

# ALL FORMATS GREAT & SMALL

*Celebrating the Art of the Book*

## FIRSTS LONDON 2024

DEBORAH COLTHAM RARE BOOKS

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Based upon original sketches attributed to the noted miniature painter

**i. [ABC.] [KENDRICK, Emma Eleanora?, artist.] ENGLEMAN, [Godefroy].** THE LANDSCAPE ALPHABET London & Paris. Lithographed and Published by Engelmann, Graf, Coindet & Co., 1830.

*Small oblong 8vo (117 x 162), ff. [1] lithograph title-page, [26] lithograph plates, [1] blank; some light foxing throughout, more prominent in a couple of places, but otherwise clean and bright; in the original publisher's green moiré silk, all edges gilt, ornamental in gilt on upper cover, head and tail of spine and lower upper joint neatly repaired, covers a little spotted and soiled, extremities lightly bumped and rubbed; a good copy. £600*

A charming lithograph pictorial alphabet produced by Godefroy Engelmann (1788-1839), with each letter of the alphabet attractively rendered into a pastoral landscape setting. A boxed deck of individual lithograph cards with embossed borders and entitled *The Landscape alphabet*, or, *Introduction to belles lettres* was also produced in the same year, on card stamped with the paper maker's name, "Dobbs". As Michael Twyman discusses in his article in the journal *Typographic Papers*, the original pen-sketches upon which these are based were signed anonymously "EK", and which are now in the collections of the Pierpont Morgan Library. They posit that the artist may in fact be the successful miniature painter Emma Eleanora Kendrick (1788-1871). A box set of the cards located in the Special Collections at Providence Public Library is discussed in a blog post, and appear to be a neatly sketched pencil copy, some 25 years after the original (being dated 1855), suggesting perhaps that blank sets of similar card were also offered for sale to allow students of drawing a chance to hone their copying skills. Kendrick exhibited over 80 miniatures at the Royal Academy over several years, and is particularly remembered for her portrait of Lady Caroline Lamb. In 1831 she was appointed miniature painter to William IV. In 1830 she published *Conversations on the Art of Miniature Painting*, "in which she describes, in five conversations, her materials and technique. In her advice to Miss Forester.... to whom she dedicated this work, she upholds the precepts of Sir Joshua Reynolds... in particular his endorsement of the generally held belief that artists should study but not slavishly copy the old masters and that 'Nature is still a nobler resource'" (Annette Peach, ODNB).

See Michael Twyman, *Engelmann's Landscape Alphabet*, New York Pierpont Morgan Library, 1997, Reprinted from *Typography papers* 2, 1997, pp. 61-76; OCLC locates six copies at the Hunt Institute for Botanical Documentation, Indiana, the Morgan, North Carolina Chapel Hill, Princeton, Smith; see <http://corsair.themorgan.org/vwebv/holdingsInfo?bibId=312395>.



2. **[ALMANAC & POCKET LEDGER.] [BEALE, Richard.] KEARSLEY'S GENTLEMAN & TRADESMAN'S POCKET LEDGER.** For the year 1811. London: G. Kearsley... to be continued annually. Price two shillings and six pence. 1811

8vo, pp. viii, [112], 64; printed memorandum/diary extensively annotated in a neat hand in ink and pencil (possibly a second hand), with a number of pieces of printed and manuscript ephemera within front and rear pocket, including a receipt for twenty-six numbers of the Kentish Gazette, and a receipt for the sale of sheep; gutter slightly cracked at title-page but holding firm; aside from some occasional light spotting and soiling, clean and bright; original contemporary sheep wallet-style binding with brass clasp, attractively ruled in gilt, including front and rear pockets for notes, binding rubbed with small piece of missing from flap and two minor worm-holes visible, covers a little scuffed and rubbed, but otherwise good. **£485**



A most appealing example of an early-19th century personal pocket ledger and memorandum, retaining the original wallet-style binding including front and rear pockets, and extensively annotated by its former owner, the farmer Richard Beale from Biddenden in Kent. His name is revealed on a number of receipts found within the pockets, including a receipt for the sale of 10 sheep at Tunbridge Market on June 5th 1810, his subscription for twenty-six issues of the Kentish Gazette in 1814, receipt for a delivery in September 1820

The numerous account entries provide a unique insight into day to day rural life in Regency England. Beale was predominantly a sheep farmer, though some of the entries suggest that he may have undertaken work for other local farmers. There are notes about the purchase of wheat, barley and 'pil coke', a number referring to the settlement of debts for the purchase of livestock, and quite frequent loans to another Richard Beale, whom we believe to be his nephew. Not all are business related, an entry on June 24th recording the payment of £5 'To the Girls to go to Rochester to visit their sister', and for a 'coach to and from Lond' (June 27th). One certainly gets the impression of Beale travelling quite extensively around the county, the receipts evidence of connections and business conducted in Canterbury, Maidstone, and Tunbridge Wells. The volume concludes with a printed almanac of useful information pertinent to the day.

The Museum of English Rural Life hold a collection of farm diaries we believe belonging to the same family, who they note lived at 'River Hall Farm'. 'Richard Beale Snr was born in 1744, he never married and when he died in 1814, he left his estate to his nephew Richard Beale, the son of his brother Seaman Cooke Beale, of London [also cited in the present diary]. Richard Beale Jnr was born in 1771 and by his death in 1836 he had a large family'.

The publisher George Kearsley first began printing his practical pocket account book in around 1775, and continued annually until at least 1813.



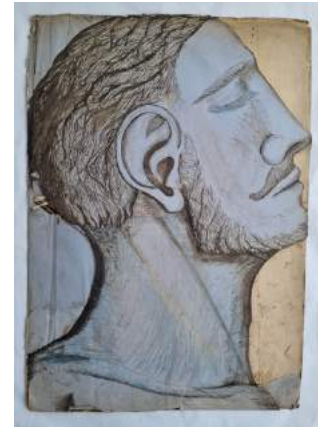
Including highly intricate and detailed 'flap illustrations'

3. **[ANATOMICAL STUDENT NOTES.]** SUPERB COLLECTION OF 19TH CENTURY MANUSCRIPT NOTES, SYNOPTIC TABLES, & ANATOMICAL INK AND WATER-COLOUR DRAWINGS, SEVERAL INCORPORATING NUMEROUS MOVEABLE FLAPS, comprising a number of large self-made folded wall charts on varying paper stock and of varying sizes, some including either pencil, or pen and ink figures, together with a series of intricate and detailed anatomical drawings, together with an engraved print of the human eye dated 1803, and a printed certificate (unsigned) for the 'Theatre London Hospital'. n.p. but presumed London, and n.d. ca. 1850-1860.

*Comprising: one printed certificate, one engraved hand-coloured print with additional hand-colouring and manuscript notes published by J. Murray and dated 1803, 24 predominantly manuscript synoptic tables, of varying sizes though most folding and made up in segments from differing paper stock, sometimes completed on both recto and verso, several with faint pencil numbers suggesting a sequence, four of which include pen, ink, and some water-colour illustrations, the large chart of the diaphragm incorporating a small flap, 8 of the tables crudely stitched and bound together to form a booklet; together with 11 separate anatomical drawings including a pen, ink, water-colour and crayon cross-section diagram on blue paper and mounted on card of a gentleman's head, measuring 46 x 33cm, incorporating over 20 moveable flaps; a pen, ink and water-colour cross-section diagram of the brain, with four folding layers, the final layer incorporating six additional moveable flaps; an ink, water-colour, and crayon diagram of the male genitals incorporating 22 moveable flaps; a pen and ink diagram of the heart and lungs with moveable central flap; an ink and water-colour diagram of the eye, with manuscript notes beneath; two pen and ink drawings of the skull; a pen and ink diagram of the clavicle; and a pen and ink sketch of the sinuses; several sheets bear the watermark "S. Dawton 1857"; as to be expected, the wall charts somewhat browned and foxed in places, some marginal soiling and edge wear and the odd crease and marginal tear, and occasional pinhole to corners, whilst the drawings themselves are fine; housed within contemporary half calf folio, though now disbound and considerably rubbed and worn, with loss. **£4,200***

One of the most extensive and visually arresting anatomical manuscripts archives we have so far handled, of note in particular for the three intricately constructed '3 D' anatomical drawings incorporating numerous flaps, leading the student from the outside inwards of the brain, the male sexual organs, and most arresting of all, the male human head.

Whilst sadly anonymous, this superb collection of detailed manuscript wall-chart notes, combined with some superb and intricately executed hand-drawn anatomical illustrations done in ink and water-colour, blend both highly detailed medical expertise with a delicate artistry, thus provide a fascinating insight into the teaching and practice of anatomy at a London

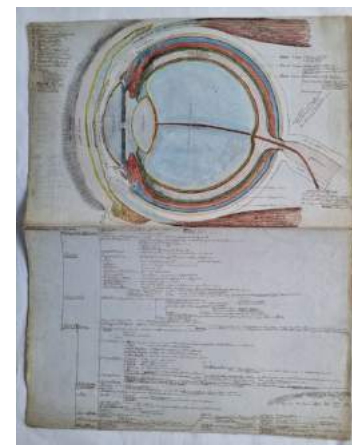


hospital during the mid-nineteenth century. It is our belief that these are almost certainly the work of a student, whose identity we have sadly been unable to ascertain. There appears to be the faint name of 'Ardner' on the verso of one chart, but searches so far have failed to trace any likely candidate. The accompanying, though unused printed certificate from the 'Theatre, London Hospital' provides at least a clue to location. The certificate states that 'Mr\_\_ has diligently attended \_\_ course of Anatomical Demonstrations and Dissection delivered during the session \_\_'. At the time London had a number of teaching hospitals including St. Bartholomew's, Charing-Cross, St. George's, Grosvenor Place School of Anatomy, Guy's, King's College, King's College Hospital, London, Marylebone Infirmary, St. Mary's, Middlesex, St. Thomas's, University College, and Westminster. Medical education required private study combined with regular lectures, often from private instructors, together with hospital ward training and attendance of dissections.

The 'Frankensteinesque' wall charts have been cobbled together from various sheets of folio paper, and one can well imagine them pinned to the walls of a student bedroom or dormitory. Varying in size, the two largest span almost two metres in length (196 x 45cm and 184 x 44.5cm respectively). Whilst most are largely confined to text and synoptic tables, three in particular include striking pen, ink and water-colour illustrations relating to the diaphragm (including a movable flap), the eye, and of the optical nerves. The various charts are devoted to such topics as the 'Anoperineal Region', physical signs of disease, the bones of the face, the diaphragm, the eye and associated affections, general surgery, optics, obstetrics, the nervous system, the 'cerebrum', the 'theory and art of prescribing', 'Fundamental morbid states', 'Cutaneous and Subcutaneous bruises and contusions and injuries' and including a section on poisons and antidotes, and 'Injuries, diseases and affections of the organ, tissues and regions of the body'. Their construction all demonstrate considerable skill and a meticulous attention to detail, providing us with a highly visual insight into medical curriculum.

Further small pen and ink sketches are included, of the nucleus of the ear, the larynx, the skull, the clavicle, and a folding sketch of the sinuses. Also included is an engraved *Diagram of the Human Eye* by G. Kirtland after Robert Hooper (1773-1835), with additional hand-colouring and manuscript annotations, the imprint 'Published as the act directs, 1803, by J. Murray'.

It is however the three '3 D' illustrations which are the most arresting. The stately moustachioed head of a Victorian gentleman, incorporating at least 20 moveable parts, is truly a feat of great skill, intricately constructed and highly detailed. It is undoubtedly the highlight of the group, though equally impressive are the multi-layered cross-section drawings of the male sexual organs and of the brain, both also with numerous moveable parts.



Printed by Widow Gruchet, with 'Revolutionary' Corrections in a later hand

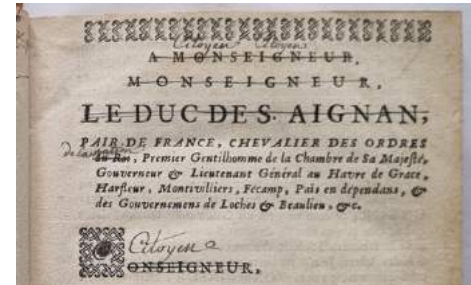
4. **BOUGARD, René.** LE PETIT FLAMBEAU DE LA MER OU LE VERITABLE GUIDE DES PILOTES CÔTIERS; Où est clairement enseigné la maniere de naviguer le long de toutes les Côtes de France, d'Angleterre, d'Irland, d'Espagne, de Portugal, d'Italie, de Sicile, de Malte, de Corse & de Sardaigne, & autres Isles du Détroit; & des Côtes de Barbarie, depuis le Cap Bon jusqu'au Cap Verd.... Dernière Edition. Au Havre de Grace, Chez la Veuve de Guillaume Gruchet & Pierre Faure, Imprimeur & Marchand-Libraire. 1742.

4to, pp. [vi], 415, [19]; copiously illustrated throughout with woodcuts, including 68 mostly full-page maps and plans; lightly browned and soiled throughout, with some occasional marginal dampstaining, but generally crisp; with a few later 'Revolutionary' ink corrections to title and dedication; an attractive copy in contemporary full marbled calf, spine in compartments with raised bands, tooled in gilt with red morocco label, seemingly skillfully restored, red sprinkled edges, some light wear to surfaces, extremities a little rubbed. £2,200

An appealing copy of this famous and beautifully prepared piloting and navigation manual, effectively a coastal trade guide for French voyages to and from the East Indies. Bougard was a shipmaster in Le Havre and Lieutenant for ships to the King, and this practical manual went through numerous editions between 1684 and 1789, as well as an English translation with different maps in 1801, and served as an instructional manual in French hydrographic schools. Copiously illustrated with attractive schematic woodcuts showing profiles, plans and maps, it includes descriptions of coasts, precise instructions for entering ports and harbours, and guidance on the correct course to navigate tricky channels and waters. Bougard (fl. 1684-) describes the islands, coasts and ports of France, England, Ireland, Spain, Portugal and the Mediterranean, before moving on to discuss the coasts of Africa, Madeira, the Canaries and Cape Verde. Guidance on navigation in the Indian Ocean is also provided. Ports described include Alicante, Bombay, Lisbon, Malta, Marseille, Mozambique, Tenerife and Valletta.

Of particular appeal, and attesting to the longevity and use of the work, the title-page and printed dedication have a number of later manuscript corrections and deletions in ink - striking through the word 'Monseigneur' and replacing it with 'Citoyen'; 'du Roy' has either been scratched out or corrected to 'de la République',

Charon, *Le livre maritime au siècle des Lumières*, pp. 135-136; Phillips, *Atlases 284I*; Tooley, *Mapmakers*, I, 172.



Monumental and little know atlas of obstetrics with life-sized photographic plates

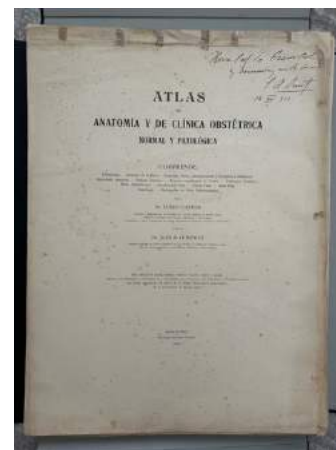
5. **CANTON, Eliseo and Juan B GONZALEZ.** ATLAS DE ANATOMÍA Y DE CLÍNICA OBSTÉTRICA NORMAL Y PATOLÓGICA. Comprende: Embriología - Anatomía de la Pelvis - Embarazo, Parto y Alumbramiento Fisiológicos y Distócicos - Viciaciones pelvianas - Roturas Uterinas - Tumores complicado la Preñez - Embarazos Ectópicos - Molas Hidatiformes - Acondroplasia fetal - Ictiosis Fetal - Sífilis Fetal - Teratología - Radiografías de Pelvis Pubiotomizadas. Obra editada en cuatro idiomas; español, francés, inglés y alemán. Contiene 137 fototipías, 6 tricromías, 4 radiografías en 58 láminas, que reproducen de tamaño natural las piezas anatómicas del Museo de la Clínica Obstétrica y Ginecológica de la Universidad de Buenos Aires. Buenos Aires, Talleres Jacobo Peuser, 1910.

*Elephant folio, 68 x 52 cms, pp. [xii], [ii] additional leaf, seemingly a cancellanda still present, 1 - 101, [ii] 'Primigestas Pubiotomizadas: 31', 102 - 168, 168a, 168b, 169 - 174; including within pagination 58 leaves of life-sized plates of which two are double page, and six are coloured; text in columns and printed in Spanish, French, English and German; retaining original endpaper though cropped down, half-title and title-page, and final text leaf and final plate with quite significant paper repairs to upper margins, a couple just touching outer edge of final image but without loss, with a number of discrete paper repairs throughout, leaves somewhat foxed and browned throughout due to paper quality, with some marginal finger soiling, but overall plates clean and bright; leaves loosely inserted in the original black publisher's cloth portfolio, rebaked and with new folding flaps and new linen tie, upper cover lettered in gilt; copy no. 455 and signed by the both authors, and with presentation inscription at head of title-page; despite faults, a good copy of a scarce work.*

**£3,800**

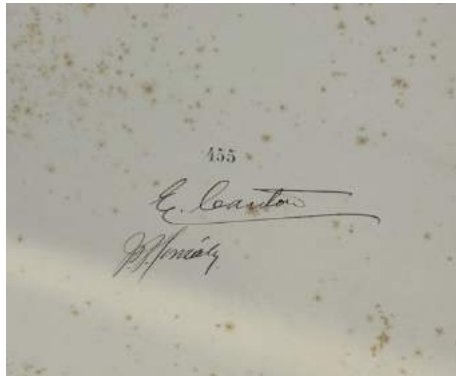
First edition of this magnificent life-sized atlas, with text in Spanish, French, English and German, and including fifty-eight coloured and black and white photographic plates reproducing anatomical and pathological specimens held by the Museo de la Clínica Obstétrica y Ginecológica at the University of Buenos Aires. This important yet seemingly little known work 'portrays in striking detail the development of the human embryo from conception to birth in both normal and diseased states' (Heirs, 2239). According to the half title the work was 'presented at the International Congress of Medicine and Health held in Buenos Aires on May 25, 1910 in celebration of the centenary of Argentina emancipation under the chairmanship of Dr. Eliseo Canton'.

Canton (1861-1931) was a noted physician, surgeon, professor and Argentinian politician. He played a leading role tackling the cholera epidemic in Tucumán province in 1886-7, and later became involved in Provincial politics becoming a congressman during the 1890s, later



moving into Federal politics raising to the position of President of the Chamber of Deputies. He played a leading role in drafting several important laws concerning sanitation. He became chair of Obstetrics in the Faculty of Medicine at the University of Buenos Aires in 1900, and published a number of works on malaria, parasitic marsh fevers, as well as a history of the faculty of medicine.

Heirs 2239; OCLC locates further copies at Toronto, Chicago, Illinois, Indiana, Cleveland, the College of Physicians, Washington, UCSF, the NLM and Columbia.





6. [EDUCATION.] ARITHMETIC MADE EASY For the Book-Case of Instruction and Delight. London, Printed and Sold by John Marshall, No. 4, Aldermary Church-Yard in Watling Street. [n.d. but 1802.]

32mo, pp. vi, 7-32; with engraved frontispiece; pagination error with p. 3 in Arabic rather than Roman; some light soiling, but otherwise clean and bright; without endpapers (as issued?), textblock a little shaken; stitched as issued, in the original cream paper-covered boards, all edges yellow, with mounted shaped engraved labels on upper and lower board, each hand-coloured, spine slightly worn, covers a little soiled and darkened, but otherwise very good.

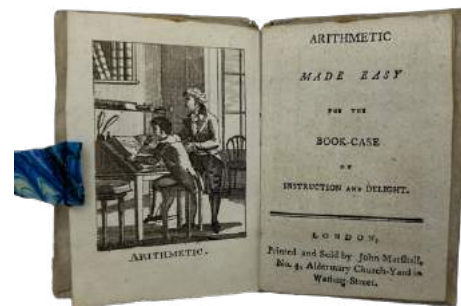
£385

A charming miniature introduction to basic arithmetic for children, issued by John Marshall as one of the series of little books that formed his boxed library *The Book-Case of Instruction and Delight*. The work begins with a brief potted history of mathematics: 'From Asia it passed into Egypt... her it was greatly cultivated and improved. From Egypt it was transmitted to the Greeks, who handed it forward with great improvements, which is had received by the computation of their astronomers to the Romans from whom it came to us' (p. iv). The young readers are then taken through the basic principles of numeration, addition, multiplication, subtraction and division, the work including a number of small tables and examples.

John Marshall (1783-1828) was a renowned publisher of miniature children's books and series, including *The Juvenile*; or *Child's Library*; *The Infant's Library*; and *The Doll's Library*. Printed in brightly coloured boards, often with numerous illustrations and frequently offered with the option of purchasing an accompanying specially designed ornamental doll-house-like bookcase, they became incredibly popular, offering as they did a practical system of learning through play. According to Alderson the series comprised twelve volumes, though noted that a set had yet to be found complete. It is believed that all volumes could be purchased individually, and that all are scarce.

The precise date of publication of the present work is uncertain, and a number of variants have been identified. Toronto (Osborne) and Princeton cite an addition to 1800 of pp. 61 with a variant imprint of 'No. 4, Aldermary Church-yard, Bow-lane Cheapside'. Princeton has three issues, two of which have watermarks dated 1799 and 1800. The present issue is believed to date to around 1802. A further edition was published after Marshall had moved to 140 Fleet Street (1807-1828) according to Brown, *London publishers and printers c. 1800-1870*, p. 124. A copy with this imprint is located at the UCLA and which they date to 1812, but based upon an inscription.

Alderson, *Miniature libraries for the young* (in *The private library*, Spring 1983), no. 8 and p. 26; Osborne, II: 693; variant issues located at Princeton, Toronto, UCLA and the Morgan.



A delightful object, intended to both entertain as well as educate.

7. [EDUCATION.] GLÖM EJ ATT FÄLLA NED LOCKEN ÖVER BOKSTÄVERNA! no imprint, no date but Swedish, probably Stockholm, ca. 1900-1920.

Grey printed paper folding wallet, folded into three 145 x 145mm, opening out to 145 x 400mm; sewn inside are 33 small enveloped pockets - 27 for each letter of the alphabet (no 'q' or 'w', but including å, ä and ö), plus six slimmer envelopes for punctuation marks, with further pocket behind housing upper case cards; in all 274 (possibly out of 280) small printed cards, both lower and upper case, in red and black & different fonts, all cards with pictograph on verso illustrating numeracy, units of measurement, currency, and time; wallet pockets machine sewed with gray thread, signs of light wear and creasing, evidence of previous protective tissue guards, aside from some light sunning to outer 'spine', a very good copy of a scarce survivor. £685



Rare educational game, seemingly from the early 20th century though possibly slightly earlier. "The "book" is a double strip of blue paper, folded in thirds and stitched together to form three panels on each side. On the recto of the sheet, two of the panels hold three rows of five pockets, while one holds three rows of three, for a total of 33 pockets with flaps. Each pocket holds 7 or 8 small cards printed with a particular letter of the alphabet... and for marks of punctuation including hyphen, period, question mark, and exclamation mark. Each pocket is printed in black and yellow with a lower case letter in print and cursive, while the capital letters in both print and cursive script are printed on the flaps; each pocket is also illustrated with a picture of an object whose name begins with that letter... a warning not to forget to fold the flaps down over the letters -"Glöm ej att fälla ned locken över bokstäverna!" --is printed on the panel that serves as the "cover" (OCLC entry 949909324).

The cards are printed in red or black in various fonts and housed within the pockets (upper case tucked behind in rear pocket). For the most part there are 8 lower case, and two upper case cards, though the letters 'e', and 's' have only 7, whilst there is only one upper case 'H', & 'P' and none for the letter 'M'. As the OCLC entry note also makes mention of there being 7 or 8 cards, this could be as intended, though it seems likely that the set is at least lacking the two upper case 'M's'. The set of this Scandinavian alphabet does not include the letter 'Q' or 'W', both of which were used rarely and have therefore been omitted. Not only intended to help with spelling, on the verso of each cards hold further small drawings illustrating common weights, measurements, and coins, as well as patterns of dots similar to those used on dominoes illustrating the numbers from 1-12 and a pictogram depicting the 24 hours in a day. OCLC locate copies at UCLA, Harvard (suggesting 1910) and Princeton (suggesting an early date of 1875).



Attractive Provincial Printing – for children and young ladies

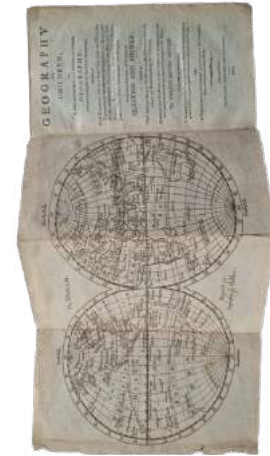
8. [EDUCATION.] **DU FRESNOY, Abbé Pierre Nicolas Lenglet.** GEOGRAPHY FOR CHILDREN; or, A Short and easy method of Teaching and Learning Geography: Designed principally for the Use of Schools. Shrewsbury: Printed by Sandford and Maddock, 1800

12 mo, pp. xii, 154; with folding engraved frontispiece map of the world, a folding plate of the spheres, and two further engraved plates of 'Geographical terms and figures exemplified'; lacking the front free endpaper; some occasional light soiling, upper margin of frontispiece with faint stain, otherwise clean and bright; with a few neat pencil markings throughout; with the signature of 'A. W. Wells' on front pastedown, and of 'Parker' on rear pastedown; a most appealing unsophisticated copy in the original full sheep, ruled in blind, spine in compartments with raised bands, some loss of spine at head and tail, and upper joint cracked but holding firm, extremities a little rubbed; with the name 'Parker' stamped in black vertically on upper cover. £425

A charming unsophisticated copy and a scarce provincial printing of this popular geographical work, first published in French by the noted historian Abbé Pierre Nicolas Lenglet du Fresnoy (1674-1755) as *Géographie des enfans* in 1736, with the first English edition appearing in the following year. One of the earliest geography text-books aimed specifically at young children, the work comprises a series of sixty-six lessons, organised by country and area, and adopts the question and answer format to help instil into young minds. Thus they are given the key facts about major cities, rivers, population and systems of government. The final lessons introduce the reader to the use of the terrestrial globe, and concluding with a table of longitude and latitude. By studying for an hour a day, 'all this knowledge may be acquired in less time than three months' (p. x).

Not only aimed at children, however, as the preface notes: 'This outline may likewise be useful even to those of riper years, for there are many, who, though they have had a good general education, are ignorant even of the first rudiments of this science... the least propensity to learning by the help of this short treatise, will be sufficient to acquire a general idea of the science. Young ladies, in two months time, may be instructed in the rudiments of Geography, and be able to give a pertinent answer to a question, that they would blush if they were unable to resolve' (p. iv-v). As the present Shrewsbury printed 'Twenty-second edition' attests, the work proved to be extremely popular and enduring.

Du Fresnoy published his more extensive *Méthode pour étudier la géographie* in 1716, the 1736 presumably an abridgement based upon that work. Osborne I, p. 186 (1805 edition).



Pocket Buffon - with 16 appealing hand-coloured engravings

9. [EDUCATION.] [JANET, Louis]. L'ARCH DE NOË: 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, 32 mo; 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.



For the use of students at teacher training colleges

**10. [FEMALE EDUCATION.] [DAMAME, Louise.] COURS DE PHYSIQUE à l'usage des Écoles Normales d'institutrices & des aspirantes au Brevet Supérieur. Par un ancien Professeur de l'Université. [n.p, but seemingly Évreux, n.d. ca. 1888-1900.]**

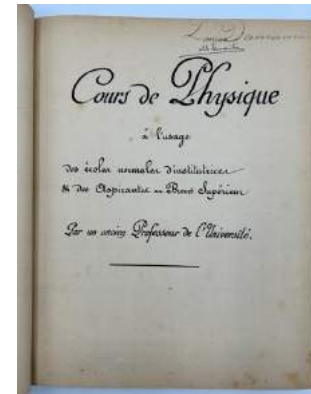
4to, pp. [iv], 28; 132; 104; 18; [ii] blank, 91, [i] blank; 12; 97, [3] blank, 10 'table des matières'; in lithograph throughout reproducing the original manuscript notes together with numerous hand-drawn illustrations; paper a little browned due to quality, with some occasional light foxing and spotting throughout, but otherwise clean and crisp; in contemporary green quarter sheep over marbled boards, spine ruled and lettered in gilt, with the name 'L. Damame' in gilt at tail, and the name of the binder, 'Maurice REL. Évreux' in gilt on front-pastedown, head and tail of spine a little and scratched, extremities lightly bumped and rubbed; with the pencil signature of 'Louise Damame' at head of title-page, and possibly that of her tutor, 'M. Lemaître?'

£550

Uncommon and extensive course of general physics, reproduced in facsimile using a form of lithographic printing to capture the original manuscript notes and neatly hand-drawn illustrations. This scarce volume (we have so far located no other example) was produced in particular for the use of female students at teacher training colleges, and for those aspiring to undertake the advanced diploma examination, a requirement for a future career in primary education. Though we have been unable to establish the identity of the anonymous 'ancien Professeur de l'Université', the present copy has been signed, both on the title-page and embossed onto the spine, by the student Louise Damame, seemingly a resident of Evreux, suggested from the gilt stamp of the binder on the front pastedown, 'Maurice Rel. Evreux'. The public school for female teachers was established there in 1888. As such, this provides an important insight into both one aspect of the curriculum, and the levels of knowledge expected to be attained.

Divided into a number of sections, the course includes lessons on the properties of bodies, notions of mechanics, gravity, the principle of Archimedes, heat, magnetism, electricity, acoustics and meteorology, and includes numerous hand-drawn illustrations.

During the 19th century various attempts were made to commercially reproduce facsimiles, with two methods emerging with some success and which developed on from lithography: anastatic printing and photozincography - the early precursors to photocopies. Both enabled the reproduction of works originally written out by hand, complete with illustrations, and which could be printed in small editions for a limited circulation.



The size of a deck of cards

**ii. FEUQUEROLLES, Sieur de.** Tablettes Historiques et Cronologiques [Sic] des Guerres de France. Contenant les Batailles, les Combats et les Sièges les plus considérables de cette Monarchie, avec les Paix, les Traitez, les Lignes et les autres evenemens qui y ont eu du rapport. Paris, Jean Mariette, 1704.

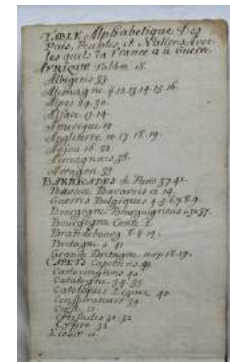
Small oblong 12mo, ff. [45], with instruction page and final explanatory page mounted as front and rear pastedowns; ff. 42v and ff. 43 neatly penned in manuscript, otherwise entirely etched/engraved throughout; lightly soiled and browned, with some offsetting to first and last pages from binding, a few leaves cropped a little close shaving a few letters but without significant loss; an attractive copy in contemporary full red morocco, all edges gilt, spine with raised bands, ruled and decorated in gilt, with triple fillet border to covers and inner gilt dentelles; with the ownership signature of 'P. L. Barville' at tail of title-page. **£1,800**



First edition, seemingly a reissue of the 1703 edition with date amended on title-page, of this rare and elegantly produced historical aide-memoire, a charming typographical curio entirely etched and engraved throughout providing a chronological and historical synopsis of the wars, significant battles and sieges fought by France up until the beginning of the 18th century.

Opening with 'Instructions for use' which have been laid down on the front pastedown, 'Squire' Feuquerolles presents his synopsis through a series of 41 double-page tables, incorporating a number of small symbols to indicate related victories, losses, whether the battles involved the infantry, cavalry or navy, any resulting treaties or leagues, political assassinations, and other associated events. A chronological index table follows, together with a list of French Kings, and a final explanatory note mounted on the rear pastedown. In the present copy, the previous owner has added in at Ff. 42v-43 a hand-written 'Alphabetical Table of the Countries, Peoples and Nations with whom France had fought. The alphabetical index is not present in either the Napoli online version of the 1703 edition, nor the British Library 1704 digitised copy. The tables were originally engraved on a larger sheet and have been then cut down, and in this copy mounted back to back, arranged both chronologically and geographically, to form this pocket notebook. The order found here differs to the British Library copy, the leaves of which do not appear to have been laid back to back. The columns in each table note the date, place of combat, battle commander, number of dead, wounded, prisoners, besieged cities, the date of the peace, associated treaties, and marriages etc.

OCLC: 1703 edition at Princeton, Biblioteca Nazionale di Napoli digitised online (final explanatory pastedown leaf with folding head-line not found here); this 1704 issue at the BL, BnF (two copies), & Municipal Library of Besançon copy in red morocco with the arms of Le Rochefoucauld.



Printed by 'Widow Buynand'

12. [GAMES & EDUCATION.] DESCRIPTION DES JEUX DE L'ENFANCE les plus propres a développer ses facultés physiques, pour servir d'ABÉCÉDAIRE GYMNASTIQUE. Ornée de 26 gravures. Lyon, Mme Ve Buynand neé Bruyset, rue Saint-Dominique, no. 15. De l'Imprimerie de Veuve Buynand neé Bruyset. [additional engraved title and plate II] ABÉCÉDAIRE ET SYLLABAIRE GYMNASTIQUE. Jeux de L'Enfance. A Lyon, chez Made Buynand, Neé Bruyset. 1813.

8vo, pp. [ii] half title, [iv] engraved frontispiece and title-page numbered as plates I and II, [3]-72; with four further engraved plates, each divided into two columns and rows to include six separate illustrations; six plates in total with 26 engravings; title-page within decorative border; lightly browned, with occasional staining to lower margins and gutters, and sporadic foxing, but otherwise generally clean and bright; uncut and partially unopened, bound in later brown quarter morocco over marbled boards; overall a very good copy. £2,000

First edition of this scarce and most attractive primer for young boys, published by the widow Madame Buynand, and focusing on study and play.

Divided into two sections, this appealing work leads the young student through a typical school day, starting with handwriting, the first three pages given over to penmanship exercises. Matters of grammar follow (over nine pages), followed by a short section on punctuation. The next section is given over to moral instruction (pp. 19-24). After such serious studies, the mood is lightened and it is time for some fun, with a detailed description of 26 sports, games and exercises following, all of which are attractively illustrated in the six engraved plates. The frontispiece depicts the traditional French team game of 'Les Barres', which pitted two teams against each other on a playing field. The aim was to take members of the opposing team prisoner. A hand-turned merry-go-round upon which can be seen elegantly dressed young men and women adorns plate II, with the remaining four plates each illustrating six pastimes, no doubt inspired by Johann Gutsmuths (1759-1839) pioneering work *Gymnastik für die Jugend* on physical education of 1793, and include young boys running, jumping, vaulting, wrestling, bowling, flying a kite, skating, swimming and playing boules. Having run off some energy and enjoyed some outdoor activity, time for more studies, the work concluding with a brief discussion of arithmetic, and two pages of proverbs and maxims to provide some philosophical thought for the end of the day.

OCLC locates no US locations, with two variant copies located at the BnF one of which does not include the letterpress title-page and so is listed under *Abécédaire et syllabaire gymnastique*, and three further copies in Germany, Belgium and Switzerland.



13. **[GAS LIGHTING.]** ACCOUNT OF THE NATIONAL JUBILEE, IN AUGUST, 1814, Including a description of the edifices; the preparations, and exhibitions in the parks. Embellished with a view of the Chinese Pagoda, and the Temple of Concord. Entered at the Stamp-Office. London: Printed by J. Briscoe, Angel-Street, St, Martin's-le-Grand. Price Six-pence. 1814.

*Svo, pp. [3]-17; with folding wood-engraved plate (as frontispiece), and small woodcut tail-piece; title-page within ornamental border; some light marginal browning and soiling, with small nick at tail of title, and a couple of other small marginal nicks to fore-edges; with the book-plate of Arthur Elton on front pastedown; uncut, retaining the original yellow printed wrappers, and bound in modern maroon half-cloth over marbled boards, spine lettered in gilt; a very good copy.*

£1,800

Rare first edition of this Regency pamphlet celebrating the National Jubilee of August 1814, not only of social historical interest, but of importance in relation to the history of technology and of gas lighting in particular, and including the rare plate depicting the two centrepieces of the celebrations, the Temple of Concord and the Chinese Pagoda and Bridge.

The London and Westminster Gas Light and Coke Company was incorporated in 1810 and was granted a Royal Charter in 1812, ushering in a new era in both public and private lighting. It built the first gasworks along the banks of the Thames, gas distribution achieved through cast iron mains (some of them made from recycled musket barrels), with the pressure regulated by valves (referred to as 'governors'). Public street lighting was expanded to Westminster Bridge on 31 December 1813, and by 1815, thirty miles of gas lines had been laid.

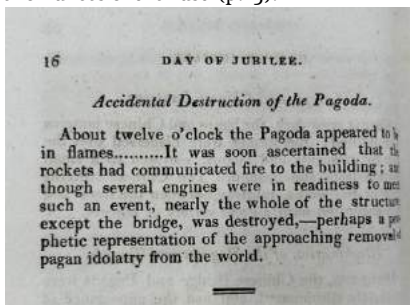
It received its first truly spectacular exhibition, however, at the visit in June 1814 of the Allied Sovereigns to celebrate peace and the abdication of Napoleon, and the centenary of the ascension of the House of Hanover to the British throne. The Grand Jubilee held on August 1st was a national day of celebration, the date also marking the 16th anniversary of Nelson's victory at the Battle of the Nile. Celebrations centred upon the Royal Parks in London. An 80 foot high, seven-story timber Chinese Bridge and octagonal Pagoda was erected in St. James's Park, designed by John Nash (1752-1835). A 'Temple of Discord' was also erected in Green Park, which, by means of a mechanism designed by Sir William Congreve (1772-1828), under the cover of a firework display transformed into a 'Temple of Concorde'.

Supplied with gas by the GLCC, the Pagoda was lit by 10,000 gas burners, and was to form the centrepiece of the celebrations. At 10 pm, as the pamphlet reveals, 'the Chinese Bridge and





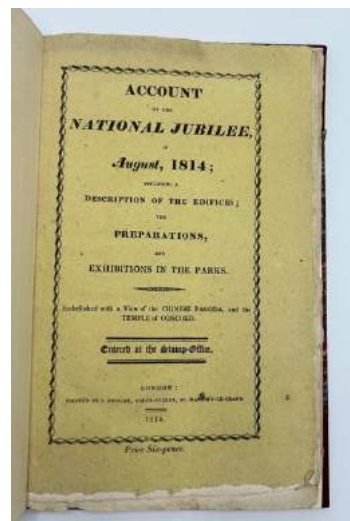
Pagoda were completely illuminated, and had the appearance of a blazing edifice of fire. Every part of the building was covered with lamps, the gas lights in proper places relieving the dazzling splendour with their silver lustre; the canopies of the temple throwing up sky-rockets in the forms of wheels and stars. The effect of these vivid lights on the calm water which flowed beneath, the verdant foliage of the surrounding trees, the scattered tents, and the numerous assemblage of spectators on the lawn, appeared like the magical and enchanting scenes represented in the romances of the East' (p.15).



Unfortunately at some point during the evening, a rocket from the firework display is believed to have hit the structure which caught fire and burnt to the ground, resulting in two deaths and a number of injuries to the men who were supervising the display. This terrible accident is given scant attention in the pamphlet and makes no mention of the fatalities. No doubt a prudent decision by the publisher, is what is an unashamedly patriotic celebration of the Great Britain and the Monarchy, and who would not wish to cast a shadow on what should have been such a triumphant evening. The episode, however, entered the public imagination, revealing as it did both the wonders and dangers of gas-lighting, and the GLCC was to struggle financially as a result for a number of years before the gas industry finally took off.

Not all copies located retain the attractive folding wood-engraved plate (which in seemingly the Columbia copy may in fact form two individual plates). A 'New and Improved Edition' was published in the same year, including a note at the foot of the printed wrapper revealing that copies could be purchased with or without the plate.

OCLC locates copies at Columbia, the National Library of Ireland, and the British Library (seemingly without plate), with the Metropolitan Museum of Art, McGill and Winterthur (without plate) citing the new edition.



A charming work by mother and daughter and dedicated to the granddaughter

**14. KRAG, Martha-Ann, and Florence KRAG REYNOLDS, and Virginia HYNSON-KEEP.**  
MARTHA-JANE: NURSERY NONSENSE Indianapolis, Bowen-Merrill Company. 1897.

Oblong 4to, ff. [12] leaves of thick black card-stock mounted on linen guards, printed and illustrated in white to resemble a blackboard; in the original pictorial black cloth boards, blind-stamped and lettered in white on upper and rear cover, spine lettered in white though faded, all edges gilt, head and tail of spine a little bumped, with further light rubbing and wear to extremities; a good copy. £385

Scarce and appealing book of nonsense verse for young children, cleverly mimicking a school blackboard, the 12 leaves of thick black card all lettered and illustrated in white. This charming work has been illustrated by the arts and crafts movement artist Virginia Hynson Keep (later Clark, 1878-1962), who illustrated a number of other children's books. Born in New Orleans, she held a number of contemporary art exhibits and studied under Howard Pyle. This appears to be one of her earliest illustrated works. Of the authors themselves, we have been able to find little information, though we believe Martha (ca. 1848 - ca. 1925) and Florence (1870-1955) to be mother and daughter, and this appears to be their only published work, and seems to be have printed in limited numbers. It appears to have been written for Florence's own daughter, Martha-Jane (1894-1954).

OCLC locates copies at Indiana State, Princeton, Vassar College, Miami and Pittsburgh.



*Including designs for the famous 'Honiton Sprigs'*

15. [LACE MAKING PATTERN BOOK.] ATTRACTIVE MANUSCRIPT ALBUM CONTAINING OVER 200 PATTERNS AND DESIGNS, penned in brown, black, or pink ink, undated but watermarked 'J. Whatman Turkey Mill' 1820 & 1821.

*4to, ff. 80 leaves of watermarked tissue, of which 61 leaves have been used, drawn in a neat and elegant hand in brown, black and pink ink (the remaining leaves blank), interleaved throughout with purple blotting paper on which a further 51 designs drawn on paper have been mounted (one folding); some minor dampstaining affecting a couple of leaves of the blotting paper, with some occasional light marginal browning, but otherwise clean and bright; uncut, bound in later red morocco over marbled boards, spine tooled in gilt, upper joint slightly cracked at tail but holding firm with ownership/collection blind stamp of John M. Blundell to front free endpaper; a very good example.*

**£4,000**

A most attractive and elegantly compiled Regency pattern book, seemingly the work of a single owner, although sadly anonymous. Interleaved throughout alternating between blotting and tissue paper, over 200 designs have been neatly penned in ink, the majority drawn onto the tissue leaves, but with over fifty additional designs mounted on the intervening leaves. The myriad of designs on display are lively and varied, including floral designs, central motifs, borders, sprigs, peacocks, and musical instruments. A few have been captioned: 'Honiton', 'Honiton Sprigs', 'point', 'coloured work', 'Brussels veil', 'Honiton Edge', etc.

The reference to Honiton suggests these are designs for lace-making, and certainly a number of the designs resemble examples of East Devon or Honiton lace found on line. Lace-makers would produce individual sprigs or motifs which were then joined or 'sewed' together with bobbins, or could be stitched to a net ground. 'The lace motifs were constructed on a pillow using bobbins wound with thread, woven around pins following a pattern known as a pricking. The same technique is still used in East Devon lace-making today'. Originally a cottage industry dating back to the early 17th century, Devon became famous for its fine bobbin and needle lace work. Traditionally the work of the wives and daughters of farm labourers and fishermen to supplement the family income, they became famed for their beautiful and intricate designs, depicting delicate flowers, leaves, animals and other natural objects. Many areas in the county developed their own styles, but Honiton lace, made by twisting fine threads of silk, cotton or wool, became the most famous - especially after Queen Victoria used the lace on her wedding dress in 1840. A wonderful and scarce example, and a testament to the skill and craftsmanship of those involved is this elegant traditional craft.



Scarce Elizabeth Newbery imprint  
celebrating the work of Abbé L'Épée - with evidence of female readership

16. [L'ÉPÉE, Abbé Charles Michel de.] [ANON.] JULIUS, OR THE DEAF AND DUMB ORPHAN; A tale for youth of both sexes: founded on the popular play of Deaf and Dumb. London: printed for E. Newbery, Corner of St. Paul's Church-Yard. 1801.

12 mo, pp. 106, [2] advertisements; with engraved frontispiece; corner of preface page nicked with loss, some minor soiling, but otherwise clean and bright; hole in rear free endpaper; with contemporary ownership signature of 'Mary Anne Hawkins(?)' on front end-paper; in the original grey paper-covered boards with printed paper label on upper board, spine expertly restored with slight stain at upper rear joint, covers a little soiled; a very good copy. **£3,000**

First edition of this attractive children's morality tale of good triumphing over evil, based upon the work of the noted educator of the deaf, Abbé Charles Michel de L'Épée (1712-1789). His life and achievements had recently been celebrated in a successful play by the noted French dramatist, Jean Nicolas Bouilly, *L'Abbé de L'Épée* (1800), and which had been translated and adapted for the English stage by Thomas Holcroft (1745-1809) in *Deaf and Dumb; or, The Orphan Protected* (1801). It was also translated into German in the same year by August von Kotzebue as *Der Taubstumme oder der Abbé de l'Épée*.

L'Épée founded the first free school for the deaf in 1755, and which he maintained largely at his own expense. He developed and taught one of the first systems of sign-language through hand symbols and finger spelling, and though he died at the outset of the Revolution in 1789, his work was to continued under the guidance of Roch-Ambrose Sicard (1742-1822). Ten years later, in 1799, his *Institution Nationale des Sourds-Muets* in Paris was granted government funding and a monument was erected in his memory. It was this occasion which inspired Bouilly's dramatic tribute, a politically charged play, pitting generous philanthropy, against the cruelty and greed of nobles exploiting the unfortunate, it was to find eager audiences on both sides of the Channel.

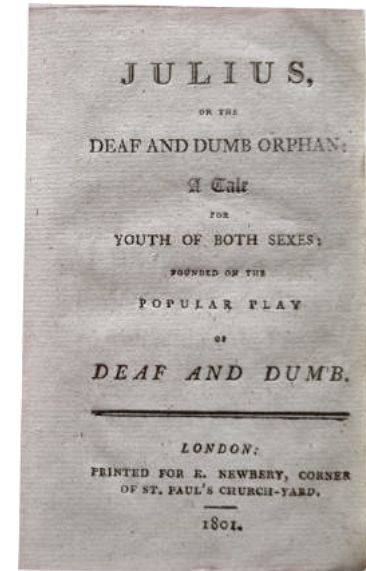
As the preface to this scarce Elizabeth Newbery (1745-1821) imprint reveals, 'the Editor of the following pages was so charmed with reading the French anecdotes of the Abbé de L'Épée, and his successor Sicard... and so entirely convinced of the great utility of such examples being set before the next generation that he felt it his duty to endeavour to diffuse these lights around the juvenile world... especially as the virtues of patience and self-denial... seem, of all others the most useful towards laying a foundation for the best education' (p.5).



Upon his death, the Count of d'Harancour had charged that his heir, Julius, was to be reared by the boy's wealthy uncle D'Arlemont. He wants the estate for himself, however, and so dresses the child in rags and abandons him amidst the crowds of Paris. He is found and brought to the door of L'Épée, who sensing the boy to be of noble birth, sets out to find the truth. Temporarily named Theodore, the child is taught to communicate in signs, and eventually D'Arlemont's villainy is uncovered and Julius is able to claim his rightful inheritance. L'Épée is aided by the Advocate Franval, who helps secure the boy's legal claims, and also takes him under their wing. Thus compassion and benevolence triumphs against the cruel excesses of the old order.

A contemporary review in the *Guardian of Education*, A periodical Work, edited by Sarah Trimmer in 1802. notes: 'This story it seems is founded on a fact recorded in the French anecdotes of the Abbé de l'Épée, and his successor Siccard, [sic] the benevolent instructors [sic] of the deaf and dumb. It is written in a manner to excite great interest, and to infuse proper sentiments into the youthful mind. Among all the offices of humanity, none can much exceed that of teaching the deaf and dumb; for it requires the most laborious exertions and the most unwearied patience: but it finds an adequate reward in the delightful reflection of meliorating one of the great misfortunes to which mortality is subjected' (p. 438).

Roscoe J197; OCLC locates copies at Princeton, the BL, Cambridge and Oxford, with the second edition of 1806 at UCLA, Princeton, South Carolina and UCC.



Lavishly illustrated and important archaeological account

17. **LYSONS, Samuel** AN ACCOUNT OF ROMAN ANTIQUITIES DISCOVERED AT WOODCHESTER IN THE COUNTY OF GLOUCESTER [London.] Sold by Cadell & Davies, B. & J. White, Edwards, Payne, Robson, Nicol, Elmsley, and Leigh & Sotheby. 1797.

*Large Elephant folio, with text in English and French; pp. [vi] including decorative hand-coloured aquatint title and dedication plate to King George III, and list of plates, 20; [iv] separate French title-page and list of plates, 21, [1] blank; with two large stipple engraved head and tail vignettes on p. 1 and 20 of English section, 35 finely finished hand-coloured, etched and/or aquatinted plates, (including 9 double-page), and 5 uncoloured engraved plates, 40 plates in total; plate 40 misbound between plates 10 and 11; both letterpress text sections somewhat browned and foxed, with quite prominent dampstaining affecting upper margins; some staining to plate edges of plate 10, and with some occasional faint dampstaining affecting outer lower margins of later plates, but otherwise plates clean and bright; in contemporary red half morocco over marbled boards, neatly rebacked preserving original spine, spine tooled and lettered in gilt, covers a little scratched and scuffed with later repair to upper outer margin replacing some of the marbling, extremities bumped and rubbed; with the signature of 'C.P. Mather? Woodchester' and 'J.D. Bestwick, 1981' on front free endpaper, together with Bestwick's small book-plate; a good copy.* **£8,500**



First edition of this magnificent and lavishly produced account of the important archaeological discovery made in 1793 by the noted antiquary Samuel Lysons, of a luxurious Roman Villa at Woodchester in Gloucestershire and notable for the famous Orpheus pavement mosaic which dates back to 325 AD. With text in both English and French, this substantial work is accompanied by 40 beautifully executed engravings and aquatints (of which 35 are hand-coloured), including maps of the area, views of the surrounding countryside, and most importantly many of the mosaics discovered.

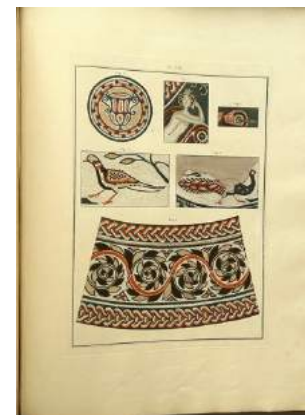
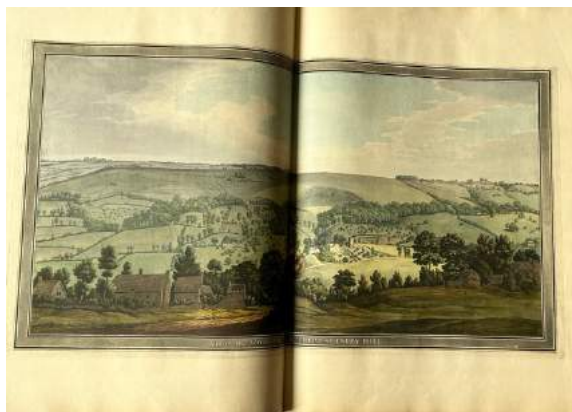
One of the first archaeologists to study Roman sites in Britain, Lysons his excavations in 1793. Whilst little remained visible above-ground, during his extensive searches over three years, Lyson was to unearth a substantial Roman Villa, buried in front of Woodchester's church, discovering a sizable mosaic together with some fine marble sculptural fragments, all indicating the luxurious nature of the dwelling. Depicting Orpheus charming all forms of life with his lyre, the mosaic remains as one of the most beautiful ever unearthed, and the second largest of its kind in Europe. Whilst he donated the sculptural pieces to the British Museum, Lysons opted to leave the mosaic in situ. It has only been uncovered seven times since 1880 and remains covered today, although an exact replica was made by two brothers during the 1980s, made up of 1.6 million pieces, and which was subsequently sold to a private buyer.



As the present work so vividly highlights, Lysons was a skilled artist, (indeed he was an occasional exhibitor at the Royal Academy) and the very fine aquatint illustrations include three coloured aquatint views of Woodchester, two of which are double-page, as well as several double-page images of the mosaic.

Born in 1763, Samuel Lysons (1763-1819), was drawn to antiquarian studies from an early age. Initially studying law in London, he quickly entered London society, becoming acquainted with Horace Walpole, Samuel Johnson, and Sir Joseph Banks, who introduced him to George III and the royal family. He eventually abandoned law and was appointed keeper of records in the Tower of London in 1803, and was elected a fellow of the Society of Antiquaries at the age of only 23 in 1786. In November 1812 he was nominated one of the vice-presidents of the society, and from 1798 to 1809 he held the honorary office of director. He was elected fellow of the Royal Society in February 1797, and was appointed vice-president and treasurer of the society in 1810. He is also remembered for this equally lavish two volume *Reliquiae Britannico-Romanae* (1801-1817) and his collaboration with his brother Daniel (1762-1834) on *Magna Britannia* (1806-1822), though this ambitious project was curtailed by Samuel's death.

Abbey Scenery 143; Clarke, Giles, Valerie Rigby, and John D. Shepherd. "The Roman Villa at Woodchester." *Britannia* 13 (1982): 197-228. <https://doi.org/10.2307/526494>.

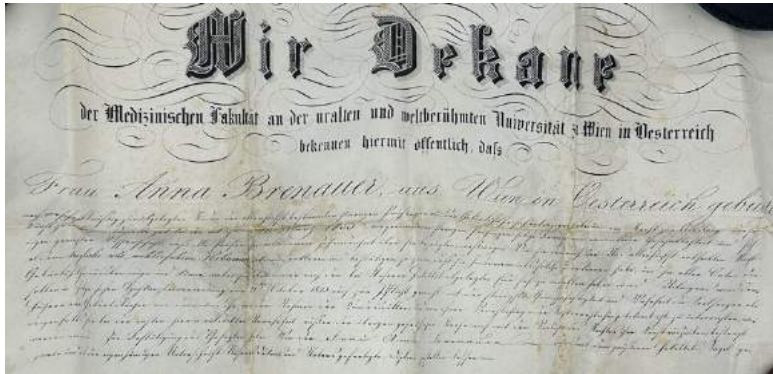


18. [MIDWIFERY CERTIFICATE.] [BRENAUER, Frau Anna.] LARGE VELLUM CERTIFICATE FROM THE MEDICAL FACULTY OF VIENNA, AWARDED TO 'FRAU ANNA BRENAUER aus Wien in Oesterreich gebürtig', for the successful completion of the obstetric examinations in 1853, neatly penned in a calligraphic hand, signed by the Dean, Joseph Schneller' and two other members of the faculty. Vienna, 1853.

Large vellum certificate, 375mm x 533mm, and then folded down into folded down into 190mm x 102mm; an elegant manuscript penned in calligraphy and signed by members of the faculty; somewhat foxed and soiled, with some faint dampstaining; retaining the original hanging wax deanery seal attached by cords, housed within turned wooden capsule, itself housed within black morocco backed case.

£285

A large manuscript certificate penned on vellum, retaining it's original hanging wax seal, awarded to 'Frau Anna Brenauer' of Vienna on the successful completion of her midwifery examinations at the medical faculty of Vienna. The certificate has been signed by the Dean of the Faculty, the noted surgeon and medical reformer Joseph von Schneller (1814-1885), together with two other signatures, which are sadly indecipherable. The certificate retains the original wax seal of the Dean, housed within a turned wooden capsule, and itself within a protective black morocco case. A scarce survivor.





With an early depiction of a birthing chair

19. [MIDWIFERY.] WIDENMANN, Babara. KURZTE, JEDOCH HINLÄNGLICHE UND GRÜNDLICHE ANWEISUNG CHRISTLICHER HEBAMMEN. wie sie so wohl bey ordentlichen, als allen ausserordentlichen schwehren Geburten denen kreissenden Frauen Hülffe leisten. Augsburg, verlegt Johann Jacob Lotter, sel Erben, 1751.

8vo, pp. [ii] folding title-page, [ii] blank and 'Erklärung des kupffer-blatts', [ii] engraved allegorical frontispiece, [xvii], 216, with six engraved plates (four folding); a number of appealing woodcut head- and tail pieces; folding title-page a little dampstained with small paper flaw with loss of a couple of letters on 'Erklärung', lightly browned and foxed throughout with some occasional light marginal soiling and ink staining; couple of small marginal tears affecting fore-edge of 'Tab 2' but not touching image; in contemporary sheep, covers ruled in blind, spine in compartments with raised bands, upper joints both split but holding firm, slight wear at tail of spine with very minor worm hole visible in rear joint, covers a little dinked and scuffed, extremities lightly bumped and worn; a good copy.

£1,400

Scarce second edition, reissue with cancel title-page (second edition of 1738 itself a reissue of the 1735 first edition) of this book of instructions for midwives, the only published work of the leading Augsburg midwife Barbara Widenmann (1695 - ). Beginning as a country practitioner, Widenmann was permitted to follow her profession in Augsburg in the spring of 1729. As she relates in the preface, she received basic instruction from her husband, the Augsburg physician and surgeon Frantz Widenmann, who helped with the present work.

Herself a mother of fifteen children, Widenmann says she assisted more than 1800 lying-in women in her 19 years of practice. She advises against the use of labour-inducing prescriptions, and emphasises that the causes of difficult births are often found in the midwife's ignorance, rather than in the parturient woman or the baby. She favours the use of the birth-chair, though recommends improvements, but also states that it is not an absolutely necessary implement for a successful delivery. She is also highly sceptical about the ability to predict the sex of the child, stating that it is something that only God can know.

The engraved plates depict a birth-chair, obstetrical instruments, and various expedients for difficult presentations, one of the few such depictions in surgical literature of the eighteenth century.

Blake p. 489 (first edition); Ricci *The Development of gynaecological surgery and instruments* p. 246; Waller 10288, Wellcome V, p. 430 (first edition); OCLC locates no US copies for this 1751 issue, with copies of the 1738 issue at UCSF, Johns Hopkins, and SUNY, and the first edition at Chicago, UCSF, Yale, Wellcome and the NLM.



Complex anthropological work published a year before Darwin

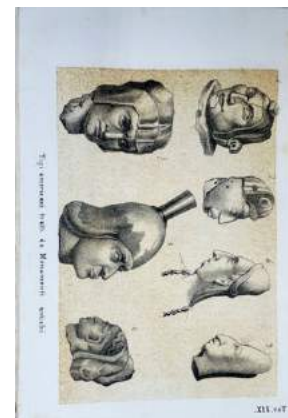
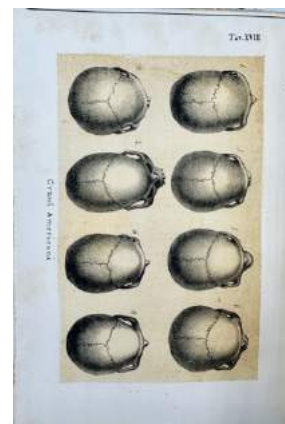
20. **NICOLUCCI, Giustiniano.** DELLE RAZZE UMANE. Saggio Etnologico del Dottor Giustiniano Nicolucci. Vol. I [- II]. Napoli, Stamperia E Cartiere Del Fibreno, Strada Trinità maggiore no 26. 1857 - 1858.

*Two volumes in one, large 8vo; pp. xvi, 367, [3] errata and privilege, with 26 lithograph plates, several hand-coloured (pp. ix-xvi misbound between errata and privilege); pp. [ii] blank, xii, 331, [2], with 30 lithograph plates, again several hand-coloured; in all 56 plates; both volumes lightly foxed and browned, gutter slightly split between at Vol I, p. viii but holding firm; uncut in the original blue paper wrappers, head and tail of spine lightly bumped and worn with small 2cm split to upper joint and small nick at tail, a couple of small nicks to upper fore-edge, covers a little foxed and soiled but otherwise an attractive, bright copy.* **£2,200**

First edition of this rare ethnological work by one of the founders of modern Italian anthropology, Giustiniano (Justinian) Nicolucci (1819-1904), a complex work which has become the focus of increased recent academic study with regards to his early racial theories.

Born to a wealthy family, Nicolucci graduated in medicine from the University of Naples in 1845, having also acquired a deep understanding of Italian and several foreign languages, ancient classics, and philosophy. An early focus upon physiology evolved into an interest in anthropology, Nicolucci travelling extensively and starting what was to become an important and substantial craniological collection, which was later to form the basis of the collection at the Naples Museum of Anthropology. His journey through Europe brought him into contact with many leading foreign scientists, with whom he started an active exchange of information, knowledge and materials concerning the 'new anthropological science'. *Delle Razze Umane* is his first published work on the subject, and is considered to be an important contribution to Italian and European anthropology, adopting a multidisciplinary study of human races from a physiological, physiognomical, anatomical, ethnological and even philological point of view. A detailed comparative study, the work benefits from 56 lithograph plates, many of which are hand-coloured, and which depict a variety of skulls as well as portraits of many national characteristics from all of the continents of the world.

This approach helped to establish him among the leading anthropologists in Europe at the time. Like many of his European contemporaries, much of his work was prompted by the desire to establish the roots of national identity and a search for the 'first' Italians. In so doing he was one of the first to introduce the idea of 'Aryanism' into academic study, though was not alone in starting to investigate this new racial theory, and at this stage argued for both



the substantial physical identity and the linguistic affinity between the Indo-European and Semitic language families, and did not subscribe to concepts of Nordicist Aryanism at this stage in his career.

Nicolucci extended his study of the human race, later turning his attention to archaeological anthropology, publishing major studies on Greece and Etruria. In recent years, his work has been the focus of considerable study in his native Italy, but as yet seems to have been little studied further afield. Though initially passed over in favour of Paolo Mantegazza for the first university chair in anthropology to be established in Florence, he was eventually appointed to the chair of anthropology established for him in Naples at the Faculty of Medicine, in 1880. In the following two decades, he published a considerable number of works, including essays on Darwinism of which he was critical and, in 1886, the exhaustive review *Anthropology in Italy in the ancient and modern ages*, in which he examined all the populations whose presence had been ascertained in Italy, describing their physical and cultural characteristics. He made a considerable effort to enrich and organize the Museum founded in Naples and attached to the Institute of Anthropology. The Museum of Anthropology still retains some 200 of the human skulls collected by Nicolucci, though many others were sold by him to American and British museums.

For recent discussions on the work see Barsotti, *At the Roots of Italian Identity*, Routledge, 2021; Maria Sophia Quine, *Making Italians*, ff. 127 in *Crafting Humans, From Genesis to Eugenics and Beyond*, 2013; OCLC locates copies at Cambridge, Oxford, the British Library the NLM, the Newberry Library, Paris, Berlin, Trento and Torino.



## Trivial Pursuit for late Georgian drawing rooms

21. [PARLOUR GAME - GENERAL KNOWLEDGE.] GELL, C. MENTAL AMUSEMENT, An entertaining and Instructive game: comprising two hundred and forty subjects on history, geography, astronomy, &c. London: J. Souter, 1832.

*Boxed card game, comprising 32mo, pp. 24, [25]-30 publisher's advertisements, [2] blank rules and questions, together with 40 printed cards, bearing a total of 240 answers; booklet stitched as issued, a little foxed and thumbled with a number of contemporary pencil crosses against some of the questions, spine split but holding, wrappers a little soiled, and upper wrapper with small nick at tail; first card with slight sunning at head, further light soiling and foxing otherwise good; housed in the original pink glazed card slipcase, with blue printed label on upper cover, covers a little soiled and scuffed, but a very good complete set. £785*

Scarce set of this general knowledge parlour forfeit game, clearly intended for a female audience (whilst the gentlemen retire to the smoking room no doubt). One player is made President, who then distributes the card equally amongst the group 'retaining the questions only for herself, which she is to avoid asking in their numerical order'. The question must be answered by the player who believes that they hold the corresponding answer. Every player is then expected to make a brief comment upon the subject 'or to be forfeit'. When no one can find the answer, 'the President is to name the number (of card), and the person who holds the corresponding answer, is then to read it; and forfeit'. Wrong answers are also punishable by forfeit, and the game's duration is at the discretion of the President. Forfeits could be redeemed by the owner relating 'a short anecdote, poem, verse, or sentence'.

The 240 questions cover all manner of topics, and there is very much a didactic tone, with the answers frequently moralistic, and often taking the form of memorable rhyming couplets. To say that some of the questions are quite fiendish is something of an understatement! Amongst the gems we find: 'How should we behave in the presence of Superiors? We should choose to learn rather than dictate; the thrush seldom sings in the presence of the nightingale'. 'What is the Sun? The Fountain of light, and the principle of vegetation'. 'For what is Guinea noted? For the sale of slaves' (a pertinent question perhaps given that the Slavery Abolition Act was to be given Royal Assent in August 1833). Very much of its time, this ephemeral 'trifle', nevertheless provides a fascinating insight into the concerns and mores of the day, and what subjects were considered to be suitable entertainment for young women.

The British Library located a 1825 edition with shorter 28 page booklet. This edition located at Oxford only. The booklet also includes a list of school books published by J. Souter.



## 22. [PARLOUR GAME - NATURAL HISTORY.] [JOUY, Victor-Joseph Etienne de.]

Neuvieme Jeu De Cartes Instructives, Contenant un Abregé DE L'HISTOIRE DES ANIMAUX, avec des gravures. Paris, Chez A. A. Renouard .. et Nicholle .. [Paris, Chez Ant. Aug. Renouard, Rue S. André-des-Arcs, no. 55... De l'Imprimerie de Crapelet' 1817.]

*Set of 48 uncoloured letterpress cards, 103 x 69mm, with rule card, 'Avis aux Peres de Famille et Aux Instituteurs', and 46 numbered cards, each bearing text and small oval or round wood-engraved illustration depicting animal inhabitants of the globe; some light occasional spotting and foxing, but otherwise clean and bright; housed within in a sympathetic facsimile card slipcase, 110 x 76 x 2.4mm, covered in marbled paper and with facsimile label, box a little rubbed and worn, but otherwise very good.* **£1,200**

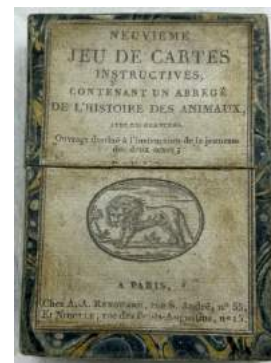


A scarce and most appealing early nineteenth century French pedagogical card game on natural history, focusing upon the animal kingdom and mammals in particular. One of a series of similar elementary games conceived by the noted French dramatist and librettist Victor-Joseph Étienne de Jouy (1764-1846, best known for providing the libretto for Rossini's William Tell), the cards each have an appealing woodcut engraving by Pierre-François Godard (1768-1838). By their very ephemeral nature, surviving complete sets are scarce.

A standard trick game, the rules are simple. With no limit as to number of players, the pack is shuffled and dealt, with the person to the right of the dealer playing first and putting down their highest value card. Once everyone has played, the trick is won by the highest card, but to make the claim (and perhaps also gain a gaming counter if used), they must be able to provide a summary of the information given on the dealt card. If unable to do so they forfeit the trick to the player following them on the right, the game then continuing. As the 'Avis' card notes, this method of instruction through recreation has proved to be a highly popular and successful method of helping children to learn and memorise facts - in this case an introduction to 46 domestic and exotic mammals, including dogs, cats, rats, elephants, whales, zebras, lions, black bears, porcupines and orang-utans.

There seems to be much confusion as to the precise dating of the series, not helped by the fact that each set, published both in Lille and Paris, clearly went through a number of re-issues. Catherine Hargrave in her *History of Playing Cards* suggested an initial date of 1760, but it is more widely believed that the series started in around 1804-1805, as noted by Quérard.

A previous set handled, which we believe was slightly earlier, was undated and had a variant imprint on the rules card of 'De L'Imprimerie de P. Didot l'aîné'. Not in Gumuchian though see 3208 and 3289 for other sets in the series; OCLC locates a copy at Montreal only.



*An amusing reading game for children*

23. **[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; housed 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 some 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 is it 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.



24. [PARLOUR GAME]. [DRURY, MISS M.] LETTER-BAGS. Regd. A word-making game for any number of players on an Entirely New Principle. "As Fascinating as Bridge". Obtainable only Miss. M. Drury, 4 up. Glenageary Rd, un Laoghaire, Co. Dublin. 1920s?]

*Consisting of one lidded card box 115 x 160m, containing within four separate lidded boxes 75 x 55mm; complete, each box containing a set of 90 different coloured lettered squares (both recto and verso) in white, blue, pink and yellow (of which five are blank in each set); upper lid of each with printed text giving the numbers of individual letters; sets bright and clean; set of white letters printed on thicker card which don't fit box so five blanks in separate envelope and three tiles sitting loose); some light soiling to boxes; with original pink cloth 'caller's bag' usually missing; in the original white box, upper lid printed, box lightly soiled and stained, lid sitting a little proud due to presence of additional envelope, and with splits to two corners, evidence of previous tape; still a good bright example.*

£150

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

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

Earlier issues handled noted on the main box lid that the game had been 'invented by the late Alexander Millar', but as the instruction leaf reveals, and as previous examples handled showed, the marketing and distribution of the game appears to have been undertaken by two sisters from Dublin, Miss O. H. Drury and Miss M.I. Drury. For this present example, the printed note states that the game could only be obtained from 'Miss M. Drury' of 4, Up. Glenageary Road. She had previously resided at 2 Royal Terrace, Kingstown, Co. Dublin. Our assumption is that this is a later version, and that for some reason Miss O. H. Drury was no longer involved in the enterprise. The existence of what we believe to be earlier sets suggests therefore that the game proved relatively popular. Sets located at the National Trust Museum of Childhood, Ballam Collection (retaining original bag), and in the Osborne Collection at Toronto.



Pictures riddles relating to English places and things

25. [PARLOUR GAMES - REBUS PUZZLE CARDS.] SET OF TWELVE REBUS CARDS n.p., but probably London, and n.d. but ca. late 18th or early 19th century.

*Set of twelve engraved and hand-coloured cards, 94 x 73mm, cards all slightly soiled and stained, with evidence of old crease marks, but still an appealing survivor of a scarce set of cards.* £850

A charming set of 12 seemingly early 19th century rebus cards, to delight and amuse. Though without the original case, they bear a similarity in style to Peter Ponder's First Pack of Puzzle Cards issued by the London publisher J. Aldin in 1808. (see the Cotsen Library and the Princeton blogpost <https://popgoesthepage.princeton.edu/its-elementary/>). The charming if somewhat naively drawn and hand-coloured engravings illustrate a series of English places and things, each with a short printed riddle below. Some are relatively straight-forward: card 4 shows a King fishing, the riddle below being 'A Beautiful bird'. Some are more complicated: card 7 shows a large wooden cask, in front of a bridge, with a man drawing water from a well and a lady carrying a water pail. Our assumption is that the answer is Tunbridge Wells (a tun being a giant barrel). Some we have yet to decipher.

Though without any slipcase or imprint, the set appears to be complete. The Peter Ponder Puzzle cards contained 12 puzzles, and the noted publisher of cards and games John Wallis, also produced similar sets of 12 cards in 1792. Many of the other leading card and game makers, such as the Dartons, also produced puzzle card sets, tapping into the popular pastime.





A substantial and beautifully executed work dedicated to his 'dear parents'

26. **[PERPETUAL CALENDAR.]** A LARGE, FRAMED MANUSCRIPT 'CALENDRIER PERPÉTUEL', beautifully and meticulously executed in an elegant calligraphic hand in pencil, ink and wash, and signed 'Dédié a ses chers Parents, par Emile Pédedieu, Au Collège d'Aire, 1856.

*Large broadside, 535 x 77mm, meticulously penned in pencil, ink and wash in an elegant calligraphic hand, divided into three tables within attractive architectural frames, each incorporating calligraphic flourishes, and with central pencil drawn image of Chronos armed with his scythe; some light browning and foxing visible with one or two minor abrasions visible, but otherwise bright; mounted, surrounded with marbled paper and within handsome dark wooden frame; a striking example.*

**£1,200**

A large and most attractively executed perpetual calendar, the work of the young Seminary student Emile Pédedieu in 1856 at the Collège d'Aire (most likely to be in the historic town of Aire-sur-Adour in South Western France), and dedicated to his 'dear parents'. The central pencil drawing done in pencil, represents Chronos armed with his scythe. Three architectural columns contain the various calendar tables and instructions for use, all of which have been meticulously drawn, incorporating numerous calligraphic flourishes and delicate use of wash shading.

'Instructions for using the perpetual calendar. To find out the day of the week on which the month will have started (or will have to start), look for the Sunday letter of the year and then the month; and following the line where it is placed, up to the column and below the Sunday letter of the year, you will find the day of the week with which the month should begin. If the month begins on a Monday, go to the Monday table, etc., etc' (online translation). 'Dominical letters are used to determine the day of the week for any given date. The letters A through G are assigned to the days in the week, beginning with A for January 1. The dominical letter for any given year indicates the letter that is assigned to Sunday for that year. For leap years, two letters are assigned because throughout January and February, Sunday will fall on a particular letter. After February 29, Sunday will fall on the next letter in the sequence' (Amy Bishop, *Cardinal Tale* blog on the Iowa State University Website from July 5th 2018).



A typographical curio - charming pocket almanach using moveable volvelles and slips

27. [PERPETUAL CALENDAR.] [H., M.G.S.] CALENDRIER PERPÉTUEL RENDU SENSIBLE, et mis a la portée de tout le monde: ou nouveau et vrai Calendrier perpétuel, dont chacun peut se servir comme d'un Almanach ordinaire, & sans aucun calcul. Paris, de l'Imprimerie de P. Fr. Gueffier, 1774.

12mo, pp. 110 [but 111], [2] including errata; six folding printed plates (one double-sided), one plate on thicker card with three volvelles on recto and verso, and including a final calendar section 'Table des fêtes mobiles' of printed text pasted in pairs, incorporating a number of cut 'windows' and letterpress paper slips to create moveable tables (11 out of 13 moveable slips, missing the first tab and that for June); page 106 misnumbered as 105, and 107 duplicated; text printed within ruled borders, with a number of charming woodcut head- and tail pieces; lightly browned throughout with some occasional faint dampstaining visible in places, some plates a little creased, small burn mark to plate 3, some of the pairs no longer fully pasted together, with small tear with loss of five Saints names on April table; contemporary mottled calf, spine attractively tooled in gilt with red morocco label, with triple ruled border, all edges gilt, appealing decorative endpapers, head and tail of spine chipped with loss, lower joint split at tail but holding firm, corners somewhat worn; still an appealing copy.

£885

First edition of this charming and attractively printed pocket calendar, published by Pierre-François Gueffier, and incorporating three volvelles, together with a series of tables incorporating cut out windows and paper slips to help calculate moveable festivals. These tables are somewhat reminiscent of Christophe Leuterbreuver's ingenious typographic curiosity - *La Confession Coupée* (or 'Cut-out Confessor') of 1677, and which went through numerous editions throughout the 18th century. The three volvelles are mounted on one leaf of thicker card and are used to calculate: 'Concordance perpétuelle du cycle solaire avec les lettres dominicales', 'Concordance perpétuelle des nombres d'or avec les nombres d'épacte', and 'Tableau de concordance perpétuelle des dénominations des jours avec les lettres dominicales'.

The anonymous author, somewhat inevitably, is critical of existing published perpetual almanacs, and champions his own contribution as being far superior in that it is practical, concise, yet comprehensive. In reality, though presented in such an appealing manner, the information covered, i.e. perpetual tables of the solar and lunar cycles, the Easter festivals, and moveable festivals, and how to calculate dates and days of the week both in the past and present, is no different to others of the genre. Somewhat inevitably, two of the moveable slips now appear to be missing, though otherwise this is lovely example.

Grand-Carteret, *Les Almanachs français*, 515 p. 131; OCLC locates copies at Yale, Iowa, Princeton, Cincinnati, Texas, Michigan State, Cambridge, and a small number of European locations.



The original 'first aid portable dressing'

28. [PRINTED HANDKERCHIEF - FIRST AID]. **ESMARCH, Professor Frederic**. DER ERSTE VERBAND nach Professor Esmarch, Jetziger alleiniger Hersteller. Gabriel Herose A.G. Konstanz. Druck der gesellschaft für Baumwoll-Industrie vorm. Ludwig & Gustav Cramer. Hilden. Alle Rechte vorbehalten. [n.d. ca. 1877-1880].

*Large triangle of muslin, approximately 131 x 91 x 86 cms, showing 6 male figures demonstrating 32 bandaging techniques; images somewhat faded, and with some light foxing and browning, two edges unstitched with some minor fraying and upper corner torn; still a good example.* £685



A most attractive ephemeral piece, this large triangular muslin bandage is an early example of the Esmarch portable first aid dressing, and as such a rare survivor of the genre. The first 'edition' is believed to date from ca. 1875 and had an imprint of 'Druck der Gesellschaft für Baumwoll-Industrie vorm Ludwig & Gustav Cramer Hilden', as here, though the present example also notes 'Alle rechte vorbehalten', and which together with the Herose imprint suggests a later issue.

The bandage depicts six wounded soldiers: two central standing figures (an anterior and posterior view), with on either side a vignette illustrating a kneeling soldier tending a wounded companion lying on the ground. Each figure is modelling a number of bandaging techniques, the simple self-explanatory images offering clear directions on how to bind and dress a variety of injuries and wounds, and stabilising broken limbs through the application of splints, one of which here makes use of a bayonet.

Such portable, durable and wearable bandages were introduced as a way to quickly communicate critical information in an emergency. Originally invented in Switzerland, the triangular bandage, as offered here, was popularized by the noted military surgeon Friederich von Esmarch (1823–1908), Surgeon General of the German Army during the Franco-Prussian war. Able to be folded in multiple configurations, the bandage served to cover injuries on nearly any part of the body as well as serve as an arm sling. Later issues, as here, were printed by Gebriel Herose of Constance, and indeed he describes their use in detail in his work *Handbuch der Kriegschirurgischen Technik* in 1877. These lightweight and potentially lifesaving accessories soon became a much valued aid for any soldier, and later found a wider use in industrial and manufacturing environments, with early examples including scenes of what to do in medical emergencies, for example in mines, or on board ships, and were adopted by first-aid organisations including the British Red Cross and St. John Ambulance Association.



*One of the earliest complete miniature Bibles*

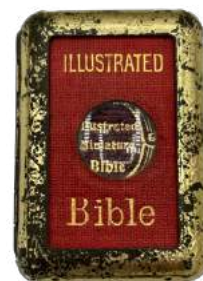
29. [PRINTING CURIO.] THE HOLY BIBLE, containing the Old and New Testaments: translated out of the original tongues: and with the former translations diligently compared and revised according to his Majesty's special command. Glasgow: David Bryce and Son, London. Henry Frowde, Oxford University Press. 1901

*Miniature, 43 x 30mm; pp. 876, printed on fine and extremely thin India paper; with frontispiece and several illustrated biblical scenes by Charles Bell Birch; some mild foxing but otherwise bright and crisp; bound in contemporary red straight-grained morocco, covers with elaborate gilt ornamental scrolling surrounding a central gilt lozenge with gilt title, spine lettered and tooled in gilt, all edges yellow, with some light thumb marking; housed within the contemporary gold-plated metal case, with the copyright mark of Jahncke's Patent' along top edge, case embossed with thistle and feather design, case lid inlaid with red cloth lettered in gilt surrounding a central magnifying lens, gold plating somewhat rubbed and faded, with light marking to case, but generally quite bright and a good example.*

£285

Second edition (first 1896) of this triumph of printing and bookmaking, published by the noted miniature book publisher David Bryce and Son of Glasgow. 'The Bible remains the most widely read book of all. It will therefore surprise no one that fairly early in his career... Bryce approached the Glasgow University Press with the request to print for him a complete Bible of very small size. This saw the light of day in 1896 with the joint imprint of Bryce in Glasgow and Henry Frowde, Oxford University Press in London. It has 876 pages printed on the finest India paper... this the earliest complete miniature Bible, was reprinted in 1901, the date no longer on the title page as was the case with the first issue but on the licence leaf on the verso of the title. This date which in its original form reads in print eighteen hundred and eighty six has been altered in ink to 29th day of March nineteen hundred and one before it was handed over to the lithographers' (Bondy, p. 108). 'The exceptional quality of his mechanically reproduced minute creations, the clarity and thus legibility of the texts, shows great mastery in the reduction of larger volumes to the smallest imaginable size by the use of electroplates... It is no exaggeration if we state that, without his intervention during the closing years of the nineteenth.... century, the universe of miniature books would have been much the poorer' (Bondy, p. 103).

For a detailed history of David Bryce & Sons, see Bondy, *Miniature Books*, Chapter 13, ff. 103; see also Spielmann, *Catalogue of the Library of Miniature Books*, 24; Welsh, *A Bibliography of Miniature books*, 562. Smith, C. M., "The Joys of Miniature Books", *Books at Iowa* 41(1), 33-42.



Fine 'History of the Book Trade'

30. **[PRINTING HISTORY.] LEMPERTZ, Heinrich.** BILDER-HEFTE ZUR GESCHICHTE DES BÜCHERHANDELS und der mit demselben verwandten Künste und Gewerbe. Köln, verlag H. Lempertz (J. M. Heberle). Druck von J. S. Steven, Bruderstre. 1853-1865.

Folio, ff. [2] title-page with wood-engraved vignette and complete series Index, [3] Vorwort, [3] sectional titles; with 65 individual loose plates as issued on 64 sheets (plates 15/16 on one large double-page plate, numbered 1-46, 1-10, 1-4; 1-5), a number with descriptive text on verso, with some 280 illustrations in copperplate engraving, lithography, chromolithography and wood-engravings, and a number of facsimiles, each with descriptive text; a few plates browned due to varying paper quality, some occasional light foxing, soiling and marginal edge-wear but otherwise clean and bright; faint library stamp on verso of title-leaf; sheets loosely housed within original series concluding interim printed grey wrapper from 1865, in turn housed within original 1854 plain linen backed printed card portfolio, nine small contents sections from previous printed wrappers mounted on rear pastedown, retaining all of the original linen ties, head and tail of spine a little worn, remains of two paper labels on spine, card covers lightly foxed and soiled, with faint library stamp on upper cover. £885

An appealing and complete copy of this rare and valuable history of the book-trade and printing. 'A volume of the highest interest and curiosity, containing 65 plates engraved on steel and wood, lithographed and printed in colours, representing 220 subjects connected with book selling and the arts in connection, -portraits, seals and marks of early printers, facsimiles of early typography and of autograph letters of printers, &c' (Bigmore & Wyman, I. p.432.) This magnificent and richly illustrated history of the book trade across Europe and America was originally issued in annual pictorial fascicles over thirteen years between 1853 and 1865. All areas of the trade are discussed and illustrated in detail, with plates dedicated to leading printers, book and manuscript dealers across Europe and America from the 15th to the 19th century. The plates, mainly in lithograph but also in letterpress, reproduce book-trade documents, initials, printer's devices and bookplates, etc, with a number of particularly striking chromolithograph plates of reproducing 24 medieval and renaissance book bindings.

Lempertz was a Cologne art and book dealer, who was one of the first to realise the importance of reproductions for the study of book-bindings. On completion of this work in 1865, the title and contents leaves were issued, as found here. The original owner has retained the final series concluding interim wrapper, having purchased the original card portfolio case.

See B.H. Breslauer, *The Uses of Bookbinding Literature* pp. 15-16. Bigmore & Wyman, I. p.432; see OCLC 13552981.



31. [PRINTING HISTORY.] [PHARMACEUTICAL SOCIETY.] SMALL COLLECTION OF FIVE COPPER PRINTING PLATES RELATING TO PHARMACOLOGY, of varying sizes, and relating to membership of the Pharmaceutical Society of Great Britain, labels, and apparatus. No place of date, but presumed late 19th, early 20th century. 1920.

*Five small copper printing plates, all engraved, using various fonts and of varying sizes; all a little stuffed and finger marked and with some oxidisation on verso, and a couple displaying signs of emendations and corrections; overall good*

**£200**



An appealing collection of small engraved copper printing plates relating to the Pharmaceutical Society of Great Britain, of potential interest to printing historians and to those studying historical printed visual material. Of the five plates, one is a depiction of an elegant pestle and mortar, whilst the second (and largest of the group) is a template for a blank pharmaceutical label. The smallest plate is a small coat of arms - with a passing resemblance to that of the Royal Society of Chemistry which was granted in 1841. Of most interest perhaps, are the two for use to denote membership of the society. The first seems perhaps to have been designed for individual use as far as we can tell, having so far not found it associated with any official Society documentation. It states 'Member of the Pharmaceutical Society' in an arch above three intertwined bottles and a small pestle and mortar. The other is a slightly crude engraving of the Society's logo that was created in 1841 by Henry Perronet Briggs R.A. (1792-1844), a close friend of the Society's founder, Jacob Bell (1810-1859), for use on Diplomas of the Pharmaceutical Society, the imagery for which was subsequently used as a basis for the official coat-of-arms granted in 1844. A comparison with printed diploma's highlights the somewhat crude execution of the present engraving. The image shows Avicenna on the left, leaning against a floral wreath, with Galen on the right. A mortar and pestle sits on top of the wreath, with three small vignettes below showing various items of chemical apparatus, together with a chemist seated at his laboratory bench.

Such examples of objects from which printed images were taken can offer up information that the 'final' impression cannot, and vice versa, and provide a unique opportunity to study in detail, and appreciate, the varying degrees of skill of craftsmanship involved.



(image reversed and enlarged)



With evidence of female ownership

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

4to; with 14 engraved plates, four incorporating transparencies, all quite vibrantly coloured both mechanically and by hand, one card with printed text on verso; all cards somewhat soiled and browned due to use and paper quality, with signs of use, with light dampstaining to the 'Latitude' plate, and more prominent wear and creasing to the plate relating to 'Longitude'; loosely inserted within contemporary maroon cloth portfolio, ruled in blind, with title in gilt on upper cover, inner gutter paper cracked and worn with some loss, spine sunned and lightly worn with small loss at lower joint, covers generally scuffed and lightly worn; with various ownership signatures on portfolio pastedowns attesting to the work having gone through a number of owners, including a gift presentation from Gladys Jones to Miss F Whitaker dated 1916; despite wear, a good set.

£1,400

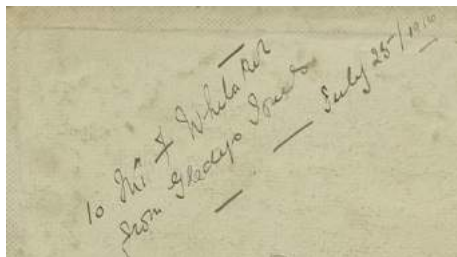
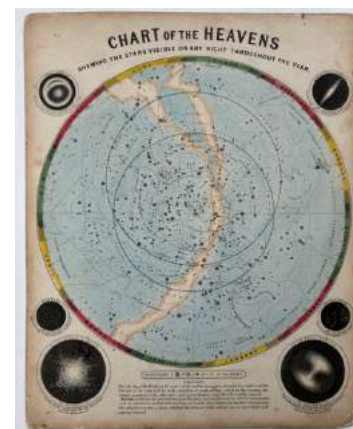
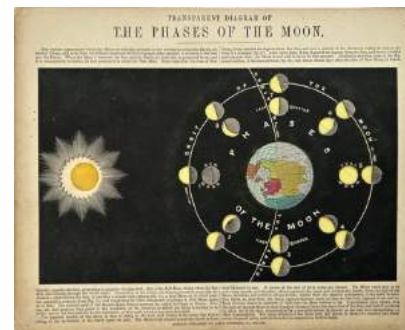
An appealing, though presumed mixed set, of this elementary introduction to astronomy, one of several series of affordable, vibrantly coloured educational aids for children, to be used at home, in the class-room and elsewhere: a striking example of Victorian 'infographics', from the publishing firm widely acknowledged to have mastered the genre, that of James Reynolds.

Born in Islington, Reynolds father was a printer. Setting himself up in the Strand, James seems to have started business in around 1825, and went on to produce over many years a vast array of instructive and educational material, in a variety of large and smaller formats, ranging from standard maps and atlases, thematic maps on topics such as astronomy, geology, zoology and botany, tidal charts, physical maps, meteorological maps and much more. Very much an innovator in his field, though operating at the cheaper end of the market, his work was always reliable and accurate, and he routinely employed distinguished geographers such as Ernest George Ravenstein (1834-1913) and the geologist Professor John Morris (1810-1886) to advise on his diagrams. These could be purchased either in portfolio sets (usually of 12 cards, though that could vary), or individually for 1s. to enable the user to compile their own personal collection on subjects of their choice. Issued on stiff card, the majority of the diagrams were coloured (either by hand or later mechanically), and several cleverly incorporated transparencies. All beautifully executed, they were predominantly engraved by John Emslie, with whom Reynolds formed a productive, successful and enduring partnership. Their first joint production was the set of astronomical cards, issued sometime around 1846, and which proved so popular it was reprinted for decades. Reynolds was an adept and re-active publisher, who constantly revised his various publications, and provided them in a number of different and flexible formats to meet demand.



Emslie went on to win a prize medal for his educational diagrams at the International Exhibition of 1862. Their publications captured the interest of the burgeoning middle classes of Victorian England, with many more parents interested in buying educational books for their children. The drive for worker's and women's education no doubt also fuelled demand. Reynold's works vividly reflect the growing flowering of 'infographics' that emerged during the Victorian era, as the industrialisation of printing made it easier and cheaper to create books with detailed colour illustrations.

Perhaps his most famous and iconic series, this set of 'Astronomical Diagrams' is bound in a maroon cloth portfolio. Finding complete portfolios is increasingly uncommon, and it would perhaps be slightly naïve to assume that what appears to be a complete set, in fact contain the cards as originally purchased. One can well imagine that some 'judicious' swapping may have gone on over the years, and having handled a number of sets over recent years, it is our belief that the present set seems to include cards ranging in publication date. Though none of the cards are dated, varying imprints and differing typography employed suggest some of the cards are later in date - notably the 'View of the Moon'. The plates are: 1. The Chart of the Heavens (transparent); 2. Transparent Solar System; 3. Transparent Diagram of the Phases of the Moon; 4. Comparative Magnitudes of the Planets (particularly striking) 5. The Sun and Solar Phenomena; 6. Comets and Aerolites (a variant to the one held previously); 7. The Earth and its Atmosphere; 8. The Seasons; 9. Eclipses (somewhat faded); 10. The Earth's Annual Revolution round the Sun; 11. Diagram of Meteorology (with explanatory text on verso); 12. Methods of Ascertaining the Longitude (somewhat worn around extremities); 13. Methods of Ascertaining the Latitude (with some slight dampstaining); and 14. View of the Moon (seemingly a later example).





From Phantasmagoria to Balloon Ascents - memoirs of an early 19th century showman

33. **ROBERTSON, [also ROBERT.] Etienne Gaspard.** MÉMOIRES RÉCRÉATIFS SCIENTIFIQUES ET ANECDOTIQUES Ornés de planches et figures. Tome Premier [-deuxième.] Paris, a la Librairie Encyclopédie de Roret, rue Hautefeuille, 10 bis. 1840.

Two volumes, 8vo; pp. [iv], viii, 448, with engraved frontispiece, four engraved plates (one folding) and numerous illustrations and tail-pieces in the text (p. 153 as 253): pp. [iv], 432, with engraved frontispiece, three engraved plates and numerous illustrations and tail-pieces in the text; somewhat browned and foxed throughout both volumes due to paper quality, vol II with marginal dampstaining affecting the upper right margin throughout, tear caused by paper flaw to inner gutter of pp.81-4, and further stab mark nicks/possible worming? to lower gutter of pp. 64-144 and upper gutter of pp. 177-191; in contemporary sheep backed marbled boards, spines ruled and numbered in gilt, head and tail of spine nicked, covers scuffed and scratched with some loss of marbling, extremities rubbed and lightly worn; from the library of Laurent Manonni with his book-plate on front paste-downs and his stamp on Vol I rear endpaper.

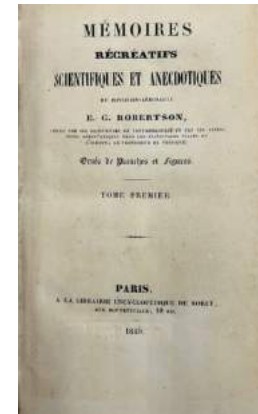
£3,200



Second edition, though seemingly a re-issue of the first edition of 1831-1833 but with new half-title and title-page by Roret, of this fascinating work - a marvellous collection of memoirs by the Belgian inventor, physicist, conjuror, optical illusionist and aeronaut Etienne Gaspard Robertson (1763-1837), though perhaps best renown as one of the pioneers of 'phantasmagoria'.

Born in Liege, Robertson settled in Paris in 1795 where he quickly established himself, becoming something of a celebrity thanks to his optical illusions and his ballooning exploits. His interests were many and wide, the majority being, as it were, on the edge of science. He was an early Galvanist (virtually responsible for its entry into France); an early aeronaut (completing 59 ascensions, the most remarkable at Hamburg on July 18th 1803 the highest ascent to date reaching 3670 metres); was the first to make a successful parachute jump; a demonstrator of scientific (and not-so-scientific) apparatus and phenomena; an inventor of automata and clockwork apparatus (including a mechanical gondola and a 'phonorganon' which replicated the human voice); and the inventor of the 'fantasmagorie' which he demonstrated in Paris, and subsequently Europe wide.

Robertson had a long held fascination with magic, conjuring and optical effects, inspired by Athanasius Kircher's 17th century magic lantern devices. He had begun experimenting in the 1780s with techniques to produce 'fantômes artificiels' and had soon devised several improvements for the magic lantern, including a method for increasing and decreasing the

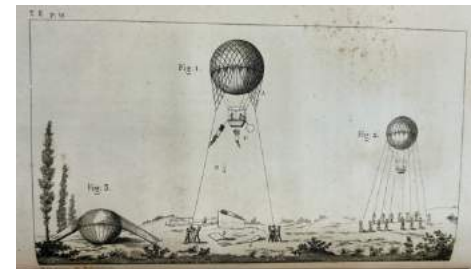


size of the project image by setting the whole apparatus on rollers. Thus the 'ghost' could be made to grow or shrink in front of the viewer's eyes. The frontispiece to the first volume shows such a display (taking place in the *Collège des Capuchins* in Paris in 1797), with two rather alarming apparitions appearing and the various reactions of the audience shown in detail. Chapter VII in the first volume outlines the inspiration behind his 'fantasmagorie' and his interest in the occult sciences more specifically, and including a striking engraving that he had come across, illustrating a series of four rituals for initiates, following the four elements, and undertaken in subterranean vaults. A challenging and terrifying ritual mixing natural elements, technological devices, labyrinthine passages, darkness and sound, it was to 'exert a permanent influence on Robertson's career as inventor, lanternist, and impresario' (Francesco Casetti, *Screening Fears*, p. 45 2023). Indeed he is much quoted as saying (though not, we believe in the present work) that: 'I am only satisfied if my spectators, shivering and shuddering, raise their hands or cover their eyes out of fear of ghosts and devils dashing towards them; if even the most indiscreet among them run into the arms of a skeleton'. To this end he was successful - one of his earliest performances in 1799 being shutdown when authorities believed that he had the power to summon Louis XIV! His shows became hugely popular however, Robertson tapping into the early 19th century fascination with horror and the macabre and supernatural.



The frontispiece to the second volume shows Robertson demonstrating more conventional apparatus (again in 1797), to a considerably less animated audience, but with just as much detail given to that audience's demeanour and dress. Two of the plates whilst a number of the anecdotes relate to aeronautics, amongst them: 'Services des aérostats aux armées de Sambre-et-Meuse et du Rhine', 'Montgolfière en Egypt', 'Première expérience en parachute de Garnerin' and 'Robinson aéronaute'. 'Projet de suicide en ballon'. Two more of the plates depict the multiple Archimedean mirror which Robertson constructed and which he presented before the French government, gaining a favourable response to it from Monge, Lefèvre-Gineau and Guyton-Morveau. With an adjustable focal length it was intended to be used militarily to set fire to the English fleet, but in the end was never put into practice.

Caillet 9495; Brockett, *Bibliography of Aeronautics*, 10422, Tissandier *Bibliographie aéronautique* p. 33.



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

*Small decorated child's mug, 65mm in diameter, though 90mm to outer handle and 90mm in height; with transfer print of basic sign language; a little stained and spotted with light signs of wear, and no significant cracks or hairlines; a lovely example.*

£775

A most appealing and rare survivor - a ca. 1820s English child's 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 example bears a very close similarity to one described on the website of the British Deaf History Society, 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. 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/>.



'Because the vote is the best and most direct way  
by which women can get their wishes and wants attended to'

35. [SUFFRAGE.] [NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES].

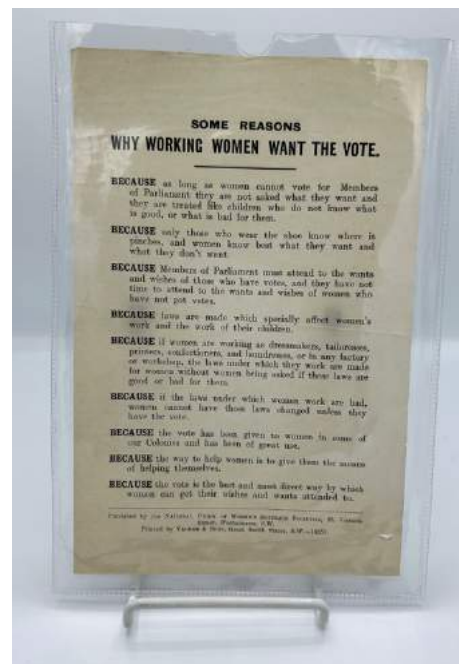
[HANDBILL.] SOME REASONS WHY WORKING WOMEN WANT THE VOTE Published by the National Union of Women's Suffrage Societies, 25, Victoria Street, Westminster, S.W. Printed by Vaucher & Sons, Great Smith Street, S.W. - 13251. [n.d. but ca. 1910-13.]

Single printed sheet, 8vo, 220 x 143 mm; paper a little browned, with small nick to lower right-hand margin; very good. £185

Seemingly quite an early handbill issued by the NUWSS, encapsulating in nine neat bullet points, their arguments for voting reform. Each starting with the word 'Because' printed in bold, reasons include 'only those who wear the shoe know where it pinches, and women know best what they want and what they don't want'; 'laws are made which specially affect women's work and the work of their children'; 'the vote has been given to women in some of our Colonies and has been of great use'.

We have so far located no other example, although a variant handbill dated 1913 includes very similar text, though notes their headquarters to be at 14, Great Smith Street, and was printed by The Templar Printing Works. It also notes that the President is Mrs Henry Fawcett, LL.D

The NUWSS formed in October 1897 following its proposal at a conference of all women's suffrage societies in Birmingham a year earlier. Its formation recognised the need for a structured and centralised approach to their campaign which would enable them to exert the maximum amount of pressure on the annual presentation of the parliamentary bill. Several members of the NUWSS left in 1903 to form the more radical Women's Social and Political Union, while those remaining continued campaigning peacefully through demonstrations and by putting pressure on MPs. From 1903-1910 their headquarters was located at No. 25 Victoria Street. In 1911 they moved to No. 14 Great Smith Street, where they remained until 1917. It was during this time that the NUWSS formed an alliance with the Labour Party whom at their annual conference in 1912 had passed a resolution to support women's suffrage. To strengthen the alliance, the NUWSS set up the Election Fighting Fund (EFF) which was used to support Labour candidates at by-elections. In January 1913, following the failure of proposed amendments to the Franchise and Registration Bill, the NUWSS decided to shift its focus from lobbying parliament to building support in the country.



Taking 'The Long Tour' of Scotland

Journal account by a young lady, collecting plant samples along the way

36. [TRAVEL JOURNAL OF A TOUR TO SCOTLAND.] ANONYMOUS, NEATLY PENNED MANUSCRIPT JOURNAL, seemingly compiled by a female traveller, recounting a recent 'Journey to Scotland' penned in a single hand, and including numerous samples of ferns and contemporary postcards, n.p. but near Luton in Bedfordshire, and n.d. but ca. 1853.

Bound plain notebook, 4to; ff. 75 of which 56 have been neatly penned in a single and legible cursive hand, and including 10 mounted postcards, one larger loosely inserted etching of Edinburgh, 10 full-page samples of leaves and flowers, one smaller plant sample and a small neat diagram in pen and ink; some offsetting from samples, a few now dried and incomplete; occasional minor foxing otherwise clean and bright, two leaves seemingly stuck together towards end; half green morocco over marbled boards, head and tail of spine worn with loss of head-caps, further light scuffing and wear to surfaces and extremities; an appealing survivor. £885

A sadly anonymous, but most engaging travel account of a 'Long Tour' of Scotland undertaken by a family from the Bedfordshire area, recounted by, we believe, one of the daughters. Penned in an elegant and highly legible cursive hand, the language and tone used, together with the inclusion of pressed flowers, plants, and souvenir postcards all suggest it being a female author, and indeed at one point a reference is made to Papa warning 'the girls' to take care. With a keen eye for detail, an elegant turn of phrase, and providing some interesting social commentary, the journal shines a light not only upon the emerging Scottish tourist routes and the new opportunities opening up for the middle classes thanks to improved transportation, but also to some of the popular Victorian pastimes such as plant and fern collection.

The plan is an ambitious one: to undertake "'The Long Tour" encircling Edinbro', Stirling, Perth, Inverness, the Caledonian Canal, Fort William, Ben Nevis, Staff, Loch Lomond, Loch Katrine, Trossachs, Dumbarton, Glasgow etc'. 'Our happy party was to consist of my Uncle RPR, my cousins John and Mary Hannah, Papa, Mamma, and myself, and our numbers afterwards received the very pleasant and welcome addition of my aunt JHR'. Our travel guide is to spend much of the holiday with Mary Hannah and the girls are clearly close friends and companions. Their tour involves train travel, carriages, charabancs, much walking, and concluding with a steamer trip down the Caledonian canal through Loch Lomond.

Leaving Luton by 'chaise' in early August, they catch a train northwards at Hitchin. 'We being 2nd class passengers, were generally able to have a carriage to ourselves'. First stop is in

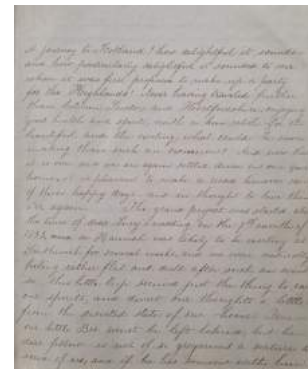


York, where some of the young boys are dropped off at boarding school, whilst other members of the party enjoy a visit to the Minster and a walk along the city walls. The train ride is clearly quite an experience: ‘We were much interested in seeing several coal mines in Durham, the country round looked very black and smokey, and we got completely covered with dust and coal-blacks and could not help laughing as we looked on one another’s dingy faces feeling conscious that our own were in the same deplorable condition. On nearing Newcastle involuntary exclamations of mingled surprise, disgust, and shall I say delight escaped us, at the dense clouds of black smoke, that enveloped [sic] and seemed almost to smother the town. Church spires, houses, and bridges, were either entirely hidden from our view, or dimly perceptible [sic] through the rolling mass’. In stark contrast was the beautiful sight of the historic Holy Island and the town of Berwick, and thus with ‘feelings of rapturous delight [we] found ourselves on the borders of the “land of the brave deed, and the noble mind”’.

Many of the famous sights of Edinburgh are visited, including the Scott monument, the Castle, Carlton Hill and the Observatory, an expedition to the top of Arthur’s Seat, and a visit to Holyrood Palace, described at length. It is, however, some of the inhabitants seen along the ‘High Street’ (part of the Royal Mile) which particularly capture their attention: ‘groups of women with bare feet and no bonnets, sitting on the curb stone... talking loudly to each other, while their bairns scramble and struggle about on the ground besides them’. Scantily clad, with some men seen fighting ‘a common occurrence’, it was clearly an eye-opening experience.

From there the family head first to Stirling and then Perth, and ‘the beautiful Tay’ river. Of interest, ‘Mamma, Mary Hannah and I’ set off for a tour of a Scotch school - in particular ‘the asylum for destitute children’, where they were ‘kindly and politely received’ even though strangers. Others in the group go hill walking - Mary Hannah collecting a number of samples which were later pressed and dried, some of which grace the pages of the journal. From Perth onto Atholl near Dunkeld by coach, enjoying the ‘glorious scenery’ en route. Clearly quite adventurous and keen to explore, together with Mary Hannah, the pair enjoy a long day of walking covering some 10 miles, visiting the Fender Falls on the River Tilt. Indeed, there keenness to walk and explore is a running theme of the journal, the two young girls/women being allowed a somewhat surprising amount of freedom to set off unaccompanied.

Onwards to Inverness, some 80 miles by coach, running alongside the River Garry for much of the journey, the majesty and grandeur of the scenery leaving an indelible impression. After a day and night in Inverness, (including a trip to a tartan shop) they board a steam boat, the ‘Edinburgh Castle’ which takes them along the Caledonian Canal, through Loch Ness, with excursions and stops en route to see the Falls of Foyer and at Fort Augustus, before reaching



Fort William, the intention being for some of the party being to climb Ben Nevis. Once again, the girls are particularly keen on collecting 'specimens' during their various hillside walks, although one or two spaces are left unfilled in the journal - possibly because the specimens had not pressed sufficiently well (a problem she alludes to a couple of times). For the most part, Mary Hannah enjoy meeting the local residents, or 'Highlanders', and she recounts a number of pleasant encounters along the way, and for most part it seems that they in turn are quite welcoming to the visitors. They are particularly impressed by 'Winnwood Logan or "Winnie"': 'It was wonderful to see the ease and rapidity with which she made her way over the hard sharp stones, which in some places very much resembled the ruins of some extensive building'. Others are less pleasant: 'I will not stay to describe the terrible great highlander we met, sure as I am that neither MH or I are very likely to forget him'.

Much to their dismay, the 'gentlemen' of the party decide that in order to reach Glasgow in time, that the planned climb of Ben Nevis is to be abandoned 'as the coaches and steamers did not run every day, it would detain us too long in these parts to accomplish all we wished'. Instead they take a coach to Glen Coe and Glen Orchy. They set off very early the next morning - though nearly leaving their Aunt behind who was unaware of the change of plan! Forced to dress and pack in a hurry 'she was able to join the rest of us, tho' in a sadly unfinished condition, many of her little things were left behind, that most deplored was a blotting case of pressed ferns, left under the sofa mattress in the parlour'. They all board a 'charabanc' - '4 good horses and 20 passengers including coachman and guard ... This is a very pleasant mode of travelling'. Once again, the journey is clearly memorable: 'I had scarcely imagined that anything could be so beautiful', and Glen Coe is described as 'stupendous' - though the steep drops 'within one or two feet of the carriage wheels' 'wrought upon the nerves of some of our travellers', although she had every confidence in the driver and his '4 good steeds'. Such was the condition of the road, that at time the gentlemen are required to walk alongside the coach. A steamer takes them through to Inversnaid, staying at an Inn nestled 'in a little nook among the mountains'. Again 'fern cases' are filled and many treasures collected. They take a very wet trip by row boat to 'Rob Roy's Cave', though our adventurous author misses out, her mother deciding that she dare not descend and so she stays to keep her company. Her sense of dismay is palpable but nevertheless they all enjoy the trip, even though a hot bath is required to warm up on their return.

Sadly, we will never know how they made it home, as the diary ends at this point! Nevertheless, clearly a trip to remember and a fascinating insight into the early days of tourism and some of the Victorian pastimes and concerns.





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