

# ‘BACK TO SCHOOL’

Three centuries of educational and instructional aids,  
charts, manuals and text-books



DEBORAH COLTHAM RARE BOOKS

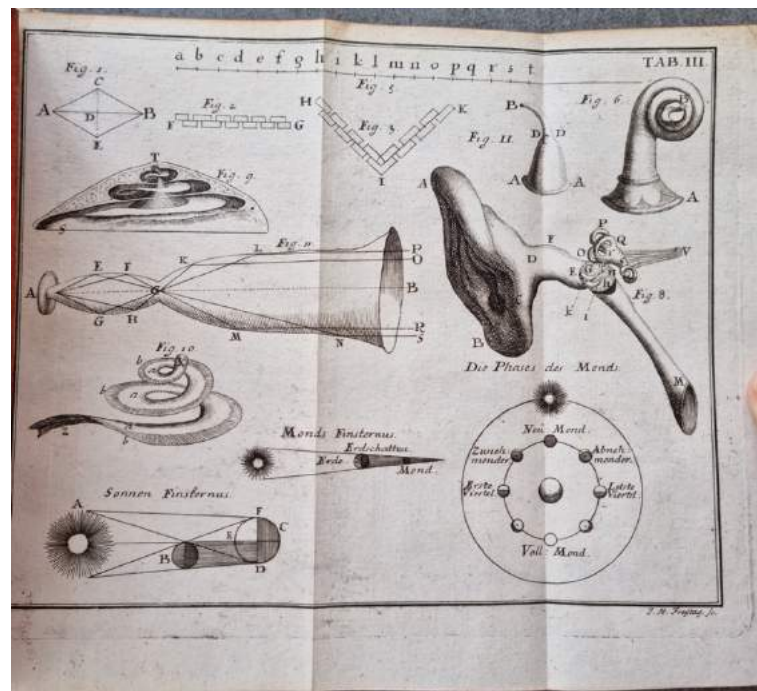
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A compendium of the arts, sciences and philosophy for ladies

- I. [STEINER, JOHANN LUDWIG, TRANSLATOR.] HUNDERT ARTICKUL Handelnde von den vornemsten Künsten und Wissenschaften, worinn nicht allein derselben nutzen, sondern auch die wichtigste phaenomena in der Natur, wie solche von den heutigen Philosophis eingesehen worden, in Frag und Antwort vorgestellt; mit Historien und Exempeln, wie auch dazu nöthigen Kupfern vermehret; dem frauenzimmer, und denen welche von studiis keine profeßion machen, zu lieb aus dem Englischen ins Teutsche übersetzt... Zürich, gedruckt bey Conrad Orell und Comp. 1744.

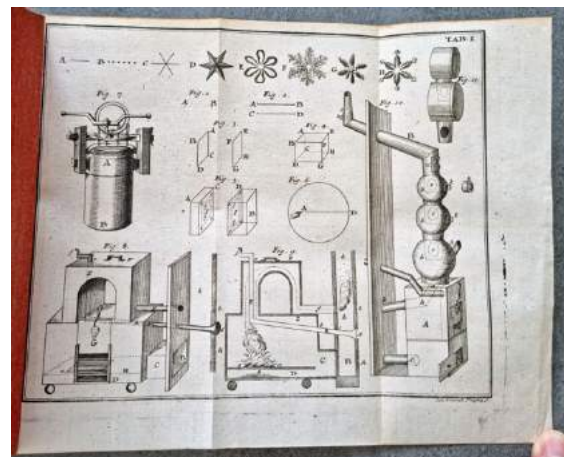
8vo, pp. [xii], 645, [3] of which last is a blank; with woodcut head and tail-pieces, and seven folded leaves of fine engraved plates by Johann Heinrich Freytag; some occasional light foxing, but otherwise crisp and bright; in contemporary vellum, remains of printers waste visible beneath endpapers, covers a little soiled; a lovely bright copy. **£1,200**

Scarce first edition, and a lovely copy, of this most attractively printed compendium of the arts, sciences, philosophy and the phenomena of nature, 'translated from English into German', and aimed specifically at a female audience and for 'those who do not pursue a profession'. Though the translator remains anonymous on the title-page as 'J. L. St.', it is ascribed to Johann Ludwig Steiner (1711-1779), son of a Zurich musician and composer of the same name, and who became a watchmaker and optical specialist. According to the *Historisches lexicon der Schweiz*, he spent some time in London during the 1730s, and was the publisher of a number of popular scientific works, including in 1753 a translation of Henry Baker's 1748 *Microscope made easy*.

As Steiner notes in his preface: 'I hope that no one will blame me if I dare to translate and enlarge a treatise written on many philosophical pieces, arts and sciences from English, with the aim of giving women a taste for science to have begun to serve as well as to those who do not make a profession of studies, and to show, as through philosophy, and the arts and sciences derived from it, the great love and power of the Creator, as well as the excellence of human nature' (online translation). We have so far been unable to identify the work or works translated, though his subsequent translation of Henry Baker attests to his familiarity with, and access too, continental works. Published at his own expense, the 'Hundred Articles' adopts the popular question and answer format, and encompasses a vast array of topics, beginning with a section 'on the arts and sciences in general', and touching upon alchemy, agriculture, anatomy, architecture, arithmetic, astronomy, bee-keeping, botany, commerce, dancing, engraving, geography, horology and clock-making, meteorology, natural phenomena, poetry, philosophy, physics, religion and theology. Article 67 also discusses 'the art of being under water' and the diving bell.

The work is accompanied by seven finely engraved plates, the work of the Swiss engraver Johann Heinrich Freytag (1702-1781).

Holzmann & Bohatta, *Deutsche Anonymenlexikon*, VI, 1443; VD18 10109919; for his biography see <https://hls-dhs-dss.ch/de/articles/026179/2010-06-10/>; OCLC locates copies at the Bancroft, Zurich, Luzern and Goettingen only.



A game fit for a Prince - learning the coat-of-arms

2. **[HERALDIC GAME OF GOOSE.] [SILVESTRE, (SYLVESTRE)CHARLES-FRANÇOIS.]** CARTE MÉTHODIQUE POUR APPRENDRE AISEMENT LE BLASON EN JOÛANT soit avec les Cartes a tous les jeux ordinaires, soit avec les Dez comme au jeu de l'Oye. On trouvera pour la commodité des joueurs, une Palme aux endroits ou l'on ne peut rester sans avancer ou reculer et sans payer ou prendre a la Poule. A Paris Chez N. J B de Poilly, rue St Jacques a l'Esperance. [n.d. but ca. 1750.]

Engraved broadside game board, sheet size 540 x 695mm, plate mark 495 x 630mm, image size 484 x 621mm, mounted on linen, and folded into four; upper central title square, with rules of the game outlined in two squares either side, with 53 engraved heraldic 'card' squares, arranged in a rectangular and working clockwise, concluding with the final 54th square which is a dedication to 'A Monseigneur le Duc de Bourgogne'; some occasional light foxing, spotting and soiling, with some evidence of slight wear to printing plate surface so perhaps a later impression; very good. £2,800

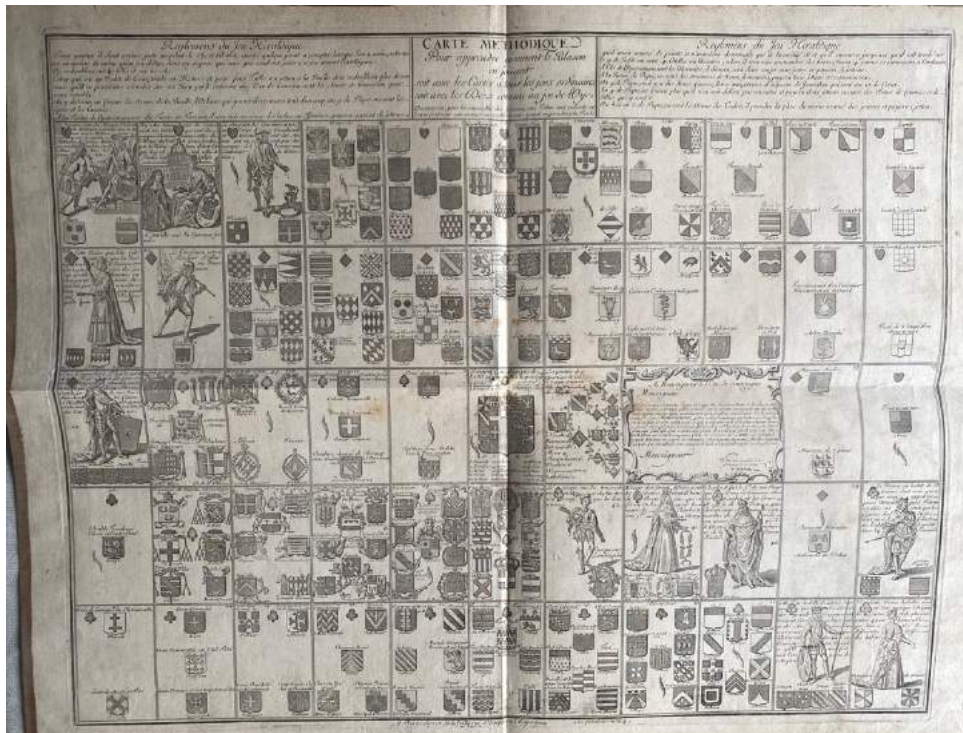


A most attractive game, originally designed for the grandson of Louis XIV, Louis of France (1682-1712), and designed to both amuse and educate. To be played either cut up as a set of playing cards, or retained as a board game to be played with dice as a game of goose, this dual purpose broadside provides the player with an easy and methodical way to learn about the 'heroic science of the coat of arms', and would surely have graced the card tables of many discerning mid-18th century gentlemen and aristocrats.

The rectangular playing boards runs clockwise, starting from the upper left hand side, and with each square corresponding to a regular suit of playing cards - hearts, clubs, diamonds and spaces. The number of coats of arms depicted is the value of the card. The final double box, is a dedication to 'Monseigneur le Duc de Bourgogne', Louis of France, for whom this set was originally designed by the noted engraver Charles-François Silvestre (1667-1738) in 1702, and first published by Jean Mariette. In 1695, Silvestre had been appointed as drawing master to the Royal household and the young Dukes of Burgundy, Anjou and Berry, and kept lodgings and an office in the Louvre and at Versailles.

The game was issued again by Daumont in 1713 and ca. 1740, before this issue by Nicolas Jean-Baptiste de Pouilly (1707-1780). It is his name which is found at the end of the dedication square, having been that of Silvestre originally. A bilingual French and German version was issued in Augsburg by Philip Ernst Kieni in around 1730-1740, but with a dedication 'To the Reader'.

OCLC locates one copy of this Poilly imprint at Berlin, with copies of other issues at the BnF and Augsburg.







With two 18th century female owners

3. **[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:] **LEEKEY, 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.

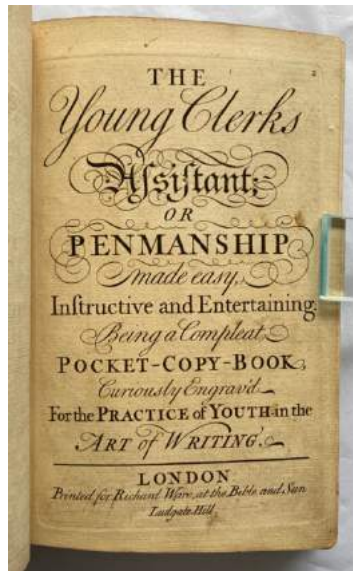
The engraver George Bickham is associated with a number of writing manuals, with perhaps his most influential being the *Universal Penman* (1733-1741), a noted collection of writing samples from the most prominent masters of the time. Whilst the *Young Clerks Assistant* is anonymous, he was responsible 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 (London Book trades 1775-1800, 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 Honorandum 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 a different 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; Moxted, London Book Trades, 1775-1800, p. 239; Heal, English Writing Masters, p. 184 (a variant issue).



4. **[ARITHMETIC.]** MULTIPLICATION TABLE ON LINEN, with school scene. n.p., England, ca. 1790.

Framed copperplate engraving printed in sepia on fine linen (400 x 520 mm); preserved within wooden frame: (575 x 460 mm), glazed; in fine condition, albeit presumably faded. **£2,800**





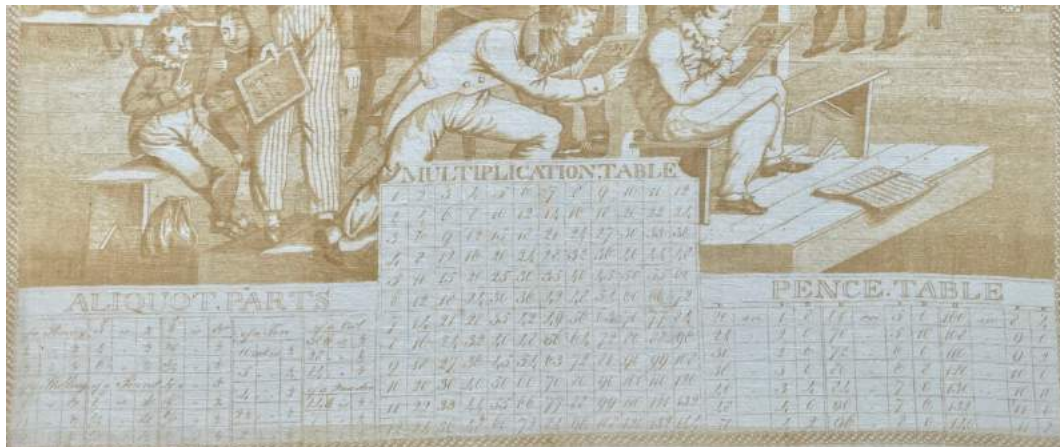
A charming and unusual copperplate engraving of a slightly tongue-in-cheek schoolroom scene. The put-upon teacher sits at his desk correcting a pupil's work. Around him are numerous pairs of students mostly working diligently, either reading or writing, one is presenting his work to the teacher.

The bottom quarter of the engraving are taken up by tables of multiplication, division, and a pence table, for converting pence into shillings or pounds. It is unclear whether this printed handkerchief was meant to be displayed in the classroom or was used as a teaching aid.

Printed handkerchiefs became very wide spread in England in the seventeenth century with the growing fashion for snuff-taking. At this point pictorial or commemorative handkerchiefs were introduced. They tended to be rather larger than modern handkerchiefs, indeed headscarf size and often recorded major events, such as war, travel, politics, royal occasions, scandals and famous people. Not many pre-1800 examples have survived, because the second half of the 18th century coincided with the peak of the fashion for snuff taking.

In this field English and especially London plate printers did not seem to have been faced with much competition from Europe, there is little evidence of foreign printed handkerchiefs being imported. What is rather curious is the subject of the present handkerchief, with its educational intention.

See Mary Schoeser, *Printed Handkerchiefs*, 1988.



5. **PHILIBERT, J.C. [PSEUDONYM FOR LEGENDRE, M.]** HISTOIRE NATURELLE ABREGÉE DU CIEL, de l'air, et de la terre, ou notions de physique générale. Contenant ce qu'il n'est pas permis d'ignorer sur le système du monde; les astres; l'air; l'eau; le feu et la lumière; l'électricité et le magnétisme; les météores; la géographie physique de la terre, et les opinions des philosophes et des savan(t)s sur sa

formation: ouvrage mis à la portée des gens du monde, et traité d'après l'état actuel des connoissances; avec 11 planches, dont une carte du ciel. A Paris, de l'Imprimerie de Digeon... AN VII [1798-9.]

8vo, pp. [iv], 356; with eleven engraved plates, of which two folding and including a large appealing celestial map; occasional light foxing, spotting and soiling, a couple of gathering slightly browned, light ink stain affecting the fore-edge of final few leaves but not effecting text pages, otherwise crisp and bright; with unidentified hand coloured heraldic book-plate on front paste-down; in contemporary calfbarked pink marbled boards, spine lettered and tooled in gilt with lettering label, some loss of marbled paper on both boards and with some light soiling and staining, but still an attractive copy. **£585**

First edition of this uncommon and attractive introduction to natural history, offering an insight into the type of educational works being published in the early days of Revolutionary France.

The work provides a general survey of the natural history of the world, including discussions about the earth and its formation, the heavens and the sky, the workings of gravity, electricity and magnetism, light, the planets, meteors, northern lights, fixed stars, seasons, oceans, atmosphere, snow, thunder, lakes, mountains, volcanoes, eruptions, underground caves, geological systems etc. etc. Of especial appeal, are the eleven finely engraved plates bound at the rear of the work, including a large folding Celestial Planisphere.



Under the Committee of Public Instruction and through various legislative acts, efforts were made to standardise education in the new Republic, schools being encouraged to focus upon teaching reading, writing and the basic rules of arithmetic, combined with providing basic moral and political knowledge. The aim was not necessarily to produce a nation of scholars, but rather to create one of solid, virtuous and patriotic citizens. The present work is clearly aimed at the older student, with chapters devoted to each topic, and not employing the often used question and answer format which was commonly used in more elementary works.

OCLC locates copies at the Library of Congress, the Smithsonian, the US Air Force Academy, the University of Melbourne, the Royal Danish Library, the BnF, with a small number of European locations.

6. **[POCKET READY RECKONER.] KEMPSON, PETER.** SCARCE MULTIPLICATION COIN. [obverse.] Multiplication Table. [1 to 6] P. Kempson, Birmingham, Published 1798. [reverse.] Multiplication Table. [7 to 12] P. Kempson, Birmingham, Published 1798.

Bronze coloured medal, believed to be copper or brass, 39mm in diameter; multiplication tables displayed in rectangle, with decorations either side and legends around circumference; some light patination and darkening, more prominent on reverse, embossing smoothed in places with one date quite faded, extremities a little dinked, though overall quite good and bright. **£500**

A scarce late 18th century arithmetical teaching aide-mémoire - a handy pocket ready reckoner, issued by Peter Kempson, the noted Birmingham coin and buttonmaker, and contemporary of Matthew Boulton. Made in the style of a calendar medal, of which several examples by Kempson can be found, the present medal presents two times tables charts, the first 1 to 6, with on the obverse 7 to 12.

Peter Kempson, (1755-1824), buttonmaker, later token manufacturer, St. Mary's Row, Birmingham, later Little Charles Street. Kempson was actively involved in the production of tokens from 1791 until 1799, and was one of the largest coin manufacturers of the day turning out more than 60 tons of "legitimate provincial coins" for various commissions.

We have so far located only one further example, at the Fitzwilliam Museum in Cambridge.



Condor token

7. **[SCHOOL TOKEN.]** SMALL ROUND COPPER HALF PENNY TOKEN ISSUED BY LONDON CHRIST'S HOSPITAL, MIDDLESEX on the obverse monogram cyper of CH in solid letters with the date 1800 below, with 'Half Penny' in solid letters on reverse. 1800.

Small round copper coin, 25mm in diameter; with plain edge; a little burnished, with some minor wear to edges but otherwise good. £150

A nice example of an uncommon 18th century provincial privately minted token. These coins were struck for the sole use of the boys of Christ's Hospital and were known as 'housey-money'. It was illegal for boys to make purchases outside the gates, or to retain possession of current coin. It would be changed by one of the school beadles. Such tokens are sometimes referred to as 'Conder tokens'. The hobby of collecting these privately minted tokens began in the late 18th century, and a flourishing trade developed. Evidence of this collecting craze can be seen in the publication of three extensive reference works on the indexing and collecting of provincial tokens published by Charles Pye (*A Correct and Complete Representation of all the Provincial Copper Coins, Tokens of Trade, and Cards of Address, on Copper*, 1801), Samuel Birchall (*Descriptive List of the Provincial Copper Coins or Tokens issued between the years 1786 and 1796 arranged alphabetically* 1796) and James Conder in (1798), probably the most prominent of these early collectors and cataloguers. The definitive work used by modern collectors is that of Dalton and Hamer.

See Richard Dalton and Samuel Hamer, *The Provincial Token-Coinage of the 18th Century* 9-13 for examples of their struck penny (<http://provincialtokencoinage.weebly.com>); see James Conder, *An arrangement of Provincial Coins, tokens, and medalets issued in Great Britain, Ireland, and the colonies, within the last twenty years, from the farthing to the penny size* (1798) (available online)



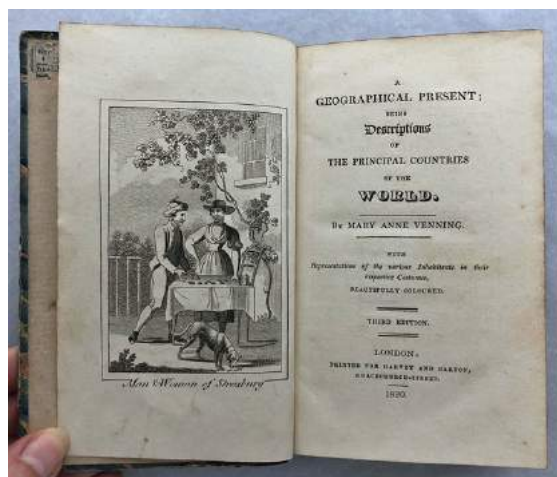


### Charming geographical primer

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

12mo, pp. 144; with 60 charming engraved plates of costumes, uncoloured; lacking front free endpaper; some light foxing and soiling, but generally clean and crisp; an appealing fine bright copy in the original red roan backed marbled boards, spine ruled and lettered in gilt, head and tail of spine a little rubbed and worn, covers lightly scuffed, extremities bumped and a little worn; with contemporary book label of 'Ellen Burt' on front free pastedown and with remains of old Bristol booksellers label.

£225



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

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

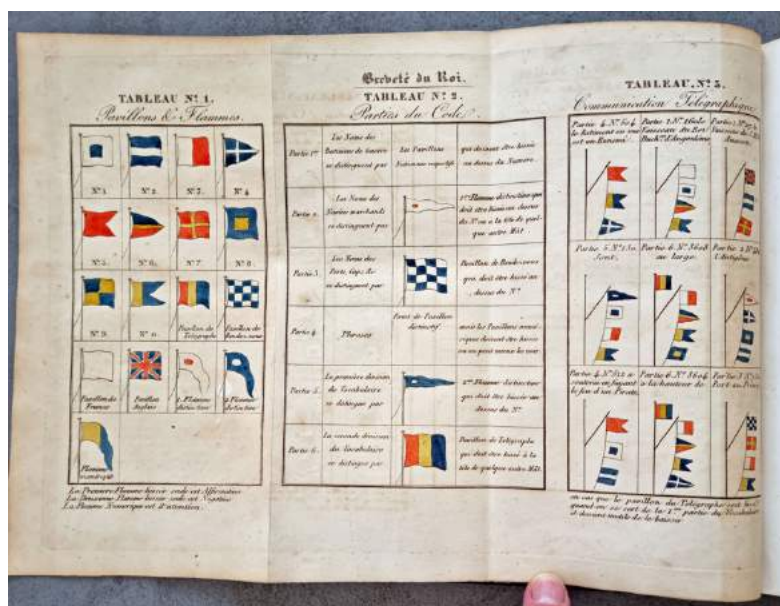


Teaching mariners a new communications system - seemingly inspired by Marryat

9. **[SIGNALLING.] LUSCOMBE, E[DMUND.] AND M[ATTHEW.]** LANGUE TÉLÉGRAPHIQUE UNIVERSELLE Ou Code de signaux adopté par les marines marchandes de France de d'Angleterre, et transmis par order des deux gouvernemens aux officiers des deux Marines Royales, pour servir a leurs communications avec les navires marchands. Rédigé par E. et M. Luscombe, agents de Lloyd's. Pour les forts de la Seine et dépendances, au Havre. Havre, de l'Imprimerie de Slas. Faure, Chevalier de l'Ordre Royal de la Légion d'Honneur, Imprimeur du Roi. [n.d. but 1832.]

8vo, pp. [221], [3] blank; with three hand-coloured engraved plates, one folding; plates a little browned due to paper quality; some occasional light foxing and soiling, but otherwise text clean and bright; in contemporary green morocco backed ribbed boards, spine ruled and lettered in gilt, very small worm-hole affecting upper lower joint, some minor surface wear, corners slightly nicked and worn; with contemporary book-seller label on front paste-down; a presentation copy from the author's signed on verso of front fly-leaf 'To A. Bergerot Esqr. with the respectful acknowledgements of the undersigned'; a good copy.

£800



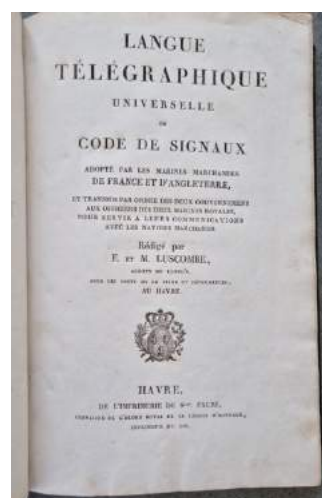
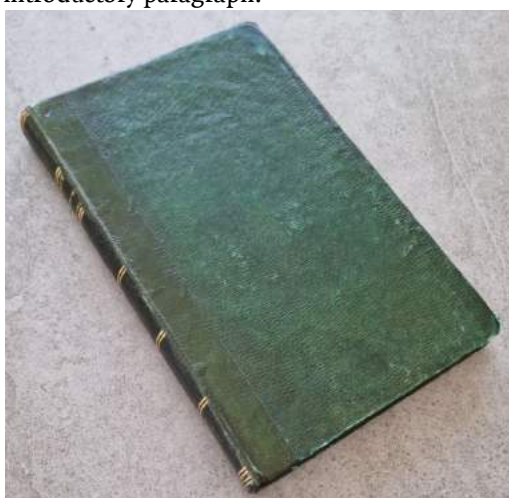
Uncommon and attractive first edition of this little-known work in the history of semaphore telegraphy and communications, explaining in detail, and providing the lost of codes for a signalling system recently adopted by both the English and French merchant navies. The authors of the work, two Englishmen, Edmund and Matthew Luscombe, worked for Lloyd's of London and were based in Le Havre. Whilst making no claims to having had invented the system, the two men nevertheless seem to have been instrumental in its promotion and adoption. A numerical based system, with a series of flags and pennants numbered 1-10, and which could thus be combined using the flaghoist system to communicate between ships. Important instructions, phrases and commands were assigned a number, thus leading to a system, independent of language, which could be understood by all. Already adopted by the English fleet it had, on the orders of the Marquis de Clermont-Tonnerre, the French Minister for the Navy, similarly been taken up by French vessels. As the Luscombes' note, it was their hope that it could eventually be applied to all the navies of the world, both merchant and military, though ultimately a universal system would not be implemented until 1855, when the first International Code was drafted by a Committee set up by the British Board of Trade. Containing 70,000 signals using eighteen flags, the code was published in 1857 and was adopted by most seafaring nations

The present work is accompanied by three hand-coloured engraved plates (one folding), illustrating the flags and pennants to be used. It is then divided into six parts giving the code numbers to be used, beginning with a list of the names of the ships in both the English and French Navies. This is followed in section two by an extensive list of English, French and other merchant vessels, with the third list referring to notable ports, capes, headlands, and rock formations, etc. The fourth section brings together an extensive selection of common phrases and questions used between merchant vessels, which is followed in section five by a vocabulary of marine terms. The work concludes with a further extensive vocabulary of words useful in general maritime correspondence. Each have a number assigned to them, to enable the raising of the correct flags.



The use of flags for signalling was by no means new. In 1738, a numerical flag code using ten coloured flags was proposed by Bertrand-François Mahé de la Bourdonnais (1699-1753), who proposed hoisting flags in groups of three, making a thousand possible messages that could be transmitted by reference to a code book. Though not instantly taken up as an idea, it was to inspire the noted French engineer Claude Chappe (1763-1805) and his brother Ignace (1760-1829), who developed the world's first land-based optical semaphore telegraph network during the 1790s, carrying messages across 19th century France faster than ever before, and which used a numerical code book with many thousands of messages.

In England, Captain Sir Home Popham was one of the first to produce a numerical flag code in his 1803 work *Telegraphic Signals of Marine Vocabulary*. It was his code which was famously used for the "England expects that every man will do his duty" signal at Trafalgar by Nelson. The first general system for signalling for merchant vessels rather than military, was that of Captain Frederick Marryat (1792-1848) in his 1817 *A Code of Signals for the Merchant Service*. Whilst making no apparent reference to him in the present work, it seems almost certain that the Luscombe's have drawn heavily from his innovations, although the order of their six numbered lists varies slightly. It is interesting to note, that in the revised edition of the present work in 1840, Marryat is indeed referred to in the introductory paragraph.

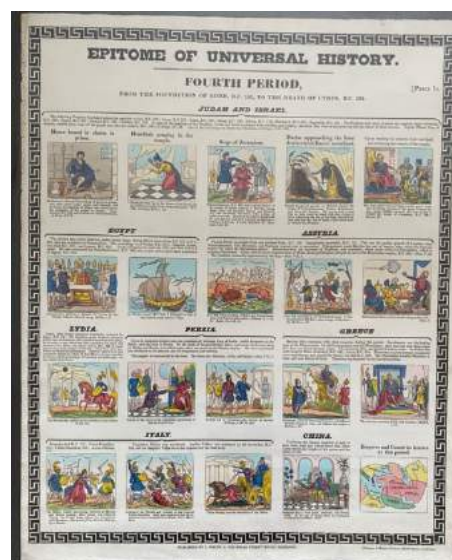


Louis-Marie Bajot, at the time head of the law office in the French maritime ministry, provides a fascinating and complementary review of the work in the *Annales maritimes et colonisation*, (pp. 501-503 T. II, 1822). As he notes, one of the many benefits of peace had been to establish a happy and free exchange of discoveries and ideas working towards the common good. 'It was in the order of things that from the moment friendly relations were established between France and England, these two peoples would help each other in everything in the maritime arts. But either because the French generally travel less or because we pay less attention in France to what exists abroad, it is certain that the English have drawn from us more often than we have from them. So, not to stray from our subject, we saw very shortly after the establishment of M Chappe's telegraph the English appropriate this admirable machine which they regard as the last term of telegraphic simplicity. The English are therefore giving us today with regard to the means of corresponding by sea the example that they followed by adopting our means of corresponding by land. In this mutual exchange, we repeat, of useful practices, national pride cannot be hurt, is it not better, as an ancient said, to imitate what others have imagined good than to be jealous of it? The universal telegraphic language therefore deserves all the attention of navigators it also deserved to be adopted by the two governments of France and England and transmitted by their order to the officers of the two royal navies' (p. 501, online translation). 'A French captain can make himself heard not only by the ships and stations of his nation but also by foreigners equipped with this system or an English system because each word, each sentence and finally the entire code is expressed in both languages by the same figures represented then by the same signs. The system applying to communications with land as well as those which take place between ships at sea has fulfilled all the conditions of the problem and leaves nothing to be desired. France, by adopting it, contributes to its propagation' (ibid). A brevet for the system is noted by Christian in *Description des machines et procédés spécifiés dans les brevets d'invention, de perfectionnement et d'importation* (p. 294, T. XII, 1826).

Provenance: the copy has been inscribed by the two authors to Alphonse Bergerot (1782-1833), a Le Havre councillor and leading merchant of the town. We have located a previous copy sold at auction, in a presentation bound for the Marquis de Clermont-Tonnerre, the French Minister for the Navy. The auction makes a note that the work was 'non mise dans le commerce', though we have been unable to verify this.

Polak, *Bibliographie maritime française*, 6177; BnF, Yale, Princeton, Duke, Peabody, Newfoundland, San Francisco Maritime, the National Library of Spain, and the National Maritime Museum in London.



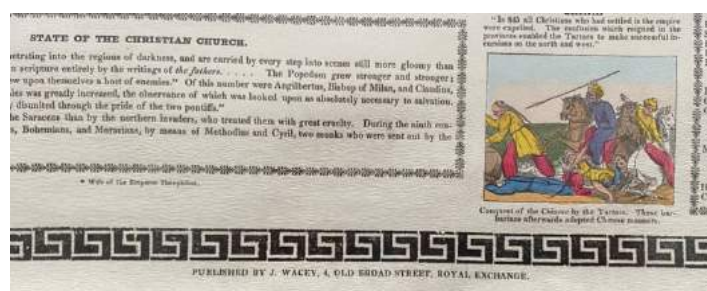


### Victorian Infographics at their most vibrant

10. **[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.]

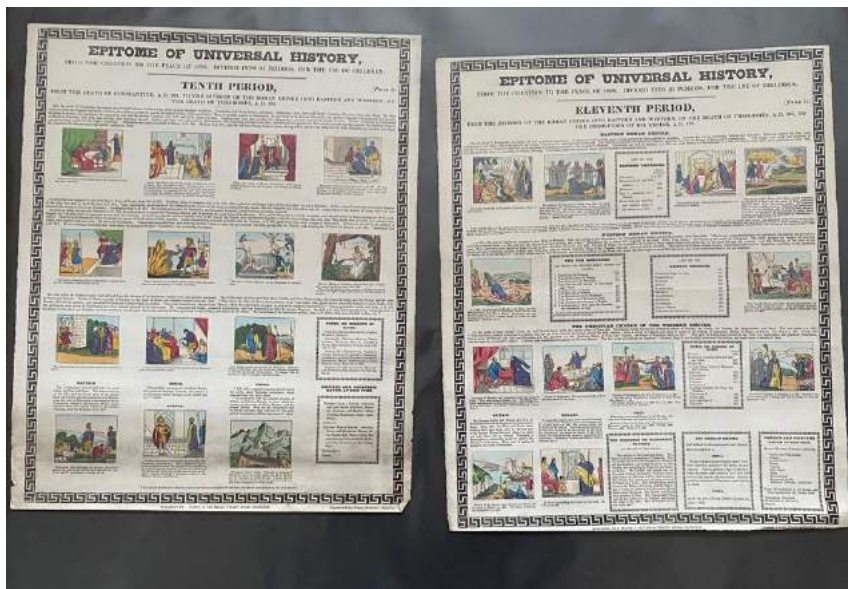
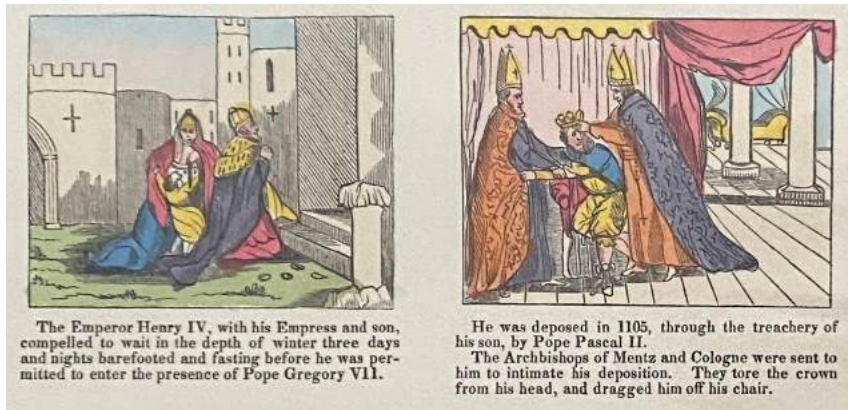
Offered together eleven letterpress broadsides, all approximately 475 x 380mm; each containing a series of small hand-coloured wood-cut vignettes with accompanying text; some general light soiling and marginal browning, with a few marginal nicks and tears in places as would be expected, though most pronounced 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. Wacey of London. Picture sheets, by their very ephemeral nature, are scarce and to find such an extensive run is rare and we have found virtually no 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 so far located only one example of the 18th period at the V&A which covers the period from the death of Charles V of German in 1558 to the restoration of the Stuarts in England in 1660; Rarebook Hub records a run of 15 of 20 coming up for auction in 1991, in poor condition.



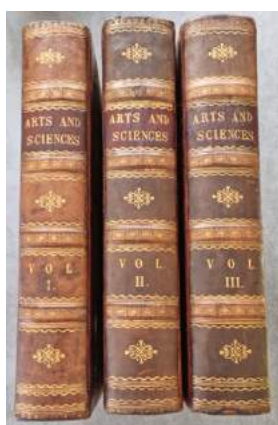




'To Promote the education of the working classes' - a comprehensive self-help introduction to the sciences

- II. **[AINSWORTH, JAMES.]** THE IMPERIAL JOURNAL OF ART, SCIENCE, MECHANICS AND ENGINEERING, Embracing treatises on Anatomy and Physiology. Architecture, Astronomy, Agriculture, Botany, Chemistry, Daguerreotyping, Electrotyping, Geography, Geology, History, Horticulture, Mathematics; Algebra, Geometry, Trigonometry, Mechanical Drawing and Perspective, Mechanics, Medicine, Natural Philosophy, Navigation, Phrenology, Political Economy. Also, the Arts of Dyeing and Bleaching - Iron and Brass Founding, the Manufacture of Soda - German Sheet Glass, &c. &c. &c. And a series of practical papers on the steam-engine, illustrated by beautiful drawings of land, marine and locomotive engines. Vol. I. [-Vol. III.] Manchester: James Ainsworth, 87 and 93 Piccadilly. [n.d. but ca. 1840-1845]

Three volumes, large 4to; I. pp. 648, with 39 engraved plates, several folding; II. pp. viii, 672, with 55 engraved plates, several folding; III. pp. viii, 672, with 66 engraved plates, several folding; in all 160 plates; according to the three plates lists all present, though not all bound in the correct volume, and with a number of additional plates not called for; many of the plates somewhat foxed and browned, with some irregular creasing due to folding errors, one or two of the larger folding plates with tears at the gutter, the majority not impacting the image, though more prominent to plates at Vol I. p. 252, p. 278, p. 626 (with old repair), Vol II. p. 200 (marginal tear touching image); small 'burn holes' affecting upper margin Vol I. pp. 621-626, small paper flaw in Vol. II p. 641; overall very good; in contemporary half calf over marbled boards, spines and joints neatly repaired retaining the original spine, lettered and tooled in gilt, some light wear to extremities; a good copy. **£1,350**

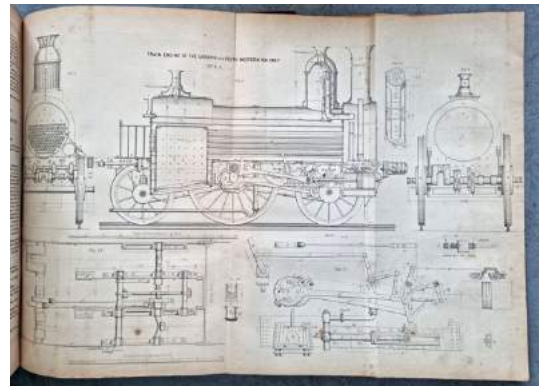
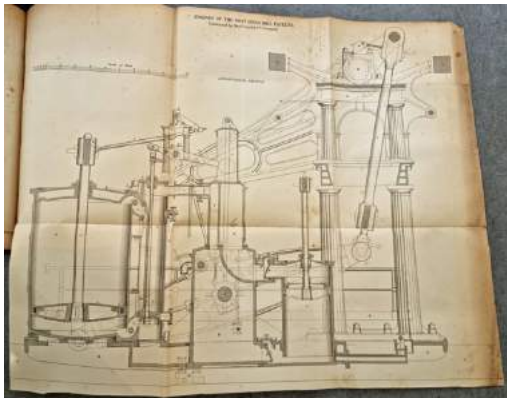


First edition, all published, of this extensively illustrated and comprehensive scientific periodical, the brain-child of James Ainsworth in Manchester, born out of the burgeoning mechanics institute movement. This encyclopaedic periodical seems to have been first published by Ainsworth, and printed by Mackenzie in Glasgow, in around 1840-1841, although the exact date of issue appears uncertain.

According to the preface of Volume I, the journal was a subscription publication, though we have been unable to establish how frequently the parts were issued. It was published in response to what they believed to be 'a want of some useful work, affording - at a cheap rate, and in such portions as may be easily perused by those whose time is chiefly occupied in providing for the wants of the day - the means of acquiring all that knowledge which will assist them to perform well the various duties of life'. A further paragraph in the main text preface shines light upon their intentions:

'The general way in which the working classes attain scientific knowledge is, by attending Mechanics' Institutions. The benefits of such institutions cannot be too highly extolled; but the experience of every student must teach him, that something more than the fleeting words of the lecturer is necessary to make his studies satisfactory. Reading and investigation are necessary; and although our libraries afford an easy access to books, those books cannot be retained long enough to afford time to digest their contents. The next resource is to purchase books; but the high price of scientific works places them beyond the reach of working men. There is, therefore, a great desideratum, which it is the purpose of the Imperial Journal to supply. Each illustrated essay on Science will be a lecture - the whole work a Mechanics' Institute' (Vol I. p. iii).



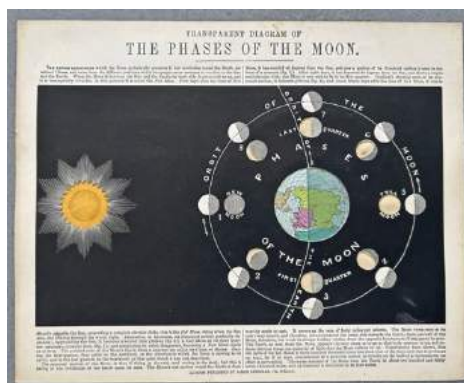


We have previously handled copies of the particularly striking phrenological chart which is found in Vol. II. Bearing in mind that the work was published in parts, and may well have been used lecturers for the Mechanical Institute, this does perhaps, go some way to explaining why some of the more popular plates can therefore be found separately, sometimes laid down onto linen to allow for wall-hanging. As interesting example of readership and the adaptation of such works.

More Victorian Infographics – by one of the most successful publishers of educational works

**12. [REYNOLDS, JAMES, BOOKSELLER]. ASTRONOMICAL DIAGRAMS** London: Published by James Reynolds & Sons, 174, Strand. [n.d. but ca. 1846-1881].

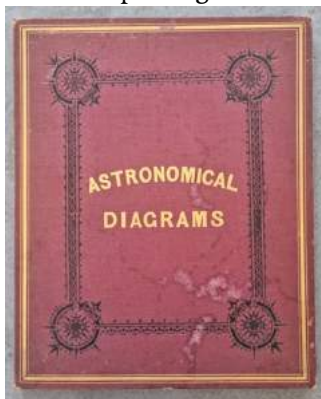
4to; with 14 hand-coloured engraved plates (three with transparencies), and one accompanying circular 'movable horizon' to be used in conjunction with the chart of the heavens; together with three accompanying booklets: 1. 'Catalogue of Reynold's Coloured Diagrams', pp. 8, printed on blue paper, lower edge slightly soiled with a couple of minor nicks; II. 'A Description of the principal phenomena of astronomy', pp. 16, stitched as issued; III. 'Directions for finding the Principal Stars', pp. 16, with 8 small engraved figures within text, stitched as issued; some light foxing to pamphlets, but otherwise clean and crisp; cards all a little foxed and soil, with light signs of use, but generally bright; loosely inserted within the original maroon cloth portfolio, ruled and stamped in gilt, black and blind, with title in gilt on upper cover, inner gutter paper cracked and worn with some loss, head and tail of spine nicked and somewhat worn, spine sunned with some splitting at tail of lower joint, both covers a little soiled and stained, further light nicking along joints; despite some wear, a good set. **£1,350**



An appealing set of this elementary introduction to astronomy, one of several series of affordable, vibrantly coloured educational aids for children, to be used at home, in the class-room and elsewhere, and a most striking example of Victorian 'infographics'. From the publishing firm widely acknowledged to have mastered the 'genre', that of James Reynolds, of particular appeal, the present set is accompanied by three promotional pamphlets, providing an insight into the work of this prolific publisher.

Born in Islington, Reynolds father was a printer. Setting himself up in the Strand, James seems to have started business in around 1825, and went on to produce over many years a vast array of instructive and educational material, in a variety of large and smaller formats, ranging from standard maps and atlases, thematic maps on topics such as astronomy, geology, zoology and botany, tidal charts, physical maps, meteorological maps and much more. Very much an innovator in his field, though operating at the cheaper end of the market, his work was

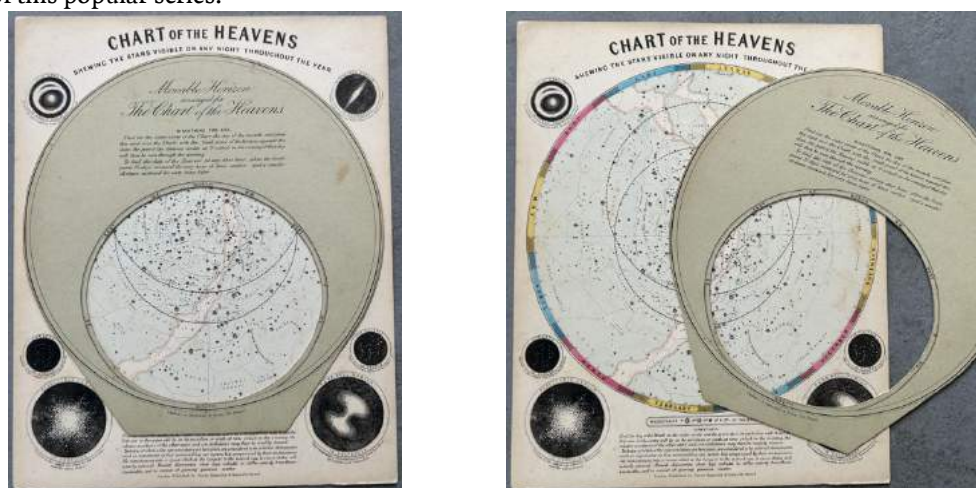
always reliable and accurate, and he routinely employed distinguished geographers such as Ernest George Ravenstein (1834-1913) and the geologist Professor John Morris (1810-1886) to advise on his diagrams. These could be purchased either in portfolio sets (usually of 12 cards, though that could vary), or individually for 1s. to enable the user to compile their own personal collection on subjects of their choice. Issued on stiff card, the majority of the diagrams were coloured (either by hand or later mechanically), and several cleverly incorporated transparencies. All beautifully executed, they were predominantly engraved by John Emslie, with whom Reynolds formed a productive, successful and enduring partnership. Their first joint production was in fact this series of astronomical cards, issued sometime around 1846, and which proved so popular it was reprinted for decades. Reynolds was an adept and re-active publisher, who constantly revised his various publications, and provided them in a number of different and flexible formats to meet demand. Emslie went on to win a prize medal for his educational diagrams at the International Exhibition of 1862. Their publications captured the interest of the burgeoning middle classes of Victorian England, with many more parents interested in buying educational books for their children. The drive for worker's and women's education no doubt also fuelled demand. Reynold's works vividly reflect the growing flowering of 'infographics' that emerged during the Victorian era, as the industrialisation of printing made it easier and cheaper to create books with detailed colour illustrations.



Perhaps his most famous and iconic series, this set of *Astronomical Diagrams* is bound in a maroon quite ornately decorated cloth portfolio, and is particularly appealing for being accompanied by two uncommon explanatory pamphlets by Reynolds, as well as a publisher's catalogue which reveals the wide-range of educational diagrams available for purchase. 'These diagrams have been received with much favour by the public, and are used in many of the Colleges and Schools of England, Ireland and the Colonies. Besides their direct value as efficient aids in Teaching, they have proved of great utility by making schools attractive and centres of interest to the scholars and their friends. The publisher's are desirous of bringing these instructive diagrams under the notice of all who are interested in promoting sound and useful education ... The large diagrams, from their boldness and effective colouring, are well suited for School Walls, Institutes, Lectures, or Class Teaching; others are adapted for Families, Private Instruction &c.'. The catalogue then lists the various 'Large Educational Diagrams', 'Large Physical Maps of the World', 'The Principles of Science', 'Larger Illustrations of Science', 'Diagrams of Machinery, Manufactures', and 'Portfolios of Popular Scientific Diagrams', and Pictorial Scientific Atlases' available for purchase, either as sets or individually. The two explanatory pamphlets provide A description of the principal phenomena of astronomy: including the Sun; the Solar System; Planets; The Earth and its atmosphere: The seasons; The moon and its phases; Day and Night; Eclipses; Tides; Stars; Nebulae; &c. With concise explanations of astronomical terms. The second provides Directions for finding the principal stars, arranged to accompany the chart of the heavens: with some explanations concerning their apparent movements in the celestial sphere.



Finding complete portfolios is now increasingly uncommon, the cards, as originally intended, are now more often for sale individually. It would, therefore, be slightly naïve to assume that what appears to be a complete set as here, in fact contain the cards as originally purchased. One can well imagine that some 'judicious' swapping may have gone on over the years, and having handled a three or four sets over recent years, it is our belief that the present set seems to include one or two examples of later published cards. Though none are dated, varying imprints and differing typography employed suggest a later in date - notably the 'View of the Moon'. Whilst almost corresponding to the advertised full set promoted on the final leaf of the *Directions for Finding the Principal Stars*, the 'Planets' card is absent, replaced instead by 'Principle of the sundial'. Nevertheless, a most appealing example of this popular series.



The fifteen plates are: The Chart of the Heavens (transparent) together with 'Movable Horizon' overlay volvelle; Transparent Solar System; Transparent Diagram of the Phases of the Moon; The Sun and Solar Phenomena; Comets; The Earth and its Atmosphere; The Seasons; Eclipses; Diagram of Meteorology (with explanatory text on verso); The Earth's Annual Revolution round the Sun; View of the Moon (later issue); Methods of Ascertaining the Latitude (seemingly later issue); Methods of Ascertaining the Longitude (seemingly later issue); Principle of the sundial (seemingly later issue).

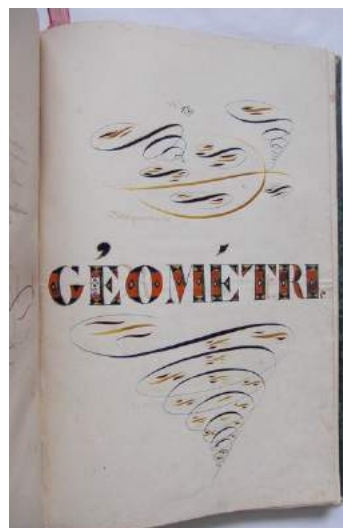
13. **CHÊNE, EUGÈNE.** ATTRACTIVE FRENCH CALLIGRAPHIC MANUSCRIPT EXERCISE BOOK, 'OEUVRES DIVERSES', Par Eugène Chêne, élève de M. Deschamps, Instituteur à Campeaux. 1850.

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

£985

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





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



14. **JOLY, THÉOPHILE.** EXTENSIVE AND MOST ATTRACTIVE MANUSCRIPT NOTEBOOK 'CAHIER L'ARITHMÉTIQUE' appartient a moi, Théophile Joly. [title repeated on final leaf Cahier, d'arithmétique, appartenant à Théophile Joly ? & [sic] with imprint on inside rear cover Fait a Lonzac, le premier Avril Dix Huit Cent Cinquante Un]. 1851.

Large Folio, 450 x 295mm, bound manuscript in a single calligraphic hand in a variety of colours, ff. 158; with watercolour illustration mounted on front paste-down (presumably a self portrait of Joly in local Saintongeais costume), with numerous section headings stencilled in black and block lettering (a number misspelt and with corrections), the first leaf heading surrounded by ornate garland in green, brown and ochre, with the copious calculations throughout embellished with underlining in green, brown or ochre; with neat pen illustrations depicting a number of instruments on ff. 113; lightly foxed and soiled throughout, with a few ink smudges, one or two minor marginal nicks and losses but nothing significant, very small square excised at tail of final leaf, presumably a correction?; seemingly self-bound and stitched in contemporary paste-paper card wrappers, with title in manuscript on upper cover, evidence of previous tear on upper cover neatly repaired, some small loss along spine at stitching points, covers a little soiled with dampstaining at head of rear cover; overall a little dog-eared, but nevertheless charming for its unsophistication.

£1,100

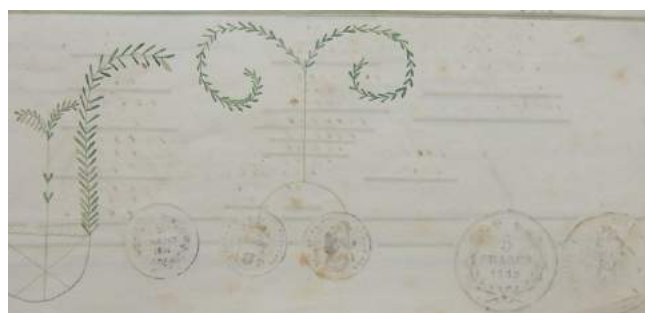


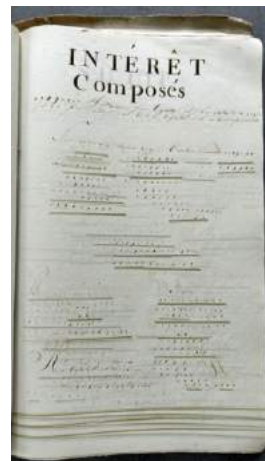
A charming, unsophisticated, and one of the most substantial manuscript exercise books we have handled, and the work of the young student Théophile Joly, from Lonzac, a commune of Haute Saintonge in the Southwestern department of Charente-Maritime.

Joly's notebook is an appealing example of a cyphering book, i.e. a manuscript written either by a student or teacher and with a particular focus upon mathematical content. Printed books were rarely used, and teachers would compile manuscript sum books to be used as teaching aids, and from which the students copied, often embellished with calligraphic headings and flourishes, ink and wash sketches and diagrams, etc. The content often followed a prescribed pattern, containing rules, cases, problems, and solutions to exercises associated with a well-defined progression of mathematical (usually arithmetic) topics.



The present example very much follows this traditional format, though Joly refrains from overly embellishing his course-work - perhaps being of a less artistic temperament, or perhaps reflecting a more rigorous approach to learning instilled by his tutor. His headings are seemingly stencilled in black block lettering - several of which have been misspelt and which have then been corrected. Clearly worked quite hard, the volume contains very few introductions to the arithmetical processes under discussion, but instead is focused almost entirely upon the problems to be solved together with the calculations. Few illustrations are included, although one or two small diagrams are to be found, but a full page illustrations depicting 'les instruments de la géometrie' is found on ff. 113. Perhaps compiled in preparation for a trade or mercantile apprenticeship, the arithmetic processes and examples are derived from, or relate to, various professions, including banking, land surveying, brewing, notaries, and as such throws a fascinating light upon contemporary educational priorities of the time.





Joly has clearly given way to a few moments of light-relief however. An appealing water-colour depiction of a young man in local costume has been pasted onto the inside front cover - and which may well be a self-portrait. Furthermore, in a moment of boredom perhaps, at the tail of ff. 22 we find what appear to be five 'brass rubbings' depicting the faces of a 2 and 5 franc coin, and which are dated 1838 and 1839. He frequently signs his name throughout the work as well. Seemingly also self-bound, though perhaps a less sophisticated example than some previously handled, Joly's notebook is in many ways all the more charming for this 'home-made' feel!

#### Learning through humour

15. **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, with later 20th ownership signature at upper margin; generally clean and crisp; stitched as issued in the original orange printed wrappers, with 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 slightly darkly 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 a 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.

'Bibliothèque de la Jeunesse'



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

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

£225

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

The attractive lithographs are the work of either Hippolyte Louis Emile Pauquet (b. 1797) or Polydor Jean Charles Pauquet (b. 1800) is responsible for the illustrations. Both brothers, from the publishing house of Pauquet Frères, were engravers, painters & illustrators during the mid 19th century.



Designed and printed by women, for a private ladies seminary

- 17. DESIR, ADELIN.** ABÉCÉDAIRE FRANÇAIS. Méthode A. Désir. Premier [ - dixième] tableau. Se vend chez l'auteur, 39 rue Jacob, Bourges, Imp. Ve Tardy-Pigelet et fils. [n.d. but ca. 1873.]

Set of ten large, thick card tablets, 480 x 320 x 5mm; each with mounted printed sheet, with engraved vignette either at head or centrally, sheets all a little browned with some staining, soiling and scuffing or creasing in places, plain blue paper on verso, boards 1- 7 with the original green mottled paper edging (somewhat chipped

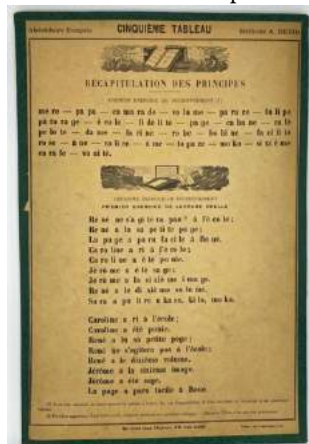
and worn), boards 8 & 9 with later green cloth edging, and final board with no edging remaining and exposing the inner board; though extremities all somewhat rubbed, worn and a little dog-eared, otherwise a striking and rare survivor of an ephemeral teaching aid.

£1,350

A scarce set of this series of ten printed teaching aids introducing children to the basic principles of the 'Abécdaire français', through a series of engraved images with accompanying moralistic printed text or verse. A private semi-religious Catholic educational establishment established by Adeline Désir (1819-1875) in 1853, the school welcomed girls from the Parisian upper middle class. It aimed to produce 'cultured women', with a focus upon religious education, and the arts, although Désir placed importance upon the role of science in their education. The school took in full-and half boards, as well as some day pupils, from primary stage through to the baccalaureate, and also included a school for the training of women teachers. As the famous alumnus, Simone de Beauvoir, recounted in her *Memoirs of a Young Girl*, the school took care to distinguish itself from similar secular establishments, with the young girls enlisted into a 'Eucharistic crusade' as soon as they arrived. The number of hours of teaching a week did not exceed 12, and annual retreats were an important part of the school calendar. Students of the school were instantly recognisable by the manner of their bow: 'un coup de pied droit en arrière avec un léger fléchissement de la jambe gauche'.

The themes of the ten wall charts include the nativity, the farm, 'Creator God', a nest, the tale of the 'Good little Marie', 'the two Ceciles', the good brother, and the Innocent Saints, together with the remaining two boards giving an overview of the linguistic principles so far introduced.

See Butsch, *Une éducatrice d'avant-garde, Adeline Désir 1819-1875*, 1956; OCLC locates only a set of the first six boards at the BnF, and which have a variant imprint of 'Paris imp. A. Dutemple'.



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

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

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

£350

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

Figuier became a Doctor of Medicine in 1841, before studying chemistry and pharmacology and becoming a professor at L'Ecole de Pharmacie in Paris. He eventually abandoned his research however, and devoted himself to popular science. He is probably best known for his hugely successful book on prehistoric life *La terre avant le deluge* (1863), as well as for his six volume *Les merveilles de la science* (1867-1891). His works are renown for being

richly illustrated, Figuier often collaborating with leading artists of the day, notably Édouard Riou (1833-1900), with whom he worked on *La terre avant le déluge*.

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



**19. LÉVY, ALBERT.** CENT TABLEAUX DE SCIENCE PITTORESQUE Paris, Librairie Hachette et C<sup>ie</sup>... 1883.

4to, pp. [iv], [204]; copiously illustrated throughout, each of the 100 chapters illustrated with one full page steel engraving facing the text, and usually a further small engraving within text page; with some occasional light foxing throughout and some faint marginal browning, but otherwise clean and bright; in the original blindstamped decorative green cloth, upper cover lettered in gilt with title within round floral wreath, boards with bevelled edges, head and tail of spine a little bumped and knocked, covers and spine with some minor spotting and scuffing, extremities a little bumped; a very good copy. **£350**

First edition of this little-known and most attractively produced, late 19th century popular work of science, copiously illustrated with finely executed steel engravings. Lévy devotes two pages to each of his chosen one hundred scientific 'tableaux', with a page of descriptive text to the left (often with inserted engraving), opposite a striking full-page steel engraving. Somewhat informally organised, he breaks up the volume as it were, into the twelve months of the year, devoting two pages to each month and providing the reader with an insight facts such average temperatures, hours of day-light, associated traditions, festivals, saint's-day, together with an appealing allegorical plate.



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



‘banish chimerical fears, leave aside these vain terrors, and let us only occupy ourselves with living well and with dignity’.

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

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



The ‘world clock’ in your pocket - pre daylight saving time

20. **[DIALING.] VALLE, GAUDENZIO.** LE PANOROGAPHE 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’. Knowing the time in one city one finds the time in cities throughout the world. 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 the choice of name for his device. In 1824, the military engineer M. Puissant had invented a new drawing instrument to help easily trace the perspective of a panorama - and which he had called a 'panorographe' (see *Bulletin of mathematical, physical and chemical sciences*, 1824, Vol. 2, p. 259). The instrument was approved on March 7, 1825, by the Royal Academy of Sciences.

### Forecasting the weather at your fingertips

21. **[WEATHER INDICATOR COIN/TOKEN.] DESSAU, M[ORLAND?] M[ICHOLL?]** [OBVERSE:] DESSAU'S POCKET BAROMETER Expose to the weather 3 mins then note indications. Weather Indications... M. M. Dessau, London. Patent 14479. [REVERSE:] [advert] North's Type Writers. 55 Queen Victoria St. E.C. [n.d. but ca. 1893-1900.]

Small disc, 4cms in diameter, seemingly of brass, fitted with small central perforated disc including five small circular windows, inside of which is an inner layer of absorbent paper soaked in a reactive solution designed to respond to changing weather conditions; somewhat soiled and slightly burnished, some minor wear to outer edge.

£200

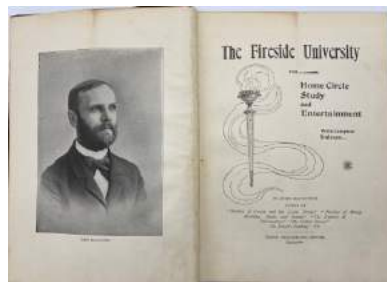
An appealing and seemingly an early example of this pocket weather indicator, designed by 'M. M. Dessau' of London 'Patent 14479'. 4 cms in diameter and believed to be made of brass, the coin/token has inset within it a smaller central perforated disc punched with five circular windows, below which is an inner layer of absorbent paper soaked in a reactive solution (believed to be cobalt salt according to the contemporary patent application) and designed to respond to changing weather conditions. This barometer is on the obverse side, with the instructions 'Expose to the weather 3 mins then note indications' The five discs will then show 'Blue clear, Lilac Changeable, Pink Stormy'. As was often the case with these pocket barometers, the reverse side bears an advertisement, the present example promoting 'North's Typewriters Prices £21 and £13-2-6d'. Another example located online bore on the reverse a horse shoe surrounding a jumping horse and bearing the motto: 'A perfect mascot the lucky pocket piece'.



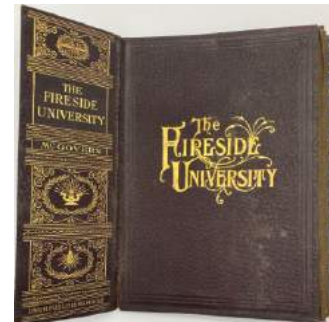
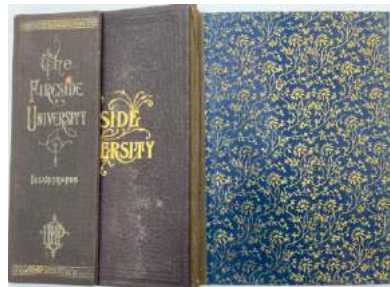
In all probability it was the invention of the American born Morland Micholl Dessau (1865-1941), who left Boston arriving for London in the early 1890s. A variant pocket barometer seen online, seemingly non-metallic and bearing a Massachusetts advertisement on the reverse, suggests that Dessau had been working on his invention before he set sail for England. It was not long before he was applying for the present patent for his 'pocket weather indicator', in we believe 1893 according to the Index of Official Patents for that year. The British Museum notes that between 1893 and 1897 he applied for British patents for various products, including a number of pocket calendars. 'Describing himself as a manufacturer, Dessau is listed in Boston directories between 1891 and 1893 as a salesman. In London directories of 1895 and 1896 his address is given as 45 Weymouth Street, Portland Place, London. The 1895 patent was held jointly with Robert Evers Daish (q.v.), an Edinburgh merchant, who appears in Edinburgh directories between 1894 and 1896. A number of Dessau / Daish calendar medals exist, but, although the product advertised on the reverse varies, they were all struck for 1895 with an identical calendar layout, enabling the user to read off the weekday of every date in the year 1895' (British Museum online note). He seems to have had some involvement in the rubber industry, becoming something of an expert in its manufacture and patenting further inventions using the material. He died in London in 1946.

22. **MCGOVERN, JOHN.** THE FIRESIDE UNIVERSITY for Home Circle Study and Entertainment. With Complete Indexes... Union Publishing House, Chicago, [Copyrighted by M. B. Downer & Co., 1898, 1900, 1902 and 1904. All rights reserved. Published by the Union Publishing House, Chicago.]

8vo, pp. xiv, with frontispiece, then random sample pages to 542, [3] index, [8] printed testimonials, [1] advertisement in half broadside giving descriptions and price of the bindings available, [16] blank ruled order book for subscribers (first page partially completed in pencil in a contemporary hand); the present example containing 31 full page plates, and numerous steel engravings (some also full page); paper a little browned due to quality; sampler in contemporary brown cloth, upper cover elaborately lettered in gilt (though faded) with title in blind on rear cover, matching spine sample hinged to fore-edge, with variant cloth sample mounted to hinged spine's verso, variant maroon cloth sample as front paste down, with alternative blue cloth sample lettered in gilt and mounted on rear paste-down, with two alternate endpapers provided; head of spine worn, with further light wear and rubbing at tail, slight rubbing and wear to some of the other cloth samples, with some minor staining to rear cover; a good example. £125



An appealing and variant issue of a salesman's sampler of this popular, if perhaps slightly eccentric, work for the young on technology and science. Such sampler's or canvassing books, once little studied, are now recognised as useful and important sources for the study of book publication and history. The 1898 work in full eventually spanned 535 pages with 25 leaves of plates, including the portrait frontispiece, as well as copious woodcut illustrations, many of which are also full-page. The binding incorporates the variant options and samples that the customer to choose from.



The work is written in the form of a series of questions and answers, and is fairly wide-ranging in scope, although in the face of the rapid growth of technology, McGovern struggles at times with his explanations, clearly not fully comprehending himself, the principles that he is endeavouring to explain to his students. For example when attempting to define in common language the units of ohms, amperes, volts, joules, or watts, he simply answers, that 'no' they cannot be simply defined. In the chapter on 'Life', he asks 'What three cardinal things may be named in the Universe?'. His answer: 'Motion (Light and Heat), Matter and Life... Wherein does Life differ from Motion? Life is a Motion that is eccentric, jerky or suspended. It has no regularity or period. If we see a speck of Life in a drop or water, it may go here or there, or it may stand still' (p. 316).

Chapters are devoted to electricity, x-rays, compressed air, 'bread, cake and pastry', cheese, nuts, coffee, salt, the spectroscope, chemistry, the bicycle, soap, ice, our clothes, india rubber, paper, glass and concluding with astronomy. An eclectic mix indeed, and whilst perhaps not the most erudite of home companions, McGovern's work, copiously illustrated with striking engravings, nevertheless went through a number of editions and proved extremely popular.

Zinman, *Canvassing Books*, 986 (we have previously handled a variant issue).



23. **BILZ, FRIEDRICH EDOUARD.** LA NOUVELLE MÉDICATION NATURELLE. Traité et aide-mémoire médication et d'hygiène naturelles. Ouvrage couronné. 850,000 exemplaires ont été vendus à l'étranger. 1 fort volume gr. in 8° de plus de 2000 pages. Avec 723 figures dans le texte, un grand nombre de planches en couleurs et plusieurs modèles démontables du corps humain et de ses organes. Paris, F. E. Bilz, Libraire-Editeur. 17, rue d'Hauteville, 17. 1900

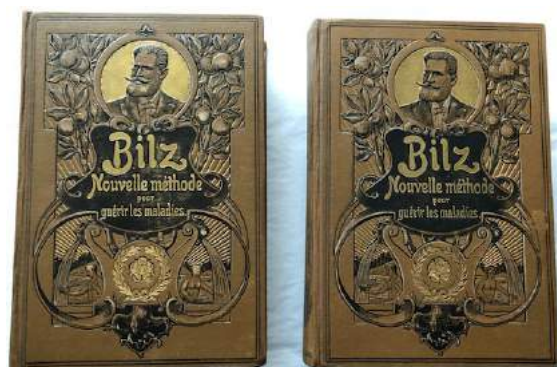
Two volumes, large 8vo; pp. [ii], iv, 48, [ii] explanatory leaf, 49-672, [ii] explanatory leaf, 673-1040; Vol II. pp. [ii], 1041-1584, [ii] explanatory leaf, 1585-1683, [i] blank, [ii] sectional title on thicker paper 'Formes d'application



de la médication naturelle', [1685]-1712, [ii] explanatory leaf, 1713-1744, [ii] explanatory leaf, 1745-1808, [ii] explanatory leaf, 1809-1872, [ii] explanatory leaf, 1873-1904, [ii] explanatory leaf, 1905-2080; Vol I with multi-layered folding male mannikin with flaps together with accompanying folding explanatory leaf of text at beginning, a folding leaf containing 7 'flap' anatomical illustrations of the nose, ear, eye, larynx, lungs, heart at the rear, a folding lithograph plate showing portraits of eminent holistic physicians, a double-page frontispiece chromolithograph of the Sanatorium embellished in gilt, and sepia lithograph frontispiece portrait of Bilz, Vol II with a multi-layered folding female mannikin with accompanying folding explanatory leaf at front and single chromolithograph plate with flaps depicting a foetus in the womb at rear, with 30 chromolithograph plates throughout the text, together with copious text diagrams and engravings; paper somewhat browned throughout due to quality, with a few small marginal nicks, sectional title-page in Vol II worn and chipped along fore-edge; neatly recased in the original decorative brown publishers cloth, embossed and stamped in black and gilt, though rather faded, head and tail of spines

and joints rubbed and worn, covers a little soiled and spotted.

£185

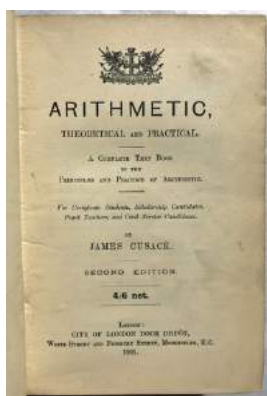


A variant French edition, testimony to its enduring popularity, of Bilz' *Das neue Naturheilverfahren* (first German ca. 1888, first English 1898), and which was eventually translated into 12 languages. This French edition has a variant double-page frontispiece depiction of the Sanatorium to that found in the English edition, as well as containing variant plates, although the text is largely the same. Another French issue under the variant title of *La Santé à la portée de tous* was published at a similar time - again with variant plates. A testimony, perhaps, to the entrepreneurial Bilz' taking full advantage of the advances in popular publishing, and the demand for comprehensive domestic medical guides.

24. **CUSACK, JAMES.** ARITHMETIC, THEORETICAL AND PRACTICAL. A complete text book on the principles and practice of arithmetic. For certificate students, scholarship candidates, pupil teachers, and civil service candidates. Second Edition. London: City of London Book Depôt, White Street and Finsbury Street, Moorfields. E. C. 1901.

8vo, pp. xvi. 727, [1] blank, [4] advertisements; with a number of engravings and diagrams within the text; lightly browned throughout, with some occasional soiling and staining; one or two contemporary pencil calculations within margins; final advertisement leaf soiled and creased, and with tear at upper margin of final free endpaper with small loss; in the original publisher's cloth, ruled and lettered in gilt, inner hinges split but holding, small nick at head of spine, spine a little sunned and creased, covers lightly soiled and scuffed, extremities bumped and worn; a sound copy.

£50



Uncommon second edition (first 1896) of this detailed and extensive text book, one of a series of works issued by James Cusack, and providing an insight into the provision of mathematical education at the turn of the century.

'The present work is not intended as a first book on Arithmetic; it is intended for students already acquainted with methods, but who look for a rational explanation of those methods, and of the principles underlying them... Throughout the work I have kept constantly before me the needs of the large number of young students scattered over the rural districts, who have little or no opportunity for receiving oral instruction in this important subject. Should any such student find any of my explanations insufficient, on receipt of a letter to that effect I shall be pleased to send whatever further explanation may be necessary' (preface).

S. Blows in his 1890 Cusack's *Principles of Logic*, prepared expressly to meet the requirements of the syllabus for certificate students (second edition), describes Cusack as a London Professor, and we believe that for some time he ran a private school in the city. Indeed the preface is signed by

Cusack at 'Day Training College, Moorfields, London, E.C.' He produced a series of textbooks, all published by the City of London Book Depot, together with a number of boxed education kits, to be used in conjunction with the accompanying text-book. He appears to have worked in collaboration with not only S. Blows, but with Henry Armstrong, who penned Cusack's *Solid Geometry*, which was to be used alongside his *Geometrikon* boxed set.

Other sets were produced to aid the teaching of drawing and shading models, with OCLC locating later 20th century publications on topics such as double-entry bookkeeping, (1911) and *the arithmetic of the decimal system* (1920).

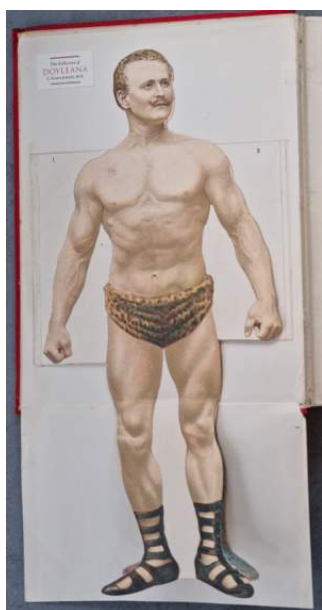
OCLC locates copies of this second edition at the BL and Leicester only, with the first edition noted at Trinity College and the National Library of Scotland.

Physical Exercise for all - with a foreword by Sir Arthur Conan Doyle

25. **SANDOW, EUGEN.** THE CONSTRUCTION AND RECONSTRUCTION OF THE HUMAN BODY. A Manual of therapeutics of exercise. With a foreword by Sir Arthur Conan Doyle. London: John Bale, Sons and Danielsson, Limited... Francis Griffiths... 1907.

Large 4to, pp. [iii]-xxiv, 163, [1]; with folding male chromolithograph manikin of Sandow pasted on front paste down (with numerous flaps, all seemingly present) with key to manikin tipped in facing, frontispiece portrait photograph (retaining original tissue guard), 36 photographic plates, though as often, without the facsimile copy of a Norwich Life Insurance Society letter (seemingly never bound in, and supplied in photocopy), and some text illustrations; paper a little browned with occasional light spotting and soiling; in the original red publisher's cloth, spine lettered in gilt, head and tail of spine a little nicked and bumped, rear joint split at head though holding, spine a little faded and soiled, with further light soiling and scuffing to surfaces, extremities and corners slightly bumped and worn; a presentation copy signed on the recto of frontispiece portrait 'With the Author's Compliments' and a signature and date below, though seemingly not Sandow's signature, and later ownership bookplate on front paste-down 'The Collection of Doyleana, C. Frederick Kittle, M.D.'; a good copy.

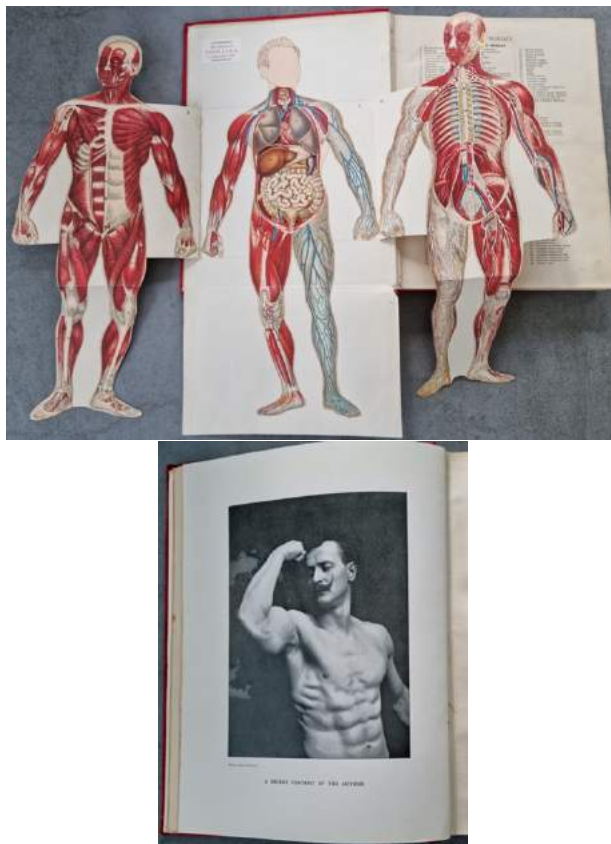
£785



First edition of this most striking work, probably one of the scarcest of Sandow's works and a desirable Conan Doyle item.

Eugen Sandow (1867-1925), born Friedrich Wilhelm Müller, was a pioneering German bodybuilder who ultimately earned the sobriquet of the "father of modern bodybuilding". Born in Königsberg, Prussia, he left in 1885 to avoid military service and travelled throughout Europe, becoming a circus athlete and adopting Eugen Sandow as his stage name. Encouraged by Ludwig Durlacher (performing under the name "Professor Attila"), Sandow travelled to London in 1889 to take part in a strongman competition, subsequently beating the reigning champion and gaining instant fame and recognition for his strength. This impetus launched him on his career as an athletic superstar. Soon he was receiving requests from all over Britain and indeed the world for performances, and for the next four years, he refined his technique and crafted it into popular act displaying incredible feats of strength and strongman poses. Clearly an astute businessman, he opened the first of his Institutes of Physical Culture, where he taught methods of exercise, dietary habits and successful weight training. His ideas on physical fitness were novel at the time and had a tremendous impact. In 1898 he also founded a monthly periodical, originally named *Physical Culture* and subsequently named *Sandow's Magazine of Physical Culture* that was dedicated to all aspects of physical culture. This was accompanied by a series of books published between 1897 and 1904 - the last of which coined the term 'bodybuilding' in the title. At the same time he set up a mail-order

physical instruction and exercise equipment business and was the inventor of a unique spring-loaded dumbbell and a weighted rubber band resistance training system. Sandow organized the first ever bodybuilding contest on September 14, 1901 called the 'Great Competition' and held it in the Royal Albert Hall, London, UK. The event was judged by himself, Sir Charles Lawes, and Sir Arthur Conan Doyle, the contest was a huge success and was a sell-out with hundreds of fans turned away.



During his career he travelled all around the world on tours to countries as varied as South Africa, India, Japan, Australia, New Zealand. At his own expense, from 1909 he provided training for would-be recruits to the Territorial Army, to bring them up to entrance fitness standards, and did the same for volunteers for active service in World War I. He was even designated special instructor in physical culture to King George V, who had followed his teachings, in 1911.

The list of plates calls for a reproduction of a Norwich Union insurance letter, but as in two previous copies held, is not included here and has seemingly never been bound in. Neither is it illustrated in a digital copy found on line. The British Library does include the facsimile, and a photocopy is thus supplied here.

OCLC locates copies at Yale, Chicago, Columbia University Teachers College, Cambridge, the National Library of Scotland, Aberdeen, the British Library, and a small number of European locations.

#### Engineering manual for ship-workers

- 26. BAILEY, C.H.** C. H. BAILEY'S HANDY BOOK OF ILLUSTRATIONS. Sole Proprietor, Tyne Engine Works, Newport, Mon., & Barry Docks. [n.d. but ca. 1920s?].

Small 18mo, pp. 66, [4], with two half tone illustrations and numerous line drawings; with advertisements on front and rear inside covers; a little browned; in the original green limp cloth, covers printed in black; a good copy.

**£40**

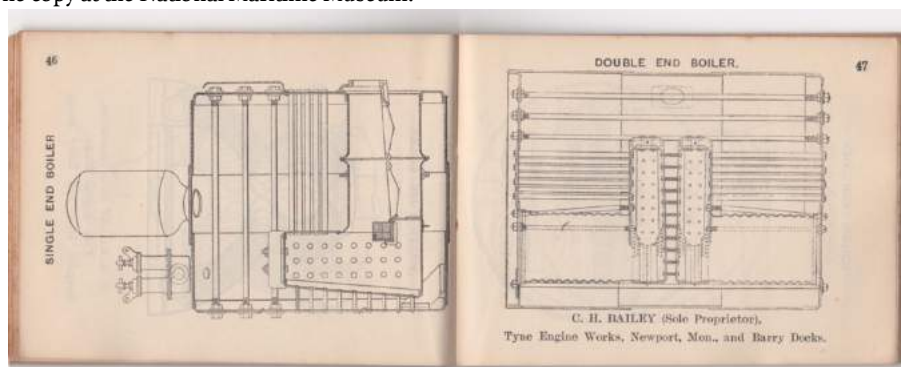
An appealing and uncommon pocket manual of engineering, issued by the noted firm of C.H. Bailey, based in Newport in Wales. This small illustrated guide, was one of a number of educational works published by the company in the early part of the 20th century, including C. H. Bailey's Handy book of constants'(1906), and their more extensive Book of Useful Information'(1906). Some of the illustrations found in that work have been reprinted here.

Founded in the 1880s, the company was incorporated in May 1923 as C.H. Bailey, Graham and Co. Just prior to the start of World War II, it became C.H. Bailey Ltd. Almost 50 years later, the company listed on the London Stock Exchange. Until the early 1960s, the company was engaged primarily in owning and operating dry docks, ship repairing and heavy



engineering. While the company's first dry dock operations were in Newport, it also operated in Barry, Cardiff, Swansea, Port Talbot, on the Mersey, and in Bristol and Malta.

OCLC locates one copy at the National Maritime Museum.



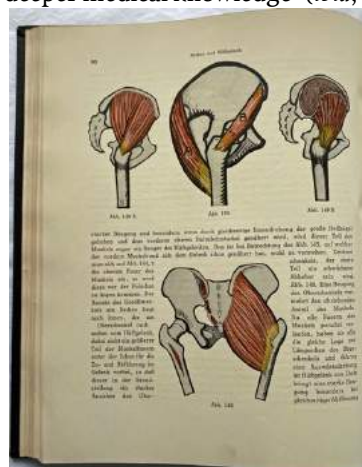
Too anatomical for artists

27. **MOLLIER, SIEGFRIED.** PLASTISCHE ANATOMIE: Die Konstruktive form des menschlichen körpers. Mit bildern von Hermann Sachs. München verlag von J. F. Bergmann. 1924.

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

£385

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



The physician Mollier (1866-1954) trained at the Munich Anatomical Institute, eventually becoming its director. In this role he taught anatomy courses for artists for over four decades, and in 1924 published the present work, considered by the *Deutsche Biographie* to be 'a sophisticated and ground-breaking work' of particular note for his precise functional analyses of movement. 'The explanations begin with the foot and leg and a subdivision into functional areas is made so that the lower extremities, for example, are divided up in this order: foot, lower leg, ankle, thigh, knee joint, pelvis and hip joint. In this way, an arrangement into small parts which could all be explained separately was effected. The conception has several advantages, as the changes of the surface form during movement could be illustrated, for example, photographs of changes in the abdomen during respiration and of the visible parts of the skeletal framework during movement illustrate the text' (ibid p. 279). Röhl is however a little critical of the photographic material, which he notes 'does not produce a very engaging effect. The models were photographed in unnatural and cramped poses that remind one of a circus. These stance might have been intended to demonstrate changes in the body's surface in an extreme stretch of the joints and to show to what extent joints can be strained; yet, motion studies like these are not related to the depiction of the human

figure in art' (ibid). Some of the photographic poses are certainly reminiscent of those of the pioneering German bodybuilder Eugen Sandow (born Friedrich Wilhelm Müller 1867-1925), who travelled the world displaying his strongman prowess, establishing an institute of physical culture, and was highly influential in promoting and encouraging popular physical fitness. The present work clearly reflects this recent focus upon physicality, but to the modern eye, a number of the images make for uncomfortable viewing, redolent of the eugenics movement somehow. In subsequent years, however, Mollier was one of a few anatomists in the professional society the Anatomische Gesellschaft who challenged the measures demanded by the National Socialists in 1934 to transform the traditionally international society into a purely German entity and exclude "non-Aryan" members.

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

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

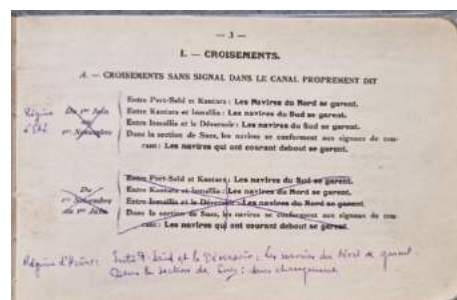
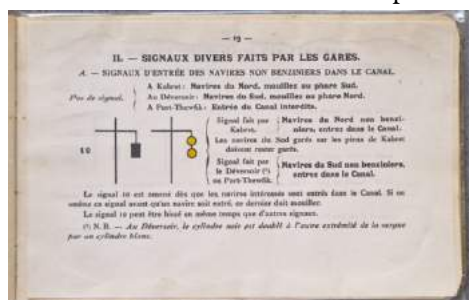
### Scarce manual for navigators

28. **[SIGNALLING.]** COMPAGNIE UNIVERSELLE DU CANAL MARITIME DE SUEZ. Signaux. Edition de 1925. [n.p., n.p. presumably Paris, but possibly Cairo or Port Said.] 1925

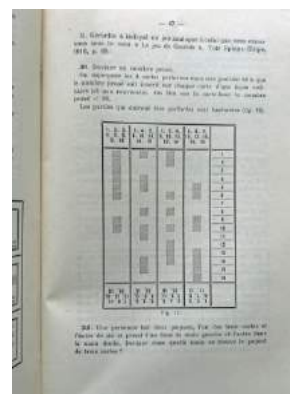
Small oblong, 8vo, pp. 8, 8bis (cancel leaf), 9 - 76; further revisions laid down over p. 19, and p. 23; with numerous small illustrations throughout, seemingly hand-coloured; paper lightly browned throughout with some occasional light spotting and soiling, some glue residue visible along cancel stub; with a number of neat manuscript annotations throughout in purple ink; stitched as issued, in the original grey cloth boards, title in black on upper cover, head and tail of spine slightly rubbed, some light soiling to surfaces **£225**



Revised edition (though no earlier edition so far located) of this appealing and uncommon signalling guide for the use of incoming vessels into the Suez Canal, issued by the Suez Company. This portable, and no doubt indispensable handbook, explains the extensive signalling system employed by canal and port authorities, using a combination of flags, to ensure safe passage for vessels travelling from both the North and South. Signals for use during the day are illustrated in black, whilst night signals are illustrated in colour, and provide guidance on topics such as weather conditions, and the currents, advice for vessels carrying specific cargoes (such as explosives, benzine, petrol, or postal), signals requesting quarantine checks, as well as warnings about grounding and dredging. Whilst most are applicable and used by all the ports and stations along the canal, the fourth and final section relate to Port Said in particular.



We have located no earlier editions of this small guide. Of interest, the revisions have been made through the addition of a cancel leaf 8bis, with pp. 19 and 23 having replacement text laid down over previously printed pages: a cheap and easy way of updating the edition! Unlocated on OCLC.



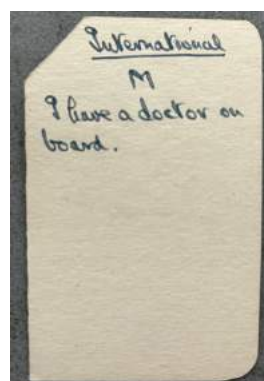
### Learning through games and puzzles

29. **KRAITCHIK, MAURICE.** LA MATHÉMATIQUE DES JEUX OU RÉCRÉATIONS MATHÉMATIQUES  
Bruxelles, Imprimerie Stevens Frères, 9, rue des Fortifications, 1930.

Large 8vo, pp. pp. viii, 566, [2] publisher's advertisement, with numerous illustrations and diagrams within the text, including a double-page diagram in red and black at pp. 472-3; some occasional light foxing and soiling, with a number of scrap paper inserts covered in calculations from a previous owner; with a number of ex-libris stamps from the 'Commune de Saint-Gilles, Bibliothèque Centrale Pédagogique' to half-title, and on pp. 1, 65, 93, 129, 205, 225, 273, 381, 533; uncut in the original printed red card wrappers, spine a little cracked and worn, with split to upper joint and some wear at tail, covers a little stained and soiled, with further faint library stamps visible; still a good copy.

£185

First edition of this noted collection of mathematical games and puzzles, by the Belgian mathematician Maurice Kraitchik. 'With a patience very rare in our time, M. Kraitchik has brought together several hundred of these amusing problems of the most diverse nature and origin: some drawn from Greek, Arab, Hindu and Chinese authors and collections from the Middle Ages, others less ancient mentioned by Bachet de Méziriac, others finally treated or imagined by modern mathematicians and by the author himself. We can, with Mr. Kraitchik, divide these problems or games into two groups: calculation games, studied in the first part of the book, and positional games, treated in the second. (translation of a review by D. Mirimanoff, in L'Enseignement Mathématique, Band 29, pp. 370-1, 1930.) The games touch upon elementary arithmetic, algebra, geometry, probability theory, and magic squares, in so doing the reader gaining an understanding of important mathematical concepts in a fun and entertaining way. Mirimanoff highly recommended the book for all those interested in mathematical education.



30. **[SIGNALLING AIDE-DE-MEMOIRE.]** SET OF FORTY HAND-MADE CARDS DEPICTING THE STANDARD CHART OF INTERNATIONAL FLAGS AND PENNANTS, following the 1934 revised International Code of Signalling, done in pen, ink, and watercolour, with neat annotation in manuscript on verso describing the International meaning of each flag. No place, and no date, but English and post 1934.



Set of forty playing cards, 90 x 57 mm, with flag illustrated on verso and drawn in pen, ink and watercolour, with neat annotation in a single hand on verso; cards all a little browned, each with upper right corner clipped, presumably to signify the top of the card; house in a later custom-made card box, with a copy of the card for 'Z'; an appealing set.

£75



An appealing, hand-made set of cards, reproducing the 1934 revised International Code of Signalling. Brought into force world-wide on January 1st, thirteen new flags were introduced, whereby the triangular pennants used for letters, C, D, E, F, and G were replaced with new square flags, and became the numerals 1, 2, 3, 4, and 5. The numerals 6, 7, 8, 9, and 0 were introduced by five new flags, and three new substitute flags were added. The set of forty cards includes all the letters of the alphabet, the numbers 0 - 9, the first, second and third substitute pennants, and the code and answering pennant. The neat annotations on the verso, are redolent of the handwriting of the time, and so it seems possible that the set may have been created as an aide-de-memoire to help adapt to the new modifications.

Communication systems employing the use of some form of numerical flag code first came to priority during the 18th century, most famously by the noted French engineer Claude Chappe (1763-1805) and his brother Ignace (1760-1829), who developed the world's first land-based optical semaphore telegraph network during the 1790s, carrying messages across 19th century France faster than ever before, and which used a numerical code book with many thousands of messages. In England, Captain Sir Home Popham was one of the first to produce a numerical flag code in his 1803 work *Telegraphic Signals of Marine Vocabulary*, and it was his code which was famously used to send the "England expects that every man will do his duty" signal at Trafalgar by Nelson. The first general system for signalling for merchant vessels rather than military, was that of Captain Frederick Marryat (1792-1848) in his 1817 *A Code of Signals for the Merchant Service*, and this was to remain in popular use for many years, until 1855 when the first International Code of Signals was drafted in 1855 by the British Board of Trade and published in 1857 as the *Commercial Code*. At this stage vowels were omitted from the set to avoid spelling out any word that might be objectionable in any language. The Code was subsequently revised in 1902, increased from 18 flags plus a code pennant to 26 flags and a code pennant. The eight new flags represented the vowels A E I O U and the letters X Y Z. The code was to be severely tested during WWI however, with signalling errors almost more numerous than successful transmissions. Although it was agreed by many nations that revisions were required, further modifications were not made until 1934, when a new international code was brought into force.

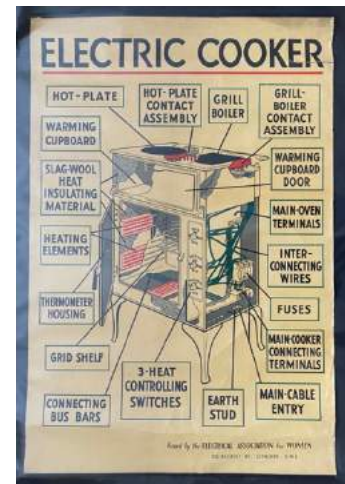
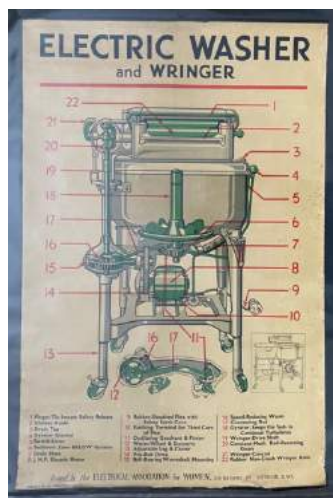
#### Explaining the inner workings of common domestic appliances

31. **[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, reffridgerator unit post with small splits at

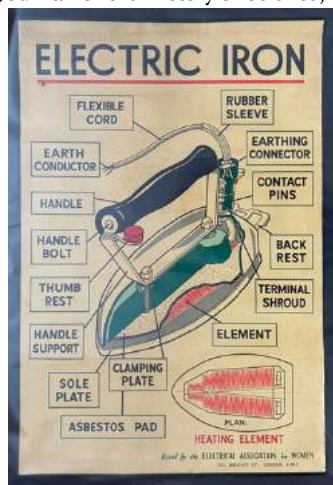
head and small nick to right hand margin, electric cooker with 9cm tear upper right hand margin touching text but without loss; all six browned and somewhat foxed and spotted, with some marginal fraying and wear in places; overall considering their ephemeral nature, good.

£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 13<sup>th</sup> 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' (Florence. E. Key, editor, *The Woman Teacher*, Vol. XXII, No. 5, December 13<sup>th</sup>, 1940 p. 68).

For a detailed discussion on the history and role of the Association 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.



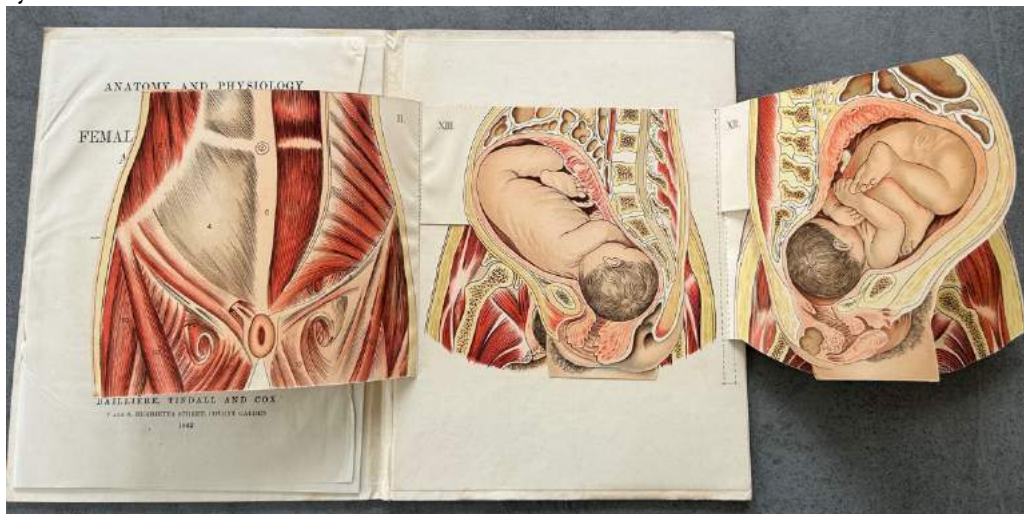


Later wartime edition - a testimony to the work's success

32. **GILES, ARTHUR EDWARD.** THE ANATOMY AND PHYSIOLOGY OF THE FEMALE GENERATIVE ORGANS and of Pregnancy. Third edition. Reprinted. London: Bailliere, Tindall & Cox...1942.

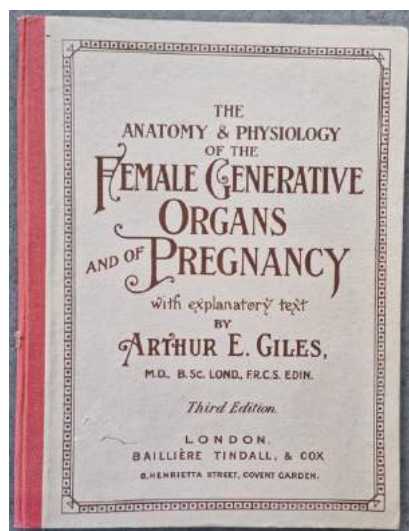
4to, pp. 24; with nine text illustrations, and a moveable chromolithograph plate mounted on rear inside cover, incorporating seven flaps, each double-sided and numbered I - XV; text stitched as issued and mounted on inside front cover; title-page fore-edge a little furled, stitching a little loose, with some occasional light foxing, but otherwise clean and bright; in original red cloth-backed printed boards, spine a little sunned with very small nick with minor loss, covers a little soiled, minor wear to extremities and corners, otherwise a nice, bright copy. £225

A 1942 reprint of the third edition (1909) of this striking and popular work, first published by Giles in 1897, and clearly still considered to be of use and relevance some forty years later to warrant a reprint. Through a series of vibrantly coloured chromolithograph flaps, the reader is introduced to female anatomy and the stages of pregnancy.



Giles (1864-1936) F.R.C.S., a surgeon at the Chelsea Hospital for Women, wrote a number of other instructive books in the field of obstetrics. He was a founding fellow of the Royal College of Obstetricians and Gynaecologists, and in 1929 became President of the Gynaecological and Obstetric Section of the Royal Society of Medicine. In 1898 Giles had married May Tindall, daughter of Albert A. Tindall, founder of the Bailliere, Tindall and Cox publishing house, which may also explain the publishing longevity.

OCLC and COPAC locates only two copies of the first edition at the British Library and Cambridge, and four copies of the second edition of 1903 at Cambridge, National Library of Scotland, Oxford & British Library. Third edition located at ), with only two copies of the first at the British Library and Cambridge. A third edition was published in 1909; OCLC note an undated issue at UCSF, Harvard, NLS and Oxford.







Things you can do at Home or at School

33. **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.



#### A history of working mens' educational institutions

34. **TYLECOTE, MABEL.** THE MECHANICS' INSTITUTES OF LANCASHIRE AND YORKSHIRE BEFORE 1851. Manchester University Press. [Published by the University of Manchester at The University Press 316 - 324, Oxford Road, Manchester 13...]

8vo, pp. x, 346; with frontispiece photograph, and eight full page photographs on four leaves; lightly browned throughout; ex-libris from Southport and Crosby Reference library (deaccession), with their stamp along edges; in the original blue publisher's cloth, with new endpapers, retaining the original dust-jacket, with remains of old label at tail of spine, and some sellotape residue remaining on inside jacket; overall a good copy. £75

First edition of this detailed historical survey, highlighting the establishment and rapid growth of numerous early 19th century educational societies in the industrial heart-lands of the north of England, focused upon the instruction of working men 'in the scientific principles upon which the industrial arts' (preface).



'The choice of date 1851 to end the present survey has appeared to be justified. It allows for an attempt to tell the story of mechanics' institutes during the formative years and the period of pioneer activity; and to assess the position held by them when, after the Great Exhibition, the country stood on the threshold of a new effort to

further general and technical education, and voluntary effort was about to be superseded, gradually, by government action' (preface).

Mabel Tylecote (1896-1987) was a noted Manchester born Labour Party politician, activist, humanitarian, and educationalist. She served as a Manchester City Councillor, and stood as a Labour Parliamentary candidate on several occasions, and she was made a Dame of the British Empire in 1966.

35. **[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.



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