only her own life, but that of Audrey's family, her mother was also treasurer of the Leek and District Girl Guides Association during the 1950s. Indeed she dedicates the volume to



'Mum and Dad, without whose help and support nothing could have been accomplished'.

As the contents page reveals, the Memoir is divided into twenty chapters, starting with 'Brownie Days', together with a list of 'illustrations', which whilst including some hand-drawn images, are predominantly mounted items of memorabilia including proficiency certificates, embroidered badges, photographs, programmes, and letters. During her time she went camping, took part in concerts and festivals, and helped with numerous community events and projects, often in collaboration with local Cub and Scout groups.

Full of important events in her life to date, chapter five recounts 'the most thrilling moment of my Brownie Life', and which took place on February 7th 1944 when the World Chief Guide, Lady Baden Powell, came to the District to present several awards to local Cubs, Brownies, Scouts and Guides, including to Audrey herself, who received her 'First Class Brownie' badge. Delighted and proud to be the recipient of her award, the night was capped when she ended up standing next to Lady Baden Powell and holding her hand during the rendition of 'Auld Lang Syne'. 'The Hall was so full of youthful voices, of Guides, Scouts, Cubs and Brownies as they sang that lovely old Scotch song... and as I stood and sang it I looked up at the Chief who said "Have you had a nice time little brownie" and as I looked up into that kind, jolly face, I felt very proud, because I had had the privilege of shaking hands and receiving my badge not only from the Chief Guide of the World, but from a real Lady'. (p. 26).



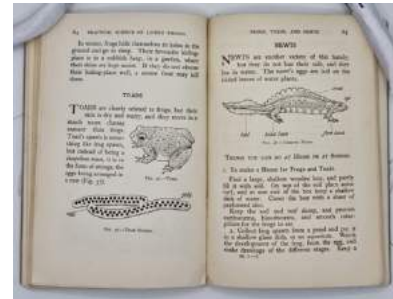
Things you can do at Home or at School

GOODWIN, M.E. and Olive I MORGAN. PRACTICAL SCIENCE OF LIVING THINGS, Book I. LIFE STORIES OF EVERYDAY ANIMALS AND PLANTS. Illustrations by F. I. Noble, The Gregg Publishing Company Ltd. Gregg House, Russell Square, London, W.C.1 [1940]. [offered together with:] Practical Science of Living Things. BOOK II. THE STRUCTURE OF ANIMALS AND PLANTS. Illustrations by F. I. Noble. The Gregg Publishing Company Ltd. Gregg House, Russell Square, London, W.C.1. [n.d. but ca. 1938?]. [offered together with:] Practical Science of Living Things. BOOK III. THE FUNCTIONS OF ANIMALS AND PLANTS. Illustrations by F. I. Noble. The Gregg Publishing Company Ltd. Gregg House, Russell Square, London, W.C.1. [1951]. [offered together with:] Practical Science of Living Things. BOOK IV. BIOLOGY AND MANKIND. Illustrations by F. I. Noble. The Gregg Publishing Company Ltd. Gregg House, Russell Square, London, W.C.1. [n.d. but ca. 1938?].

Mixed set, four volumes, 8vo; I. pp. 128, with unnumbered photograph on contents verso and 96 text diagrams, illustrations and photographs; II. pp. 125, [3] blank, with unnumbered photograph on contents verso and 80 text diagrams, illustrations and photographs; III. pp. 128, with unnumbered photograph on contents verso, four half page photographs and 66 text diagrams; IV. pp. 158, with unnumbered photograph on contents verso, 10 full and half page photographs and 14 text diagrams; all four volumes, aside from some occasional light foxing and minor soiling, clean and bright; each volume with contemporary ownership signature or label; all four in contemporary decorative publisher's cloth, with series motif of swallow and butterfly on upper cover, in orange, green, red and blue, spines all a little sunned, head and tail of spines lightly rubbed and worn with some minor loss, with further light rubbing and surface wear; an appealing set.

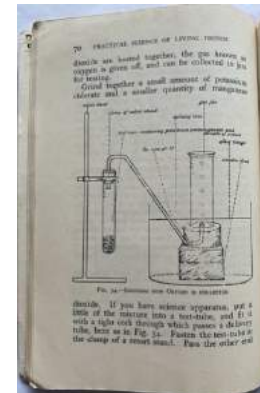
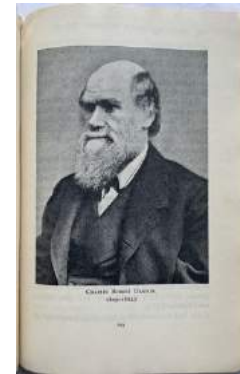
£200

Offered together an appealing, though mixed, set of this series of biology text-books aimed at secondary school pupils. The series was begun in 1936, with the present set including two later editions of Books I and III (1940 and 1951), with what we believe to be first editions of Books II and IV (1938), although neither volume is dated. The books effectively take the students' through four years of study, and deal with the life stories of animals and plants, their structure, function and concluding with the applications of biology to practical problems. 'Demonstrations and lectures are not enough for children, and the whole book has been based on experiment and observation which they



can make for themselves. If they follow out the scheme of "Things you can do at Home or at School," they will not only be more interested in the work, but will be brought into direct contact with the creatures they are studying and will acquire regular habits of observation... We have particularly kept in mind the needs and conditions of schools in the industrial towns and cities, and have not assumed that every school has the advantage of a special Science room' (Book I, p. 5). The final chapters of Book IV are devoted to the lives of some notable biologists, including Aristotle, Antony van Leeuwenhoek, Carl Linnaeus, Charles Darwin, Louis Pasteur, Lord Lister and Jean Henri Fabre. Reproduction is touched upon in Book III, but confined to animals and with no mention of human reproduction. The prefaces each make mention of the books leading up to a course of Hygiene, which may well have tried to address these more delicate matters.

Morgan was the author of a number of pedagogical works, including a series of mathematics for senior school girls entitled *Real-Life Arithmetic for Girls* (1936), and *The teaching of mathematics in the secondary modern school* (1959). In 1952 she had collaborated with J. Williamson to publish the *Arithmetic Tool Box*, which comprised of 244 cards, which dealt with the elementary processes in number, fractions and British Money, and which was followed by *The Decimal Tool Kit* issued in 1964.



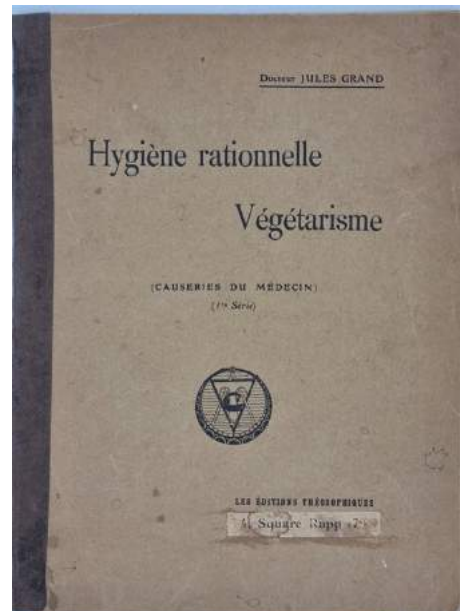
GRAND, Dr Jules. HYGIÈNE RATIONNELLE, VÉGÉTARISME (Causeries du Médecin) (1re Série). Les Editions Théosophiques... [Mayenne, Imprimeries Charles Colin.] 1913

8vo, pp. [iv], 76, [ii], xiii publisher's advertisements; paper a little browned throughout due to paper quality, with some occasional minor soiling; small neat ownership stamp of 'E.G. Deroche' on title-page and at head of p. 49; in the original printed brown card wrappers, with paper backstrip, covers a little browned and soiled, with small adhered printed paper strip at tail giving new publisher's address; a good copy.

£150

First edition of this uncommon work promoting both the physical and spiritual health benefits of vegetarianism by Dr Jules Grand, President of the *Société végétarienne de France*.

Though early vegetarian societies were founded in France during the 1880s, it was not until 1899 that the French Vegetarian Society was formed, under the Presidency of Jules Grand, who was to remain President for nearly thirty years. Initially 30 members, by 1906 there were 800. 'Members were recruited from among the elite. They included lawyers, university professors, military men and industrialists. Doctors made up 10% of membership. A clear attempt was made to avoid any contentious issues that were not directly related to dietary reform: article 14 of the Society's statutes outlawed political and religious debate. Within the terms of its own remit, however, the Society fulfilled a proselytising role' (Crossley, *Consumable Metaphors, Attitudes towards animals and vegetarianism in 19th France*, 2005, p. 242). Grand published a number of scientific works under the auspices of the *Société*, notably *La Philosophie de l'alimentation* in 1901. The present work draws upon a lecture that he had presented at a theosophical conference in Amsterdam, 'Grand looked forward to a vegetarian future characterised by solidarity and fraternity. Citing Annie Besant (1847-1933, [p. 47]) he explained that humans had a duty to protect and educate the animals. Grand's vegetarianism (like that professed by Anna Kingsford in her later years [and cited on p. 31]) incorporated key elements of theosophical teaching: reincarnation, the astral body and 'le double éthérique' [p.57] (a form which accompanies us in life, survives our bodily death but lacks the consciousness supposedly possessed by the astral body)' (ibid p. 257.)



Furniture to grace the most fashionable of boudoirs

JANSEN Michel and Desiré GUILMART. ALBUM DE L'EXPOSITION 1849. AMEUBLEMENTS Publié par M. Jansen Boulevard, Beaumarchaid No 14 et D. Guilmard, 2, rue de Lancry. Paris, [n.d. but 1850.]

Oblong folio, pp. [ii] elaborately engraved title-page, and 30 vibrant lithograph plates finished by hand; plate 26 detached and plate 29 loose, some light foxing and soiling throughout, and with evidence of dampstaining at gutters sporadically throughout, images generally clean and bright though with a few abrasions in places; contemporary sheep-backed red embossed paper boards, with red paper label lettered in gilt on upper cover (chipped with some loss), head of spine chipped with loss, tail of spine nicked and worn, rear joint cracked but holding though rear inner hinge therefore weak, boards somewhat scratched, scuffed and soiled with some loss of paper, extremities rubbed and worn; despite wear, still a striking and scarce album.

£2,000

A wonderful and rare decorative arts album produced in conjunction with the French Industrial Exhibition of 1849, comprised of thirty large coloured lithographic plates (divided into six fascicles), a number clearly finished by hand, depicting a selection of fine pieces of furniture made by some of the most noted makers of the day. As such it provides a fascinating glimpse into Parisian mid-19th century design trends and fashions, at the start of the Second Republic under the President Louis-Napoleon Bonaparte (three years before he overthrew the Republic and proclaimed himself Emperor Napoleon III). A wide range of items are vibrantly depicted which would have graced the finest salons and boudoirs, including fabric drapes for four poster beds by Krieger, armchairs, sideboards and marbled-topped tables by Jeanselme, ornate mirrored armoires by Tetard and also by Richtaedt, billiard tables by Guilelouvette, and dining room sideboards by Charmois and Munz.

Désiré Guilmard (1810-1885), began his career as an engineer-surveyor, though soon developed an interest in the decorative arts. In 1839 he founded the illustrated periodical *Le Garde-meuble ancien et moderne*, which specialized in ornament and furniture, the drawings being executed by Guilmard himself. A key figure in the Parisian design community he became an influential purveyor of taste for over fifty years, in a period of economic growth and changing tastes. In conjunction with the first Paris industrial exposition in 1844 Guilmard produced *Gare-Meuble, Album de l'exposition de l'industrie*, 1844.



Ameublemens, exhibiting in 30 plates the work of some 250 cabinet makers and other artisans.

The present album, whilst standing alone, appears to have been the first in a series published by Jansen and Guilmar for the 1849 exhibition. The album has the 'No. 1' on the printed label on the front cover, and the Victoria and Albert Universal Catalogue of Books on Art notes further volumes under the title *Le Guide du Fabricant de Meubles et du Décorateur*. Jansen is described on the title page of the seventh part as 'Profr de Dessin, lithpne, ancien fabnt de meubles'. Only a handful of these albums are now located on OCLC, and we have so far found no copy of a complete run. The pair worked together to produce an album for the 1855 Universal Exhibition.

OCLC located only two examples at the University of Illinois and the British Library (listed under Michel Jansen); the Universal Catalogue of Books on Art: A to K (National Art Library Great Britain) p. 932; New York and Smithsonian have part 7 'dessiné en perspective et publié par M. Jansen'



[METRIC SYSTEM.] LESLIE, Dr. Glenn F. and Marvin I. GOLD. MEET THE METERS!
New York: Ballantine Books. 1976.

Tall 4to, pp. [iv], 75, [1] blank; printed in red, black and grey, in a series of cartoons; paper a little browned with some very occasional minor spotting; perfect bound in the original pictorial wrappers, remains of price sticker on upper cover, some staining to rear cover, spine a little rubbed, covers slightly darkened; still a good copy.

£80

First edition. Appealing and popular mathematical introduction presented in the form of a cartoon. Hector and Millie Meter and their dog, Killer meter, explain the metric system through a series of entertaining cartoons, and deal in turn with distance, volume and weight. A number of useful conversion tables are included, one page of which was intended to be cut up for personal use day to day.



Call the Midwife

[MIDWIFERY CASE HISTORIES.] HARRIS, Alice. SIX SMALL OBLONG VOLUMES OF MANUSCRIPT NOTES COMPILED BY A REGISTERED MIDWIFE working in Warwick and the surrounding areas of Rugby and Leamington. Completed in pre-printed notebooks 'Midwives Handy Register of Cases (without Rules or Forms). Post 1/101/2 paid. Sanderson & Clayton, Ltd., Local Government Publishers, Wakefield. Spanning the years 1921- 1935.

Six volumes of small oblong 8vo pre-printed notebooks, 125 x 205mm; each volume ff. 50, all but the fourth volume used in full (of which only ff. 15 used), neatly penned in a single hand predominantly, though with occasional additional signatures by examining authority representatives; some occasional ink spotting, light foxing and soiling, and occasional minor creasing of pages; in the original limp publisher's cloth, in blue, green, red and black, each with printed template label on upper cover, each signed by Alice Harris with her Central Midwives Board certificate number and date of registration, and the name of the Maternity Home and Supervising Authority, labels to Vols III and VI somewhat creased and slightly loose, covers all a little faded, soiled and rubbed, with general light edgewear and signs of use, but otherwise very good.

£650

A remarkable, and at times poignant, snapshot of the work of a British midwife during the inter-war period, offering a valuable primary resource for researches of medical and social history. This small collection of six early 20th century manuscript case histories have been compiled by the pre-NHS midwife, Alice Harris, seemingly from the start of her career in October 1921, spanning a period of fourteen years, and working from two maternity homes in Warwick and the surrounding area.

The pre-printed notebooks have been specially produced to be used as a 'Midwives' Handy Register of Cases', and have a mounted label on the upper cover which suggests that they were produced in conjunction with the Central Midwives Board, to be distributed by Local Supervising authorities. Each label has been signed by 'Nurse Alice (or A.) Harris' and gives her C.M.B. certificate number as 55348 and dated '10.10.21' - presumably the date of her official registration as a midwife. The first four volumes note her to be 'residing at 3, The Butts, Warwick', with the last two now at '24, Gary Street, Warwick'.

Each double-page spread is divided into 18 columns allowing for the midwife to note



in turn case number, date of expected confinement, name and address of patient, number of previous labours and miscarriages, age, date and hour of midwife's arrive, date and hour of child's birth, presentation, duration of 1st, 2nd, and 3rd stage of labour, complications (if any) during or after labour, sex of infant, born living or dead, full time or premature, if doctor sent for, name of doctor, date of midwife's last visit, condition of mother then, condition of child then, and finally a column for general remarks (i.e. any drugs were administered during labour).

Case number 1 is dated December 11th 1921, only a couple of months after Nurse Harris gained her certificate, and over the next fourteen years through to October 18th 1935, she records nearly 1000 births by women living predominantly in Warwick, as well as in nearby Rugby and Leamington. The fourth volume is only partially completed, and appears to be 'signed off' by one 'M.S. Lowe Supr' on December 13th 1929, we believe at the end of her time working at The Butts, and having dealt with 656 cases whilst working there. A new book is started with her move to 24 Guy? Street on January 2nd 1930, and over the next five years she delivered another four hundred babies. What seems quite striking is the number of women giving birth in their late 30s and 40s, with many having experienced multiple pregnancies (case 35, Mrs Simpson, aged 45 safely delivered of a son on June 4th 1922 but having already had 20 pregnancies being a particularly striking example). The youngest mothers seem to be no younger than 19, though the age is not given for a number of cases. Happily, for the most part the deliveries were all successful, though inevitably Nurse Harris did experience a few infant fatalities during that time, often within the first 48 hours of life. Her first case of 1932 was also no doubt a traumatic one, overseeing an emergency abortion at 10 weeks.

The case books run in turn from: I. 11th Dec 1921-June 14th 1925 (cases 1-200); II. 14th June 1925-June 9th 1927 (cases 201-400); III. 10th June 1927-May 1st 1929 (cases 401-595); IV. May 2nd 1927-Dec 4th 1929 (cases 596-656 ending on p. 15 and signed off on Dec 13th by M.S. Lowe 'Supr'; V. Jan 2nd 1930-July 4th 1932 (cases 1-200) now 24 Guy Street, Warwick; VI. July 6th 1932-Oct 18th 1935 (cases 200-400 and volume seemingly signed off on 17.12.35 by E H Shaw). 3 The Butts was still operating as a Maternity Home until the late 1940s.



[PARIS - JARDIN DU ROI.] MARTIN MONTE À L'ARBRE Jeu de Société. L. Saussine.
[n.d. but ca. 1880-1900.]

Chromolithograph decorative lidded box, 405 x 320 x 50mm; interior divided into three compartments, the larger containing three large chromolithograph playing boards, each with a sliding graduating scale on which the bear can slide, the two side compartments containing a pink cotton drawstring bag of bone tokens, two card 'faux crocodile skin' die shakers and two bone die; some signs of wear to all three playing boards, with some minor loss of paper in places, all three somewhat browned and aged; with mounted rules on the inside lid; in the original decorative box, with chromolithograph scene mounted on upper lid depicting the Jardin de Plantes, with a large group of spectators looking down into bear pit, lid a little darkened and soiled, with some darkening and soiling around the edges, some slight scuffing and loss of paper to base, some edge-wear as to be expected; an appealing complete example of a rare and fragile item.

£1,100

A striking game of chance, though very much of its time, 'celebrating' the famous bears of the Paris Jardin du Roi. A speed race comprised of three playing boards, each player chooses a bear - either Martin, Coco, or Lebernois, and taking turns to throw the dice moves their bear up the graduated 'pole' according to the numbers thrown. Like all games of chance, players risk landing on forfeit squares, printed in red and green, which will force either a return to the start, or to slide several places back down the pole. The first to the top (40) wins and claims the stake pot.

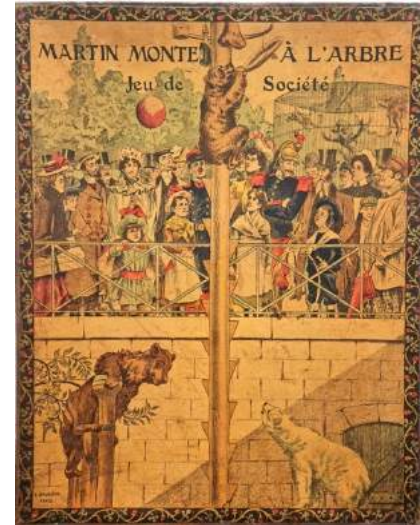
The game is similar in style to another Saussine production, 'Jeu du Mat de Cocagne' another race game, this time carnival based and racing three male climbers up a greased pole. The present game was reissued during the 1920s.

The Muséum d'Histoire Naturelle in Paris was famed not only for its collections, but for its ménagerie located within the botanical gardens of the Jardin du Roi. Formalised in 1794 after the revolution, guide books for the museum and the gardens soon became popular, published regularly, and which took visitors on a walking tour of the various notable attractions, including cages of 'ferocious beasts', an aviary, a monkey gallery, the famous rotunda housing large herbivores, including giraffes and elephants. Bear pits were first created in 1805, and early residents were confiscated from bear trainers, and soon gained a reputation for their ferocity, after two visitors (in 1814 and 1820) were killed having rashly entered the enclosure.



The latter incident prompted something of a public outcry, the first ‘Martin Bear’ (‘L’ours Martin’ so named after Saint-Martin, protector of the poor and ‘bear hunter’) effectively put on trial for his crime. This ‘homicide’, whilst treated by some as a legitimate crime, also became the focus of various parodic pamphlets, putting humanity itself on defence for wrongly ‘oppressing’ others of Martin’s kind, who were only acting according to nature. These tragic incidents nevertheless helped to create public sympathy for the bears, and they became a popular attraction, entertaining generations of families through both their antics and ferociousness. As the present end of the century games suggests, they were still a major attraction, the animal collection seen as a positive way to broaden the horizons of Parisians and those from further afield.

See Paula Young Lee *The Curious Affair of Monsieur Martin the bear*, *Journal for Eighteenth-Century Studies* Vol. 33 (no. 4) 2010.



Early ID badge employing physiognomical features

[PHYSIOGNOMY.] 'CHIFFONNIER' WORKER'S BRASS REGISTRATION BADGE, numbered 6086, for a certain 'A. Vallet, Chiffonnier', describing his physiognomy in abbreviated code, dated 1855.

Small oval brass pendant badge, 70 x 46 x 2 mm; with suspension ring in upper part, engraved on both reverse and obverse, some light surface scuffing and tarnishing, but otherwise very good. £2,000

A remarkable survivor of a ragpicker's registration badge, which through the use of an abbreviated code, provides a surprisingly complete description of recognizable features, given the small surface area for engraving.

On the reverse is engraved the badge number, name and profession. 'A. Vallet, Chiffonnier'. The obverse reveals the date, '1855' followed by what appears at first sight to be a cryptic code: '69 ans, 1m. 63, ch. et s. gs, fr. ht. y. rx. n. g'os, bo. g'de. m.r'd. ba. g'se, v. ov, 4 doigts à chaque m'in'.

Thanks to the work of the previous owner, our understanding is that these abbreviations in all likelihood can be read as: '69 ans, 1m. 63, ch. et s. gs (presumably cheveux et sourcils gris), fr. ht. y. rx. n. g'os (assumed front haut, yeux roux, nez gros), bo. g'de. m.r'd. ba. g'se. (presumed bouche grande, menton rond, barbe grise), v. ov. (visage oval), 4 doigts à chaque m'in' (four fingers on each hand). Thus 'A. Vallet' was 163 centimetre tall, 69 years old, with gray hair and eyebrows, had a high forehead, reddish brown eyes, large nose, large mouth, round chin, gray beard and oval face. Most notably, he had only four fingers on each hand.

The Musée Carnavalet, which focuses on the History of Paris, holds three further examples of identity badges belonging to 'chiffonnier', dated 1852, 1855 and 1864. An itinerant profession, ragpickers had collected discarded cloth, glass, metal, bone, and other materials in order to resell them to industries for recycling for centuries. From 1828 the trade was regulated, and could operate only at night, though it was considered to be an honest, if lowly occupation. 'A royal decree required ragpickers to wear a badge issued by the Police Department and to carry a small broom with which to "sweep up the mess after they have searched through a garbage heap" and a lantern. These badges were initially distributed to former convicts and prisoners in exchange for "information"—which did nothing to improve the reputation of the profession—then to old men and



cripples, and finally to anyone who requested them, even children' (online, Musée historique environnement urbain, <http://www.mheu.org/en/ragpickers/ragpicker-badge.htm>).

'The Paris police headquarters listed 1,841 ragpickers in 1829 and 12,000 in 1872, whereas in 1884 the ragpickers' association counted 200,000 in the Seine department alone. However, in around 1870, cloth was replaced by wood pulp in papermaking. This meant that it was no longer part of the ragpicking trade, for which it had until then been the main staple. One decade later, for hygiene reasons, the prefect of Paris Eugène Poubelle introduced a system requiring waste to be deposited on the street in closed waste containers. As the cycle of rationalization and industrialization was completed, ragpicking was pushed out of the capitalist economy and was seen as dirty and polluting... Ragpickers were no longer necessary workers for the development of the modern city. Instead, they became folkloric, farcical, or sinister figures from an outmoded world (Caroline Ibos, *Masculinity of male ragpickers and devaluing of female ragpickers in Paris (1830–1880)* in *Travail, genre et sociétés* Volume 43, Issue 1, January 2020, pp. 31-49, translated and edited by Cadenza Academic Translations). Similar examples located at the Musée Carnavalet, Histoire de Paris



[PRINTING HISTORY.] WOMEN'S PRINTING SOCIETY, (LIMITED) 213. Great College Street, Westminster. [London, n.d. but before 1893.]

Small printed advertising card, 75 x 114mm, printed on one side only; card a little browned and soiled but otherwise very good.

£125

An early trade card for the Women's Printing Society, founded in 1876. Located at this stage in Great College Street, the business later moved in 1893 to Whitcomb Street, close to Trafalgar Square, after a fire. The card advertises the printing of 'books, pamphlets, periodicals, circulars, programmes, &c., &c., Estimates given on the shortest notice, Work promptly executed'.

Founded by Mrs Emma Paterson (1848-1886), the WPS aimed to give women an opportunity of working in the printing trade, at a time when, like most professions, it was considered to be exclusively male and indeed printing unions forbade their members from training or hiring women. 'Yet it was considered that all aspects of printing, except for one stage that involved heavy lifting, were suited to the skills regarded as innate in the contemporary gendered view of women. For instance, their nimble fingers were thought quick at picking out and setting up type and their steady care suited to proof-reading. Sixteen years earlier a similar operation, the Victoria Press, had been launched by Emily Faithfull (1835-1895), but it had not maintained its original promise, closing in 1882' (online BL article on *The Women's Printing Society*, by Elizabeth Crawford). Offering attractive working conditions and hours suited to women, the WPS was a co-operative, with shareholders and workers sharing the profits. It was clearly an agreeable place of work, the *Pall Mall Gazette* noting in 1912 that several of the 45 women then employed had been there for over 30 years.

'The directors of the Women's Printing Society changed over the years but at one time they included Sarah Prideaux, a renowned arts and crafts bookbinder, Agnes Zimmermann, German-born pianist and composer, and her close friend, Lady Louisa Goldsmid, supporter of many feminist causes. Indeed, it was the growth of interest in these causes that accounted for the initial success of the firm, it being the obvious choice as printer of the rapidly increasing number of feminist books, papers and annual reports' (*ibid*). It was also the printer for both of the main women's suffrage societies. It finally ceased business in 1955.



RIZZOLI, Francesco DESCRIZIONE ANATOMICA DI UNA NUOVA LUSSAZIONE TRAUMATICA dell'Avambraccio sull' omero. Memoria del Commendator... (Estratta dalla Serie II. Vol. II delle Mem. dell'Accad. delle Scienze dell'Istituto di Bologna). Bologna, Tipi Gamberini e Parmeggiani. 1863.

Large 4to, pp. 17, [1] blank; with four large folding lithograph plates; title-page and plates a little foxed, with some minor dust-soiling; stitched as issued in the original plain wrappers, head and tail of spine chipped, covers a little soiled, extremities a little furled with a couple of small nicks. £285

A detailed offprint of a paper discussing a traumatic dislocation of the humerus, accompanied by four fine lithographs, by Francesco Rizzoli (1809-80), professor of surgery and obstetrics at Bologna, and considered 'the father of Italian orthopedics' (Castiglioni, p. 716). It was first presented before the Bologna Institute of Sciences and printed in their Memoirs. 'Italy has contributed illustrious figures to orthopaedic surgery. F. Rizzoli of Bologna, one of the first to recognize the need for the systematic study of diseases of motor apparatus, founded the institute which now bears his name, from which have come many valuable studies' (ibid, p. 878). An outstanding operative surgeon, 'he introduced a compressor for aneurysms, a tracheotomy, cystotomy, lithotrite, enterotome, osteoclast and performed acupressure as early as 1854' (GM 5610 for his two volume *Collezione della memorie chirurgiche ed ostetriche*, 1869, in which the present account was considered worthy and important enough for consideration in Vol I). A contemporary of, and indeed relation by marriage to, Paolo Baroni, Rizzoli was an integral part of a thriving scientific and medical community in Bologna, and which was at the heart of much medical advancement in Italy at the time. Not on OCLC, with ICCU locating only two copies in Italy.



Proto-evolutionary work with ten curious plates

ROBINET, Jean Baptiste René. *CONSIDÉRATIONS PHILOSOPHIQUES DE LA GRADATION NATURELLE DES FORMES DE L'ÊTRE, ou les essais de la nature qui apprend à faire l'homme.* A Paris, Chez Charles Saillant. 1768.

8vo, pp. [ii], 260, [ii] blank; with woodcut printer's device on title-page, woodcut tail-pieces, and ten engraved plates by J.V. Schley and B. De Bakker; without half-title, seemingly never bound, and without the two errata leaves found in some copies; small tear within text of K1 but without significant loss, some occasional light foxing and spotting throughout, but otherwise clean and crisp; with later faint ownership stamp of Dr Paul Maisonneuve of Angers on front free endpaper; contemporary mottled calf, spine in compartments with raised bands, decorated in gilt with red morocco label, inner hinge cracked but holding head of spine chipped with loss exposing headband, spine and joints a little rubbed, extremities bumped, corners worn; still good.

£550

First edition, Paris issue of this interesting proto-evolutionary work, a follow-up to the author's four-volume treatise, *De la nature* (1761-1766), and of appeal for the ten curious engraved plates, most of which are drawn and engraved by the Dutch artist Jacobus van der Schley. The present work deals 'with mammals and objects of natural history resembling in shape human beings. Fossils, stones, mandrakes, various sea monsters, sirens etc. are described and illustrated, also the Orang Outang and the Chimpanzee. Robinet came near a real theory of evolution' (Dawson catalogue 91, 5764).

'Robinet's work [the present book and two other books] illustrates several important elements in the scientific thinking of the second half of the eighteenth century: the unity of nature, the chain of beings, universal dynamism and sensibility, and - at this early date - vitalism. It also illustrates the role of Leibniz in the development of Enlightenment ideas on living nature' (DSB 11: 493b).

'Another issue with cancelled half title and title page was issued in Amsterdam in the same year with the slightly different title *Vue philosophique de la gradation naturelle des formes de l'etre, ou Les essais de la nature qui apprend à faire l'homme* and two leaves of advertisements at the end. Some copies of both issues have two leaves of errata headed by an apology that the author was not able to correct the proofs' (Gaskell, 6:72). Gaskell notes that the errata leaves are lacking in many copies of both issues.

Blake p. 384; Cole 1846 (Amsterdam issue); Wellcome IV, p. 540.



Seeking to end charlatanism - provincial printing of a large Imperial Decree

[SECRET REMEDIES.] ARRÊTÉ DE LA PRÉFECTURE DU DÉPARTEMENT DU GARD, Sur l'exécution du Décret impérial du 18 août dernier, concernant les Remèdes secrets. A Nîmes, de L'Imprimerie de J. B. Guibert, Imprimeur de la Préfecture. Du 12 Octobre, 1810

Large letterpress broadside, 785 x 535 mm, printed on two single sheets of laid paper and then neatly adhered together horizontally in the centre, text in three columns, with two vertical geometric woodcut dividing borders, some light foxing and soiling, evidence of previous horizontal and vertical folds, some creasing, uncut with some minor edgewear, and evidence of previous later mount on verso at tail, and with contemporary title in brown ink 'remedie secrets' on verso; a lovely example.

£685

A scarce survivor and fine example of this Imperial decree issued to regulate 'remèdes secrets' in France, of importance in the history of proprietary remedies. Printed in Nîmes in the Gard department of Southern France, this large letterpress broadside is printed in three columns on two sheets and joined together.

As the present decree demonstrates, despite the best efforts of authorities, the secret remedy trade continued to flourish in all its forms, even though a number of decrees had already been enforced to regulate the trade. This final effort sought to free society of secret remedies, and its declared purpose was to disseminate knowledge of good remedies whilst discouraging the sale of bad ones. The state would buy and make public the recipes of useful compositions, asserting that it was the duty of owners to co-operate in having them published. All previous permissions would be nullified. Proprietors would submit their recipes to the Minister of the Interior, together with an account of their use and a record of clinical experience to date. A five member commission was established, headed by the distinguished anatomist François Chaussier, professor at the Paris faculty and an authority on medical jurisprudence. The commission would determine whether the remedy was harmless; if harmless, whether it was useful; and if useful, what price should be paid to acquire it. Once approved, the minister would negotiate an agreement with the inventor, and once confirmed by a State Council, the formula would be published. No inventor would receive an approbation if he insisted on keeping his remedy secret. The law's larger intent, was not only to protect the public health, by preventing the use of drugs that had no value or contained unknown substances, but also to 'spread enlightenment' and 'discourage charlatanism'.



The 'first tangram book on the European continent'

[TANGRAM.] GROSSIN, publisher. ÉNIGMES CHINOISES A Paris, Chez Grossin, rue Saint-Honoré, no 314 près Saint-Roch. De l'imprimeries de Didot le jeune, 1817.

12 mo, comprising slim bound volume, pp. 4, with engraved frontispiece, and two engraved plates of puzzles signed 'déposé à la D^m. G^{le}. de la librairie', together with three thin folding card leaves edged in yellow glazed paper, on which are mounted six hand-coloured engraved plates of further puzzles, together with separate recessed yellow glazed paperboard containing seven wood tangram pieces; text volume a little foxed and soiled, the three folding card puzzle boards with some light soiling and staining, three small stamps visible; the recessed piece board retaining the original silk tie at upper edge, with some slight wear and loss to paper at corners, and with original binder's label on verso 'Susse Papetier de S. A. R. le Duc de Berry. Passage des Panoramas No 7 à Paris'; housed within the original printed yellow glaze paper-packed slip case, somewhat soiled and stained with some light wear in places, though still an appealing copy of such a rare survivor.

£2,400

A rare and extremely scarce survivor. 'This, the first Tangram publication on the European continent, is an elegant little French book in a slipcase with the puzzle pieces. The 110 hand-colored problems in the book, which actually started the Tangram craze in France, were all copied from Wallis' Fashionable Chinese Puzzle. A second edition "with new and interesting figures", featuring beautiful hand-colored problem pictures, was published by Grossin in November 1818' (Slocum, *The Tangram Book* p. 77).

Tangram, the 'ingenious-puzzle figure of seven pieces', was invented in China in the late 18th/early 19th century. The Tangram is formed by dissecting a square into seven pieces, called tans and usually consists of: 2 large right triangles, 1 medium right triangle, 2 small right triangles and 1 parallelogram. 'It is a two dimensional rearrangement puzzle. The pieces are rearranged to form thousands of different figures of people in motion, animals, letters of the alphabet, geometric shapes and the universe. The puzzle is to assemble all seven pieces, without overlap, to form a given problem figure.' (ibid p. 20). One of the first Chinese tangram books to reach the Western market was that of Sang-hsia-k'o (a pen name 'guest under the mulberry tree) who first compiled *Chi'i ch'iao t'u ho pi* [Harmoniously combined book of tangram problems] in 1813. A new edition was published in 1815, together with an accompanying book of solutions. Sold as a pair, they were made of accordion folded rice paper sewn together with a string



binding. It was this set of works, widely distributed in not only China, but also in England, Europe, and America, which were responsible for spreading the Tangram craze to the Western world - considered to be the world's first puzzle craze. Most famously, when docked in Canton harbour, Captain M. Donaldson received a set in 1815, which he then took to Philadelphia, arriving in 1816, and upon which future American publications were based. The puzzle included such notable fans as Lewis Carroll, Edgar Allen Poe, Hans Christian Anderson, Michael Faraday, and John Quincy Adams, the sixth President of the United States. 'Copies of these books, along with a set of carved ivory Tangrams, have been found that belonged to Napoleon while he was imprisoned on St. Helena' (Slocum, p. 65). According to Slocum the earliest non-Chinese Tangram Puzzle set was published by J. Leuchars of London and registered in February 1817, and between 1817 and 1818 the craze rapidly spread across Europe.

The binder's label states: 'Susse Papetier de S. A. R. le Duc de Berry. Passage des Panoramas No. 7 à Paris'. The stationery Susse Frères was founded in 1758 in Paris. The brothers Nicolas and Victor Susse established a shop at Passage des Panoramas in 1806 and bought the nos 7-8 in 1816. They were suppliers of the Empress, the Duke of Berry, Princess Louise of Orléans and the Queen of the Belgians. Initially paper makers they subsequently greatly diversified their activities to include paper games such as the present game, as well as fine colours and paintings, picture frames, later becoming renown as a art foundry creating cast plasters and bronzes, as well as producing daguerreotypes. The duc de Berry, born at Versailles in 1778, left France with his father at the beginning of the revolution. He served in the French royalist army and then the imperial Russian army before settling in England in 1801 where he remained until 1814. In 1816 he married Princess Maria, the eldest daughter of the Duke of Calabria, and it is she, under her married name of Duchesse de Berry, who is now the better-known of the two, as a collector and bibliophile.

Slocum, *The Tangram Craze*, p. 77 (title-page illustrated on p. 32); OCLC locates only two copies at Princeton (Cotsen collection) and at the Menil Collection in Texas.



[TRADE CATALOGUE]. [ROBERT, Edouard]. BIBERONS, STERILISATEURS, TÊTERELLES, TÊTINES, TUBES. "Robert Paris-Londres". [Paris, Etablissements Bachelet. n.d. but ca. 1905-10].

Small folio, pp. [xvi]; copiously illustrated with both colour and black and white images, several of pages tinted in blue; clean and crisp; catalogue stapled as issued in the original drab paper wrappers, preserved within blue cloth backed boards as issued, company name in silver on upper cover, retaining original red and yellow silk ties, spine a little sunned with some slight sunning to extremities of boards; a very good copy. £350

A scarce and sumptuously illustrated trade catalogue by this famous Parisian maker of equipment for the feeding and care of infants, including a range of baby bottles, rubber teats, sterilizers, teething rings and more. The firm was founded by the Dijon entrepreneur Édouard Robert during the 1860s, taking advantage of the development of large scale glass bottle manufacturing, and devising a long, flexible Indian rubber feeding tube to be used in conjunction with the bottles, though in time these were found to be unhygienic and dangerous and so were eventually prohibited in 1910. Nevertheless, they adapted to changing regulations and were to be a market leader in artificial feeding for over 50 years, awarded numerous medals of honour.

According to their website, the present luxurious catalogue was in all probability produced around the time of the prohibition of long-pipe bottles, to counter any possible decline in sales, and to serve as a showcase for their many other products. The brochure insists on the hygienic properties of the bottles which 'répond à toutes les exigences de l'hygiène moderne, et offre toutes les garanties d'un bon fonctionnement, assurant une succion parfait... Le Biberon Robert par sa forme particulière est incontestablement celui qui offre le plus d'avantages à ce point de vue, il est fait pour être facilement nettoyable' (p. [iv]). The work has been beautifully printed, seemingly combining both steel engraving and chromolithography.

OCLC locates only one copy at SUNY Buffalo; see <http://www.histoire-du-biberon.com/biberons/robert.htm>.



Playing 'Cupid' - an attractive game for ladies and gentlemen

[TRANSFORMATION FORTUNE-TELLING GAME.] DER GRÖSSTE ZAUBERER DER GANZEN WELT, Neues wahrsagespiel für Herrn und Damen. Le plus grand Magicien de l'Univers, Nouveua jeu magique pour les deux sexes. The Greatest Magician of Universe, New magic game for both. Il maggiore Magiziano dell'Universo, giuoco nuovo per i due sess. De grootest Toverer van de hele waareld. Nieuw Toverspeel voor beide geslagten. Original-Eigenthum v. D. [n.p. but German?, and n.d. but ca. 1850.]

Boxed game, 125 x 210 x 25mm, interior of box divided into three sections: the middle compartment raised on which is mounted an illustrated and numbered volvelle with central image of Cupid, and with slot for mounting the magician along top edge; two side compartments, each with a hand-coloured lithograph showing a lady and gentleman, both elegantly dressed; with two sets of 32 printed cards, one yellow, one pink, the fortunes written in German, French and English; with cut-out lithograph figure of a magician, richly hand-coloured and gummed (on both recto and verso), with pull-out figure of Cupid, also attractively hand-coloured on both recto and verso; together with 8vo printed folding rules pp. [4], in French, German and English; the central wheel is a little stiff to turn and no longer spins as freely as intended, the magician is missing their 'cane' point arrow, perhaps unsurprising for such a delicate item; housed in the original decorative box, upper cover with mounted engraved title and vignette, partially hand-coloured; with floral border to lid, upper cover a little soiled and darkened, extremities lightly rubbed and worn; a most appealing survivor.

£2,200

A charming and scarce mid-19th century fortune telling game on the theme of love, attractively produced to grace the most fashionable of salons. Comprised of two sets of 32 printed answers (on yellow and pink card), one for ladies and one for gentleman, this divination game seeks to provide answers to perhaps the two most oft asked questions in life: 'Who shall be my wife?' and 'Who shall be my husband'. All 64 cards have the answers in German, French and English (though not in Italian and Dutch which may have been assumed from the mounted title-label).

At the heart of the game is the striking and most attractively hand-coloured cut-out magician, who is placed in a standing position in a slot provided for this purpose in the middle compartment. He stands above the 'wheel of fate', which is numbered from 1 to 32. If the question is posed by the woman, then the corresponding numbered card will be drawn from



the men's compartment, and vice versa. As the rules set out, with each answer, the magician must be 'undressed', to reveal a coy looking Cupid, resplendent with bow and a quiver full of arrows. Fortune-telling parlour games, and especially those of a flirtatious nature, had been a popular pastime throughout the 19th century: the transformation element of the game, with Cupid disguised as a magician, makes it of particular appeal and unusual.

This copy - trilingual as the German games often were - is in very good condition, though has two small flaws: the central wheel no longer revolves as freely as no doubt intended and the Magician should have a cane to indicate the number on the spun wheel. This fragile pointed is, somewhat inevitably, no longer present. Still a scarce and most appealing survivor.



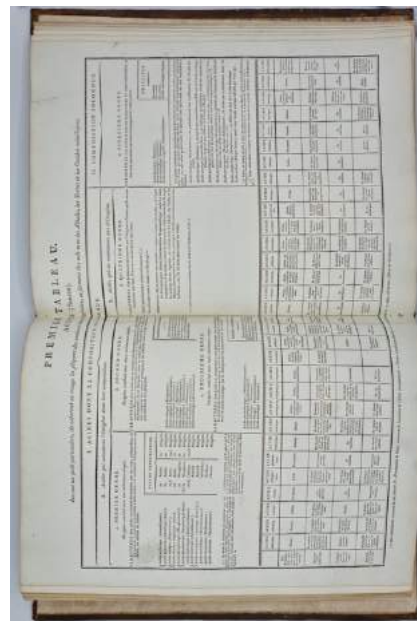
An expanded translation

TROMMSDORFF, Johann Bartholomä. EXPOSITION DES ACIDES, ALKALIS, TERRES ET MÉTAUX, de leurs combinaisons en sels, et de leurs affinités électives, en douze tableaux. Traduit de l'allemand par P. X. Leschevin.... avec des notes. A Dijon, de l'Imprimerie de L. N. Frantin, et se trouve, a Paris, chez Ant. Aug. Renouard, Libraire, rue Saint-André-des-Arcs, no. 42. [An] X. 1802.

4to, large paper copy; pp. [iv], 20; with 12 double-page letterpress tables mounted on guards; text printed on fine, thick paper; some occasional light foxing and soiling throughout, but otherwise clean and crisp, endpapers a little more browned and stained; in contemporary full mottled calf, with triple ruled gilt border, spine attractively tooled in gilt with green morocco label, tail of spine nicked with small loss, joints rubbed, with some light wear to surfaces and extremities; a very good copy. £1,600

A lovely large-paper copy of the first French edition of Trommsdorff's noted classification of chemical compounds *Darstellung der säuren, alkaliën, erden und metalle* (1800), of note for the 12 detailed and attractively printed double-page letterpress synoptic tables. 'The twelve double page tables follow closely the German original. Philippe Xavier Leschevin de Précour (1771-1814) made this translation from the German Erfurt 1800 edition. The translator has added a long preface commenting on the differences between the views of the French chemists and those of Trommsdorff. Leschevin also gives supplementary materials in the preface and some notes in the tables, including an added earth in table II' (Cole, 1292). The translation received a favourable review in the *Annales de chimie*, XLII, pp. 223-4.

Of the original edition, Neville notes: 'In the present important work, which is a greatly enlarged version of his *Allgemeine uebersicht der einfachen und zusammengesetzten salze* (Gotha, 1789, 4 tables), Trommsdorff (1770-1837) classifies chemical compounds into three distinct types: acids, alkalies, and metals and their salts. He also takes into account single and double elective attractions in tabular form, as well as the new French nomenclature, with references to the researches of contemporary chemists (e.g., Bergman, Berthollet, Kirwan, Klaproth, Richter, Scherer, and Wenzel). "Trommsdorff was the first German chemist (1789) to separate acids and bases from the class of 'salts'" (Partington, III, 588). Other editions: Gotha, 1800; Erfurt, 1806 (see Bolton, 79). Professor of chemistry at Erfurt, Trommsdorff was a prolific author whose writings



'Suffragettes and Tea Rooms'

[WOMEN'S RIGHTS.] [WOMEN'S SOCIAL AND POLITICAL UNION.] 'ANGEL OF FREEDOM' DESIGN, WHITE CHINA CUP, SAUCER AND SMALL PLATE made by H. M. Williamsons of Longton, Staffordshire for the Women's Social and Political Union Exhibition held at the Prince's Skating Rink at Knightsbridge, May 1909.

Offered together, a matching cup, saucer and small side plate, each bearing the motif of the 'Angel of Freedom', and the stamp of Williamsons on the base; some very slight loss of green colour around handle of cup and plate edges, but otherwise in very good condition. **£3,200**

A lovely trio of WSPU china, elegantly manufactured by the Staffordshire potter H.M. Williamson and bearing the striking motif designed by Sylvia Pankhurst, of the 'Angel of Freedom' blowing her trumpet and flying the banner of Freedom. In the background are the initials 'WSPU' set against dark prison bars, surrounded by the thistle, shamrock, rose and dangling chains.

The china was commissioned for use in the tea room at the WSPU exhibition held at the Prince's Skating Rink at Knightsbridge in May 1909, one of a number of fund-raising events organised by the Society. The tea room was run by Mrs Henrietta Lowry, with help from her four daughters and another young suffragette, Una Dugdale. 'The white china has strikingly clean, straight lines, rimmed in dark green and with angular green handles... It is more than likely that, from the range offered by Williamson, Sylvia Pankhurst chose this shape, keeping the design simple so that the 'angel of freedom' motif that she had designed specifically for the Exhibition should be shown to best effect.... At the end of the Exhibition, the china - tea pots, cups, saucers, tea plates, sugar bowls etc. - was offered for sale, made up into sets of 22 pieces' (Elizabeth Crawford, *Suffragettes and Tea Rooms*). Complete sets are extremely scarce, and individual items are increasingly uncommon. As Crawford goes on to describe, other designs were commissioned for use in tea-rooms at other exhibitions, fund-raising bazaars, and in WSPU shops and offices. An comprehensive set sold last year at Bonhams for £11,475.



[WOMEN'S RIGHTS.] [YORK & SON.] 'THE SUFFRAGETTES' RUSE & HOW BOBBY PEELER FOILED THEM' complete set of ten magic lantern slides, drawn and hand-painted on glass to form a storyboard, images credited on final slide to 'The Graphic'. [n.p. but London, and ascribed in Lucerna to York & Son, before 1907.]

Boxed set, complete; comprising 10 glass passepartout slides 81 x 81 x 3 mm, images drawn and delicately hand-painted, with thin black paper edging, each with thin printed title label along upper margin, with small round numbering label in upper right corner (lacking 6 due to previous break in glass and subsequent repair), with further printed numbering label adhered along lower right edge, indicating place in larger company series; small break in upper corner of verso of slide 1, slide 6 with small fracture across top right corner repaired with edging paper, slide 8 with superficial crack (though no break in glass), two edges of slide 4 lacking the paper edging, with further edgewear in places; housed within small later 'makeshift' card box, edges of base with prominent archival tape repairs, lid missing left edge, and with archival tape label on upper surface, lettered in manuscript, edges of lid quite worn.

£4,200

An extremely scarce set of magic lantern slides highlighting the women's rights movement and votes for women, albeit from the anti-suffrage perspective, satirising the struggle. The slides tell the story of an attempt by suffragettes to infiltrate Parliament from the Thames. Hiding in oil barrels, they plan to be unloaded onto the Terrace, but two burly policemen, upon hearing some 'rustling' coming from the barrels, suspect a suffragette plot and attempt to lure them out. Claiming that women are unable to resist the joys of a 'fashion paper', they read aloud 'of the latest styles' to 'snare the birds' and entice the stowaways out. Covering the barrels with a net, the women are captured as they emerge to storm parliament, and hauled off to Cannon [sic] Row police station. 'Those who won't walk must be rolled'.

The illustrations are neatly drawn and vibrantly hand-coloured. Both the first and final slide suggest credit for the images belongs to the periodical *The Graphic*. Richard Crangle on the Lucerna Magic Lantern Web Resource (University of Exeter) attributes the set to one of the leading magic lantern manufacturing firms of York & Sons, based in Bayswater London, and dates it no later than 1907. One of the partners, William York, was a 'photographic artist', and may possibly have been responsible for the topical set.

Magic lantern shows began towards the end of the 17th century but only became more popular towards the end of the 19th century with improvements in lamp sources. The shows could be educational - astronomy was a popular subject, through to didactic



presentations (a favourite topic was the demon drink) to sophisticated shows using double or triple lanterns to produce moving and dissolving images. Current affairs and political matters provided a wealth of material, and Lucerna lists of number of sets relating to political cartoons, though this appears to be one of only a very few relating to the Women's Rights movement and the Suffragettes in particular. Crangle notes further that the set was listed in the stock of Riley Brothers, and also Ivens & Co. It was common practice for sets to be sold, or sometimes hired out, to other stockists and suppliers, and were sometimes made to order for specific retailers.



With two 18th century female owners

[WRITING MANUAL.] [BICKHAM, George.] THE YOUNG CLERKS ASSISTANT; Or Penmanship made easy, instructive and entertaining: being a complete pocket copy-book, curiously engraved for the practice of youth in the Art of Writing. London: Printed for Richard Ware, at the Bible and Sun, Ludgate Hill. [n.d. but ca. 1733?]. [bound with:] **PICART, Bernard.** A NEW DRAWING BOOK OF MODES. By Mons. B. Picart. Printed for Richard Ware at the Bible & Sun in Amen-Corner, Warwick Lane, London. [n.d. but ca. 1733?]. [bound with:] **LBEKEY, William.** A DISCOURSE ON THE USE OF THE PEN. Containing observations on writing in general. The proper posture in sitting to write: rules for choosing quills, and making of pens for different hands, (proving that the common methods of sitting to write, and nibbing the pen, obstruct the freedom of writing:) With whatever else may tend to perfection in that art. Necessary not only for teachers of writing, but for all persons concerned in business. To which are added, two alphabetical sets of copies suited to a quarto writing book, on the rule of life, and moral definitions. London: Printed for R. Ware, at the Bible and Sun, on Ludgate-Hill. [n.d. but ca. 1764-1774?]

Three works in one volume, 8vo; I. ff. [i] engraved frontispiece signed 'G. Bickham sculp', [i] engraved title-page, 3 - 61 engraved and letterpress plates of different styles of handwriting, printed on recto only, 57-59 mainly letterpress with engraved numbering, leaf 9 an additional title-page 'A specimen of the various characters now principally us'd in printing & writing curiously engrav'd by the best hands, MDCCXXXIII'; II. ff. [i] engraved title page bound horizontally, 2 - 13 leaves of engraved plates, plate 2 signed 'G. Bickham junr sculp', plates 5 'G. Bickham junr sculp 1732', plate 6 slightly obscured by possibly 'Wickham junr sculp' though could also be G Bickham, plates 9 'G. Bickham junr sculp 1733', and plates 8, 10, 11 signed 'B Cole sculp'; III. pp. 32; all three works lightly browned, with some dust-soiling and spotting, some occasional ink splattering and staining, with more prominent ink stain affecting the fore-edge, and which is more prominent in the final work but not intrusive; in early 20th century green publisher's cloth, spine ruled and lettered in gilt, extremities lightly rubbed and bumped; with contemporary signature of 'Mary Stone, February 15 1771' on front free endpaper, and of 'Elizabeth Webster, 1758' on verso of final free endpaper. **£1,200**

Bound together three popular 18th century writing manuals and copybooks, of particular appeal bearing as it does the signatures of two contemporary female readers, Mary Stone and Elizabeth Webster.

The engraver George Bickham is associated with a number of writing manuals,





with perhaps his most influential being the *Universal Penman* (1733-1741), a noted collection of writing samples from the most prominent masters of the time. Whilst the *Young Clerks Assistant* is anonymous, he was responsible for the frontispiece engraving, and a number of the plates in the *Picart* are signed by either G. Bickham and G. Bickham Junr, with two being dated 1732 and 1733. An additional engraved title-page within the *Young Clerks Assistant*, 'A specimen of the various characters now principally us'd in printing & writing curiously engrav'd by the best hands' is dated 1733. The present copy bears a similarity to ESTC T155495 and which they date to ca. 1764, apparently based on the imprint of the Leekey (printed for C.

and R. Ware, 1764). Maxted, however, suggests that Richard Ware only came to be listed individually in directories from 1774-1777 (p. 239). Whilst it is possible that the first two works are here in first editions, it seems more likely that they could all be later issues.

On the front free endpaper is the inscription 'Pater Honerandum Mary Stone February 15, 1771'; whilst the final verso bears the signature 'Elizabeth Webster, 1758, Pater Honerandum 1758', together with further practice attempts. Of interest honerandum has been spelt with an 'a' on the front free endpaper, and with an 'o' by Elizabeth.



All editions appear scarce, and the evidence of female ownership makes the present copy of especial appeal.

ESTC T155495 bearing the closest similarity though with variant imprint for the Leekey, and locating copies at Virginia, UCLA, Yale, the British Library, NLW, Oxford and Leeds; Pennsylvania State University hold a copy of this imprint of the Leekey; Heal, *English Writing Masters*, p. 184 (a variant issue). Maxted, *London Book Trades, 1775-1800*, p. 239.



[W.W.I.] GEORGE, Getrude A. EIGHT MONTHS WITH THE WOMEN'S ROYAL AIR FORCE With a Foreword by Air Marshall Sir H. M. Tranchard, K.C.B., D.S.O. Heath Cranton Limited, 6, Fleet Lane, London, E.C. 4. [Reproduced and Printed by the Premier Engraving Co., 35 & 36, Hosier Lane, E.C.1, for Messrs. Heath Cranton, Ltd.] 1920.

4to, pp. [64] including frontispiece; printed on china coated paper; title-page and 28 full-page photographic reproductions of chalk sketches on brown paper done by the author; some occasional light soiling, but otherwise clean and bright; in the original blue cloth backed pictorial boards, upper cover embossed and lettered in blue, with small mounted colour vignette of a saluting member of the WRAF, spine lettered in blue, head and tail slightly bumped and worn, covers slightly scuffed, extremities a little bumped and rubbed; a very good copy.

£285

First edition of this early and attractively produced account of life in the recently formed Women's Royal Air Force, by Getrude A. George (1886-1971). Previously an art teacher before the war, what makes the work of particular appeal are the 28 delightful full-page illustrations by the author, reproductions of her original chalk sketches drawn on brown paper, and which evocatively capture day to day life. WRAF records show that she joined up on 29 October 1918 and that she was employed at the London Colney RAF airfield.

George dedicates the book to 'the girls with whom I lived in happy comradeship during my period of service'. The work conveys the great feeling of pride, adventure and esprit de corps of these women, serving alongside men for the first time. Though predominantly performing auxiliary tasks, such as cleaning, repairing aircraft, and sign-writing, George was clearly very proud of her connection with the Force.

'During the First World War, members of the Women's Royal Naval Service (WRNS) and the Women's Army Auxiliary Corps (WAAC) worked on air stations belonging to the Royal Flying Corps (RFC) and the Royal Naval Air Service (RNAS). When the decision was taken to merge the RFC and RNAS to form the Royal Air Force (RAF), concerns were raised about the loss of their specialised female workforce. This need for a separate women's air service led to the formation of the WRAF on 1 April 1918' (RAF Museum online). Some 32,000 WRAFS served over the next two years until the wartime force was disbanded in 1920.

OCLC locates copies at UCSB, the NYPL, the Hoover Institute, Southern Illinois, Cambridge, the National Library of Wales, the NLS, Oxford, and the BL.





All items offered subject to prior sale. VAT number: GB 885357869. Please note that VAT will be applied to UK orders of standard rated items. Payment is due within 30 days of receipt. Payment in sterling is preferred though I can accept euro or dollar checks at an agreed rate of exchange. Shipping and insurance are additional. All goods are sent on approval and may be returned within ten days of receipt, upon confirmation. Any item must be insured for the invoiced value. All goods remain the property of the seller until payment has been received in full. Images reproduced in this catalogue are not to scale deborahcoltham@dcrb.uk