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RARE BOOKS

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Bilingual panoramic alphabet featuring a host of nightmarish characters

[ALPHABET.] [CORDIER, A., and HADOL.] La Fantasmagorie. Fantasmagoria. London. Darton & Hodge. Printed by Henry Plon, Paris. [n.d. but ca. 1864.]

8vo, 155 x 120mm, chromolithograph leporello, 147 x 107mm extending out to 2560 x 107mm, printed on one side only and comprising 24 panels ('L' and 'J' on one panel, 'W' omitted; 'N' printed in reverse; with text below each image in French and English; lightly browned due to paper quality, a couple of small tears at folds, with a couple of small holes to inner gutter of final panel; mounted within embossed paper-covered boards, with pictorial label showing theatrical characters and a magic lantern, spine repaired, with some loss of the border around printed label, inner spine with loss of paper, extremities rubbed and light worn; still an appealing and striking copy. **£2,500**

A scarce and extensive alphabet panorama in French and English, by A. Cordier, with a striking series of illustrations designed to imitate magic lantern slides, and featuring a host of 'amusing' and grotesque characters. The leporello is comprised of 24 panels, with the letters 'L' and 'J' on one panel, and 'W' omitted. The 'N' has been printed in reverse. Each colourful character is placed within a solid black background, and includes a screaming baby carried off by devils, a devilish looking magician, a set of animated dentures, and a celebrity in the guise of the gymnast and acrobat Jules Léotard (1838-1870). Whilst intended to be amusing, one or two of the images have racial and antisemitic overtones.

According to Lawrence Darton, the bibliographer of the Darton publishing houses, the founding Darton and Hodge firm may have tried to liven up its offerings by issuing Cordier's series of bilingual panoramic alphabets. The colophon of Plon in Paris at the end of the panorama suggests that French editions were imported and new English cover title labels added. 'Mainly pictorial, with lively colour-printed illustrations and captions in English and French, each in the form of a long accordion-folded strip ('upwards of 11 feet in length', as advertisements put it), contained in bright, attractive, embossed paper boards with gilt trimming, they were something quite new to most English children. Because of their fragility, few copies have survived' (The Dartons: an annotated checklist, p. XLVV, and see p. 367 for 'Fantasmagoria').

Darton, *An annotated checklist H278*; OCLC locates examples at Indiana, Princeton and Northwestern.



[AMERICANA.] Oblong photograph album from the early 20th century, neatly compiled by an anonymous female compiler, recording friends and family at home in Southern California, together with several trips visiting family on the East Coast, containing 172 photographs of varying sizes neatly mounted and annotated. Various places, the earliest dated Sept. 1919 - 1921.

Oblong photograph album of black card, ff. 35 leaves all used; comprising 172 black and white photographs of various sizes, all neatly annotated in white ink in a single hand, one photograph loose, a few a little faded or oxidised but generally still good, a few leaves reinforced at gutter and final four leaves detached; some occasional light soiling; in original black stiff card album, upper cover lettered in gilt 'Photographs', held together with replacement cord through eye-holes, rear joint splitting, with further general signs of wear and rubbing, extremities a little bumped, with small label on rear inside cover, 'The Ideal' Album produced by J.L. Hanson Co. Chicago'. £385

A highly personal family photograph album, recording both life at home in Glendale Southern California, together with visits to other parts of the United States between 1919 and 1921. Though sadly anonymous, as a number of the photographs reveal, the album has been carefully put together by a young woman, with several photographs depicting the compiler on her own, or frequently together with either her mother or other named relatives and friends.

The album begins with a series of images taken during a visit to Niagara Falls in September 1919 together with her companions 'Marion' and 'Roswell', and her 'Aunt Ed' (possibly Marion's mother). From there she travels to Chicago, where she seems to have taken the 'California Limited' passenger train back home. Several photographs record the journey, seemingly taken from the train, including New Mexico Hills, a 'Pueblo Village', the Arizona plains, an a number of images taken in Albuquerque, including several capturing local Native Americans, where she notes 'the squaws wore blankets over their heads which they threw across their faces when anyone tried to take their pictures without giving them money'. She arrives in Los Angeles in October 1919, the subsequent series of images capturing 'Our house in Glendale' and the surrounding areas, including images of orange groves, olive trees, images of her mother, and four photographs taken in Los Angeles of the woman 'in an ostrich-power vehicle'. New Years Day 1920 is spent in Pasadena, and she captures the 'Tournament of Roses', with various ornately decorated floats on show. Later images capture



visits to San Gabriel with her Mother, an image of the Carnegie Astronomical Observatory on Mt. Wilson, further images taken close to Mt. Wilson, and visits to Altadena with Helen and Mabel Clausen. In April 1920 she visits 'Mixville "M", The camouflage of the Movies' - presumably the shooting set built by the leading American actor at the time, Tom Mix, famed for his silent Western films. Four photographs capture the Japanese Gardens at the Golden Gate Park in San Francisco Bay, a visit to her Cousins the Meads in Berkeley, before undertaking another train journey through Nevada, Utah (and the Great Salt Lake), before visiting more cousins in Kennilworth Illinois, arriving in time for 'Decoration Day' (Memorial Day). The last few images appear to show her father and brother Jack, with two images showing Capitol Hill in Washington, and a large final postcard of New York.

The loose photograph has been signed in pencil on the verso, June 1939, suggesting perhaps that this was a nostalgic compilation. Still a wonderful glimpse into early 20th century American life.



A pictorial summary of topographical surgical anatomy

BERAUD, Bruno Jacques. Atlas complet d'anatomie chirurgicale topographique, pouvant servir de complément à tous les ouvrages d'anatomie chirurgicale, composé de 109 planches représentant 162 figures. Paris, Germer Baillière, Libraire-Éditeur ... 1865.

Large 4to, pp. [iv], [218], explanatory leaves of text, [2] index; with 109 colour engraved plates and hand-finished; all leaves aside from half-title and title-page mounted on guards; lightly foxed throughout with some occasional marginal dust-soiling, foxing more prominent on first and last leaves; in contemporary half morocco over marbled boards, spine in compartments with raised bands, tooled in blind and lettered in gilt, head and tail of spine a little rubbed, covers a little scuffed and scratched, extremities bumped and corners lightly worn; with contemporary signature on front free endpaper 'Ch(?) Garcin, Ecole de Médecin de Marseille, 1866'. £1,200

First edition in book form, originally published in parts between 1862-1865, of this impressive and beautifully illustrated atlas by Bruno Jacques Béraud (1823-1865), a prosector of anatomy, and leading Parisian surgeon. 'The present volume is a comprehensive study of surgical anatomy with many fine delicately engraved colored plates. Béraud's valve at the junction of the nasal duct and lacrimal sac is described here for the first time.' (*Heirs of Hippocrates*, 1906). The plates reproduce some 200 figures, drawn from nature by M. Bion. As the title states, the work was intended to complement existing surgical and anatomical works, with only minimal explanatory text provided on no more than two pages, and concluding with a brief summary of the 'applications à la pathologie et à la médecine opératoire'. A contemporary advertisement by Germer Baillière noted that the work could be purchased with either coloured or uncoloured, and was the result of seven years of work.

The work was translated into English in 1866, and received complimentary reviews, the *Edinburgh Medical and Surgical Journal* noting that the 'dissections are well planned; the drawings and engravings are well executed; and the colouring is excellent' (p. 1032 reviewing the first issued part). Béraud is also known eponymously 'Béraud's ligament' (of the pericardium), and for his collaboration with Alfred Velpeau (1795-1867). 'Béraud's atlas can be seen as the pictorial summary of Velpeau's influential work in surgical anatomy' (Jeremy Norman, item 28 catalogue 29). Dobson, *Anatomical eponyms*, p. 22.



Early work by one of the earliest American female neuropathologist

CANAVAN, Myrtelle. Elmer Ernest Southard and his Parents, A Brain Study. Privately Printed by the University Press, Cambridge, Mass. 1925.

Large 4to, 357 x 281 mm, pp. 29, [1]; with mounted photogravure frontispiece portrait of Southard on laid paper with retaining original tissue guard, and with six photographic plates, with descriptive text on verso relating to facing plate; text lightly browned due to paper quality, with some minor spotting and soiling; in the original maroon straight-grained publisher's cloth, upper cover lettered and ruled in gilt, rear inner hinge cracked but holding firm, head and tail of spine bumped and a little rubbed, covers a little scuffed and soiled, extremities bumped and lightly rubbed; a good copy.

£325

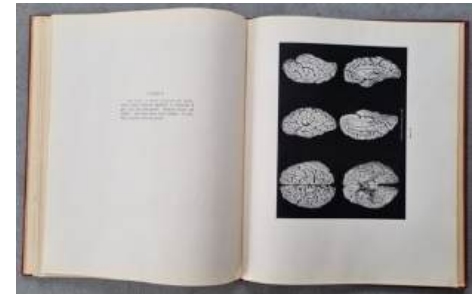


Uncommon first edition of this privately printed neurological and pathological study, by Dr Myrtelle Canavan (1879-1953), who was to become one of the foremost American female neuropathologists of her day.

Elmer Ernest Southard (1876-1920) had been Bullard Professor of Neuropathology at Harvard Medical School and director of the Boston Psychiatric Hospital, and was for many years Canavan's mentor, with whom she collaborated with closely and which was to shape her future career. Canavan was given the unique opportunity to study his brain, and so here provides a detailed description of her findings on the pathological examination of not only his brain, but that of both of his parents, Martin and Olive.

'In the early 1900s, pathology as a speciality was in its infancy with only around 50 trained pathologists in the whole of the United States at that time. Myrtelle May Canavan established a reputation not only as a first-class pathologist but as an early pioneer in neuropathology. A supporter of women's suffrage and a critic of segregated education for men and women, Canavan would pave the way for a future generation of women in neuropathology' (Akkermans, *Historical Profile*, 569). Unfortunately Southard's mentorship abruptly ended in 1920 when he died of pneumonia. In 1928, in collaboration with Henry Donaldson, she published a similar study in the *Journal of Comparative neurology* on the brains of three more leading scholars, Granville Stanley Hall (1844-1924), Sir William Osler (1849-1919) and Edward Sylvester Morse (1838-1925).

See Rebecca Akkermans, *Historical Profile*, *The Lancet Neurology*, Volume 19, Issue 7, 569 (online); OCLC locates copies at Cornell, Columbia, the New York Academy of Medicine, Yale, Harvard, the College of Physicians, Pittsburgh, and Toronto



Divining the future on the cusp of the Revolution - retaining the stylus

[FORTUNE-TELLING ALMANAC.] Le Trésor des Devinations ou le porte-feuille de jerome sharp. A Paris Chez Janet, Successeur du Sr. Jubert; Rue S. Jacques no. 36. [bound with:] Le Nécessaire des dames et des messieurs, ou dépositaire fidèle & discret, utile aux gens d'affaires, négocians, voyageurs, militaires, & à tous les états. Composé d'un papier nouveau, sur lequel on peut, à l'aide d'un stilet de minéral sans fin, adapté au livre, écrire aussi distinctement qu'avec la plume ... A Paris, Chez Janet, successeur de Sr Jubert, Doreur, rue S. Jacques, la porte cochere vis-à-vis les Maturins. [n.d. but 1791- 1792.]

Three parts in one volume, 24mo; pp. 48, with engraved title-page and 10 engraved plates by Dorgez; pp. 24 entirely engraved section of music and songs on blue paper; 'Nécessaire/Secrétaire', pp. [3] blank, [4] - 48, [8] blank, comprised of specially treated erasable paper for notes; [10] letterpress calendar for 1792 with a number of small woodcut illustrations; some occasional light spotting and soiling, but otherwise clean and bright; 'Secrétaire' section with a number of faint manuscript notes visible, though not always legible; evidence of fortune-telling use to 'Trésor' engraved title-page with numerous small pinpricks visible in the hexagon; an attractive copy in contemporary full red morocco, fore-edge with three-part sleeve for a stylus, the presumed original preserved, all edges gilt, smooth spine attractively tooled in gilt with green morocco label, upper covers with triple gilt ruled border, with striking blue endpapers; some light rubbing to head of spine and joints, extremities a little bumped, else a fine copy.

£1,350

A most appealing copy of this scarce fortune-telling almanac, published on the cusp of the Revolution, bound together with a *Secrétaire* here titled *Le Nécessaire des dames et des messieurs*, printed on specially treated erasable paper, upon which the user could record 'one's losses and gains, visits to be made, agendas for the week, appointments, thoughts, good notes, fleeting pieces such as epigrams, madrigals, conversational passages, sallies, addresses etc.' (title).

The numerous small pinpricks visible on the engraved title-page, reveal that a previous owner clearly enjoyed the fortune-telling game. The numbered hexagon relates to a series of 10 questions, with the answers found in the following section of songs and poems, all on the

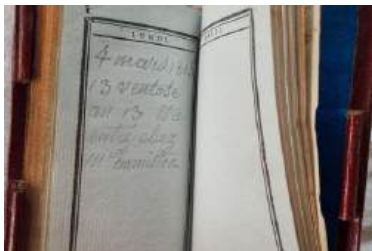


subject of fortune, and to be sung by the player. Ten fine engravings by Dorgez accompany the songs, depicting truth, chance, fortune, destiny, a 'Bonne Fée,' 'Bon Génie,' a Sybil, 'mother who knows all' (resembling a rather sinister looking fortune-teller), Nostradamus, and the fictional mathematician and astrologer Matthieu Lansberg, whose name was also synonymous with the *Almanach de Liège*. One of the final songs in *Le Trésor* is 'Le Teinturier Malade', which pokes fun at the medical profession and, according to Grand-Carteret, was subsequently much reprinted. The title draws inspiration from Henri Decremps' best-selling series of works exposing magicians and charlatans, starting with *La Magie Blanche* (1784) and followed by *Testament de Jérôme Sharp*, (1786), *Codicile de Jérôme Sharp* (1788) and finally *Les petites aventures de Jérôme Sharp* in 1789.

A further short section entirely engraved, is bound in the present volume, including two pages of printed music together with further songs, before the useful *Le Nécessaire*, which has been used by a previous owner, with faint manuscript notes visible throughout. This attractive volume concludes with a printed calendar for the year 1792. What we believe to be the original stylus accompanies the volume.

Pierre-Etienne Janet (1746-1830) took over the shop and bindery of his father-in-law, Pierre Jubert, in 1789. Jubert had established himself as a leading publisher of French almanacs, and Janet built upon this foundation to create one of the largest French publishers of gift books, almanacs, and children's books, ephemeral genres which would become the mainstay of the firm under his son Louis Janet.

Grand-Carteret 1074; OCLC locates three European copies, with a further copy located at the NYPL.



On the nature of government, published in a pivotal year of the Revolution

[FRENCH REVOLUTION.] CITOYEN DE PARIS. [FANTIN-DESODOARDS Antoine Étienne.] Considérations sur le Gouvernement qui convient à la France, et sur des moyens de concourir au rétablissement des finances de l'état, en vendant pour deux milliards des biens du clergé. Par un Citoyen de Paris, Membre du District des Cordeliers. [Paris. n.p. 1789.

8vo, pp. 140; aside from some occasional light marginal soiling, a lovely bright copy; uncut and unopened, stitched as issued in the original blue wrappers, some minor wear at head and tail of spine, with some light edgewear but otherwise a lovely copy. £485

First edition, and a lovely fresh copy, of this uncommon political tract on the nature of constitutional governance and public finances. Though published anonymously by a concerned 'Citoyen de Paris', the pamphlet is attributed to Antoine-Étienne-Nicolas Fantin Desodoards (1738-1820), the Vicar General of Embrun who adopted the principles of the new regime and renounced the ecclesiastical state.

In presenting his 'considerations on the government that is suitable for France', Fantin Desodoards looks to both England and America for comparison, including chapters on the English parliament and American Congress, before turning to a discussion of the recently established *Assemblée Nationale*, created on June 17th, 1789 with the support of some members of the nobility and clergy. It became the *Assemblée Nationale Constituante* on July 9th, and governed France within a framework of a system of constitutional monarchy until the promulgation of the Constitution in September 1791, when it was replaced by the National Legislative Assembly. The work concludes with a discussion on the sale of clerical property as a means of restoring state finances.

In July 1790, the Civil Constitution of the Clergy law was passed which saw the immediate subordination of the Catholic Church in France to the government.

Martin & Walter, *Catalogue de l'Histoire de la Révolution Française*, II, 13048; OCLC locates copies at Princeton, Wisconsin, the Newberry, Manchester, the BnF, with a small number of further European holdings.



[GAMES AND AMUSEMENTS.] [JARDIN DU ROI, PARIS.] Martin Monte à L'arbre.
Jeu de Société. L. Saussine. [n.d. but ca. 1880-1900.]

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

£1,100



A striking game of chance, though very much of its time, 'celebrating' the famous bears of the Paris Jardin du Roi. A speed race comprised of three playing boards, each player chooses a bear - either Martin, Coco, or Lebernois, and taking turns to throw the dice moves their bear up the graduated 'pole'. Like all games of chance, players risk landing on forfeit squares, printed in red and green, which will force either a return to the start, or to slide several places back down the pole. The first to the top (40) wins and claims the stake pot. The game is similar in style to another Saussine production, *Jeu du Mat de Cognac*, involving three male Carnival performers 'racing' up a greased pole. The present game was reissued during the 1920s.

The Muséum d'Histoire Naturelle in Paris was famed not only for its collections, but for its ménagerie located within the botanical gardens of the Jardin du Roi. Formalised in 1794, the museum and the gardens soon became a popular tourist attraction. Bear pits were added in 1805, early 'residents' soon gaining a reputation for their ferocity, after two visitors (in 1814 and 1820) were killed having entered the enclosure. Indeed the incident prompted something of a public outcry, the first 'Martin Bear' (so named after Saint-Martin, protector of the poor and 'bear hunter') effectively put on trial for his crime. These tragic incidents nevertheless helped to create public sympathy for the bears, and they became a popular attraction, entertaining generations of families through both their antics and ferociousness. As the present end of the century games suggests, they were still a major attraction, the animal collection seen as a positive way to broaden the horizons of Parisians and those from further afield. See Paula Young Lee 'The Curious Affair of Monsieur Martin the bear', *Journal for Eighteenth-Century Studies* Vol. 33 (no. 4) 2010.



[GAMES AND AMUSEMENTS.] [GEOGRAPHICAL JIGSAW.] SAYER, Robert and John ROQUE. The Travellers Companion, or the Post Roads of England and Wales. With the distances in measured miles. By the late John Rocque, Choreographer to the King. London, [Robert] Sayer, Map and Printseller at no. 53 Fleet Street. As the Act directs, 1 Oct. r [n.d. but ca. 1785-90.]

Partially hand-coloured engraved map mounted on wood and backed with plain paper and then dissected, cut loosely into 53 pieces in the shape of the coastline of England and Wales, approximately 46 x 52 cms, a little browned and dust-soiled, with some spotting in places, pieces interlocking though a couple not very close fitting, with possible loss of one tiny lug of an area of sea, otherwise exceptionally fine and complete; pieces housed within the original oak box 18 x 19 x 5 cms, with mounted engraved pictorial label on sliding lid (somewhat browned and faded), with the key sheet of a square engraving bearing the imprint of Sayer mounted on the inside of the sliding lid; an extremely scarce survivor.

£5,850



A most attractive early educational toy: dissected maps, from the first period of the English jigsaw are extremely rare, and the present example seems to be a so far unrecorded variant.

Hannas records only one example of this dissection (author's collection), and which appears to be a variant, with a date of 1st Jany. 1786 on the box label, and the pieces not interlocking. The dimensions note her example forms a square, and that it used a variant issue of Rocque's map, including a cartouche of a coach and four horses, with two further riders seen visible below the imprint. The Library of Congress appears to hold the same version. It seems almost impossible to determine which dissection precedes the other, and they may well have been produced at a similar time, just making use of different stock sheets available. The present example has clearly been deliberately cut close around the coastline. Rocque's Traveller's companion map was originally issued in 1760 and went through various states. The copper plate was acquired by Robert Sayer after Rocque's death.

The earliest examples of what we now call jigsaw puzzles were such dissected maps, originally intended as educational games to teach geography. John Spilsbury (1739-69) is associated with some of the earliest examples which he produced during the 1760s, and is thus regarded as one of the first commercial producers of puzzles. How successful he might have been is uncertain, as he died at the age of 29 in 1769. By the 1780s a number of other printers had taken up the mantle, with early manufacturers of 'jigsaws' including William Darton



& Son, John Wallis & Sons, Elizabeth Newbery and Robert Sayer (as here). Throughout the Victorian period the number of puzzle makers increased, with names such as John Betts, Arthur Parks and William Spooner coming to the fore.

Early puzzles were usually cut using a silversmith's saw, and the attendant difficulty of turning the saw accurately in small circles meant that fewer interlocks or dovetails were employed. All manner of subject matters were used, though maps and religious scenes were the most popular, although a number relating to historical subjects were created. The word 'jigsaw' wasn't applied to these puzzles until 1909. By the 1810s John Wallis was proclaiming himself their inventor, Spilsbury's claim having fallen by the wayside. During the lockdown, UK sales of jigsaw puzzles grew nearly 40% and were turning over nearly £100 million. A far cry from the humble origin in Spilsbury's printmaker's shop off Drury Lane.

For a variant see Hannas, *The English jigsaw puzzle, 1760-1890*, p. 87; Shefrin, *Neatly Dissected: For Instruction of Young Ladies and Gentlemen*, p. 17; further examples located at the Library of Congress (incomplete and a square puzzle dated Jan 1st 1786), Princeton and the Bodleian; OCLC notes also Stanford and the New York Public Library, and which are linked to the Library of Congress citation so we assume are the same variant.



'Magical and enchanting Stereoscope cards'

[GAMES AND AMUSEMENTS.] [OPTICAL ILLUSIONS] Attractive Set of 26 chromolithograph printed stereoscope cards for children, 'Toover Stereoskoop Platen' Serie van 26 diverse. Together with collapsible stereoscope viewer. [n.p. but possibly Dutch or German, with stamp of the Dutch photographer and stereoscope maker August. F. W. Vogt of Amsterdam] [n.d. but ca. 1890s.]

Boxed set, 95 x 185mm, containing a series of 26 numbered chromolithograph cards, including one card with two tabs to move it from side to side, each card with two images, often humorous; together with collapsible stereoscope viewer; cards housed within the original black cloth covered box, with hinged flap for ease of use; inside lid inscribed in a contemporary hand 'Serie van 26 diverse Tooven stereoskoop platen'; base of box with stamp of 'Aug. F.W. Vogt, Amsterdam', base a with some faint dampstaining, some edgewear to box, with signs of wear and use evident on the black leather-backed viewer, notably along rear edge but still operational; a most appealing set.

£885

An extremely scarce and attractive set, so far unrecorded, of this optical game for young children, comprising a series of 26 chromolithograph stereoscope cards each with two separate images, which when seen through the collapsible viewer, merge to create 'magical or enchanting', and sometimes humorous new images. Thus the mouse eyeing up a cheese dish, is seen inside the dish when seen through the viewer; the small child with a whip leaping towards his kneeling father, is then seen to be riding on his back playing 'horse'. Card 23, the only card to have side tabs to make it moveable, creates the illusion of the two acrobats sharing a trapeze. A charming optical toy, and seemingly very scarce.

August F. W. Vogt was an Amsterdam based photographer, who produced a number of topographical stereoscopic sets and souvenirs.



The first popular works on snakes in the English language

HOPLEY, Catherine. C. Snakes: Curiosities and wonders of serpent life. London, Griffith and Farran, ... 1882.

8vo, pp. viii, 614; with two hand-coloured steel engraved full-page plates (including frontispiece), together with numerous text engravings; some occasional light marginal foxing and soiling, but otherwise clean and crisp; in contemporary half calf over marbled boards, all edges marbled, spine in compartments with raised bands, ruled and tooled in gilt, with blue morocco lettering label, head and tail of spine and joints lightly rubbed, with some minor rubbing to extremities; small ex-libris label on front paste-down; an attractive copy. £385



First edition of this what is considered by herpetologists to be the first popular work on snakes in the English language, by Catherine Cooper Hopley (1817-1911), the English travel writer, artist and naturalist. The work is notable for her detailed research, and was an early advocacy of snake conservation, emphasizing the importance of a better understanding of the species. It was one of a number of important herpetological works published by Hopley, at a time when the field was predominantly male-dominated.

Hopley is also known for her works on the American Civil War under the pen name Sarah L. Jones, and based upon her own experiences having spent several years in the US prior to and during the war, her brother John (1821-1904) having emigrated to Ohio where he was a noted publisher and political figure. Indeed her frequent correspondence back home to the London press led some Virginians to accuse her of being a spy for the North. She returned home to England in 1863, and having already undertaken some herpetological field work whilst in Ohio, became increasingly interested in reptiles and amphibians, working for a time in the Gardens of the London Zoological Society. The *British Quarterly Review* described the present work as 'the most thorough, the most complete, and the most popularly readable that has been published in English on the subject.' The work provides a comprehensive exploration of the natural history and cultural perceptions of snakes, and offers detailed descriptions of various species, their behaviours, and environments. It is notable for its thorough research and accessible presentation.

See Kraig Adler, "Hopley, Catherine C. (1817-1911)" in *Contributions to the History of Herpetology*. Vol.2. Society for the Study of Amphibians and Reptiles (2007), pp.110-111.



Satirical poke at the 'benefits' of the spa

[HYDROTHERAPY]. [COVER TITLE:] Twelve Subjects of the Water Cure. Newman & Co. London. [n.d. but ca. 1869- 1870.]

Oblong 8vo, ff. 12 unnumbered leaves of engravings; without title-page as issued; first leaf lightly foxed and browned, further minor dust-soiling, otherwise clean and bright; with 20th pencil inscription on front free endpaper; contemporary maroon publisher's blind-stamped cloth, lettered in gilt, front inner hinge cracked but holding, head and tail of spine lightly worn, covers a little darkened with some staining to front cover, extremities lightly bumped; a good copy. £425

One of a number of humorous mid Victorian souvenir publications taking a satirical swipe at the popular Victorian craze of hydrotherapy or 'taking the water cure'. The present album recounts in a series of 12 amusing sketches, the 'horrors' endured by one poor patient, at the hands of the water cure practitioners. 'The Doctor says I shall enjoy the Steam Box Bath. Does it look like Enjoyment' he plaintively asks in the first illustration. The startled man is then seen being doused by a hose 'as if we were garden shrubs'. Other cures endured are the rain bath, douches, 'a cold running Sitz Bath at Six in the morning', and as if the indignities suffered were not enough, one image shows the poor patient trapped in a steel bath 'a wasp threatens to settle on my nose'.

The present souvenir has been issued by the London publisher and map engraver, Newman & Co, who were active at 48 Watling Street between 1845-1873. Six of the steel engravings are numbered (though not in order), six are dated May 1869, four May 1870 and the final two images are undated, and are slightly different stylistically. We have previously handled an anonymous, slightly smaller leporello on the same subject and bearing very similar images though in lithograph, and which we believed to have been issued slightly earlier - though could perhaps have been a pirate of this edition. Such was the interest in hydrotherapy however, that it had become the subject of attention for many contemporary satirists, including the noted Victorian illustrator Thomas Onwhyn (1814-86) who had produced a similar work *The Pleasures of the Water Cure* in around 1855, in conjunction with the publishers Rock & Co. Whilst the present images are not those of Onwhyn, there were clearly a series of humorous images circulating amongst the various publishing houses, in all probability available for purchase as separate postcards, and which could be gathered together to form souvenir albums by the ever entrepreneurial publishing firms.

OCLC notes NYPL, UC Santa Barbara, Yale, North Carolina, the BL and the Wellcome.



A mysterious counterfeit binding - previously unknown to Tidcombe

[IMITATION DOVES BINDERY.] [DOVES PRESS.] CARLYLE, Thomas. Sartor Resartus: The Life & Opinions of Herr Teufelsdröckh. ... [Printed by T. J. Cobden-Sanderson & Emery Walker at the Doves Press and published November 5 1907. Number of copies printed: paper 300; vellum 15.... Sold at The Doves Press, No. 1. The Terrace, Hammersmith, London.] 1907.

Large 8vo, pp. [x] blank, 341, [1] colophon; printed in red and black; some very occasional faint foxing, and with some offsetting to endpapers; bound in the style of the Doves Bindery, in full dark blue morocco with ruled gilt borders on both covers, with ruled gilt turn-ins and floral design at corners, spine in compartments with raised bands and six compartments, elaborately decorated in gilt with rose window circles, with title in gilt, with faked signature 'The Doves Bindery 19C-So7' on rear lower turn-in, all edges gilt and simply gauffered; very minor edgewear along lower edge and to upper corner; with the book-plate of Helen & Michael Oppenheimer on front paste-down; a very handsome copy.

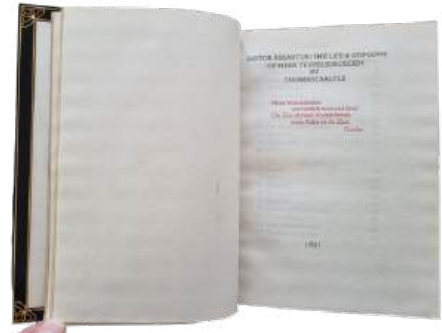
£3,000



A most attractive copy of what has now been identified by Marianne Tidcombe, as one of only a handful of somewhat mysterious, yet never-the-less handsome and skilfully executed imitation Doves binding. A copy of a genuine Doves binding (Tidcombe 666), the present example has been signed, but as Tidcombe highlights in her Appendix III on fake Doves bindings, (and has also confirmed in person) bears the tell-tale signs of having the letters “E” and “S” too close together. The finishing of the head-bands and head-caps is also not of the standard of a true Doves binding.

At the time of her bibliography, Tidcombe had identified 26 examples, to which this appears to be a further and previously unknown addition. She differentiates between forgeries (those as here that are stamped-signed with “C - S” and a date), and a number of unsigned copies of Doves bindings. As she notes, however, they all have ‘several features in common’, in that all are on Doves Press books, are bound in dark blue morocco, all have dark green silk double headbands many with a visible red core.

The work itself is Thomas Carlyle’s (1795-1881) enduring and influential satirical work, his parody of German Idealism (and on Hegel in particular), one of 300 copies on paper of an edition of 315 copies, beautifully printed by Cobden-Sanderson and Walker. First serialised in *Fraser’s Magazine* (1833-34), Carlyle’s *Sartor Resartus* (‘The Tailor Re-Tailored’) purported to be a





commentary on the work of the German philosopher ‘Diogenes Teufelsdröckh’ and author of ‘Clothes: Their Origin and Influence’. In fact ‘This extraordinary work is at one and the same time an account of a personal spiritual crisis and a hilarious spoof on academic learning, early Victorian values and materialism. In *Sartor Resartus* (‘the tailor retailored’) a fictitious editor retells the theories of an equally fictitious German professor who has come to the conclusion that human institutions and morals are only clothes to shield us from nothingness, clothes that can be changed as the whims of the age or fashion dictate. This radically deconstructive vision reveals the very highest symbols of belief for what they are – merely symbols. How to believe in anything after such an insight is a question even more acute today than it was in Carlyle’s time, when he first asked it in this masterpiece of invention, parody and profound laughter’ (Alasdair Gray, Canongate reprint).

‘The work was discovered by the American Transcendentalists. Sponsored by Ralph Waldo Emerson, it was first printed as a book in Boston in 1836 and immediately became the inspiration for the Transcendental movement. The first London trade edition was published in 1838. By the 1840s, largely on the strength of *Sartor Resartus*, Carlyle became one of the leading literary figures in Britain. *Sartor Resartus* became one of the important texts of nineteenth-century English literature, central to the Romantic movement and Victorian culture. At the time of Carlyle’s death in 1881, more than 69,000 copies had been sold. The post-Victorian influence continued and extends to writers as diverse as Virginia Woolf and James Joyce, Willa Cather and Ernest Hemingway’ (UC Berkeley reprint of 2000).

The former Doves Bindery finisher Charles McLeish has been posited as perhaps the person responsible, although the true identity is still unknown. Whilst not genuine, still an extremely attractive and intriguing counterfeit.

With the book-plate of Helen & Michel Oppenheimer. Lady Helen (1926-2022) was a noted academic and writer on moral and philosophical theology.

Tidcombe: The Doves Press, ff. 458 for the Appendix III; based on Tidcombe design 666; for the genuine example see Sophie Schneidemann and Benjamin Spademan’s Exhibition Catalogue, 230 Years of Bookbinding, item 18, (2021).



A step by step guide

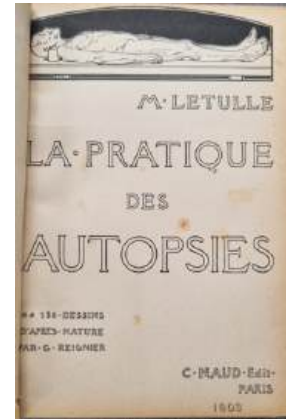
LETULLE, Maurice. La Pratique des Autopsies 136 dessins d'apres nature par G. Reignier. Paris, C. Naud. Edit. 1903.

Large 8vo, pp. [iv], iv, 546, [1] imprint, [1] blank; with 136 text engravings (nos 1-128); light throughout as usual due to paper quality, a little more prominent marginally, and with some foxing and staining throughout marginal browning throughout, with some occasional foxing and staining, more prominent stain to pp. 218-9; in the original dark red morocco backed marbled boards, flat spine in compartments, lettered and tooled in gilt, head and tail of spine a little rubbed and worn, with small loss of morocco near upper joint, some light surface wear, extremities a little bumped and rubbed; a good copy.

£800

First edition of this striking step by step guide to performing autopsies, by the noted pathologist and associate professor at the Faculty of Medicine, Paris, Maurice Letulle (1853-1929). He subsequently rose to the chair of pathological anatomy of Paris in 1917. Letulle hopes that his work will illustrate that the procedure of autopsy, should be viewed as its own branch of medicine, whose technical methods and instrumentation merit full description, even though the art draws upon various other branches of medicine, including surgery, forensic medicine, pathology and hygiene. Though much progress has been made over the last quarter of a century, according to Letulle in his preface, more improvements can be made. The work benefits from the numerous finely drawn illustrations, demonstrating the various stages of the procedure, and the instruments to be used for each.

OCLC locates copies at UCSF, Harvard, the NLM, Duke, Louisville, Illinois, the College of Physicians, Wisconsin, Wellcome, Cambridge, and Edinburgh.



Pocket Buffon - with 16 appealing hand-coloured engravings

[MINIATURE.] [JANET, Louis]. L'ARCH DE NOÉ: Histoire naturelle des animaux, destinée au jeune age. Paris, Louis Janet, rue Saint-Jacques no. 59. [n.d. but ca. 1820.]

16 volumes bound in 4, 32mo; each pp. 32 and with 16 hand-coloured engraved frontispieces (most retaining original tissue guards); some light browning and foxing throughout, a little more prominent in Tome XIII, but otherwise clean and crisp; in the original decorative paper covered boards, housed in a later cloth slipcase and with recent blue silk ribbon, spines somewhat darkened and with some finger marking coinciding with slipcase, and some light rubbing to extremities, but otherwise a most appealing set. **£2,850**

Scarce and attractive miniature guide to natural history for the young published by the noted Parisian publisher Louis Janet, accompanied by 16 appealing hand-coloured engravings, and still in the original decorative paper covered boards. Described by Gumunchian as being of 'd'une extrême rareté'. Volumes I-XII introduce the reader to the world of the quadrupedes, with the final four volumes discussing birds, reptiles, fish and insects.

Welsh, *Bibliography of Miniature Books*, 283; Gumunchian 34; see lot 200, the Irene Winterstein Collection of Important Miniatures, March 10th, 2000; OCLC locates only one copy at the Morgan Library in the original wrappers.



One of only two surviving copies

[MNEMONICS]. [SAINT-OUEN Laure Boen de]. Tableaux Historiques des Peuples Modernes Européens, Par Mme L. de St Ouën. Auteur des Tableaux Mnémoniques de l'histoire de France. 1.re Livraison. Histoire d'Angleterre. Paris, A la Librairie de J. Carez, rue Haute-Feuille, No. 8 et Chez Eymery, Libraire, rue Mazarine, no. 30. 1825

Small folio, atlas volume only, containing four engraved wall-charts, 550 x 425mm, all folded and mounted on paper guards; first plate with 7cm tear on left margin, touching one sentence but with no loss of meaning, plate II with neat tear at fold touching a couple of the images, plate 3 also with tear at fold, horizontal fold of plate 3 with old and slightly crude repair, and with small tear at central fold of final plate; all five plates somewhat browned and foxed, with some minor dampstaining, and a few small marginal tears; stitched as issued in the original printed boards, spine worn and exposing stitching and gatherings, and with evidence of previous tape repair, joints weak but holding, covers darkened and soiled, extremities somewhat worn and dog-eared; still an appealing and extremely scarce survivor.

£1,750



Seemingly one of only two existing copies of this rare set of engraved mnemonical wall-charts, and one of the first works by the noted French educationalist Laure de Saint-Ouën (1799-1838), published at a time when the subject of history was not on the school curriculum. This set of innovative 'infographic' engravings taking the form of a series of portraits and pictograms, was published to accompany a text volume of the same name, and which the author described as 'Tome 1', of a proposed series. Only the BnF appear to hold a copy of the printed text of 260 pages, though it has been digitised and is available. A set of the plates is held by the University of Oxford.

Saint-Ouën had first revealed this novel and eye-catching mnemonical method in 1822 in her *Tableaux mnémoniques de l'histoire de France* in 1822, and the success and positive reception of the work had prompted her to embark on a proposed series of similar formats covering the nations and people of Europe: in addition to the history on England, the authoress planned to publish similar works discussing Germany, Russia and Spain.

Providing a history of England from Egbert in 800 and concluding with the reign of George II in 1727, the volume begins with an explanatory chart, explaining her system of medallions and symbols.



The four subsequent charts discuss in turn ‘Rois Saxons. Depuis l’An 800 Jusqu’en 1017’ (Egbert - Edmond II); ‘Rois Danois, Saxons et Normands. Depuis l’An 1017 Jusqu’en 1154’ (Canut le Grand - Etienne); ‘Rois Plantagenet. Depuis l’An 1154 Jusqu’en 1485’ (Henri II - Richard III); and ‘Rois Tudor, Stuart, Brunswick-Hanovre. Depuis l’An 1485 Jusqu’en 1820’ (Henri VII - George III). The charts contain 52 portraits of the Kings and Queens of England (including one blank for the Cromwellian ‘Republic’), accompanied by 52 mnemonical medallion which includes several small emblems designed to represent a significant event: for example a small chariot signifies a victory in battle, whilst an upside down chariot depicts a loss in battle. A sword represents an assassination (as in the case of Edward II), in contrast to an hourglass signifying a natural death (see Elizabeth I). The date to remember is found beneath the relevant emblem - for example the invasion of the Spanish Armada is illustrated by a fleet of galleons sinking off the coast of England.

This method - described by contemporary reviewers as being ‘well-conceived and well executed’ was used subsequently by Saint-Ouën in her work of 1833 on Napoleon, as well as her ‘Histoire Ancienne Mnémonique’ of 1837, and which also included a number of exercises and questions to test the student. Her intended series of European histories seems to have been curtailed by her untimely death. Through her works, Saint-Ouën helped to revolutionise the way that history was taught in French elementary schools. This appears to have been the only occasion that her system was published in a more displayable format.

We have so far only located a copy of the accompanying text at the BnF (which is digitised and available) but who do not appear to have the plates, with the University of Oxford holding a set of the plates, though undated and so seemingly not retaining the original boards; Oxford also hold a manuscript copy of what is believed to be the proof for the present undertaking, though entitled *Nouvelle mnémonique appliquée à l’histoire d’Angleterre*; for more information on Saint-Ouën see Querard, *La Littérature Française Contemporaine*, VI p. 285; see also the website of the Institut National de Recherche Pédagogique at www.inrp.fr for biographical information and a list of her works.



(part plate)



A charming typographical curiosity

[NAPOLEON]. PAR UN ANCIEN SOLDAT DE L'EMPIRE (M. le Chevalier V. Theubet, colonel?). Napoléon Le Grand. Médallons Historiques par un ancien Soldat de l'Empire. [France, Paris?, n.p. but possibly Imp. Lith de Marie, with text Chez Victor Michel of Porrentruy, A Paris, Chez M. Susse, n.d but ca. 1856].

Leporello, of 89 small circular illustrated medallions, with descriptive letterpress text, each measuring 71mm in diameter, the first disc recto an engraved title, so image sequence 1-88, intended to be hinged together to form a long leporello, though a number of hinges now broken, and some previous attempts at repairs appear to have affected the order of the discs; some light soiling from tape hinges in places and with some occasional minor foxing; housed within original green papier-mâché lidded box 81mm in diameter, attractively embossed in gilt with bee design, with metal rim and central gilt medallion portrait of Napoleon mounted on upper cover; decorated case itself housed within large round lidded green box 90mm in diameter 38mm in height, with printed engraved label on upper cover, label and outer box a little soiled, upper lid neatly repaired, though both cases lightly rubbed and worn around edges; a most attractive example. £1,800

A most attractive and skilfully executed typographical curiosity - a miniature medallion book celebrating the life and times of Napoleon I. Reminiscent of Edward Orme's two aquatint medallion series celebrating military and naval successes against Napoleon published in 1815, and presented in a series of 88 finely executed illustrations together with accompanying descriptive text. Originally mounted on ribbon, the intended effect was to form a leporello, thus 'unfolding' the extraordinary life and military career of the Emperor. Over time, a number of the hinges have now broken, and previous attempts at repairs have seemingly altered the intended sequence so that it no longer forms a continuous sequence. Nevertheless, the discs are all present, and the sequence concludes with the final scene and text describing his tomb and final resting place in 1841, when his body was moved from St. Helena and moved to Paris.

The illustrations are often described as having been etched, and at the time of handling a previous example, it seemed likely that the date of production was around 1841, to coincide with the return of his ashes to Paris, after his initial burial on St. Helena. The Swiss Coup-D'Oeil sur les travaux de la Société Jurassienne d'émulation, pendant l'année 1856 (Porrentruy, V. Michel, June 1857), however, notes that at a recent exposition that 'M. le colonel Theubet nous a présenté, par l'entremise de M. Kohler, un travail de sa composition: Napoleon le grand, médaillons historiques,



suite de 88 sujets tirés de l'histoire de l'empereur et dessinés par lui d'après Vernet, Raffet, accompagnée d'une texte explicatif dont l'impression remarquable fait honneur à notre typographe bruntrutain, M. Michel' (p. 43). Michel seems to have been an lithographer and printer. The *Bibliographie de la France* of 1856 gives a lengthy description of what we assume must be the same publication, listed under 'Impressions lithographiques' and which gives an imprint of 'Imp. Lith. de Marie, à Paris, A Paris, chez M. Susse, place de la Bourse, Pris 5 f'. It goes on to say that the '88 médaillons dessinés par Collet, d'après meilleurs artistes, divisés en 5 séries, avec un text explicatif extrait des ouvrages sur la vie de Napoléon. Texte imprimé à Porentrui (Suisse), chez Victor Michel. ... C'est ce travail que présente M. le chevalier V. Theubet, colonel, officier de la Légion d'honneur, à tous ceux dont le coeur battra toujours au nom de Napoléon' (p. 911). A further review found in the 1856 *Moniteur de l'armée* notes that the medallions were joined together by a silk ribbon, and that it was available from 'Le dépôt des Médaillons historiques est à Paris, chez MM. Susse frères, place de la Bourse' for 5 francs, and that it would make an 'agreeable gift' for the children of the military and of men who may have served under Napoleon. *Antiquarische Catalg von Felix Schneider, 1889, Catalogue CCVIII, item 217*, describes the illustrations as 'eaux-fortes', however, and that it was an 'opuscule charmant, singulier et rarissime' (p. 10).

Louis-Napoléon Bonaparte had proclaimed himself Emperor of France as Napoleon III in 1852, and internationally tried to emulate his uncle Napoleon Bonaparte. 1856 saw the birth of his son and heir-apparent, and the conclusion of the Crimean War, with the Paris Peace Conference a high-water mark for his regime. A celebratory life of the First Emperor, just as the Second Empire was emerging, and in such an unusual and typographically appealing format, would no doubt have found an enthusiastic audience.

Rare: OCLC locates copies at Indiana and Pennsylvania, with a copy at the de Young Legion of Honor in San Francisco and at the BnF.



How to conduct an eye examination

[OPHTHALMOLOGY.] FISHER, Dr William A. Fisher Schematic Eye Improved model. Manufactured by Riggs Optical Company, 58 East Washington Street, Chicago, Illinois. [together with:] Ophthalmoscopy, Published by Riggs Optical Company. [n.d. but ca. 1940s.]

Boxed set, 130 x 110 x 75mm including a heavy cast iron model with moveable internal barrel, a set of 24 colour retinal images on 12 circular card discs housed within a separate lidded box 85 x 45 x 65, a small key card explaining the individual discs, and a stapled sixteen page instructional pamphlet by Dr Fisher, now folded into four, with the final page damaged and torn (through rubbing against the cast iron model), with some loss of the text though meaning still discernible; also retained an old and somewhat grubby optical cloth; two edges of eye disc box torn and split with further light wear; in the original drab cardboard box with printed label on one side, box a little scuffed and worn, with some edgewear; overall a good example of a seemingly scarce survivor.

£385



A seemingly later version of this 'schematic eye' model, designed by Dr William A Fisher (1860-1944), Professor of Ophthalmology and President of the Chicago Eye, Ear and Throat College, and designed to help students study ophthalmoscopy - the examination of the back part of the eye (fundus - including the retina, optic disc, choroid and blood vessels). Fisher first introduced his model in 1907, earlier models being more cylindrical, often made of brass, and including a stand. This 'improved model' is now made of heavy cast iron. It consists of one barrel working inside of another in such a manner that a long or short eye can be produced. The viewer has a lens to represent the crystalline lens of the human eye, and a diaphragm shutter to represent the iris that when fully open represents a pupil of 30 millimetres. When one of the 24 retina simulation disc is placed in the three pronged viewing holder, the student with an ophthalmoscope can then look inside the viewer as if looking into an eye. Though a little damaged, the set retains a copy of Fisher's instructional booklet, which discusses each of the conditions represented on the discs and thus diagnosable with the Fisher eye. An unusual survivor.



An amusing reading game for children

[PARLOUR GAME - TRADES.] THE LAUGHABLE GAME OF WHAT D'YE BUY? For large and small parties. By Professor Punch. London: Edward Wallis, 42 Skinner Street, n.d. but ca. 1847.

Boxed game 125 x 152mm, comprising pp. 12 instructional booklet, stitched as issued in the original pink wrappers and with colophon imprint of Passmore, 12 finely hand-coloured engraved cards illustrating a variety of trades and 72 letterpress cards; booklet slightly foxed and creased, with some minor soiling to some of the letterpress cards, but otherwise clean and bright; within original wooden box with a sliding lid bearing a glazed hand-coloured pictorial label, with imprint of J. Passmore, who took over Edward Wallis's business in 1847, lid slightly scuffed, with light wear to box, but otherwise a lovely example. £1,800

A most appealing example of this popular early Victorian reading game for children, based upon everyday occupations and trades. The 84 cards are divided into twelve sets of 7 cards each, comprising of a most appealing hand-coloured engraved trade 'signage' card with six accompanying letterpress cards listing related items available for purchase. The professions included are Pastry Cook, Greengrocer, Tailor, Doctor, Ironmonger, Poulterer, Fishmonger, Milliner, Publican, Toyman, Butcher and Music seller (a variant set at the Morgan includes a bookseller rather than music seller). One player is elected as the 'conductor', whilst the other players are allocated a profession, each taking a set of cards. The 'Conductor' reads out a nonsense story: a sample is included in the rule book, but presumably the idea being that at some point players could construct their own tales. At various points within the story there is a blank space in the text, the conductor then looking to one of the vendors, who must read out one of the items to sell to fill the gap in the story. If not answered promptly enough a forfeit must be paid. 'The curious and contrary nature of the article to the use for which it is designed, cannot fail to provoke mirth, and the sport is kept alive by the readiness each must exercise, to avoid a forfeit' (p. 4).

This popular game seems to have been issued by various publisher's and continued in popularity until the end of the century. According to Brown, *London Publishers & Printers* c. 1800-1870, Wallis was at 42 Skinner Street between 1818 and 1847. The box-lid, and a colophon at the end of the instruction booklet, bears the imprint of J. Passmore, who took over Edward Wallis's business in 1847.

OCLC locates copies at Yale, the Morgan, Duke, Yale and Indiana, with Toronto and Miami citing issues with the Passmore imprint.



Including images of tattooed prisoners

PERRIER, Charles *Le Service de Santé en Prison Lyon* A. Storck & Cie, Imprimeurs-Editeurs. Paris, 16, rue de Condé, près l'Odéon. 1903

8vo, pp. 96; including 16 steel-engraved plates on 15 leaves (and part of pagination); somewhat browned throughout due to paper quality, but otherwise clean and bright; in contemporary black morocco backed marbled boards, spine in compartments with raised bands lettered and tooled in gilt, and with gilt accession number at head of spine, retaining the original green printed wrappers bound in, spine a little sunned and scuffed with light wear to extremities; inscribed by the author on the original printed wrapper and dated 10 November 1903; a good copy. £685



Rare first edition of this rare study on the health and treatment of prisoners at the end of the 19th century, based upon first hand observations carried out by Charles Perrier (1862-1938) during his time as prison doctor at the Maison centrales in Nîmes. The work provides a fascinating insight into not only the health of the prisoners, but prison administration, the habits and practices of the convicts, prison customs and routines. The first chapter describes a day in the infirmary, before discussing the conditions and illnesses respectively of the prisoners upon arrival and during their detention. The final chapter offers an analysis of the various factors that contribute to prison mortality. The work is accompanied by 16 striking engraved illustrations based upon drawings by Perrier himself, depicting day to day life, as well as a number of the prisoners, several of whom were heavily tattooed. Indeed Perrier had previously published *Du Tatouage chez les criminels* in 1897, having analysed over 2000 examples of prison art, and which is considered a landmark work in this field.



Between 1896 and 1900, thanks to the forensic anthropometry techniques developed by Alphonse Bertillon some 20 years earlier, Perrier was able to carry out a major study on the health and welfare of prisoners as part of his duties. He is best remembered for his work of 1900 *Les Criminels*, though wrote a number of works on prison welfare. Over the years he was able to study almost the entire prison population of the maison centrale, some 859 prisoners between 16 to 73, and collected a wealth of anthropometric data, which he cross referenced with personal information such as nationality and profession, physical characteristics, as well as looking at crimes and offenses committed.

For a more detailed discussion of his work see the *École Nationale d'administration pénitentiaire website*. OCLC locates only copies in France.



Presentation copy

[PHOTOGRAPHY.] FÉRÉ, Charles. Les Épilepsies et les Épileptiques. Avec 12 planches hors texte, et 67 figures dans le texte. Paris, Ancienne Librairie Germer Baillière et Cie Félix Alcan, Éditeur... 1890.

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

£985

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

At the time, Féré was chief medical officer at the Bicêtre. 'In 1890, for the first time, a monograph was published which addressed epilepsies in the plural... a classification appeared to be required to provide structure to the increasingly heterogeneous field. Féré distinguished primarily partial and generalised paroxysms and subdivided the latter into: 1) the complete attack; 2) the incomplete attack; 3) abnormal attacks; and 4) isolated symptoms' (Peter Wolf, *History of epilepsy: nosological concepts and classification*, in *Epileptic Disorders: International Epileptic Journals*, Sept 2014; 16 (3): 261-9). 'A monumental undertaking by an important member of the Charcot circle, this volume is a synopsis of all that was understood and documented on neurologic disorders up to the time of its publication in 1890. Féré cites case histories and observations from over 800 physicians and presents his own classification of hystero-epileptic disorders' (Mark Rowley, artandmedicine.com). He also suggests that the photographs may be the work of Albert Londe (1858-1917), who had established a photographic laboratory at the Salpêtrière during Charcot's tenure.

The inscription is to 'Monsieur le Docteur Vidal' - either Henri Victor Vidal (1826-1894), the military physician, or perhaps more likely to his son Georges-Ferdinand (1862-1929), the noted pathological anatomist, and specialist on the nervous system, and infectious diseases.



The sky in photographs

[PHOTOGRAPHY.] ROSSARD, Frédéric. *Le Ciel à la portée de tous.* Recueil photographique des principales curiosités célestes. Toulouse, Imprimerie B. Sirven, 76- Rue de la Columbette - 76. [n.d. but ca. 1915].

Large 8vo, pp. [42]; with 21 original mounted gelatin silver prints on 18 leaves, each photograph within ruled border and with printed description below, and in most cases details of the observatory at which the image was taken; a couple of the photographs a little faded and oxidised, gutters exposed in a couple of places, but overall very good; in the original blue cloth backed printed boards, upper cover lettered and decorated in gilt, recased with inner hinges repaired and strengthened, covers a little scratched, with remains of old price label, extremities lightly bumped and worn.

£1,500



Rare first edition of this early 20th century work promoting astronomy to the general public, and illustrated with original photographs. Twenty-one small photographs show the sun, moon, Mercury, Mars, Jupiter, Saturn, as well as various star clusters and various nebulae. Of note is an unusually clear photograph of Halley's Comet.

Astrophotography developed in the mid-to-late 19th century as a way for researchers and amateur astronomers to photograph the moon and the sun, as well as objects invisible to the human eye. The first photograph of an astronomical object was taken in 1840 of the moon using a 20-minute-long daguerreotype, but changes in technology towards the end of the 19th century allowed for much higher quality images to be captured. Using dry plate photography and a refracting

telescope in 1880, Henry Draper took the first-ever photograph of a nebula using a 51-minute exposure. Rossard served as astronomer for the University of Toulouse, and his goal in compiling this work was to promote the field of astronomy to the general public. Some of the photographs included in the volume are credited to observatories in Paris, Toulouse, and Meudon. A scarce and unique work.

We have so far located copies at the BnF, Wisconsin and Edinburgh.



Early ID badge employing physiognomical features

[PHYSIOGNOMY.] 'Chiffonnier' Worker's Brass Registration Badge, numbered 6086, for a certain 'A. Vallet, Chiffonnier', describing his physiognomy in abbreviated code, dated 1855.

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

A remarkable survivor of a ragpicker's registration badge, which through the use of an abbreviated code, provides a surprisingly complete description of recognizable features, given the small surface area for engraving. On the reverse is engraved the badge number, name and profession. 'A. Vallet, Chiffonnier'. The obverse reveals the date, '1855' followed by what appears at first sight to be a cryptic code: '69 ans, 1m. 63, ch. et s. gs, fr. ht. y. rx. n. g'os, bo. g'de. m.r'd. ba. g'se, v. ov, 4 doigts à chaque m'in'.

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

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



Of interest to neurologists, psychiatrists, and pharmacologists

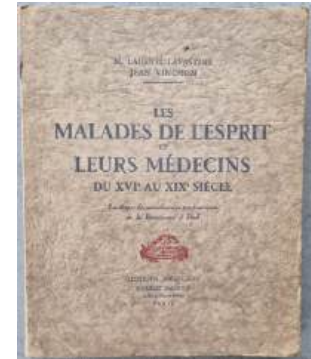
[PSYCHIATRY.] LAIGNEL-LAVASTINE, Paul-Marie-Maxime. and Jean VINCHON. Les Malades de l'esprit et leurs Médecins du XVIIe au XIXe siècle. Les étapes des connaissances psychiatriques de la Renaissance à Pinel. Paris, Éditions Médicales Norbert Maloine... 1930-1

Large 4to, pp. 377; with at least 52 text illustrations, mostly full-page photographic reproductions of portraits, title-pages and book illustrations, of which three folding, and including a number of smaller reproductions of engraved figures; errata leaf detached; paper a little browned throughout due to quality, some minor marginal dust-soiling, though generally clean and bright, gutters exposed in a few places, most noticeably at p. 199 and 267; uncut, and largely unopened in the original printed card wrappers, upper cover and spine lettered in black with red vignette on upper cover, spine a little creased with red ink stain affecting upper joint, head and tail of spine, joints and extremities all a little rubbed and bumped, otherwise a good copy; presentation inscription on the the half-title signed by both authors and given to 'M. Henry Vines'.

£325

First edition, and a presentation copy signed by both authors in the original binding, of this detailed and noted history of psychiatry, tracing the developments in the understanding of psychiatric disorders, as well as the methods of treatment employed both pharmacologically and therapeutically, from the Renaissance through to the end of the 19th century. The work begins with a chapter on three noted French historians of psychiatry, Louis Calmeil (1798-1895), Benedict Morel (1809-1873) and Ulysses Trelat (1828-1890), before discussing the neuro-psychiatric knowledge of the 16th century practitioner Jean Schenck (1530-1598). The work then moves on to discuss luminaries such Ambroise Paré (1510-1590), Thomas Willis (1621-1675), Diemerbroeck (1609-1674), Philippe Pinel (1745-1826), and Sigmund Freud (1856-1939). Chapters also deal with ideas on demonism, animal magnetism, the symbolic representations of the various forms of madness, and researches on the moral treatment of insanity. The work is copiously illustrated throughout, both with full-page plates and smaller text illustrations, reproducing the portraits, title-pages and illustrations, from many of the foremost works on psychiatry.

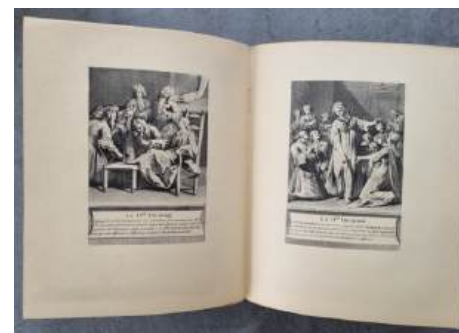
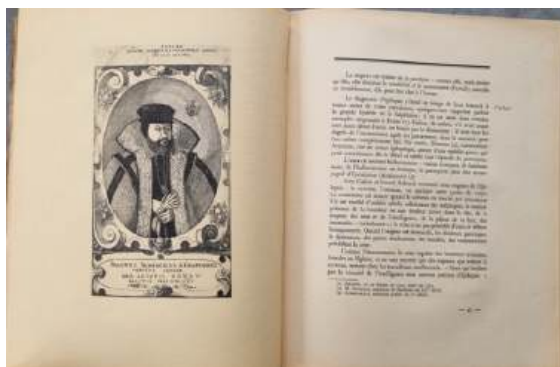
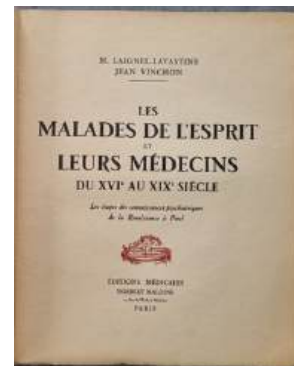
The work was favourably reviewed. 'Here is a very well presented book, superbly illustrated, and which I recommend to bibliophiles; and as for the content, which is of



particular interest to neurologists and psychiatrists, it cannot leave historians of therapeutics and, therefore, of pharmacology indifferent either. It would still be restricting and lowering the question to reduce it to this single point of view, and the merit of the authors is precisely to have broadened and elevated the debate by constantly showing us the repercussions of successive pathogenic theories on the doctor's prescriptions' (translation of Paul Delaunay, in *Revue d'histoire de la pharmacie*, 1931, 73, pp. 70-72).

Laignel-Lavastine (1875-1953) was himself a prominent professor of both psychiatry and the history of medicine, and taught at the Institute of Criminology and Penal Law in Paris. He is also remembered for the influential three volume history of medicine, *Histoire générale de la médecine, de la pharmacie, de l'art dentaire et de l'art vétérinaire*, which he edited in 1936. Jean Vinchon (1884-?) trained in Paris and was successively the medical director of the Neuropsychiatric Centre of the French Army of the East during the First World War, director of the clinic of the Paris Medical School between the wars, and director of Army Neuropsychiatric Center, in the Paris Region as World War II began (1939-40). He published a number of works on parapsychology.

Garrison-Morton 5010; Postel and Quétel, *Nouvelle histoire de la psychiatrie*, p. 551; Waller, 13970.



From the library of the celebrated pathologist and dermatologist

[RAYER, Pierre François Olive.] [BOOK TRADE CATALOGUES.] Bound Collection of over forty 19th century Antiquarian and Publisher's Catalogues and Prospectuses Specializing in Medicine and Science, from a number of sellers in Paris, Leipzig, Stuttgart, and London. Dated variously, but predominantly between 1852-1855, though Lyon auction catalogue dated 1862.

Svo; comprising over 40 printed catalogues, pamphlets and single sheet prospectus (some folding), with varying pagination, some extracted from larger works; some printed on blue or yellow paper, a number typographically appealing; some occasional foxing and soiling, a couple of pamphlets cropped a little short, and imprint of auction catalogue title-page missing, but overall good; one catalogue with the name 'Rayer' in ink at upper margin; with two contemporary letters presumed penned to Rayer by a relative loosely inserted; attractively bound in contemporary brown morocco backed marbled boards, spine attractively tooled and lettered in gilt, extremities a little bumped and worn; with the engraved book-plate of Rayer on front paste-down, and with his name in gilt at tail of spine; a lovely copy.

£985

An impressive bound collection of contemporary book trade catalogues and printed prospectus from around Europe, selling both antiquarian and modern books relating to medicine and the sciences, and from the library of the renowned dermatologist and pathological anatomist, Pierre-François Olive Rayer (1793-1867). Containing over forty items collected and saved by Rayer, the volume includes both complete catalogues, as well as several 'extracts' separated from larger volumes to keep specifically. Also included are a number of single sheets, and folding handbills, advertising forthcoming works, by noted contemporary scientists such as Carus, Bruns and Orfila. There appears to be a particular interest in works relating to chemistry, though his focus was wide-ranging, and indeed one catalogue lists items pertaining to 'Architecture, Sculpture, Beaux-Arts, Gravure, Livres a figures', hinting at broader interests. Most date to the period between 1852-1855 but one Lyon auction catalogue of medical books dates to 1862. 'Rayer was an outstanding diagnostician whose research comprised pathological anatomy and physiology, special pathology, therapy, epidemiology, parasitology, comparative pathology and natural history. His most important work was a three-volume book on diseases of the kidneys, published 1837 to 1841. In 1837 he was the first to describe glanders in man' (whonamedit?) He is also remembered for this three volume *Traité théorique et pratique des maladies de la peau* in 1826.

A list is available upon request.



SIBLY, Ebenezer. The Medical Mirror. Or Treatise on the Impregnation of the Human Female, shewing the Origin of Diseases and the Principles of Life and Death. With remarks on the general effects of Sea-Bathing. By the late E. Sibly, MD. F.R.H.S. The Fifth Edition. London, Printed for the Proprietor by Lewis and Hamblin ... 1807.

Svo, pp. iv, 196; with hand-coloured stipple engraved frontispiece portrait and four stipple engraved plates printed in sepia with some additional hand-tinting, all dated June 20th, 1794; frontispiece a little spotted and soiled, with further light soiling to plate 1, though plates generally clean and bright; some light marginal soiling and occasional foxing throughout, a few leaves creased at upper corners, front free endpaper crumpled; with a list of family birth dates inscribed to recto of frontispiece in ink (with some bleed through as mentioned); in contemporary full tree calf, spine ruled in gilt with red morocco label, some minor worming to both upper joints with slight loss, head and tail of spine a little bumped, some minor scuffing to surfaces, extremities lightly bumped and worn; an attractive copy.

£4,000

Scarce fifth edition, and a testament to the enduring popularity of the work, of Sibly's attractively illustrated, albeit curious guide to the medical aspects of sex and pregnancy, first published in 1794, and which provides a fascinating insight into contemporary views on sexuality and women's health. Thus we find the two striking plates illustrating the development of the foetus from conception to nine months, the 'Action of Quickening' and the 'Insensible Perspiration'. Sibly first discusses, in florid tones and great detail, the process of impregnation, before examining the progress of pregnancy and the development of the foetus from month to month. He goes on to examine the menstrual cycle, 'feminine or lunar diseases', and various ailments to which women are susceptible, in each case giving case studies. He also examines the nature of infertility, 'masculine or solar diseases', onanism and its treatment, rheumatic gout, and other ailments, and includes a number of letters from patients extolling the benefits of both his solar and lunar tinctures. The present edition, published after Sibly's death, concludes with a section on the benefits of sea-bathing.

Ebenezer Sibly (1751-1800) was a graduate from Aberdeen who was as devoted to astrological science as to medicine. He was the author of several works on astrology, including the Key to physic and the occult science of astrology (1794), and had made a name for himself by editing a new edition of Culpeper's *Herbal*.



The son of a Bristol artisan, he had begun his medical career as a surgeon in London, but obtained his MD from Aberdeen in 1792. He shared his astrological interest with his brother Manoah (1757-1840) a prominent Swedenborgian. Both were of a radical political persuasion, and Ebenezer campaigned for the Whigs in the election of 1790. 'Sibly's writings display a characteristic blending of religious and medical radicalism: a willingness to unite disparate occult, religious and natural philosophical traditions and a desire to encourage self-reliance in the treatment of disease.... all the indications are that Sibly made a good living from his books, which went through many editions, as well as from the sale of his famous solar and lunar tinctures, which, he claimed, counteracted the adverse influences of these luminaries' (Harrison, *From Medical Astrology to Medical Astronomy in The British Journal for the History of Science*, Vol 33, No. 1 2000, pp. 41).

The first edition of the present work was apparently published in 1794, though the dating of all editions of the work is extremely complicated and problematical - indeed the work is of interest as much for its bibliographical history as for its content matter, both being worthy of further study. The plates are dated 'June 20th 1794', and particularly striking are the first two plates which depict the nine month gestation period of a foetus. A 'New Edition' was issued c. 1798, revised and extended with an engraved title-page and 13 engraved plates including one double-page plate of the circulation of the heart printed in red, and with a new frontispiece portrait by Pale and Lemey rather than as here, Dodd and Pass. This 1807 has reverted back to having only a frontispiece portrait, and four stipple-engraved plates, as per the earlier editions, and indeed they have been taken using the original plates by Dodds and Pass, dated June 20th 1794.

A list of names and dates of birth of the Padgett family of Leatherby, Yorkshire, inscribed on the recto of the frontispiece, suggests that the work may well have been of use and referred to.

For a detailed discussion see Longo and Reynolds, *Wombs with a view*, pp. 300-303; OCLC locates copies of this edition at the British Library, the Wellcome, UCLA and Chicago.



[SIGN-LANGUAGE.] RARE EARLY 19TH CENTURY DECORATED PEARLWARE MUG DEPICTING FINGERSPELLING, possibly West of England, and ca. 1820s-1830s.

Small decorated child's mug, 72mm in diameter, though 100mm to outer handle and 78mm in height; with black transfer print of basic sign language; transfer a little blurred in places obscuring the image of the vowels; a little stained and spotted with light signs of wear, with some hairline cracks visible and small crack at lower rim; nevertheless still an appealing example. £700



A most appealing and rare survivor - a ca. 1820s English child's decorated mug with a black and white transfer print illustrating basic fingerspelling - and which at the time were commonly referred to as 'deaf and dumb mugs'.

The present mug bears the same transfer as an example previously handled, though which was a shaped mug bearing a very close similarity to one described on the website of the British Deaf History Society, and to one illustrated by Noël Riley in *Gifts for Good Children*. The BDHS purchased their example from an auction in Newton Abbott in 2015, and which they believe to have been made to raise funds for the West of England Institution for the Deaf and Dumb, established in 1827 by its charity founder Mrs Charlotte

Hippisley-Tuckfield. The school would have no doubt relied heavily on fundraising, and it seems likely that such mugs were made specifically to order and sold to raise funds for the school. As Riley also notes 'the growth in urban populations resulting from the Industrial Revolution, undoubtedly led to a more powerful lobby for deaf people', and so ceramic mugs (as well as plates) 'may have been part of a campaign on behalf of the deaf, or they may have been designed specifically for deaf children'. Staffordshire potteries made similar mugs with a blue and white transfer.

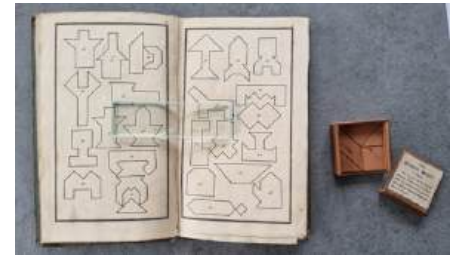
For similar examples see Noel Riley, *Gifts for Small children: the history of Children's Pottery 1790-1890*, 1991: 124 and 125; <https://www.bdhs.org.uk/timeline/a-19thc-pearlware-mug/>.



The book which launched the puzzle craze in London

[TANGRAM.] The Fashionable Chinese Puzzle. Published by J. & E. Wallis, 42, Skinner Street... and J. Wallis Junr, Marine Library, Sidmouth. [n.d. but ca.1816]. [together with:] The Chinese puzzle. The figures in the accompanying book may be formed with the enclosed seven pieces all of which must be employed in each figure. [London, n.d. but 1817.]

Offered together the text and original boxed puzzle; 8vo, ff. 28 leaves of engraved numbered plates, bound to create 14 double-page spreads of puzzles; plates a little foxed and browned with some minor offsetting; with accompanying boxed tangram set, 4.8cm x 4.8cm x 1.5cm, containing seven wooden puzzle pieces inside; text volume bound in the original blue boards, upper cover with mounted engraved label, head and tail of spine nicked and worn with minor loss, with further light wear to joints, label a little foxed, with light bumping and wear to extremities; wooden box with sliding lid, with printed mounted label on the lid, some minor soiling to one edge; some wear to the spine and edges of the boards; a most appealing example of such a scarce survivor. £2,200



A rare and extremely scarce survivor, both the problem book together with the accompanying wooden tangram set, of the work which Slocum states can be credited with making tangrams 'fashionable and popular not only in London but throughout most of Europe' (Slocum, *The Tangram Book* p. 31). 323 ingenious tangram problems have been included, which test both mental and physical dexterity. Though undated, Slocum notes that the work was first published in March of 1817. The present copy is uncoloured, though coloured copies were available, as illustrated in his work. John and Edward Wallis separately published two additional volumes - a *Key* book of answers, and a second book of puzzles, containing 252 additional figures. To date, only Princeton hold all three volumes, and all are extremely scarce. An additional preface leaf containing a poem called 'Stanzas, addressed to Messrs. Wallis on the ingenious Chinese Puzzle', appears to be bound in the UCLA copy. No such additional leaf appears ever to have been bound in the present copy. The Princeton copy of Part two notes both a title-page and the 'stanzas'.

Tangram, the 'ingenious-puzzle figure of seven pieces', was invented in China in the late 18th/early 19th century, and reached the Western market in 1813, the 'tangram craze' soon spreading around the world. Notable fans included Lewis Carroll, Edgar Allen Poe, Hans Christian Anderson, Michael Faraday, John Quincy Adams, and Napoleon.

OCLC appears to locate copies with sets at UCLA, McMaster (wrongly dated 1813), Princeton (which they also ascribe to 1815), with the Slocum copy at Indiana.



[TERATOLOGY.] CAMPEN, Michael Johan van. Puellae Monstrosae Delineatio, quam annuente summo numine, ex auctoritate rectoris magnifi Nicolai Paradys... Pro Gradu Doctoratus summisque in medicina honoribus et privilegiis, in Academia Lugdonuo-Batava rite et legitime consequendi, eruditorum examini submittit Michael Johan van Campen, trajectinus Ad diem IX. Octobris MDCCXCIII. [Leiden] Apud Jacobum Douzy, 1793.

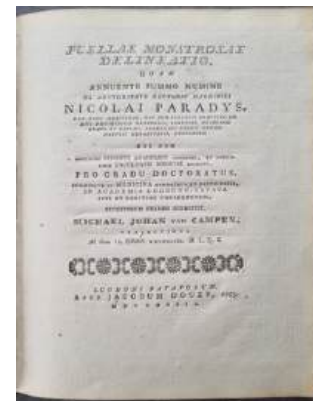
Large 4to, pp. [vi], 13, [3], [6] dedicatory poem to Campen printed in Dutch; with two large folding engraved plates, and with attractive woodcut title-page decoration, head- and tail-piece and initial; aside from some occasional very minor soiling and spotting, clean and bright; bound in full red morocco, covers elaborately tooled in gilt with central floral vignette and floral borders, spine in compartments with raised bands, tooled in gilt, all edges gilt and with attractive endpapers with tulip motif, head and tail of spine a little rubbed, with some minor surface wear, extremities a little bumped and bumped; a lovely, crisp wide-margined copy. £785



A beautifully bound and printed medical doctoral thesis on teratology by Micael Johan van Campen (1767-?), submitted for examination on October 9th 1793 at the University of Leiden. Campen discusses in particular the case of a young girl missing one of her arms and both of her legs. The work is accompanied by two finely engraved folding plates. Campen discusses in some detail the work of the Italian physician Matteo Bazzani (1674-1749), whose treatise on teratological lesions, was included in Geatano Tacconi's *De nonnullis cranii ossiumque fracturis* published in Bologna in 1751, as well as referring to the work of Eduard Sandifort (1742-1814). He cites too, the noted contemporary case of Benoit Formaggini, who was born in Padua in August 1764, and who had become the focus of medical fascination across Europe.

The Anatomical Museum of Leiden became renowned for its teratological collections, with specimens acquired by more than a dozen collectors. Sandifort and his son Gerard (1779-1848) went on to describe the collection in full.

OCLC locates copies at the National Library of Medicine, Edinburgh, Glasgow, Leiden, the Dutch Royal Library and the BnF.

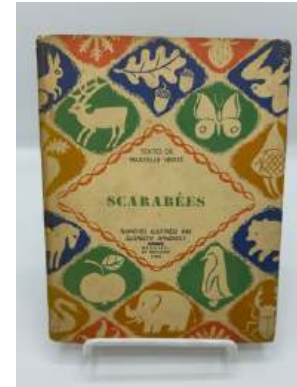


VÉRITÉ, Marcelle and Élisabeth IVANOVSKY (illustrator). Scarabées planches illustrées par Élisabeth Ivanovskiy. Paris, Desclée de Brouwer. [n.d. ca. 1938-40.]

16mo, pp. [xviii]; illustrated with eight chromolithographs of beetles; some light soiling, but other clean and bright; stitched as issued in the original decorative boards, head and tail of spine lightly worn, with further light rubbing and wear to spine and extremities, covers darkened and lightly soiled, with minor surface wear; an appealing copy. £60

First edition of this charming work for young children on beetles, and one of a series of collaborations by the noted French children's writer Marcelle Vérité (1904-1994) and the Russian born, Belgian based artist Elisabeth Ivanovskiy (1910-2006). From a family of academics, Marcelle studied at the Sorbonne and in England, before becoming director of the 'Plaisir des Contes' collection for the noted publishing firm of Casterman, a position that she held for 20 years. She wrote over 200 works for children, and was inspired by the natural world and animals.

OCLC locates copies at Chicago, Amherst, Detroit, Utah, Paris, and Berlin.



Taking care of women in times of need

[WELFARE.] [FEMALE SICK CLUB.] Presentation jug given to a member of a 'Female Sick Club' in honour of service. Silver-plate, with the hallmark of Martin Hall & Co. Ltd of Sheffield. 1880

Small silver-plated jug, 16 cms tall, 12cms from spout to outer handle; elegantly and elaborately engraved with floral design and presentation lettering; some slight wear to interior gilding and inner base slightly pitted and scratched, with some light surface wear and darkening in a couple of places, but otherwise a most appealing survivor.

£585

A charming survivor. A most elegantly engraved presentation silver-plated jug given to 'Mrs Baggally', by the 'Members of the Female Sick Club in recognition of her valuable services in its behalf and of her untiring interest in the welfare of its members, Jan'y 25th 1880'. Sick Clubs, together with friendly societies, benefit and burial clubs, were locally established mutual aid organisations that emerged during the Industrial Revolution and continued well into the 19th century. At a time when there was no state provision for the poor, they grew in popularity and provided much needed help to working class families during times of need. More commonly aimed at working men, both in factories and in farming communities, gradually a number of sick clubs for women were established, though these were often overseen by a male committee and actuary. A few appear to have been run by wealthier philanthropic women, who were able to devote the time to running such clubs that working women could not. Ultimately, though friendly societies remain in existence to this day, many sick clubs were disbanded, having underestimated the funds required and the increasing needs of an ageing working population.

We have so far been unable to find any further information about Mrs Baggally. That the jug has been made in Sheffield may suggest a link, though the firm were nationally established with links to London. A report of Female Friendly Societies in the *Insurance Cyclopaedia* of 1876 (p. 579) does mention a Sheffield Friendly Society, and noting that it was managed by women.



'Suffragettes and Tea Rooms'

[WOMEN'S RIGHTS.] [WOMEN'S SOCIAL AND POLITICAL UNION.] 'Angel of Freedom' Design, White China Cup, Saucer and Small Plate made by H. M. Williamsons of Longton, Staffordshire for the Women's Social and Political Union Exhibition held at the Prince's Skating Rink at Knightsbridge, May 1909.

Offered together, a matching cup, saucer and small side plate, each bearing the motif of the 'Angel of Freedom', and the stamp of Williamsons on the base; some very slight loss of green colour around handle of cup and plate edges, but otherwise in very good condition. **£3,850**

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

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



[W.W.I NURSES ALBUM.] BAXTER, Madeline Riva. An Exceptional Large Oblong Scrapbook compiled whilst working as a volunteer at the 'Cantines Des Dames Anglaises' in Vitry-le-François for the British Committee of the French Red Cross, containing a wealth of material including personal documents, travel certificates, numerous photographs of nursing staff, soldiers, pencil sketches, water-colour paintings, signatures, postcards, manuscript notes, and loosely inserted newspaper clippings, and items of memorabilia, [France, Vitry-le-François, ca. February 1918 - March 1919.

Large oblong folio, ff. 22 leaves of thick card mounted on linen guards, each page extensively filled with memorabilia, with her identity documents mounted on front paste-down, and with much additional material including original drawings, typed and hand-written letters, newspaper clippings, and official documentation loosely inserted; in the original half morocco album, ruled in gilt, covers a little stained and soiled with some edge wear, and with small metal red cross mounted on upper cover, and with her officially stamped Red Cross armband 'Goutte de Café, Comité Britannique Cantines des Dames Anglaise' mounted and wrapped around the spine; a truly unique and fine survivor.

£4,200

One of the most extensive and evocative W.W.I album amicorum and scrapbooks that we have ever handled, relating to the service of Miss Madeline Riva Baxter (1890-1975) during her time working on the front-line in the 'Cantines des Dames Anglaises in Vitry-le-François for the British Committee of the French Red Cross between 1918-1919. This lovingly compiled album provides a rare firsthand account, and invaluable insight into the work undertaken by the Red Cross 'Canteeners', an essential, if often unsung, aspect of the war effort. A little appreciated function of the First World War's female dominated civilian voluntary services, canteens provide troops with much needed hot food and drink, luxuries such as chocolate, cigarettes, magazines, music, postcards, and soap. Located at railway junctions and other stopping points, they supplied millions of meals to passing soldiers, but perhaps most importantly, they provided soldiers with small acts of kindness and support, and a brief respite from the conflict.

Vitry-le-François had been at the centre of fighting during the First Battle of the Marne, and close to the front-line on the last major German offensive on the Western Front during the Second Battle of the Marne in July 1918. The scrapbook charts Madeline's journey via Le



Havre, her work in the canteen and her social life among both fellow volunteers, and the French, British and American soldiers moving through the region, some of whom she clearly formed close attachments with. It is extensively annotated throughout in both French and English, and has been used both as a scrapbook as well as an album amicorum, with handwritten notes from people encountered during Madeline's service.

The album includes a number of loosely inserted additional documents, including some extensive correspondence from the British Committee of the French Red Cross relating to her application to assist in France. From this it becomes apparent that Madeline, who was living in Rainhill Lancashire, was already an experienced member of a Voluntary Aid Detachment, and would therefore have had some nursing experience. Before she could volunteer in France, Madeline had to gain permission to be discharged from her V.A.D. duties.

A passport and Carnet have been mounted onto the front paste-down, and indeed the album includes other official documentation including transport orders, mission orders, travel passes, and two documents from the French War Ministry granting her permission to work in the Canteen.

It is almost hard to know where to begin when describing the contents, as the album almost literally overflows with numerous photographs of both nursing staff, military personnel, friends, of buildings and places, postcards, prayer cards, pencil sketches, skilled water-colour drawings, poems, newspaper clippings, concert programmes, tickets, calling cards, regimental ribbons and silk shoulder epaulettes, and even artificial flowers. As with many similar albums, the juxtaposition of the horrors no doubt witnessed of the destruction being so close to the front-line, set alongside memories of obvious moments of enjoyment and close camaraderie is striking. Her day-to-day life is captured through a series of sketches, and a number of the postcards and sketches reveal that she was able to see some of the surrounding area. Numerous testimonies to her kindness have been added, and it is clear that she made a positive impact upon many.

Some of the particularly noteworthy inclusions are:

1. A full-page pencil sketch, dated 5.1. 1919, of the canteen in operation entitled 'The Tiger Twins at work'.
2. A postcard showing some of the destruction in Vitry after the 1914 First Battle of Marne.
3. A funeral notice on funereal paper (with matching envelope), addressed to Miss Baxter announcing the death of Gabriel-Alphonse Girardin aged 18.
4. A striking aerial photograph of Vitry-le-François showing the destruction of the town



5. A small photograph showing a wounded patient on a stretcher, with a group of nurses, 'Capt. Kennedy' of the USA, and two soldiers from the 'Corps de Armée Colonial'.
6. A group of photographs showing 'Senagalese Troops at the Canteen'
7. Photographs of fellow volunteers, notably Edith M. Dempster (1883-1942), who became quartermaster of a Red Cross military hospital, and served with the Red Cross in France for which she was awarded the Victory Medal and the British War Medal.
8. Collection of letters in French to Madeline from an admirer, Alfred Rommel. There is a second envelope from another admirer found within the album.
9. Tributes to two female volunteers who received medals in recognition of their work and bravery:

- a newspaper clipping citing Miss Henrietta Mordant Baird Fraser (1896-1979), whose conduct earned her the Légion d'Honneur and the Croix de Guerre

- Numerous photographs throughout of a colleague 'AE', and with special notice on the same page as the Fraser newspaper clipping stating: '17.12.18 AE received Médaille de la Reconnaissance Française'. A photograph later in the album is annotated 'AE receiving Croix de Guerre, Spring 1919'. Madeline has pasted onto the opposite page an official typed document in French revealing that AE was Miss Aethelfaed Benson, and who was recognised for her courage during attacks on Revigny station on the nights of September 4th and 5th, 1917.

10. A small number of photographers showing both German and Alsatian Prisoners.

11. Perhaps the most evocative of all: a pencil note, adorned with ribbons, and stating 'at 11 o'clock, Peace will be signed & fire and fighting ceases on all fronts at that hour, Official'

Whilst much of the album reflects her positive experiences, there are numerous poignant reminders of the conflict. The final endpaper contains photographs of a number of headstones at the Vitry-le-François cemetery taken in 1920. The last photograph of the album is of a little girl with a dog, with a caption on the reverse reading: 'this is Pete's little sister, taken on the front steps of his home. Her name is Helen, age 10 yrs'. The photograph next to it is of the headstone for Peter S. Smith, with a caption by Madeline reading 'Died 5.11.18. Buried 7.1.18'. A loosely inserted letter addressed to Madeline from the General Records Office, dated June 23rd 1919, in response to her enquiry, notes that he was wounded in action at the Meuse-Argonne Offensive on October 4th 1918. One of many soldiers who had clearly made an impact upon her life, just as much as she clearly left a mark on those she met. It really is an extraordinary record of what must have been an intense year in her life.





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