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1. [ALKEN Henry] after PAUL, Sir John Dean, Bt. A TRIP TO MELTON MOWBRAY From drawings by J.D. Paul. [i.e. Alken] London, Published for the Proprietor, by S. & J. Fuller, Temple of Fancy, 34, Rathbone Place 1822. £ 3,500

FIRST EDITION IN SHEETS. *Hand-coloured aquatint strip panorama; consisting of fourteen scenes on twelve sheets untrimmed at edges [90 × 6,630 mm overall]; and the original printed label bearing the priced '£2-10-0' (see below) mounted on sheets and bound in full green crushed morocco, spine in compartments, decorated and lettered in gilt, by Riviere & Son, gilt edges.*

This sporting panorama of a fox hunt consists of separate scenes rather than one continuous view, the story developing from left to right.

The arrival of weather suitable for a fox chase triggers a dash from London to Melton, Leicestershire, for the Melton Mowbray Hunt. Reckless driving causes a variety of accidents on the road to those who get in the way. At Melton we see preparations for the hunt, the chase, and the death of the fox. In the bottom margin of the panorama appear the captions: '1. Solvitur acris hyems - it thaws - we must be off to Melton'; '2. Go! I fancy he can! Milton loquitur upon my soul a lie! Shakespeare'; '3. Doing a bit of City'; '4. All the world's a stage. (Bull and Mouth Inn)'; '5. At his head a grass green turf and at his heels a stone!'; '6. These come hopping'; '7. Non effectives; Nec possum dicere quare'; '8. Frogs and Cranes - shewing a friend the short way to cover!'; '9. My soul's on fire, and eager for the field!'; '10. A struggle for a start'; '11. Candidates for Brooke's nunc est bibendum'; '12. Gens humana ruit. O Crus - O Brachia! (a Check)'; '13. Death and the Doctors'; '14. Duce domum, - jamdudum animus est in patinis exeunt in fumo.' In the bottom margin of the last scene also appears the imprint.

An advertisement for this panorama appears on a wrapper for Alken's *New Sketch Book*, 1823. This states that the panorama was etched by Henry Alken, and that it was available 'fitted up with a roller in box' for 42s., or mounted 'as a Series of Drawings' for £2.10s.0d. Tooley 35 describes a volume consisting of the 14 plates by Alken entitled 'Hunting Sketches' and published in 1822. An advertisement for it in *The History of Little Fanny* (London: S.& J. Fuller 1830) describes it as 'shewing all the points of a Fox-chase, from the first starting from the top of St. James's-street, to the death of Reynard...'

Sir John Dean Paul, 1st Baronet (1775-1852) was the son of a doctor of Salisbury. Paul became a banker with the firm of Snow, Paul and Paul, Bankers in the City of London and was created Baronet in 1821. Although a keen amateur artist, and an enthusiastic huntsman, he was also from 1816 happy to defraud his bank. Upon his death it was found that some half million pounds had been squandered; presumably this fine panorama was unwittingly subsidised by Paul's unfortunate investors.

Siltzer, p.193; Abbey, *Life*, 488; Schwerdt, 3, p.3, plate 169; Snelgrove, pp.128-129.

2. **ALKEN, Henry Thomas.** A TOUCH OF THE FINE ARTS: illustrated by Twelve Plates, with Descriptions. London, Thomas M'Lean, 1824. £ 875

FIRST EDITION. *4to, pp. [iv], 12 hand-coloured etched plates, each accompanied by one leaf of descriptive text, [2] leaf of advertisements; text evenly a little browned, occasional very light spotting; modern brown half calf, preserving original pink printed wrappers mounted at end, somewhat rubbed.*

Alken commonly took several amusing and embarrassing scenes from among his sporting and hunting circle who regularly met at Melton Mowbray. However, in the present work Alken has drawn on domestic and public mishaps, whereby he uses the contemporary language of art criticism to describe the events, with the conceit that the subjects illustrated are not artistic at all.

Thomas Henry Alken (1785-1851) was a painter and etcher of predominately hunting or racing subjects, and an influential caricaturist. 'Following the lead of Bunbury, Gillray and Rowlandson, Alken developed the accidental humour of sporting art and paved the way for John Leech on whom he was a strong influence' (Bryant and Heneage, *Dictionary of British Cartoonists and Caricaturists 1730-1980*).

Hardie p. 183; Toovey 58.

America wins again

3. **[AMERICA'S CUP]. THE JUBILEE OF THE AMERICA CUP (1851-1901).** A Unique and Complete History of the Cup showing the extraordinary evolution of the modern yacht together with the Birth, Education, Accidents, and Accomplishments of Shamrock II. London: the Katesgrove Offices, 190 Strand. [1902]. **£ 375**

Oblong folio [200 × 305 mm.], pp. [2], 30, half-tone and wood-engraved text illustrations; original light green cover printed in dark green; old centre fold from posting when originally published; loosely inserted published slip.

Published ostensibly to record the first fifty years of the America's Cup this souvenir also details and promotes Sir Thomas Lipton's recently built Shamrock II which was entered in the 1903 race.

The later pages of the the work record the accident during racing trials off Cowes when the yacht was demasted. King Edward VII and Lipton were both on board and narrowly escaped injury. Lipton, the most persistent challenger in the history of the America's Cup was in all to make five attempts at recovering the trophy for Britain. Shamrock II built, by Messrs. William Denny and Brothers of Dumbarton, for Lipton's second attempt was to loose at New York to the yacht Columbia owned by the J. Pierpont Morgan syndicate.

COPAC & OCLC records two copy at Oxford and Berkeley.

4. **[AMERICAN WALTHAM WATCH COMPANY]. SWINTON, John.** A MODEL FACTORY IN A MODEL CITY. A Social Study. New York: Broun, Green & Adams 1887. **£ 300**

FIRST EDITION. *Small folio, pp. 16; wood-engraved illustrations by Max G. Wildnauer; original printed wrappers, printed over in red by Hammond & Guild, Buffalo.*

The American Waltham Watch Company was one of the great success stories of United States mass manufacturing and a pioneer in the development of watch making. The present promotional publication describes the social structure the company developed for its workers and deals with such subjects as 'The character of the workers,' 'Public dignitories,' 'Intellectual laborers,' 'The cost of living,' 'A low death rate,' 'Mutual aid,' 'Method of dealing with grievances,' and 'The directing hand.' The illustrations show different halls in the factory, public meeting houses and the worker's living quarters.

The author John Swinton (1829-1901) was an American publicist and radical leader, who famously interviewed Karl Marx in 1880.

OCLC locates only 4 copies in the US, in the Hagley Museum and Library, the Universities of Iowa and Vermont, and in New York Public Library.

5. **[AMSTERDAM]. ENGELBRECHT, Martin.** [AMSTERDAM]. [Augsburg]: [C.P. Maj. Mart. Engelbrecht. excud. A.V. ca. 1750]. **£ 1,500**

Set of 6 engraved card-backed cut away sheets, [100 × 140 mm] with contemporary hand-colouring; contained in near contemporary sugar-paper wrapper with title in Dutch in ink.

A fine series depicting the port at Amsterdam still thriving after the 'Golden Age'.

The cut aways depict; [1] an opening with a pilaster on each side and a boat with a cargo of barrels being manoeuvred through the surf; [2] to the left a modest house and to the right a wooden hut with a small boat moored close by, in the centre a boat with a rower having discharged a cargo; [3] a similar scene but further into the bay with a stone warehouse to the left and to the right a similar wooden warehouse, another craft similar to that in the first sheet being piloted with a another cargo of barrels and and two small sailing craft; [4] The inlet has widened, to the left and right more substantial two and three storied warehouses, each has a large sailing craft moored in front with their rigging exposed and ready to take on fresh cargo; [6] the back sheet gives a panoramic view of Amsterdam with the conspicuous boom in the middle ground.

Engelbrecht (1684-1756), a native of Augsburg began his career as an artist by his attachment to a local publishing house. By 1708 he had moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. It was when he started his own publishing house that his talent for peepshows and similar educational and amusing engravings became paramount and from which he is best known today.

6. [AMSTERDAM]. MAASKAMP, Evert, *publisher* [MAASKAMP DIORAMA VAN AMSTERDAM Engraved by Pieta HL. van deer Melon Amsterdam: Published by Evert Maaskamp] [1824-1827].

£ 2,350

Aquatint strip panorama, segmented into 32 to form a myriorama, measuring approx. 115 x 2,470 mm overall, with manuscript numbering and titles at foot or head of each image; in a modern cloth box.

Dutch panorama consisting of a continuous view of Amsterdam along the waterfront from east to the west viewed from the Ij. Comparing this copy with one still in panorama form, a view at the extreme right and the imprint information that would have appeared on the lower margin have been removed. This contemporary dissection into a myriorama form may have been a reuse of the engraving in order to fulfil a marketing opportunity.

See Abbey, *Life* 481

7. ARIOSTO, Lodovico. LE SATIRE di M. Lodovico Ariosto. Tratte dall'originale di mano dell'autore con due satire non piu vedute; & con molto diligenza ristampate. Venice, Gabriele Giolito de Ferrari, 1550.

£ 1,250

FIRST CORRECT EDITION - THE FERRARA MANUSCRIPT. *12mo, ff. 35, [1, blank], woodcut printer's device to title and a variant device at end, woodcut initials; small repaired tear to title, very light brown-spotting at the beginning; nineteenth-century dark red crushed morocco, decorated in blind and gilt, inner dentelles gilt, Duke of Sutherland's arms on covers, his signature on front free endpaper, later circular engraved portrait-medallion mounted opposite title, blanks at the beginning and end of the volume.*

'Altogether some ten editions of Ariosto's *Satires* were prepared, all following the first of 1534, until Gioliti published his edition of 1550, the extreme rarity of this edition caused it to remain unnoticed by the bibliographers and publishers of Ariosto's works' (translated from Bongj, p. 282).

A seminal text of the late Renaissance, redefining the genre of satire which first appeared the year following the author's death in 1533 in an unauthorised edition without place or printer's name.

Ariosto's satires are a mix of autobiographical references with criticism of the machinations at court and the conduct of the clergy and employ a variety of languages, from courtly Italian to vernacular conversational tones. Ariosto wrote his satires at various times between 1517 and 1524 during which time manuscript copies circulated. Later in the sixteenth century the book was placed on the Papal Index, resulting in the production of expurgated versions.

'In 1550, Gabriel Gioliti issued at Venice an authorised edition, edited by Anton Francesco Doni, under the alluring title: "Le Satire di M. Lodovico Ariosto. Tratte dall'originale di mano dell'autore con due satire non piu vedute; & con molto diligenza ristampate." The text followed in this edition is that of the manuscript at Ferrara (including the second series of corrections and alterations), which had probably been supplied to the publisher by Virginio Ariosti [Ariosto's son] or some other of the poet's heirs; but there is absolutely nothing to justify or to explain the promise on the title-page of two entirely new Satires. For this promise, Doni himself, a most unreliable person, was presumably responsible; he had, perhaps, expected to get from Ariosto's heirs the unfinished additional Satires mentioned by Virginio' (Gardner, *The King of Court Poets. A Study of the Work, Life and Times of Lodovico Ariosto*, p. 312). At the time the Ferrara manuscript was believed to be in the author's hand; later research proved that this is not the case, but that its scribe must have worked under the supervision of Ariosto.

The Sutherland library was dispersed through two sales in 1906 and 1913.

Bongi I, pp. 280-286; OCLC locates a single copy, in the British Library; ICCU locates two copies in Italy, KVK does not add further locations.

8. **ARMISTEAD, William.** A TRIBUTE FOR THE NEGRO: Being a Vindication of the moral, intellectual and religious capabilities of the Coloured portion of Mankind; with particular reference to the African race. Illustrated by numerous biographical sketches, facts, anecdotes, etc. and many superior portraits and engravings. By Wilson Armistead. Manchester: William Irwin, 39 Oldham Street. London: Charles Gilpin, Bishopsgate Street. American agent: Wm. Harned, Anti-Slavery Office, 61 John Street, New York; and may be had of H. Longstreth and G.W. Taylor, Philadelphia. 1848. **£ 850**

FIRST EDITION WITH EXTRA TWO EXTRA PLATES. *8vo in 4s, pp. xxxv, 564, [4] advertisement; frontispiece and 10 plates, lacking plate of Gustave Vassa; binding loose but sound; apart from some marking, a very clean copy; original burgundy morocco, handsomely decorated in gilt on spine, with a vignette in gilt in centre of upper board 'Am I not a man and a brother'; some minor rubbing at extremities; gilt edges.*

A fine example of the first edition of this influential anti-slavery work.

Wilson Armistead (1819-1868) was the son of a Leeds brush maker, but rather than enter his father's business, he instead became a mustard manufacturer. It seems his business was not entirely successful, however, due to Armistead's other interests; his writings on moral and religious matters alone fill six volumes, while he also wrote a biography of the eighteenth-century philanthropist Anthony Benezet and a book of English Lakeland tales. He is best known, though, for the present work, a forceful response to the suggestion (made most violently by Charles Carroll) that the blacks of Africa were not human in the fullest sense, and that their enslavement was therefore legitimate.

In the first part of his *Tribute*, entitled "An Inquiry into the Claims of the Negro Race to Humanity, and a Vindication of their original equality with the other portions of Mankind", Armistead rebuts these claims on several fronts, marshalling a whole array of scientific arguments, including phrenology, which otherwise he rejects. He rejects the suggestion that the mere colour of a black man disqualifies him from being part of mankind; far greater differences can be seen between, for example, English and Italian cattle, yet we would not hesitate to say that they were of the same species. Moreover, who is to say that the savage state of the black African is the only possible state; after all, Cicero speaks in very similar terms of the British (barbarians, not even fit for slavery; they cannot even learn music) to those used of Africans by the apologists for slavery in the United States and elsewhere. And yet, the prejudice against people of colour persists, as does the practice of enslavement; and the latter perpetuates the former, for a slave deprived of all that a human being expects, in terms of autonomy, education and liberty, is not likely to exemplify those qualities. Armistead argues that it is only by accepting blacks as equals that they will become so.

The second part of Armistead's work is, if anything, even more interesting, as it contains possibly the most extensive collection of nineteenth century slave narratives and biographies, collected from a number of sources as well as from Armistead's own experiences through the Leeds Anti-Slavery Association. While to modern eyes the first, polemical part of the book can seem somewhat patronising (if well-intentioned), this second section retains its power, as well as being an invaluable source of material for the understanding of American slavery in the first half of the nineteenth century. The book is also notable for the portraits of several Africans, drawn by the author.

OCLC: 2814163.

9. **BALGUY, Thomas.** DISCOURSES ON VARIOUS SUBJECTS. Winchester, printed for Lockier Davis, in London, 1785. **£ 550**

FIRST EDITION. *8vo, pp. xii, 343; occasionally a little browned; otherwise well-preserved in contemporary speckled calf, spine ruled in gilt and with gilt-stamped lettering-piece; front fly-leaf contemporarily inscribed by one Henry Wilmore as the Gift of my much esteemed Friend Isaac Hawkins Brown.*

First edition of this collection of eleven discourses (mostly sermons) and seven charges (addresses to the clergy of the archdeaconry of Winchester) frequently holding up the established status of the Church of England, and discussing authority and religious liberty. One sermon was preached on December 13, 1776 on occasion of the American war of independence, wherein Balguy uses the words of Moses 'Sirs, ye are Brethren; why do ye wrong one to another?' as starting point for declaring the American secession as unnecessary, breaking the laws of civil society and leading to 'relapse into a state of barbarism' (p. 73).

Thomas Balguy (1716–1795) was a clergyman anxious to defend the established church from the attacks of dissenters, modernizers and sceptics. 'On the publication of Hume's *Dialogues Concerning Natural Religion* (1779) Hurd [another conservative cleric] set about persuading Balguy to 'obviate' Hume's 'destructive impiety' (Kilvert, 135–7). Balguy had long been interested in the subject of Hume's attack; as an undergraduate he published a Latin poem entitled *Divina bonitas demonstrari potest a posteriori* (*The divine goodness is capable of proof from its effects*; see GM, 94/2, 1824, 596–8). In response to Hurd's urging he published *Divine Benevolence Asserted; and Vindicated from the Objections of Ancient and Modern Sceptics* (1781). Hume's name is not mentioned, but the context can readily be inferred: in the preface Balguy describes it as a specimen of a larger work on natural religion, 'why published at this time, will be too easily conjectured' (Balguy, *Divine Benevolence Asserted*, iii). It is interesting as an illustration of what he was lecturing on at St John's in the 1740s and 1750s (his arguments are mainly drawn from Cicero and Butler), but disappointing as an answer to Hume' (*Oxford DNB*).

ESTCT93871.

10. **[BALLROOM]. ENGELBRECHT, Martin.** [BALLROOM SCENE]. [Augsburg, Martin Engelbrecht, c. 1760]. **£ 1,500**

Six hand-coloured cut-away engraved scenes and backdrop, mounted on boards; the dancers and visitors of the ball are glued onto the architectural cut-aways.

This depiction of a ballroom in full swing is of the large-size series, measuring 160 × 205 mm. This peepshow, an elegant scene, set in large hall with groups of dancers moving and one couple, seen from behind, which has just arrived.

11. **BARRY, Charles.** ILLUSTRATIONS OF THE NEW PALACE OF WESTMINSTER. ... From drawings by J. Johnson, F.S.A. and G. Somers Clarke, Architects. And John Thomas, Sculpture. A History of the Palace of Westminster, by Henry T. Ryde. First Series. London, Warrington & Son, 27, Strand. Simkin, Marshall & Co. 1849. **£ 1,850**

FIRST EDITION. *Folio, pp. [xiv], [32], with 8 steel-engraved plates (2 double-page size) and 8 tinted lithographic plates, several wood engravings in the text; contemporary red calf, the covers blocked in gilt with a double fillet border enclosing four elaborate scroll corner-pieces, the centre with a decorative cartouche surmounted by the royal arms and lettered in gilt, spine lettered in gilt, spine restored by Bernard Middleton.*

This is the first series of views and interiors of Barry's & Pugin's masterpiece, published before the completion of the building complex. Pugin's name is conspicuous by its absence although the decoration he applied to Barry's Italianate frame is difficult to extinguish in the illustrations.

'In 1836 Barry won the greatest architectural competition of the nineteenth century - that for the new Houses of Parliament at Westminster to replace those destroyed by fire in 1834 ... Besides being a functional masterpiece, the Houses of Parliament are the culminating work of the Picturesque movement, a building for all seasons, all lights, and all distances, while they have, in T. S. R. Boase's happy phrase, *the symbol-making greatness*' (*Macmillan Encyclopaedia of Architects*). - Having handled several copies of this book over the years we have never come across such a splendid binding, which must have been done for presentation.

12. **BÉDOLLIERRE, Émile & MONNIER, Henry.** LES INDUSTRIELS, MÉTIERS ET PROFESSIONS EN FRANCE. ... Avec cent dessins par Henry Monnier. Paris: Libraire de Mme Vie Louis Janet, 1842. **£ 250**

8vo, pp. [4], iv, 231 [1] blank; 30 plates including frontispiece, some occasional foxing, and 58 wood engravings in the text; contemporary morocco backed mottled boards, spine lettered in gilt.

Following hard on the heels of Monnier's most notable contribution, *Physiologie du bourgeois* of 1841 a work that illustrates boredom as a predominant feature of bourgeois life his *Les Industriels: Métiers et professions en France* (1842), shows the 'most populous classes' as hard working, earnest and long suffering.

'His illustrations are certainly the best part of *Les Industriels, Métiers et professions en France*, whose author, Émile de la Bédollière, seemed over conscientiously aware of his social mission in painting the manners of the working classes for the edification of their social superiors. Monnier's studies of the costumes and tools of each trade, and the imprint of the trade on the faces and figures of the workman, offer an excellent example of his characteristic economy in the use of lines and precision of detail.' Edith Melcher *The Life and times of Henry Monnier* Harvard, 1950. p. 135.

Monnier kept returning to these opposites in French nineteenth century society and probably intended to raise social conscience. One sometimes wonders at the popularity of introspective works on those who could afford to buy them.

Carteret III p. 344

13. **[BOAR HUNT]. [ENGELBRECHT, Martin]. WILDE ZWIJNENJACHT** [*manuscript title on verso of back-scene*]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 650**

Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; some damage and loss

The cut aways depict [1] a forest scene with a horse and rider to the left with sword in hand and to the right a man in a green jacket with a hunting horn over his shoulder; [2] a boar being assailed by dogs, a hunter on foot spearing the beast in the mouth and a rider firing a pistol; [3] an opening in the forest with a hunter to the right clinging to the branches of a tree whilst below a dog in writhing in agony and to the left a hunter on foot holding back another dog; [4] another hunter on horseback and one on foot; [5] a wooded glade [6] and a backdrop with a town before hills on the edge of the forest.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

14. **BOOTH, William, *General*. IN DARKEST ENGLAND AND THE WAY OUT.** London: International Headquarters of the Salvation Army ... [1890].

[*Together with:*] **BARNARDO, Thomas.** ALS to General Booth offering his condolences on the death of Catherine Booth, Booth's wife. 9th October 1890. **£ 550**

FIRST EDITION. *8vo, folding chromolithograph frontispiece, pp. [viii], 285, [1] blank, xxxi, [1] blank, [6] advertisements; small tear to folding frontispiece; with the scarce 'response' form loosely inserted; original blue sand-grain cloth, gilt lettering on spine and upper board, spine a trifle creased; a very good clean copy.*

Fine copy of the first edition of General William Booth's landmark work, together with a letter from the Irish philanthropist and founder and director of homes for poor children, Thomas Barnardo.

In 1878 Booth founded the Salvation Army, and in 1890, the same year that Stanley's *In Darkest Africa* was published, he issued *In Darkest England and the Way Out*, to draw attention to 'darkness' much closer to home. Through his ghost-writer W.T. Stead, he analysed the causes of poverty and vice of the period, and proposed a ten part program of action. This included land settlement, emigration, rescue and social work among prostitutes and prisoners, a poor man's bank and a poor man's lawyer. This timely appeal to Victorian conscience drew large support and money was liberally donated and a large part of the scheme was put into practice.

Loosely inserted in the present copy is a good letter, probably written by a secretary, but certainly signed by Barnardo, shortly after his return from a visit to America. It is a poignant letter expressing Christian grief and the human fellowship from one Christian philanthropist to another at the death of Mrs Catherine Booth (1829-1890), the "mother of the Salvation Army". Thomas John Barnardo ("Dr. Barnardo"), 1845-1905, was the founder of the East End juvenile mission for destitute children (1867), opening a boys' home in Stepney in 1870, which developed into Dr. Barnardo's Homes". Catherine Booth had suffered from ill-health for some time and died at Clacton-on-Sea in Essex on 4th October 1890. 'Her body 'lay in state' at the congress Hall of the Salvation Army, Clapton, and her funeral at Olympia was attended by a gathering supposed to number 36,000". [DNB].

Printing and the Mind of Man 373; Marshall library p. 9

15. [BOREMAN, Thomas]. [THE GIGANTICK HISTORIES]. WESTMINSTER ABBEY. London, Thomas Boreman [vol. III: R. Ware and Thomas Boreman], 1742-1743. **£ 7,500**

3 vols., 32mo, (60 x 46 mm), pp. xxxiii, 34-123, [5] adverts, frontispiece and 15 full-page woodcuts; xxiii, 24-123, [5] adverts, frontispiece and 4 full-page woodcuts; xxii, 23-125, [3] adverts, frontispiece and 10 full-page woodcuts; page numbers occasionally shaved; in the original Dutch flowered pattern boards with some expert restorations; housed in a custom-made slipcase covered with matching patterned paper.

"The most remarkable tiny books of the century ..." (Bondy *Miniature Books*, 1981). Extremely rare collection of all three volumes of Boreman's *Westminster Abbey*, histories printed especially for children.

Thomas Boreman has often been described as the first English publisher of children's books. The importance of the "Gigantick Histories" is not to be overlooked by dint of their diminutive dimensions "for the History of Children's Books is evident as they are the forerunners of the Lilliputian Magazine published by Newberry in 1752. There is no doubt that few of these children's treasures have survived, as they were thumbed to pieces in the long years that have elapsed since their publication". (Gumuchian, 4088). Boreman was an innovative printer, his "crowning stroke of genius in this enterprise was the inclusion in each of his little volumes of a list of his juvenile subscribers". (Wilbur M. Stone, *The Gigantick Histories of Thomas Boreman*, 1933, p. 10). At the start of the first volume of the History of St Paul's he includes a 28 page list of subscribers which includes Miss Nabby Davenport, of Boston, New England and Master Bobby Hume of South Carolina also lists a Master Bobby Walpole, presumably a young relative of the great statesman.

Even partial sets of these minute histories are undeniably scarce. Stone, writing in 1933, noted that his was the only complete collection of which he had knowledge. OCLC locates holdings of partial sets in 7 different institutions. Although the bindings on the present collection are somewhat fragmentary, they do appear to be original. Bondy notes that Boreman had his little volumes "bound in flowered Dutch boards, attractively patterned" (*Miniature Books*, p. 21) and these certainly correspond both with that description and with another early copy which we have handled previously.

Gumuchian, 4088; Osborne, pp. 799-800; Spielman, 109; Bondy, p. 22; Stone VII-IX.

16. BOWLES, Carington. THE ARTIST'S ASSISTANT IN DRAWING, perspective, etching, engraving, mezzotinto-scraping, painting on glass, in crayons, water-colours, and on silks and satins. Containing the easiest and most comprehensive rules... adapted to the capacities of young beginners. London, Printed for Laurie and Whittle, 1802. **£ 300**

8vo., pp. vii, [1] publisher's advertisements, 40, engraved frontispiece (portrait medallion of Hogarth) and 4 engraved plates (3 folding); the final two plates lightly stained; publisher's marbled wrappers, printed label on the upper cover.

One of the most enduring popular artist's manuals of the day, first issued sometime around 1770 and continuously in print for the next half century.

The work is generally attributed to Carrington Bowles (1724-93). Indeed, it appears as item 12 (p. 169) in *Carrington Bowles's New and Enlarged Catalogue of Useful and Accurate Maps, Charts, and Plans ...* (circa 1795) where it is referred to as "Bowles's Artist's Assistant" and is priced at the reasonable sum of 1s.

The success of this slender manual is due to its concise manner of dealing with all practical aspects of the British art industry: painting on all sorts of material, ranging from silk to glass, etching and engraving techniques, various applications of - and tricks connected with - watercolour painting, including a paragraph on how *To keep Flies from your work*.

Peak of fashion

17. **BRAYLEY, Edward Wedlake & HAVELL, Jr., Robert**, *illust.* TOPOGRAPHICAL SKETCHES OF BRIGHTHELMSTON AND ITS NEIGHBOURHOOD... London: Published by Rodwell and Martin, New Bond Street; and sold by all the booksellers in London and Brighton. 1825. **£ 950**

FIRST EDITION, SECOND ISSUE. *8vo*, pp. 82, [2] index; 12 aquatint plates drawn and engraved by Richard Havell each marked proof and dated 'Sept. 1824.' polished calf, spine decorated and lettered in gilt, gilt top.

Brighton delineated at the peak of fashion with finely detailed plates by Havell.

Brayley describes all the amenities and amusements, including such delights as Mohamed's Shampooing Baths and its close rival Molineaux's Shampooing Baths, both of which were 'equally respectable.' The Chain Pier, Race Course, local antiquities, Tuppen's and Lucombe's libraries and of course the relatively new gas works are described. The greatest attention is given to the Pavilion although the author admits that he has not been allowed access and has had to rely on descriptions by other authors and visitors.

Interestingly the work is dedicated to Louisa Bereford Hope of Deepdene, who together with her husband Thomas Hope, art collector and connoisseur, moved to Brighton for the season from the Autumn of 1823. Brayley probably made the Hope's acquaintance at this time, for later he was to describe their home at Deepdene in his *Topographical History of Surrey* (1841-8).

Abbey describes an additional engraved title and the imprint of 'T. Flook' that is not present in this copy. There seem to be several variants, in text, engraved title, date and wither the plates are marked as proofs. Probably as Havell & Co. had charge of both the plates and the printing for the work as they sought several outlets at London and Brighton, this may account for the variation in make-up.

Abbey *Scenery* 59; OCLC copies of the first issue at Yale, Cambridge and the University of California; and the second issue at Yale and Wisconsin.

18. **[BRUSSELS COURT]. [ENGELBRECHT, Martin]. VAN BRUSSEL** [*manuscript title on verso of back-scene*]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 650**

Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; some damage and loss; backs strengthened with early playing cards.

The cut aways depict [1] a proscenium with to the right a lady [1] and to the left a gentleman [2] two gentlemen greeting on another [3] a courtyard with a servant and a gentleman conversing with a lady; [4] a courtyard with a servant feeding peacocks and other birds; [5] a walled garden [6] a formal garden with clipped hedges and a fountain with Neptune holding a trident.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in

Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

19. **BURCKHARDT, Jacob.** DIE CULTUR DER RENAISSANCE IN ITALIEN. Ein Versuch ... Basel, Druck und Verlag der Schweighauser'schen Verlagsbuchhandlung. 1860. **£ 850**

FIRST EDITION. 8vo, pp. [iv], 576; light foxing to first few gatherings otherwise text clean and fresh; in contemporary roan backed boards, spine ruled and lettered in gilt, light chipping at head, and some rubbing to extremities, but still a very appealing copy.

Uncommon first edition of 'the most penetrating and subtle treatise on the history of civilization' ... *The Civilization of the Renaissance in Italy* has for more than a century, determined the general conception of thirteenth-to-fifteenth-century Italy' (PMM 347).

This first edition, published by an obscure Swiss publisher, was printed in just one thousand copies, but still proved hard to sell. Burckhardt, professor of history at Basel University, did not receive any royalties or other payment for it from his publisher, although during the next twenty years 15,000 copies were sold, and since 1928 when the copyright expired, the sales of the book in its original language may be estimated at something like half a million copies (L. Goldscheider in the introduction to the Phaidon Press edition).

Printing and Mind of Man 347.

20. **BURGES, William.** ARCHITECTURAL DRAWINGS. London, William Clowes and Sons, 1870. **£ 2,500**

FIRST EDITION. *Imperial folio*, pp. [vi], 29, with 75 lithographic plates, entirely printed in brown; clean and fresh in the original publisher's red half-morocco over pebble-grained cloth; wear to extremities, inner hinges broken; contemporary bookseller's label inside front cover.

A fine collection of architectural drawings made over a long period of time by the 'most brilliant architect of his generation' (*Macmillan Encyclopedia of Architects*). 'What I set myself to do was this, to write a sort of grammar of thirteenth-century architecture, and to illustrate it with carefully measured details' (p. 1). Burges had travelled widely studying and drawing medieval architecture, which influenced his commissions, such as Castle Loch near Cardiff. 'The thirteenth century, in particular, was Burges's chosen field, and he modelled his style of draughtsmanship on the famous sketchbook of Villard de Honnecourt in the Bibliothèque Nationale, Paris' (*ibid*).

The sketches in this book were masterly drawn on stones, which after the printing, carried out by Maclure, Macdonald & Macgregor, were defaced. As Burges explains in the preface, quoting from the prospectus for the *Architectural Drawings* 'to allow no copies to go into the trade' which means that only subscribers could acquire a copy. The list of subscribers lists 194 copies, which had been ordered by eminent colleagues of Burges, such as Frederick P. Cockerell, Edward W. Godwin (4 copies), Owen Jones, Joseph Neale, George Gilbert Scott (3 copies), Alfred Waterhouse and M. Digby Wyatt.

R. I. B. A. vol. I, p. 161.

21. **BURROW, J. C. [photographer] and William THOMAS [author].** 'MONGST MINES AND MINERS; or Underground Scenes by Flash-light: A Series of Photographs, with Explanatory

Letterpress, Illustrating Methods of Working in Cornish Mines. Part I. - An Account of the Photographic Experiences ... Part II. - A Description of the Subjects Photographed. Camborne, Camborne Printing and Stationery, for Simpkin and Marshall in London, 1893. **£ 2,500**

THE CLASSIC PHOTOGRAPHIC RECORD OF CORNISH MINING. 4to, pp. 32, lithographic folding section of Dolcoath Mine, printed in four colours, 27 woodburytype prints mounted on 14 sheets (including frontispiece full-plate view of The Chief Mining District of Cornwall), one illustration in the text (key to frontispiece), all tissue guards present; occasionally very lightly dust-spotted; a good copy the original publisher's red cloth, spine lettered in gilt, front cover with gilt-stamped ornamental lettering; a little darkened, some letters with damage; half-title with presentation inscription 'To Prof. W[illiam] Boyd-Dawkins from his old pupil Carlos van Zeller.'

J. C. Burrow had 'long experience as a photographer in the most active mining district of Cornwall' and was encouraged to produce this work by William Thomas, Secretary of the Mining Association of Cornwall who provided the text. The work includes views of Dolcoath Mine, Cook's Kitchen Mine, East Pool Mine and Blue Hill Mine, many of the photographs depicting miners at work on the face. Burrows provides a vivid description on the difficulties of photographing underground. 'The temperature there was 100 f. The miners work nearly naked. The camera was attached to the ladder and tilted at an angle of 45. Water dropped everywhere and came from the foot-wall in a steady stream...'

J. C. Burrow (1850s-1914) of Camborne began to work as a photographer with his father in the 1870s. He started to take underground photographs of mines in the 1890s and described himself as a *scientific and mining photographer*. 'J C Burrow's photographs provide an insight into the working conditions of miners in the late nineteenth century. The use of photography in documenting industrial practices was greatly enhanced by the development of flashlight techniques described by the photographer in this work' (British Library Online Gallery).

22. **BUSBY, Thomas Lord.** COSTUMES OF THE LOWER ORDERS OF LONDON Printed and Engraved from Nature ... London: Published for T.L. Busby, by Messrs. Balwin and Co., Paternoster-Row; At the Artist's Depository, 21 Charlotte-Street, Fitzroy-Square ... [1820].. **£ 2,500**

4to, pp. iv, [24], 24 hand-coloured plates including frontispiece and an additional title; neat ink stamp on verso of printed title and at the foot of two other text leaves. later mottle full calf, rebound preserving the original decorated spine in compartments, gilt with two red lettering pieces, all edges gilt by F. Bedford.

Busby (fl.1804-1837), appears to have gone to the trouble of interviewing his subjects in the Mayhew manner describing how his subjects had come to their present adversity. 'Billy Waters - The Dancing Fiddler' had lost a leg by falling 'from the top-sail yard to the quarter-deck, in the Ganymede sloop of war'; 'Owen Clancey - The Frost-bitten Sailor had lost his feet 'on the 14th January, 1814, while in the service of Captain Jones, commander of the Two Brothers, his legs were fatally frost-bitten, by being shipwrecked on an island in North America.' Others such as the Milk-maid, Pieman and Draymen appear to be more happy with their lot, the latter consuming drinking on average 'two Gallons of Porter and a pint and half of Gin daily.'

Hiler, p. 129; Colas 491; Lipperheide 1025, Tooley 123.

23. **[CAFÉ SCENE] [ENGELBRECHT, Martin].** PERSPECTIVISCHE VORSTELLUNG KAFFE [manuscript title on wrapper]. [Augsburg, Martin Engelbrecht, c. 1760]. **£ 1,500**

Five hand-coloured cut-away engraved scenes, backdrop and one hand-coloured engraving (92 x 138 mm) showing the view as composed of back-drop and cut-aways, mounted on boards; wrapped in contemporary laid paper with lettering in ink and pencil; wrapper a little torn.

This peepshow is rather unusual in so far as it includes an additional engraving which shows the entire scene. The interior is that of a large festive hall with people playing billiards in the background and elegant people smoking, gambling and drinking coffee in the foreground. Fine hand-colouring and well-preserved.

early history of printing

24. **[CAILLE, Jean de la]. HISTOIRE DE L'IMPRIMERIE ET DE LA LIBRAIRE, Où l'on voit son origine & son progrès, jusqu'en 1689, Paris, Jean de la Caille, 1689. £ 1,500**

FIRST EDITION. *4to, pp. [2] title with engraved vignette, [2] preface, 322, 26 index; engraved pictorial headpieces and decorative initials, contemporary calf, spine gilt in six compartments, red morocco label, red sprinkled edges.*

The author was a printer and bookseller in Paris, where he died in 1720. 'Cet ouvrage peut encore être consulté avec fruit ...' (Brunet). A fine crisp copy with just the smallest amount of foxing to a few leaves.

Brunet III, 724; Bigmore & Wyman, p. 98.

25. **[CAMBRIDGE] ACKERMANN, Rudolph. A HISTORY OF THE UNIVERSITY OF CAMBRIDGE. Its Colleges, Halls, and Public Buildings. In Two Volumes. Vol. I [-II]. London, Printed for R. Ackermann, 101, Strand, by L. Harrison and J.C. Leigh, 373, Strand, MDCCCXV [1815]. £ 3,500**

FIRST EDITION. *Two volumes, 4to, pp. viii, [2], list of plates, [ix]-xii, 296, [6]; pp. [iv], 324, [8], 95 hand-coloured aquatint or stipple-engraved plates and one uncoloured engraved portrait; some off-setting of plates onto the text; a good and complete copy, with the portraits of the founders and the list of plates, which is usually missing; contemporary full Russia gilt, border of a 'cathedral' roll with similar corner fans of gothic tracery in blind, spines with five wide bands, lettered in two panels, the other panels tooled in gilt, marbled edges; some minor cracking to joints and spines, sunned; unsigned but very redolent of the workshop of Taylor & Hessey.*

A tall copy of the most splendid book on Cambridge ever produced. The paper of this copy with pre-publication watermarks (text with dates 1812 and 1815; plates 1815).

Abbey, *Scenery*, 80 (without the list of plates); Tooley, pp. 9-14.

26. **CARY, John. CARY'S SURVEY OF THE HIGH ROADS FROM LONDON to Hampton Court, Bagshot, Oakingham, Bnsfield, Windsor [etc.]...On a Scale of one Inch to a Mile; wherein Every Gentleman's Seat, situate on, or seen from the Road, (however distant) are laid down, with the Name of the Possessor; to which is added The Number of Inns on each seperate Route; also, The different Turnpike Gates, shewing The Connection which one trust has with another. London: Printed for J. Cary, Engraver & Map seller, the corner of Arundel Street, Strand. July 1st. 1790. 1790.**

£ 950

FIRST EDITION. *4to, engraved throughout comprising: engraved title, hand coloured engrave 'General Plan for explaining the different trusts' engraved 'Explanation' and Advertisement' hand coloured folding 'General Map' and 80 hand coloured engraved roadmaps on 40 leaves; some minor offset foxing. modern brown morocco backed paper boards.*

Not to be confused with the smaller format Cary publications.

'The chief recommendations of this work, as stated in the advertisement, are (i) the special insertion of gentlemen's seats, with a system of lines drawn from points on the road to "shew the points of sight from where the Houses are seen "' (some houses being visible from as many as three, or even four, such points). Such houses as are seen from the road, but are beyond the limits of the scale, are described as being placed between the vertical lines of the margin; (ii) the turnpike gates, and the public inns ... The plates following, forming the road-book proper, are ruled into two columns, and show the road, with junctions of byroads, towns, villages, gentlemen's houses, with names of occupiers or owners, parks and commons, hills, streams and rivers, milestones, turnpike gates, and inns. The roads, the towns and parks and commons are coloured. Each route begins, with the title, at the foot, in a narrow panel and proceeds upwards, ending, in most cases, with a list of the inns arranged in two columns in a circular or oval panel.' (Fordham)

Fordham, *John Cary* p.40.

27. **CASTELLANI, Giovanni Baptista [and Giacomo CANEVA].** DE L'ÉDUCATION DES VERS À SOIE EN CHINE faite et observée sur les lieux. Paris: Amyot, Libraire-Éditeur, 8, Rue de la Paix, 8 1861. **£ 385**

8vo, pp. [4], 182; text illustrations; contemporary calf backed marbled boards, spine with red skiver label lettered in gilt.

The Italian silk manufacturers Castellani & Freschi participated in an expedition to China to seek new silkworms untouched by disease in order to replenish supplies for the Italian silk industry. They took with them Giacomo Caneva, one of the greatest Italian photographers of the nineteenth century from whose photographs the illustrations in the book were taken, the original photographs from this expedition are now scarce. see Cody & Terpak, *Brush and Shutter: Early Photography in China* (2011), p. 63 (note 16).

The expedition was a success but on the return journey the silkworms were destroyed seemingly due to a lack of care by Egyptian officials. 'In 1859 Louis Antoine Debrauz de Saldapenna orchestrated in Paris, as the personal representative of the Austrian Archduke Ferdinand Maximilian, the Lombardo-Venetian Count Castellani's proceedings against Egypt, which were also supported by Édouard Drouyn de Lhuys as a result Castellani succeeded in extracting the then enormous sum of 700,000 francs as compensation for damages allegedly caused by overexposing valuable Chinese silk worms to the sun during transport between Suez and Cairo' [*Wikipedia*].

OCLC records only two copies, at University of Victoria in Australia, and Illinois; the Italian edition is almost as uncommon with four copies recorded on OCLC. Cordier col. 1514

28. **CELLINI, Benvenuto.** DUE TRATTATI di Benvenuto Cellini Scultore Fiorentino uno dell' Oreficeria l'Altro della Scultura. Florence: Nella Stamperia di S.A.R. Per li Tartini, e Franchi. MDCCXXXI [1731]. **£ 650**

SECOND EDITION. *4to, title printed in red and black, pp. xxii, 162, 13 [1] 'Errori Correzione' with a small paste over on page v.; contemporary vellum, spine lettered in gilt; modern bookplates of J.B. Bury and Michael Bury and a earlier inscription of 'H Carlyle' in pencil on front free-endpaper*

Cellini's work on goldsmithing and sculpture was first published in 1568 but not reprinted until the present edition of 1731. The editors decided to drop a number of sonnets from the earlier edition, as they considered them to be out of place in a technical work; however, they appended a scholarly introduction to the work by one Rosso Martino.

Almost all modern editions derive from a contemporary manuscript copy first published by Francesco Tassi in 1829 or in a combination of the 1568 edition thus elevating the rough and ready manuscript, with all its faults and idiosyncrasies, above the refined technical treatise that Cellini intended.

For a full discussion of the history of this text see Paolo L. Rossi's essay *Benvenuto Cellini: Reputazione and Transmutation in France and Florence* in Alessandro Nova & Anna Schreurs *Benvenuto Cellini: Kunst und Kunsttheorie im 16. Jahrhundert*, Köln, 2003.

Gamba 336. Cicognara 274.

29. **CHALON, John James.** TWENTY FOUR SUBJECTS EXHIBITING THE COSTUME OF PARIS the Incidents taken from Nature, London: Rodwell & Martin. New Bond Street. C. Hullmandel's Lithography 1822. **£ 4,500**

Folio [440 × 310mm.], lithograph title; 24 hand-coloured lithographs by Hullmandel; contemporary maroon, spine lettered in gilt, some minor scuffing; bookplate on front paste-down of Robert Lionel Foster; together with a loosely inserted lithograph of the artist.

'According to Beraldi (XII, 232) this "very curious and rare album" appeared as a small quarto in London. These plates, which are large folio in size, may represent a French issue of the work, though the English edition had captions in French. ... His designs are by no means mere costume plates. Instead they are animated and faithful studies of Parisian manners and customs in the years 1820' (Ray, 124).

Chalon was born in Geneva, but spent most of his working life in London, where he attended the Academy School and was elected R.A. in 1846.

Beall F 47; Colas 588; Lipperheide Fd 15; Ray, *The Art of the French Illustrated Book*, 124.

30. CHAMBERS, William. PLANS, ELEVATIONS, SECTIONS, AND PERSPECTIVE VIEWS OF THE GARDENS AND BUILDINGS AT KEW IN SURRY London: J. Haberkorn in Grafton Street, St. Anne's Soho; Published for the Author and to be had at his house in Poland Street...MDCXCLXIII [1763]. **£ 8,250**

FIRST EDITION. *Folio [528 x 355mm.], pp. [2], 8; 43 engraved plates including 3 double-page; without dedication leaf; contemporary calf, rebacked in russia, spine in compartments with raised bands, lettered in gilt, marbled edges.*

Chambers' great folio that illustrates the buildings at Kew, is clearly linked to his two previous publications on Chinese buildings and garden design. Although a number of the buildings still survive, notably the Pagoda, many more of Chambers' designs had been altered before his death in 1796, with others since destroyed. The folio is the only lasting record of the gardens as Chambers envisioned them.

Sir William Chambers was born in Sweden, and educated in England. During his time in the service of the Swedish East India Company he visited Bengal, 1740-2, and Canton, 1743-5, 1748-9, where he studied and sketched Chinese architecture.

Chambers studied architecture in Paris and in Italy between 1750 and 1755. In 1757 he became architectural tutor to the Prince of Wales (the future George III) and was engaged as architect at Kew by Princess Augusta.

He designed more than 25 buildings for Kew, including a mosque, a Palladian bridge, a menagerie and the Great Stove, all of which have long since disappeared. Still standing are the Orangery, the Ruined Arch, the Temple of Bellona and the Temple of Aeolus.

Possibly the most famous of his buildings remaining at Kew today is the ten-storey pagoda (1761), which was influenced by his travels in China.

Berlin Cat. 2337; Fowler 87; Harris 121; Millard *British* 14.

31. [CHAMPS ELYSÉES]. PEEPSHOW. Lille, Le Bigot Frères, [c. 1896]. **£ 650**

Untitled chromolithographic concertina-folding peepshow with three cut-out sections; front-face measuring 120 x 178 mm; the peepshow extends, by paper bellows to approximately 380 mm; housed in modern buckram portfolio, lettered on spine: 'Arc de Triomphe'.

This peepshow depicts a military parade in the Champs Elysées. The front-face consists of a view of the Place de la Concorde, with the Obelisque, the flagpoles, and the fountains, looking up the Champs Elysées. The cut-outs depict the procession advancing through two flag bedecked arches. The back-board shows the troops advancing from the Arc de Triomphe in the far distance.

32. CHAVANCE, René. NOUVELLES BOUTIQUES, façades et intérieurs. Paris, Éditions Albert Lévy, [1929]. **£ 1,250**

FIRST EDITION. *Small folio, pp. [12], 48 plates in photogravure; loose, as issued in the original cloth-backed portfolio, printed boards with an image in silver and black laid onto the upper cover, cloth ties.*

A fine copy of this interesting and beautifully executed collection of Parisian shop fronts and interiors by some of the leading architectural practitioners and interior designers of the day.

Included are examples of works by Siclis, Ruhlmann, Mallet-Stevens, Patout, René Herbst, Maurice Dufrène and and Maurice Jallot. The range of shops is quite wide: hairdressers, furniture showrooms, jewellers, chemist, a bar, cinema and shoe shops. Particularly noteworthy are Mallet-Stevens' design for the Peugeot showroom on the Champs-Élysées, the buildings of the Nicolas chain of wine merchants designed by Patout and an electrical goods supplier with a showroom of 'machines parlantes' i.e. radios.

The original portfolio was strikingly designed with diagonal typography in red and black with a photographic illustration printed on silver tinted paper by Jean Carlu.

Rare Handcoloured Childs Atlas

33. **[CHILDS ATLAS]. RUEBEN RAMBLE'S TRAVELS THROUGH THE COUNTIES.** With Maps and Historical Vignettes. London: Dean and Clark. Book, Print, and Map Publishers. 58 Holborn Hill. [1848]. **£ 2,850**

4to, pp. [4], [80] hand coloured lithograph frontispiece, additional title and 40 hand coloured lithograph maps with scenic boards of key places in each county; green half morocco over marbled boards, inscribed on verso of frontispiece 'Harriet C. Slater, 1 Oakley Crescent 1848.'

A delightful atlas, with each county map including a border illustrating the chief industries, buildings and occupations of each locality.

Suffolk is described and illustrated as a totally rural county with Lancashire almost totally industrial. Clearly the authors are concerned to simplify the description of each county and not over complicate the narrative.

Gumuchian 4731; Chubb DXVII.

34. **[CLARK, John Heaviside and Francis William BLAGDON, text]. AN HISTORICAL MEMENTO,** representing the different Scenes of Rejoicing, which took place the first of August, in St. James's and Hyde Parks, London, in Celebration of the Glorious Peace of 1814, and of the Centenary of the Accession of the Illustrious House of Brunswick to the Throne of these Kingdoms. London, edited, published, and sold by Edward Orme, 1814. **£ 1,850**

Large 4to (365 x 280 mm). pp. 64, six hand-coloured aquatint plates by Dubourg after Clark; lightly toned in places; a good copy with wide margins (uncut) in 20th-century blue three quarter morocco over cloth boards, ruled in gilt, raised bands, spine lettered in gilt, marbled endpapers; original publisher's label from the wrappers cut out and pasted onto initial blank.

The work is a wonderful example of John Heaviside Clark's (1770-1863) vivid style.

The six aquatints by Clarke depicts the ephemeral architecture erected to celebrate the victory, including a re-enactment of the battle of the Nile on the Serpentine with miniature battle ships, fireworks displays and a balloon ascent.

'The Nelson engraver, John Heaviside Clark, whom [Edward Orme] also employed to draw the Peace Celebrations was the author of a book on landscape painting in water-colour and engraved some of the aquatint illustrations to Howitt's British Field Sports, both published by Orme in 1807. He was soon to be generally known as 'Waterloo Clark' because immediately after the battle of that name he was on the spot, making sketches for a set of aquatints, engraved by M. Dubourg and published in 1816, again by Orme. Dubourg, besides engraving panoramic battle scenes, produced several outsize aquatints of bridges: in 1811 from Rennie's designs for the future Waterloo Bridge' (Adams)

Abbey, *Scenery* 255; Adams 112; Tooley 94; Martin-Hardie p. 137.

A milestone in US constitutional history: the first English edition

35. **[CONGRESS]. THE CONSTITUTIONS OF THE SEVERAL INDEPENDENT STATES OF AMERICA;** the Declaration of Independence; the Articles of Confederation between the said states; the treaties between His Most Christian Majesty and the United States of America. Published by Order Of Congress. Philadelphia printed: London reprinted ... for J. Stockdale, 1782. **£ 1,850**

SECOND EDITION. 8vo, pp. viii, 56, *49-*52, 57-168; occasionally lightly spotted or browned otherwise fresh; early nineteenth century half calf over marbled boards, neatly rebacked and lettered, with the armorial bookplate of Ferguson of Raith on front pastedown; a very good copy.

First printed in Philadelphia by Francis Bailey the previous year, this second edition of the first collection of the constitutions of the several states is an important preparation to formulating the Federal Constitution.

Many constitutional historians, most recently and persuasively Willi Paul Adams, have argued the role of the state constitutional conventions and constitutions in providing models for the authors of the 1787 constitution. In many cases it would have been this work which provided a convenient reference to the state constitutions. On Dec. 29, 1780, Congress appointed a committee of three to "Collect, and cause to be published, two hundred correct copies of the Declaration of Independence with the Constitutions or forms of government of the Several States, to be bound together in boards." The contemporary *Monthly Review* noted, 'It contains a greater portion of unsophisticated wisdom and good sense, than is, perhaps, to be met with in any legislative case that was ever yet framed. It is, in short, the book which may be considered the Magna Charta of the United States.'

Goldsmiths' 12259; Sabin 16087; Howes C716.

The prodigious, the phenomenal, and grotesque

36. **[COOPER, R., & R. PAGE, Engravers]. FIFTY WONDERFUL PORTRAITS.** Engraved by R. Cooper, & R. Page, from Authentic Originals. London: J. Robins and Co., Ivy Lane, Paternoster Row. 1824. **£ 1,250**

FIRST EDITION. 4to, pp. [ij], 8, with 50 engraved plates by Cooper and Page; lightly dust-soiled in margins; in contemporary maroon cloth, rebacked, upper cover lettered in gilt, light rubbing to extremities, but still a desirable copy.

Rare first edition of this wonderful compilation, with fine portraits of the prodigious, the phenomenal, and grotesque.

Among the attractions are 'Dirty Dick', who didn't bathe for 40 years; Daniel Dancer, 'The Remarkable Miser'; the Chevalier d'Eon, who, for forty years, passed as a woman; Signora Girardelli, the extraordinary fire-eater who could pour molten lead into her mouth and spit it out indented with her tooth-mark; the redoubtable Daniel Lambert, whose girth was nine feet four inches; the eccentric pedestrian bookseller and scholar, Henry Lemoine; 'Peter the Wild Boy'; Joanna Southcott, the extraordinary fanatic who declared herself the one spoken of in Revelations, 'the bride, the lamb's wife, and woman clothed with the sun'; Renwick Williams, the monstrous artificial flower-maker and serial killer of women; and many, many others.

OCLC records three copies in North America, at Harvard, NYPL and the Winterthur Museum, and one in the UK at the BL.

37. **[CORONATION - 1822]. CORONATION OF GEORGE IV.** London, W. Sams, No 1 St James's Street, 1822, Jan 1. **£ 1,250**

Hand-coloured aquatint panorama consisting of twelve strips, all conjoined, overall 80 × 8,530 mm; some damage to the beginning of the panorama partly rebacked and skillfully repaired; in the original green cylinder with hand-coloured aquatint label around the circumference, varnished; copy of the printed 16 pp. Key; inscribed in a late nineteenth century hand 'Sophie W. Wills, 1 Royal Park, Clifton'

British panorama celebrating the Coronation of George IV on 19 July 1821. The procession starts from the West door of Westminster Abbey where the Coronation ceremony had taken place, to the North door of Westminster Hall where the Coronation banquet would take place, along a raised platform and under a temporary covering. The procession lined on either side by soldiers, who, the text of the accompanying *Key* tells us, kept 'the space free from interruption from the numerous spectators assembled on this occasion.' The panorama depicts the participants, who 'followed according to their rank, those of the lowest degree going first.'

Abbey, *Life*, 483

38. **[CORONATION - 1937]** A PANORAMA OF THE CORONATION PROCESSION. MAY 12TH 1937 [*title on cylinder*] [London, Chiswick Press for Major J. A. Abbey], 1937. **£ 1,000**

Continuous hand-coloured panoramic strip measuring 216 x 4.5 inches, depicting the coronation procession, rolling into a wooden cylinder with crown knob 2.5 x 7.5 inches, the drum with a colour printed view to the of the ceremony.

The panorama of the coronation procession of George VI and Queen Elizabeth was printed in collotype, hand-coloured and limited to 125 copies. The drawings are by Miss May McNeile.

Abbey, *Life*, 632.

39. **[COSTUME GAME]**. L'ÉLÉGANTE. Paris, Rousseau, Edit., Litho. H. Janin c. 1850]. **£ 1,850**

A fashionable dressing game consisting of a lithographic and hand coloured mannequin and 5 hand coloured lithographic and varnished dresses (back and front glued together at the edges), 2 hats and a felted oval stand; contained in the original publisher's cardboard box, richly decorated and with lithographic and hand coloured lid. of two children and their mother playing with the doll on a balcony overlooking the sea, signed Bommier; some minor damage to the gilt decorative edging.

A dressing game for partly instructional showing a the transition from girl to mother.

All clothing items show the front and back of the person, The costumes include 1) a bright yellow and red short dress of a child, 2) a young lady going to a ball with bands of blue and white; 3) the wedding dress, 4) the honeymoon dress in a pink dress with green trimming and finally 5) a purple and floral striped dress and a black lace shawl possibly denoting motherhood.

40. **[COSTUME GAME]**. LE BÉBÉ Paris, Thomaron, Edit., Impr. Emrik & Binger, Haarlem. c. 1860]. **£ 1,850**

A fashionable dressing game consisting of 2 lithographic and hand coloured mannequins of child and mother, 10 hand coloured lithographic and varnished dresses (back and front glued together at the edges), of which 6 costumes for the child with 3 hats, also including wrapped blankets for a cot; and 4 dresses for the mother with 3 hats; contained in the original publisher's cardboard box, richly decorated and with lithographic and hand coloured lid.

This delightful fashion and dressing game for girls was produced in Germany for the French Market

All clothing items show the front and back of the person, a feature not common in this type of paper toys of games. The costumes include a selection of indoor and outdoor wear, the girl having both 'peasant' and 'military attire the, the mother fur trimmed capes and coats of the 1860s over green, blue and purple dresses.

41. **[CRYSTAL PALACE]**. INTERIOR OF THE MAGNIFICENT NEW CRYSTALLPALACE [*S/C*] AT SYDENHAM. [Germany, 1851]. **£ 950**

Hand-coloured lithographic peepshow, upper scene also titled in German and French, single peep-hole, 4 cut-away scenes, 1 back scene, mounted bellows-style.

The upper scene depicts visitors arriving by carriage, horse and on foot with a view of the Crystal Palace in the background. The artist had to conjecture an idea of the interior layout, as the cut-aways and the back scene show the items displayed on tables around the edge of a large hall with the public milling around.

42. **DELASSAUX, Victor and John ELLIOTT.** STREET ARCHITECTURE, A Series of Shop Fronts and Facades, Characteristic of and Adapted to Different Branches of Commerce. London, John Weale, Holborn, 1855. **£ 1,500**

SOLE EDITION. Folio, pp. 16, additional engraved title and twenty-one steel engraved plates by Philip Brannon (numbered 2 through to 22), oval stamp of the Free Public Library Southampton on the preface leaf and final text page; original red half pebble-grained cloth, modern grey boards repeating the engraved title-page; gilt-stamped lettering worn off, later endpapers.

This work of specimens for the exteriors of commercial premises, shop fronts and entire façades reflects the interest in contemporary architecture and ornamentation awakened by the Great Exhibition of 1851. 'It may not at first sight appear a very dignified employment for the heads of the profession, to use their talents in designing shop fronts and street façades, but in reality, few classes of subjects afford such scope for inventive genius, and none where its efforts would be more appreciated, or exercise so favourable an influence on the taste of the multitude. We have endeavoured, as far as possible, to give each shop front or façade that peculiar character which each particular trade requires' (Preface).

Brannon's engraved plates show a whole series of designs for specialized shops including a grocer, butcher, hosier, sundry bookseller, jeweller, chemist, florist and printseller.

RIBA Cat. p. 277.

St Paul's before the Fire

43. **DUGDALE, William.** THE HISTORY OF ST. PAUL'S CATHEDRAL, From its Foundation untill these Times: Extracted out of Originall Charters. Records. Leiger Books, and other manuscripts. Beautified with sundrey Prospects of the Church, Figures of Tombes, and Monuments ... London: Printed by Tho. Warren, in the year of our Lord God MDCLVIII. [1658]. **£ 2,500**

FIRST EDITION. Folio, pp. [viii, including engraved frontispiece], 136, 157-160, 171-299, [1] blank, [5], title printed in red and black, 44 etched illustrations (one half-page, 13 plates, 12 of which folding, and 29 full-page text illustrations, of which 36 etched by Wencelaus Hollar); large folding plate of 'Navis Ecclesiae Cathedralis S. Pauli' with old closed tear; Early nineteenth century full diced russia, rebounded to style with raised bands and lettering in gilt, marbled edges; bookplate of Sir Willm Jenningham Bart., Cosey.

A fine large copy with the plates printed with good impressions

'The importance of this book for London topography lies not so much in Dugdale's learned transcriptions, catalogings and comments as in the magnificent plates by Hollar, which illustrate them' (Adams).

'No sooner were the Warwickshire plates finished than Hollar must have begun an even more formidable task, the etchings for this work. The plates that he was producing at this time are all of folio size, and many of them are most complicated architectural compositions. Yet he produced in these conditions some of his best work, and the St. Paul's volume contains what is probably his masterpiece, the long vista of the interior of the cathedral' (Pennington 1025).

Adams 8; Wing D 2482; Pennington, p. xxxvi.

44. **DULWICH GALLERY.** [A SERIES OF 50 COLOURED PLATES FROM THE MOST CELEBARTED PICTURES IN THAT COLLECTION], [London]. [ca. 1830]. **£ 6,000**

FOLIO, 50 hand-coloured aquatint plates, cut round and mounted within rules on cards mounts [420 × 540 mm.], each with numbered in pencil, unobtrusive library blind stamp in lower corner of mounts contained in the orig. portfolio, half purple morocco, ties broken.

An outstandingly beautiful series of coloured aquatint plates reproducing Old Master paintings in the Dulwich Gallery. For sheer quality only some of the plates in Ploos van Amstel's Collection d'Imitations come near to rivalling them.

Tooley describes a first issue with 30 plates, dated 1818, while Abbey had the same number of plates, which he dated ca. 1830. Prideaux calls for 50 plates, dated ca. 1830, as does UCBA.

The engraver and publisher Ralph Cockburn, a painter who exhibited portraits and genre scenes between 1802 and 1812 but more importantly he was keeper of the Pictures at Dulwich College Cockburn dying in 1820 caused an hiatus in the works publication program which accounts for the so called first issue of 1818

Clearly only a very small number of complete copies with such exquisite colouring could have been produced with Lowndes noting the work is seldom found complete. and further that the published price was £40 which Bohn reduced to £16 16s. This was an enormous outlay even at the reduced price and must account for the works rarity. The plates as listed by Lowndes:- 1. Cascatella and Villa of Mæssnas at Tivoli - Wilson; 2. Landscape - Claude; 3. Landscape with Cows - Cuyp; 4. Hunting Party - Wouvermans; 5. Brisk Gale - Vandervelde; 6. Landscape - Berchem ; 7. Landscape - N. Poussin; 8. Chaff-cutter - Teniers; 9. Jacob's Dream - Rembrandt ; 10. Sea Port - Claude ; 11. Landscape - G. Poussin; 12. Crossing the Bridge Pynaker; 13. Jacob and Rachel - Murillo ; 14. Water Mill - Hobbima ; 15. View near Utrecht - Cuyp ; 16. Landscape Salvator Rosa ; 17. Calm - W. Vandervelde; 18. Sunset - D. Teniers ; 19. Embarkation of St. Paul - Claude ; 20. Waterfall - Ruysdael ; 21. Landscape - Salvator Rosa ; 22. Halt of Travellers - P. Wouvermans ; 23. Forging the Brook - N. Berchem ; 24. Landscape - A. Cuyp ; 25. Landscape, Morning - J. Both; 26. Landscape Farriers shoeing Horse - Wouvermans ; 27. Landscape Evening - J. Both; 28. The Assumption - N. Poussin; 29. Cottage and Figures - D. Teniers; 30. Landscape - A. Vandervelde; 31. Landscape, with Cows - A. Vandervelde; 32. Landscape, with Cattle - A. Cuyp; 33. Landscape, with Cattle - A. Cuyp; 34. Figures and Animals at a Well - Le Nain ; 35. A Landscape - Teniers; 36. Landscape, with Figures - J. Wynants ; 37. Landscape - J. Wynants; 38. Landscape, with Horses - Wouvermans; 39. A Sunset - J. Both; 40. Landscape, with Windmill - Ruysdael ; 41. A Calm- W. Vandervelde; 42. Soldiers Gaming - Salvator Rosa; 43. Swineherd - Teniers; 44. Italian Landscape - Karel du Jardin; 45. The Flower Girl - Murillo; 46. Saint Cecilia - Guercino ; and 'Four additional plates 47. Landscape, with Cattle - Karel du Jardin; 48. Interior of a Riding School - Cuyp; 49. Two Horses - Cuyp; 50. *Flemish Peasants - Wouvermans.

Cf. Abbey, *Life*, 201; Lowndes col. 857; Prideaux, p. 334; Tooley 189-90; UCBA, Supp., p.150.

45. **DUPIN, Charles.** INFLUENCE DES SCIENCES SUR L'HUMANITÉ DES PEUPLES. Discours prononcé dans la séance publique des quatre Académies, le 24 Avril 1819. A Paris, De l'Imprimerie de Firmin Didot ... 1819. **£ 385**

FIRST SEPARATE EDITION, PRESENTATION COPY. 8vo, pp. 29, [3] blank, complete with the half-title and final blank, early nineteenth century half calf over marbled boards, neatly rebacked and labelled, with the armorial bookplate of Ferguson of Raith on front pastedown, a fine presentation copy inscribed and signed in ink on the half-title 'From the author Ch Dupin'.

Rare first separate edition of this defence of the sciences by the mathematician Charles Dupin (1784-1873).

Dupin sketches the ways in which the sciences have influenced human society from antiquity through to the time of writing, describing civilisation as the "fille des sciences" and arguing that true knowledge is the "inseparable companion to true glory and philanthropy".

Dupin was for many years professor of mechanics in the Conservatoire des Arts et Métiers in Paris. In 1813 he published an important work on *Développements de Géométrie*, in which is introduced the concept of conjugate tangents of a point of a surface, and of the indicatrix. It contains also the theorem known as 'Dupin's theorem' [see, e.g. Cajori, *History of Mathematics*, p.288]. In that same year, Dupin was elected to the Institut de France, and was also elected to the Académie des Sciences in 1818. He was appointed professor at the Conservatoire in 1819, almost certainly just after he had delivered the present paper.

OCLC locates copies at Montreal, Leiden, and the National Library of Sweden.

46. **DURY, Andrew.** A COLLECTION OF PLANS OF THE PRINCIPAL CITIES OF GREAT BRITAIN AND IRELAND, with Maps of the Coast of the Said Kingdoms, Drawn from the most Accurate Surveys, In particular those taken by the late Mr. J. Rocque, Topographer to His Majesty. London, Printed & Sold by A. Dury, in Dukes Court, St Martin's Lane [1764]. **£ 3,800**

12mo, engraved title, dedication and index, with 41 hand coloured maps and city plans all mounted on guards, each measuring 115 x 140mm, but London and Edinburgh folding out to 115 x 220mm and 115 x 200mm; upper margin of one plan scorched; contemporary vellum; slightly soiled; with a nineteenth century armorial bookplate of A. A. Edge.

A delightful pocket atlas of middle years of the eighteenth century. The *Collection* is divided into two sections, firstly a series of 21 coastal and island plans detailing harbours and shoals round Great Britain and Ireland. The second section consists of town plans beginning with a folding double-page plan of Christopher Wren's London plan of 1666 followed by two contemporary plans of London, 'A plan of the Palace, Gardens & Town of Kensington' Oxford, Lewes, Exeter, Chichester, Bristol, Bath, Bury St Edmunds, Shrewsbury, York, Chester, Boston, Aberdeen, Edinburgh, Dublin and Cork.

Designed as a second volume to Andrew Dury's *A new general and universal atlas* (London, 1761), the work never-the-less is a quite independent publication, devoted to *British* topography.

Behaving Badly

47. **EGERTON, Daniel Thomas.** FASHIONABLE BORES; OR COOLERS IN HIGH LIFE. London: Published by Thomas M'Lean, Repository of Wit and Humour, 26, Haymarket. 1824. **£ 2,250**

FIRST EDITION. *Oblong folio [240 x 345 mm.] hand-coloured aquatint pictorial title and 12 hand-coloured aquatint plates; original printed drab upper wrapper preserved in latter black straight grained morocco, upper cover and spine lettered in gilt.*

An extraordinary title page, and a detailed and amusing series of plates.

The work illustrated the less appealing aspects of British dandyism as avoiding creditors, giving cutting remarks, gambling and duelling, no wonder that the title illustrates Justice punched by our 'Fashionable bore' with 'Fairy Innocent' taking flight and death in skeleton form, taking up his place.

Abbey *Life*, 287; Tooley (with mistaken collation); Colas 937. e; OCLC records two copies in North America, at Harvard and Brown, and two copies in the UK, at the National Art Library at the V&A, and the Corporation of London Libraries.

48. **[EGERTON, Michael]** AIRY NOTHINGS: or, Scraps and Naughts, and Odd-cum-Shorts; in a Circumbendibus hop, step, and jump, by Olio Rigmaroll. Drawn and written my M.E. Esq. Engraved by Geo. Hunt. London, Pyall and Hunt, 18, Tavistock Street, Covent Garden 1825. **£ 1,250**

4to, pp. [iv], 73, [1] blank; with 23 coloured engraved plates, drawn by M.E. and engraved by George Hunt, a few outer margins slightly shaved with minimal loss of plate mark; some light foxing and soiling; in contemporary half green calf over cloth boards, spine ruled and decorated in gilt, with morocco label lettered in gilt

This attractive collection of humorous prints is particularly noted for the famous depiction of 'Mr Owen's Institution, New Lanark', found on p. 51.

Abbey, *Life*, 290; Tooley, pp. 113-114; Colas, No. 938.

From trudge to full pelt

49. [EPSOM]. [ALKEN, Henry]. GOING TO THE RACES. A Ludicrous [sic] Amusement Consisting of Modern Costume, Characters, Dandies, Equipages, and Horsemanship. [London]: Published by S. & J. Fuller, Temple of Fancy, 34 Rathbone Place. 1819. **£ 5,000**

Hand-coloured aquatint strip panorama, in cylindrical treen case, consisting of nine sheets all conjoined and measuring 53 × 4,600mm overall with a wooden stay at end; the case is complete with its winder; the drum with a varnished image in aquatint of three horses racing, presumably winners at Epsom; a gilt band at top and bottom with the title and imprint appearing on a circular label pasted on the underside of the wooden base; contained in a modern purpose-made tan leather case, lettered in gilt.

The panorama procession illustrates race-goers as they travel, or in fact race to Epsom. Those at the back trudge slowly, in the middle they make respectable progress, and those at the front charge at full pelt. Making their way on horseback, in coaches, carriages, and carts, several, in their haste, meeting a variety of accidents, with those on foot include itinerant traders and entertainers. The panorama concludes with the scene at Epsom where a horse race is reaching its conclusion. The image lacks topographical landmarks, except at Epsom, and even there such detail is kept to a minimum. The Abbey copy has a label inside the front cover with the title: 'Epsom Races. - The Derby Day...' Abbey and Gee give the artist as Henry Alken. The paper for this copy is watermarked: 'Whatman 1818'. The price of the item is given on the label as 15s. coloured, 10s.6d plain.

Siltzer, p.58; Abbey, Life, 472.

50. [EXHIBITION 1851]. AN AUTHENTIC VIEW OF THE GREAT INDUSTRIAL EXHIBITION PALACE OF 1851. [German], 'G.&W.', 1851. **£ 1,650**

Hand-coloured lithograph concertina-folding peepshow, with four cut-out sections, the front-face [155 × 190 mm], which forms lid of cardboard box containing peepshow, heightened with gum arabic, extends, by paper bellows to approximately 360 mm. (box-sides replaced)

The front-face of this uncommon German peepshow carries a view of the exterior of the Great Exhibition building surrounded by floral decoration. Beneath the image are two winged figures elevating a crown over a wreath containing the letters 'G.&W.' Through the circular peephole is seen the inside of the the building with visitors and exhibits. It is an extremely crowded and claustrophobic scene with a curious abundance of elaborate chandeliers that must surely be the product of the German maker's imagination.

Printed label affixed to the back 'The Civet Cat, 23, Victoria Road, Pimlico, J. Cole, Combs, Brushes, Perfumery, Toys, Baskets, China, Cabinet Work, Cutlery, Wholesale & Retail'.

51. [EXHIBITION 1851]. AN AUTHENTIC VIEW OF THE GREAT INDUSTRIAL EXHIBITION PALACE OF 1851. [German], 'G.&W.', 1851. **£ 1,650**

Hand-coloured lithograph concertina-folding peepshow, with four cut-out sections, the front-face [155 × 190 mm], which forms lid of cardboard box containing peepshow, heightened with gum arabic, extends, by paper bellows to approximately 360 mm.(one box-side replaced)

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Printed label affixed to the back 'The Civet Cat, 23, Victoria Road, Pimlico, J. Cole, Combs, Brushes, Perfumery, Toys, Baskets, China, Cabinet Work, Cutlery, Wholesale & Retail'.

Insufficient Gas

52. **[FANTASTIC BALLOONS]**. GRAND AEROSTATIC ASCENT. On Monday, July 3, 1815 at the Angel Gardens, Lambeth Walk, (Late Chapman's) Near Vauxhall, Doors opened at 12, and the Ascent to be at 5 o'Clock in the Afternoon. This exhibition in an Experiment never before attempted in England... The Figures intended for the Ascent, are Henry IVth of France on Horseback in Ancient Costume, as large as life. Also a number of Wild Animals; the whole forming a grand Aerial Chace or, Hunt in the Air. London: W. Glindon, Rupert-Street, Haymarket. 1815. **£ 750**

Printed Broadside [265 × 180mm.] together with a contemporary newspaper clipping.

Apparently Sieur Krous transferred his exhibition to Piccadilly from Paris where an admiring public, including the newly crowned Louis XVIII, had shown their approbation.

Krous static exhibition, even on Piccadilly, was not enough to make money so arranged to take his exhibit to an open space on the south side of London together with all the gas making apparatus. Unfortunately Angel Gardens was not the most salubrious part of London and the charge of 5 shillings per head did not attract the quality of public that Krous was looking for. Being an open space a large crowd of sightseers together with an unruly element came for the grand event.

The Newspaper clipping from *The Times* for the 4th July 1815 explains that there were long delays, and insufficient gas to fill the balloons, or at least the gas was not being produced in sufficient quantities to subdue the restless crowd. 'About three o'clock a pilot, wearing the King's coat of arms and the Prince's plume, in the shape of a balloon was hoisted to the sight of the populace, and it was received with great acclimation; but how dissatisfied were they when they found that this was to move upon strings alone, and not to ascend beyond their limits. The Dolphin was next introduced, but unfortunately it was out of its element, and after brushing a gentleman's cheek, fell foul of a tree in the garden, to which out of revenge, the Gentleman pursued it, and finding it lodged, struck his umbrella in its eye, and its only internals, *inflated air* evaporated at once, and the Dolphin rose no more.'

The other exhibits also faltered and the mob took its revenge by pulling down the deal fences erected for the paying visitors and commenced an attack with stones. How much of a catastrophe the event became is not recorded although a number of arrest were made. We have failed to find any more information about poor Krous or his fate of his fabulous balloons.

53. **[FEMALE EDUCATION]**. LETTERA SULL'EDUCAZIONE DELLE FANCIULLE in alcuni villaggi della Svizzera. [n.p. but Bergamo?, c. 1830]. **£ 785**

FIRST EDITION. *Two parts in one volume, 24mo, pp. 32; 24; clean and fresh throughout, with label removed from rear endpaper; edges gilt; in comntemporary red roan, boards and spine gilt; a very attractive copy.*

As far as we are aware unrecorded, this attractively bound publication has the aim of raising funds for the introduction into Swiss villages of girls' schools run by the 'Pia opera di Santa Dorotea', a movement founded in Venice in 1815 by the Bergamo priest Luca Passi, and intended to provide care and education for female orphans.

The book is divided into two parts: the first describes the work of establishing the schools, while the second is a fundraising dialogue, which takes the form of a discussion between the author and two potential donors, Signora Caterina and Don Filippo. The author argues that any gift made by these two would be effectively spent, and that the resulting schools would be beneficial, and the dialogue ends with Caterina and Filippo agreeing to make a donation.

Between the two parts, there is an advertisement for the book *Pia opera di Santa Dorotea*, presenting the entire title page of the latest edition, complete with price.

Not in OCLC or ICCU.

54. [FIELD, George]. CHROMATICS, OR, AN ESSAY ON THE ANALOGY AND HARMONY OF COLOURS London: Printed for the Author, by A.J. Valpy, Tooke's Court, Chancery Lane; and sold by Mr. Newman, Soho Square. 1817. £ 1,850

FIRST EDITION, ONE OF 250 COPIES. 4to, pp. viii, 57 [1] blank, [2] advertisement; 20 hand-coloured examples including 5 on engraved plates and 15 further examples in the text; original brown ribbed cloth, the upper cover blocked in blind and lettered in gilt, worn at extremities.

By far the most comprehensive and influential treatises on colour were written by the English colourmaker and philosopher, George Field. His first essay, *Chromatics*, based on discussions held at the Royal Academy from 1811, drew direct analogy between music and colour, which he later extended to all branches of knowledge in a scheme of universal analogy.' (Bicknell & Munro p. 92).

'In the *Chromatics* we find a number of colour 'chords' and a diagram setting the colour spectrum against the basic octave. This line of thinking was not, of course original. Field mentions the writings of Benjamin 1811 by W. Coxe; that volume contained colour/sound scales in diagram form. It is a line of thought going back to Ramaeu and further beyond still. The numerical system had been applied by Mary Gartside; *An Essay on Light and Shade etc.* (1805) includes, amongst pages of coloured 'blots' used (like the blots of Alexander Cozens) as an aid to composition, "an order of colours in the point of illumination" (she also proposed what I think may be the first colour sphere)' (Brett p. 340).

Similarly Field seems to have taken up Gartside's 'blots' for the plates in his work. They are coloured in a similar, though a more geometric design, using a pattern of triangular spaces forming a star shape within a rainbow circle, each triangle with a shaded colour which blend into each other.

The work was produced in an apparantly small edition, some confussion abounds about the number of colour plates, this is often stated as six in number but the work contains five engraved plates and a typeset illustration on p. 32 of the 'Analogous scale of sound and colours' the verso of which [p.34] is blank. This looks like a plate but is part of the paginated sequence. The binding is original cloth and dates from the early 1830s and was probaly one of the last batch of copies before the second edition appeared in 1835.

Peter Bicknell and Jane Munro. Gilpin to Ruskin: Drawing Masters and Their Manuals, 1800-1860., 1988.; D. Brett, *The aesthetical science: George Field and the science of beauty*, in Art history, 9:3 (1986 September).

Better at farming in Canada

55. FLINDALL, John Morris. AMATEURS POCKET COMPANION; or, a Description of Scarce and Valuable Engraved British Portraits. Also of the Rare or Curious Books, As Mentioned in the Works of Granger, Bromley, Noble &c. Alphabetically arranged with notes, including the Prices and Descriptions of many rare prints unnoticed by Former Writers, and Forming Convenient and Valuable Compendium Dealers and Collectors in This Favourite Branch of Virtue. Dedicated to Earl Spencer. London Printed for, and sold by, J.M. Flindall, 31 Lambeth Marsh [and others]. 1813. £ 75

FIRST EDITION. 12mo, pp. xi [1] blank, [11]-141, [1] blank; contemporary sprinkled calf.

A dealer in prints and books Flindall probably published his pocket guide to help enhance his business. The section of books containing fine engraved portraits seems to almost encourage the dismemberment of books for Graingerising. Flindall, subsequently emigrated to Canada and settled down to become a farmer in 1816 after his disappointment at not becoming the King's Printer.

First hand account of the events leading to Mexican Independence: The Author's own copy

56. [FONTE Y HERNÁNDEZ, Pedro José de]. REPRESENTACION DEL ILMO. SR. ARZOBISPO DE MEJICO concerniente a algunos sucesos anteriores a la independenciam proclamada en aquella capital. Havana: Impreso por Campe en la Oficina liberal, 1822. £ 1,500

FIRST EDITION, WITH PROOF CORRECTIONS. *4to, pp. 43 [1] blank; with authorial inscription acknowledging later corrections made throughout the text, dated 14th March 1823 on verso of title; uncut and disbound, as issued, stitching no longer present.*

Rare first edition, and seemingly the author's own copy, of this first hand account of the events leading to Mexican independence, by the last Spanish archbishop to occupy the chair of Mexico City, Pedro José de Fonte y Hernández, written once he had fled to safety in Cuba.

Being a strong supporter of Spain's absolute control over Mexico, Fonte has real difficulty in understanding why the Mexican's would want independence. He provides several documents as proof for continuing Spanish control and the events leading, in his mind, to the inexplicable break with the motherland.

Born in 1777 at Linares, Spain, Fonte y Hernández studied grammar, philosophy, rhetoric, humanities and civil economy in the Seminario Conciliar de Zaragoza and later both civil and canon law at the Zaragoza University. He received priestly order in 1802 and was almost immediately sent by Archbishop Lizana to Mexico where he arrived on the 12th June 1802. Lizana followed in January 1803 to take up his appointment of Archbishop of Mexico.

In 1815 Fonte y Hernández became the new Archbishop of Mexico City where he used all of his power to defend the interests of the Spanish crown, during the continuing struggles for independence. He regarded the Creole peoples as traitors to Spain and enforced severe punishments on them. Hardly sympathetic to their cause, he fled the country once independence had been gained. On his way back to Spain he settled briefly at Havana in Cuba and although he saw the restoration of Spain's sovereignty in Mexico as hopeless he still believed that being a representative of the Holy See his dominance over the city's religious affairs was quite separate from that of Spain's. Fonte eventually settled in Valencia, but refused to resign his metropolitan mitre. Pragmatically the Holy See decided relieve this stalemate in 1838 and Fonte was asked either to return to his archdiocese or to resign his office. The archbishop, who was clearly unsympathetic to both Mexico and Mexicans decided to give up his title, dying the following year at Madrid.

OCLC records three copies, at Berkeley, New York Public Library, and the Boston Athenaeum.

57. [FOULIS PRESS.] QUINTUS HORATIUS FLACCUS; ad lectiones probatiores diligenter emendatus, et interpunctione nova saepius illustratus. Editio quarta. Glasgae: in aedibus academicis excudebant Robertus et Andreas Foulis academiae typographi. 1760. **£ 650**

4to, pp. xii, 307, [1] blank, [1] dedication leaf, [1] blank; bound in contemporary red French red morocco, triple fillet borders in gilt, spine tooled in gilt with morocco label lettered in gilt; a handsome and highly desirable copy.

A refined and attractive copy of the Foulis Horace.

Gaskell 383; Rothschild 2672; ESTC t046249.

Sketching in the margins

58. [FOWLER, Georgiana]. MACDONALD, George. PHANTASTES: A Faerie Romance for Men and Women. London: Smith Elder and Co., 65, Cornhill. 1858. **£ 1,500**

FIRST EDITION. *8vo, pp. [iv], 323 [1]; 24 'New and Standard Works' dated July 1859; original green cloth decorated in blind with the ticket of Westleys & Co., recased, preserving original endpapers; inscribed 'Georgiana E. J Fowler from W^m WS. March 27th. 1862'*

First edition of George MacDonald's *Phantastes*, particularly attractive as the original owner, Georgiana Fowler, has illustrated in pen and ink much of the first two chapters.

Georgiana Fowler, according to the 1861 census, was born at Reading, Berkshire, in 1842, which is corroborated by the source of this copy from the blindstamp of 'Lovejoy, Bookseller, Reading' on final free-endpaper. Her sketches appear to be much influenced by the 'Illustrators of the Sixties' which included Rossetti, Millais, Holman Hunt and Madox Brown.

The text of MacDonald's first 'Fantasy' novel lends itself well to illustration but it was not until the year of the author's death in 1905 that Arthur Hughes' illustrated edition appeared.

59. **FRASER, James.** JAMES FRASER'S PANORAMIC PLAN OF LONDON. Dedicated to Her Most Gracious Majesty Queen Adelaide ... Engraved by Jas. Neale & Co. Burleigh St. Strand. London: published by James Fraser, 215 Regent Street. [1837]. **£ 680**

THIRD ISSUE. *Engraved folding map mounted on linen, hand coloured in outline bordered with 18 engraved views of some of the principle attractions of London; original green cloth folder with printed label on upper cover; spine worn and repaired; bookseller's ticket on pastedown 'Sold by John Bubb, Bradford.'*

The eighteen views surrounding the map depict the New Post Office, Italian Opera House, Queen's New Palace, Entrance to Hyde Park, Custom House, National Scotch Church, Drury Lane, Somerset House, Westminster Abbey, The Colosseum, Covent Garden theatre, Thames Tunnel, St Paul's, Waterloo Bridge, Bank of England, New London Bridge, London University and Hammersmith Suspension Bridge.

According to Fraser's advertisement the map was available at four different prices starting at 7s 6d in a French Case to 16s in a black frame, our copy is the more humble 3s issue in cloth. The reviews were handsome, the *Literary Gazette* calling the publication 'A complete bijou of a map, not less useful than elegant.' The *Athenaeum* regarded the map as 'generally serviceable' leaving the *Christian Remembrancer* to throw caution to the wind and claiming 'The eighteen marginal views of the principle public buildings are perfect gems of art, and cannot fail, when combined with the correct delineation of the survey, to recommend it to the public favour both for elegance and unity.'

Howgego 332 (3).

60. **FYERS, Peter.** LOCH LOMOND, LOCH KATRINE, THE TROSSACHS &c. Illustrated by a series of Lithographic Sketches, Dedicated in testimony of grateful respect, To The Right Hon.^{ble} Harriet Countess of Aberdeen. [Edinburgh, R. H. Nimmo, August, 1828]. **£ 1,350**

FIRST EDITION, PRESENTATION COPY. *Oblong 8vo, entirely lithographic, title, introduction and 12 plates, each accompanied by a leaf of text, and a facsimile of a note by Sir Walter Scott to the artist and author; minimally spotted in places, well-preserved in contemporary dark grey-blue crushed morocco, spine ornamented in gilt, covers with gilt fillets; inscribed in ink on front paste-down To Lady Bloomfield with M. General Fyers' best respects.*

Major-General Peter Fyers was born within Edinburgh Castle in 1769, and during the revolutionary and Napoleonic wars he served on many ships mainly as bombardier-engineer. He became befriended with Admiral Nelson and later, during his retirement with King William IV. He died near Woolwich in 1846. Fyers was clearly a talented pencil lithographer and topographical draughtsman. In the introduction he explains that 'splendid Drawings of the Lakes of Scotland are often met with; but as there are no portable views of them, it has been suggested, that a few impressions from Stone of the following sketches would be desirable'. In the facsimile tipped in at the end of the work, Walter Scott, through his secretary thanked Fyers for having been sent a copy of the views of Loch Lomond and surroundings, 'which has vividly recalled to Sir Walter a long train of half-forgotten circumstances of former days'. - This facsimile seems to be not present in the copies traced.

Mitchell p. 673 (incorrect title); COPC locates two copies, both in Edinburgh (National Library and at the University); OCLC adds on copy, in the National Library of Sweden with a slightly different title ('... illustrated by a series of lithographic sketches along the Grampian Mountains'); not in Anderson, BM prints, or the V&A.; A copy is also present at Abbotsford.

Only 300,540,195 combinations

61. **[GAME].** POLYORAMA, OR ENDLESS CHANGES OF LANDSCAPES, London, Hodgson & Co., 1824. **£ 950**

16 lithograph cards, (each measuring 73 × 146 mm), forming an interchangeable panoramic landscape view; some rubbed with ink numerals; contained within original marbled slipcase, hand-coloured engraved title on upper cover, slipcase worn.

The 16 cards of trees, rolling hills, tumbling streams, rivers, craggy castles, elegant houses, rural cottages and romantic ruins may be arranged in any order to create an almost infinite but not 'Endless' variety of picturesque panoramic landscapes.

As befits a game so evidently dwelling on the Romantic ideal, the human figures are dwarfed by the splendour of the natural world with towering trees and lofty landscapes pre-eminent, the player is left to constantly re-create an ever-changing vista.

The number of combinations not quite 'Endless' as the title suggests but enough to keep one busy. Rarely found complete and in the original slipcase.

62. [GAME]. THE ROYAL GENEALOGICAL PASTIME OF THE SOVEREIGNS OF ENGLAND. From the Dissolution of the Saxon Heptarchy to the Reign of his Present Majesty George the Third London. Published Novr. 30th. 1791 by E. Newbery, the Corner of St. Pauls Church yard and John Wallis, No. 16 Ludgate Street. [1791]. **£ 850**

Engraved game with hand-colouring, mounted in 12 sections on linen, folded, size 415× 755 mm. some soiling; preserved in original marbled slipcase, the upper cover with an engrave printed label within a laurel wreath, titles as game with one line slightly altered 'From Egbert to George the 3rd.'

A fine game including a large panel with shields surmounted with crowns representing each monarch Egbert, Harold, William the Conqueror with portraits, the crown of Harold toppled to one side and no mention of Cornwall. This section also incorporating two wreaths entitled 'Utility of the Game' and 'Rules for playing the Game' with two panels to the left and right containing instructional information on each of the monarch.

Players are told 'This being a scientific Game in which the Amusement and Instruction of the Parties are equally considered, we hope the Young Player will not think much of exercising his memory to aquaria a perfect Knowledge of it. most Games are calculated only to promote little Arts and Cunning: but this while it will undoubtedly amuse, will not a little contribute to make the Players aquatinted with Genealogy of their own Kings.'

'[Elizabeth Newbery] co-operated with John Wallis in producing instructional table games, perhaps a new venture for the Newbery family ... These where sheet games . Closely allied were the chronological tables which, it appears from advertisements, could be had and used either as sheet games or as dissected (jig-saw) puzzles.' (Roscoe)

Roscoe *John Newbery* p. 31 Whitehouse p. 25 (with an illustration facing p. 21).

Victorian values reversed

63. [GAME]. WILLY'S WALK TO SEE GRANDMAMMA. London: A. N. Myers & Co., 15, Berners Street, Oxford Street. [1869]. **£ 1,250**

Coloured lithograph folding game, [510 × 590 mm.] with a spiral track, coloured forfeit and rewards, rules tabulated on the left and right hand side; 8 lettered porcelaincounters; together with a contemporary turned and cut bone teetotum, numbers painted in black and red; original green cloth box; the upper cover with four corner roundels showing scenes from the game, the centre with an oval cartouche with the games name.

An attractive yet simple game that has forfeits and rewards not expected of the mid-nineteenth century.

The directions include '23. Gives a poor child an apple and misses 1 turn', '32. Begg a ride in Baker's cart to 40' '53. meets Uncle while they talk he misses 1 turn.', '59. Gives a boy a penny for a ride on his Donkey to 69.' Thus charity and chatting to relatives is negative; and begging a lift or paying to get ahead is positive. These are really not the attributes that we are led to understand was the basis for Victorian values.

64. **[GAME] FOX, George.** A NEW MORAL, AND ENTERTAINING GAME OF THE REWARD OF MERIT Invented by Geo. Fox, W.M. Author of Mansion of Happiness and various poetical Pieces London: Printed for the Proprietors, and Published by J. Harris, Successor to Mrs Newbery, St Paul's Church Yard, and John Willis, Ludgate Hill. December 10th 1801.. **£ 1,750**

Engraved sheet in 9 segments, hand coloured and mounted on linen, measuring 400 x 490 mm; some wear to folds with some minor loss in original card slipcase the upper cover with and engraved hand-coloured label, worn.

The aim of the game is to avoid moral wrongs and win 'The Reward of Merit'

The main hazard is a 'The Dungeon' other negative attributes include 'a Miser', a Goose' a Fortune Teller' 'a Cruel Boy', 'a Dunce' and 'a Sluggard' which retard the players in the game with merit being attained by 'a Lover of Learning', 'a Dutiful Child' and 'a Cleanly Child'.

With a Series of Anecdotes of the Revolution

65. **[GAUTHIER, Madame].** VOYAGE D'UNE FRANÇAISE EN SUISSE ET EN FRANCHE-COMTÉ. Depuis la Révolution. Tome I [-II]. Londres. 1790. **£ 850**

FIRST EDITION. *Two volumes, 8vo, pp. [ii], iv, 332; [ii], v-x, 420; manuscript bibliographical note on verso of front free endpaper of vol. 1; aside from some occasional light spotting, clean and fresh throughout; in contemporary half calf over speckled boards, spine in compartments, ruled in gilt with gilt-lettered morroco labels; some wear, especially to corners.*

First edition of this uncommon account of the travels of an expat Frenchwoman through Switzerland and Franche-Comté.

The anonymous author (a Madame Gauthier originally from either Besançon or Omeÿ in Champagne) was one of many to emigrate to Switzerland in the aftermath of the French Revolution. Her work opens with a series of anecdotes of the Revolution, before describing the history, sights, and customs of Basle, Zurich, Lucerne, Berne, Lausanne, and Geneva. She then turns to the Jura and Burgundy, again giving historical background to her travels and observations.

Barbier suggests that the book was in fact printed in Neuchatel; later editions lacked a location, but were marked "En Suisse chez les Libraires associés".

Barbier IV, 1067; OCLC records one copy in North America, at UCLA.

66. **[GEOLOGY]. [WEBBER, C. M.].** GEOLOGY FAMILIARLY ILLUSTRATED BY C.M.W. [*cover title*]. 1859. **£ 950**

Hand-coloured lithographic strip panorama folding into thick board covers, consisting of six sheets conjoined, and measuring 135 x 3260 mm overall; front cover with lithographic illustrated title; worn, covers detached.

The front cover has a label bearing the title, the artist, and drawings of two belemnites (internal rods of extinct squids) flanking a trilobite (an extinct crustacean, common in early rocks). The panorama itself consists of a geological cross-section, above which appear visual puns. Related textual-puns, numbered, 1-31, appear in the margins.

Webber may not have been a geologist but rather someone poking fun at the popular craze for the subject in the 1850s. The geological section that runs along the bottom would seem to have been inspired by a coloured pull-out showing an idealised section through the crust of the earth in vol. II of William Buckland's *Geology and Mineralogy Considered with Reference to Natural Theology* (London: William Pickering 1836), a book that attained a wide circulation. - Uncoloured versions of this panorama are known to exist.

Abbey, *Life*, 607.

67. **GERNING, Baron Johann Isaac von and Christian Georg SCHÜTZ [the second].** A PICTURESQUE JOURNEY ALONG THE RHINE from Mentz to Cologne: with illustrations of the scene of remarkable events and of popular traditions. ... translated from the German by John Black. London: Published by R. Ackermann, 101, Strand; and sold by the principle booksellers in the United Kingdom. Printed by L. Harrison, 373, Strand, M.DCCC.XX [1820]. **£ 3,500**

FIRST EDITION WITH ENGLISH TEXT. 4to, [34 × 28cm] pp. [xiv], [i2], 178; 24 hand coloured aquatint plates by C.G. Schultz del., [text and plates watermarked]. Whatman 1818, 1819 and H.S. & S. 1818; modern full calf, spine with red label lettered in gilt.

The German artist Christian Georg Schütz (1758-1823) specialized in Frankfurt on drawings for illustrated travel books for the publishers Willemanns and von Gerning, the latter being the author of the text of this travel book of the Rhine. His not idealized landscapes initiated the 'Rheinromantik' in Germany, which quickly spread to Britain after the Napoleonic wars, when it was almost as compulsory for the upper classes to travel the Rhine as it was to have been in Italy. - The work was published first, the year before this edition in Wiesbaden with the German title *Die Rheingengenden von Mainz bis Cöln*.

Abbey *Travel* 217; Martin Hardie p. 107; Prideux p 337 Tooley 234

68. **GILBERT, John, *illustrator*.** THE CRYSTAL PALACE THAT FOX BUILT, a Pyramid of Rhyme. With Nine Illustrations by John Gilbert. London: David Bogue, 86 Fleet Street. 1851. **£ 250**

Square 8vo, pp. 30; 9 plates engraved on wood by H. Vizetelly after John Gilbert; original decorated buff boards, slight abrasions to extremities.

A comic rhyme, a pastiche of 'The house that Jack Built' which extolls the contribution of Sir Charles Fox, the main contractor for building the Crystal Palace.

The plates show workmen labouring on the construction, sappers testing the strength of the girders, arrival of the goods, ships, steamers and trains from all over the world, exhibitors and visitors around the Koh-I-Noor diamond, Prince Albert and the Royal Commissioners by Osler's fountain, the Queen and her children.

69. **GLENDINNING, Robert.** PRACTICAL HINTS ON THE CULTURE OF THE PINE APPLE. [Exeter, Pollard] for Longman and Co. in Lonson. Sold by W. Spreat, 263, High Street, Exeter, Librarian to the Society; and all other booksellers, 1839. **£ 500**

18mo, pp. [ii] blank, vii, [i] blank, 55, [1] blank; folding lithograph plate; original green cloth, the upper cover blocked with the title in gilt; lower cover with slight damp marks.

Glendinning was gardener to Lord Rolle at Bicton in Devon and dedicates his book to the members of the Devon and Exeter Botanical and Horticultural Society from whom he had received a large silver medal for reading his paper on pineapples.

The object of the work was to improve the cultivation of pineapples in South Devonshire, which might account for the rarity of the work today. Divided into seven chapters the first, it contains an introduction to the subject; Chapter II is on the kind of structures in which pineapples are grown, the modes of heating, and the different systems of culture, together with a folding plate showing a section of a pit to be heated with linings of dung ; and by a section of a stove with a bark-pit, heated by hot water; Chapter III deals with different varieties of pineapple; Chapter IV treats potting and plunging; Chapter V is on the management of the bark-bed, watering, liquid manure, etc; Chapter VI deals with atmosphere, shading, etc; and finally Chapter VII is on insects and pests, concluding with a monthly table of temperatures.

OCLC records four copies, at Universities of California (2 copies), Hawaii and Chicago.

70. **[GRAVE MONUMENTS] MONUMENTA;** or, Designs for Tombs, Wall Monuments, Head-Stones, Grave Crosses, &c. London, J. Hagger, [c. 1867-1868]. **£ 1,100**

4to, pp. [4], iv, with additional lithographic title and 101 (92 tinted, several in in two colours) lithographic plates; a few text leaves with short marginal tears; modern brown half-morocco over cloth-covered boards, spine with raised bands and gilt-stamped red morocco lettering-piece.

The designs are by various architects, stonemasons and artisans, such as Henry Jarvis *junior*, W. N. Lockington, his companion Henry Shaw, and J. Nisbet. All historical styles are presented here in this pattern book for funerary architecture. The compiler of this work was obviously a practitioner, who in the preface on the *Choice and Preservation* of the stone opines: 'Many a thousand pounds has been thrown away in building with friable stone. which, instead of lasting ages, as was intended, has crumbled away before the edifice it composed was finished. Our New Houses of Parliament furnish an expensive proof of it'.

71. [GREAT EXHIBITION]. DICKINSON'S COMPREHENSIVE PICTURES OF THE GREAT EXHIBITION OF 1851, From the Originals Painted for H.R.H. Prince Albert. London, Dickinson, Brothers, 1854. £ 12,500

FIRST EDITION. *2 volumes, large folio (580 x 420 mm), both titles in red and black, 2 ff. list of subjects, 50 ff. text, 55 chromolithograph plates, hand-coloured and highly finished with egg white, page-size 22.75 x 16.5 inches (58 x 42 cms), a few plates and leaves a little foxed; modern red half morocco to style over marbled boards, spines in seven compartment seperated with raised bands, lettered in gilt in two compartments with date at foot; all edges gilt.*

The most complete illustrated record of the Great Exhibition 'Published under the express sanction of His Royal Highness Prince Albert' to whom the work is dedicated. Three artists contributed views with Joseph Nash providing 47 plates, Louis Haghe 2 plates and David Roberts executing the frontispiece to volume one.

Plates include a general view of the exterior of the building, the inauguration ceremony and then selections of views of the areas devoted to particular nations and industries. There is particular emphasis on India (7 views, including the stuffed African elephant masquerading as its Indian cousin), France (4 views) and Tunis (3 views). China, the Far East and the colonies are also covered as are the sections on furniture, stained glass, furs and machinery. - Having handled and collated several copies of this magnificent publication we can confirm the completeness, as, contrary to Abbey, the frontispieces and three further self-explanatory plates were not accompanied by text leaves.

Abbey, Scenery, 251.

72. [GREAT EXHIBITION]. LANE, Charles. LANE'S TELESCOPIC VIEW OF THE INTERIOR OF THE EXHIBITION. London, Published by C. Lane, June 3rd, 1851. £ 1,000

Eight hand-coloured lithographic panels and a back-scene panel, front panel with hand-coloured title vignette with peep-hole, without the mica lens which is usually missing, measuring 175 x 160 mm; extending with paper bellows to c. 900mm; front panel a bit soiled.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by T. J. Rawlins and lithographically printed at C. Moody's Establishment, this 'Telescopic View' forms the companion to Lane's other Exhibition peepshow by the same artist which recorded the opening ceremony with Her Majesty the Queen present.

73. [GREAT EXHIBITION]. LLOYD BROTHERS & Co. RECOLLECTIONS OF THE GREAT EXHIBITION, 1851, London: Published by Lloyd Brothers & Co. 22 Ludgate Hill, & Simkin, Marshall & Co. Stationers Hall Court. Day & Son Lithr. to the Queen. September 1st, 1851. £ 5,750

Large folio, [620 x 420 mm.] one leaf of contents, hand-coloured lithograph. title and 24 plates, heightened in gum-arabic; all trimmed and laid on thick card as issued manuscript titles in ink at foot of each mount; without imprint or titles, title-page only with imprint. Some spotting to title and a few leaves with dust marks; leaf of contents laid down on Japanese paper with some lose to edges, not affecting the text. loose as issued in original publishers blue half morocco folio, upper cover blocked in gilt, skilfully rebacked and corners repaired.

A rare, complete set of these large, very detailed and splendid views of interior and exterior scenes, in their original issued form.

The set was originally sold at 8 guineas, far more than the ordinary copies which were priced at 3 guineas.

Not in Rydell *Book of the Fairs; Abbey, Scenery* 246.

74. **[GRENADA]** A SUPPLEMENT, To the Gazette of Saturday, March 19, 1768. [Grenada] 1768. **£ 800**

Folio, pp. 4.

No other copy traced or recorded.

75. **[GRIMALDI, Stacey].** A SUIT OF ARMOUR FOR YOUTH. London: For the Proprietor, 1824. **£ 850**

FIRST EDITION. *12mo, pp. xii, 92, hand coloured engraved frontispiece and 11 plates each with an overslip; nineteenth century full polished calf, decorated spine in compartments, lettered in gilt, gilt edges, slightly bumped and marked.*

An ingenious book for the 'improvement' of English youth.

William Grimaldi (1751-1830), friend of Sir Joshua Reynolds, miniature painter for royalty and nobility, came up with the idea for these much imitated books in 1821 with his son, the lawyer and antiquary Stacey Grimaldi, who instigated publication and contributed the text.

Each small chapter is illustrated with a part of a suit of armour, printed on a flap of paper which can be lifted to reveal a historical scene inside an elaborate picture frame. The text gives a brief history of each piece of armour and then enlarges at length on its allegorical significance: 'the splendid shield', for example, represents Mercy. Each chapter is then concluded with a short excerpt from British history which illustrates the attribute under discussion.

Aimed, in the main, at boys, this is a sequel to Grimaldi's first book *The Toilet* (1821) which illustrated virtues for girls with similar double plates and verses.

Osborne p.418; Muir p.215-6; Gumuchian 1996; Haining, p.16.

Dedication by Johnson

76. **GWYNN, John.** LONDON AND WESTMINSTER IMPROVED, ILLUSTRATED BY PLANS. To which is prefix'd, A Discourse on Publick Magnificence; with Observations on the State of Arts and Artists in this Kingdom, wherein the Study of Polite Arts is recommended as necessary to a liberal Education: concluded by some Proposals relative to Places not laid down in the Plans, London, printed for the author, 1766. **£ 950**

FIRST EDITION, ONE OF THE RARE COPIES WITH THE ENGRAVING HAND COLOURED. *4to, pp. xv, 132, four engraved and contemporarily hand-coloured folding plans; some browning to the first few leaves; contemporary calf, skilfully rebacked, spine with red label lettered in gilt.*

'One of the most remarkable books ever written about the planning and architecture of London' (Summerson, *Georgian London*, p. 62), the prophetic *London and Westminster Improved*, with the dedication written by Gwynn's friend Samuel Johnson, also represents 'the climax of a vigorous campaign to raise the reputation of English artists by establishing a national academy for the nurture of national talent and by promoting the advancement of grandeur and elegance in public buildings' (Harris, p. 214). Gwynn was instrumental in, and founding member of, the Royal Academy.

Hazen, pp. 38-40; Tinker 1351; Harris 276.

The first Collection of Chinese Architectural Designs

77. **HALFPENNY, William and John.** RURAL ARCHITECTURE IN THE CHINESE TASTE. Being Designs Entirely New for the Decoration of Gardens, Parks, Forrests, Insides of Houses &c. [London], Robert Sayer, 1752 [and 1751, Part II]. **£ 2,950**

4 parts in one volume, 8vo, pp. 8; 8; 8; [2], 2, with engraved title (counted as plate 1), engraved sectional title to part one, dated 1750, and 59 engraved plates (11 folding); plate 27 with repaired tear along fold; a few leaves dog-eared; only here and there lightly spotted; well preserved in contemporary calf; worn but stable; contemporary ownership inscription 'Margaret Johnstone' inside front cover.

Second issue, published shortly after the first, which had been issued without the general title. The engraved title of the first edition of the first part (*New Designs for Chinese Temples*) however, is present in our copy.

From garden design over architecture to furniture and ornaments this book covers everything the recently awakened appetite for chinoiserie could wish. 'William Halfpenny's *New Design for Chinese Temples*, issued in 1750, was the first collection of Chinese architectural designs to be published. His work apparently sold well, for over the next two years he and his son John issued three additional collections of designs, brought together under a new title in 1752 as *Rural Architecture in the Chinese Taste*' (Archer p. 413).

Archer 134; Harris 229-301.

78. **[HANDEL FESTIVAL] CRYSTAL PALACE, TRIENNIAL HANDEL FESTIVAL.** Four thousand performers, conductor - Mr Costa. View of orchestra Rehearsed, Friday, June 23rd. Messiah, Monday, June 26th. Selection, Wednesday, June 28th. Israel, Friday, June 30th 1865 Negretti and Zambra, Photographer to the Crystal Palace [1865]. **£ 60**

Carte de Visite, 63 × 100 mm; slightly faded.

The carte does not make it clear that this is a photograph of a model of the orchestra and choir. The modeller had to fashion nearly two thousand four hundred figures, each no more than 2 inches high, in addition to the orchestral instruments, music stands, and the organ. Made soon after the 1857 Handel Festival this souvenir was evidently produced for the 'Great Triennial' festival of 1865 when it would have been impractical to take a photograph of an actual choir so the photographer instead produced this miniature as the next best thing. Apparently the model survived until the fire of 1936 although no other photograph of it is known to exist.

See *The Musical Times* August 1st 1929 p. 737

79. **HASSELL, John.** EXCURSIONS OF PLEASURE AND SPORTS ON THE THAMES..., Illustrated in a Series of Engravings in Aqua-Tinta, Coloured after Nature accompanied by a descriptive and historical account of every Town, Village, Mansion, and adjacent Country on the Banks of that River; the places and periods for enjoying the sports of Angling, Shooting, Sailing, &c. also a particular account of all places of amusement in its vicinity and a list of inns and Taverns for the Accommodation of Company London, 1823. **£ 950**

Small 8vo pp. [2] title, [2] 'Direction for placing the plates' 191 [1] blank, i-iii index, [i] blank, ; 24 hand coloured aquatints, a few imprints shaved; contemporary full sprinkled calf, spine ruled in gilt with red label lettered in gilt.

Amongst much else of interest, the plates include views of all the bridges of central London.

'John Hassell, biographer of George Morland and drawing-master, was the author of several books on water-colour drawing and was a pioneer in the use of aquatint engraving for book illustration. His earliest Academy exhibit, in 1789, was a view of Stonehenge and his artistic output thenceforward consisted entirely of topographical water-colours and engravings. As early as 1790 he published a *Tour of the Isle of Wight* illustrated with aquatints washed over by hand, each with a single tint, and the *Picturesque Guide to Bath* of

1793 is enlivened with 16 of his hand-coloured aquatints. In a work published in Parts in 1813, *Aqua Pictura*, the reproduction in colour of pictures by each of 19 well-known artists is demonstrated, step by step, in four plates: first an etched outline, secondly an aquatint to represent Indian ink or sepia wash, thirdly a plate tinted with a single warm tone, and lastly an aquatint with the addition of the full range of colours of the original.'

'He was active not only as water-colourist, colour theorist and engraver but also as a publisher and printseller, specializing in small guidebooks illustrated with his own drawings reproduced as miniature aquatints, hand coloured. Most of these were concerned only with places in the Home Counties or farther afield: such were *Picturesque Rides and Walks* (1817-18), 120 views in Bedfordshire, Berkshire, Buckinghamshire, Essex, Hertfordshire, Kent, Middlesex and Surrey in 24 parts "each containing 5 plates coloured in imitation of Drawings price 2s 6d or large paper, 4s. each", and *Tour of the Grand Junction Canal* (1819). His final essay in this genre, *Excursions of Pleasure*, is however included here since its 24 pretty little tinted plates depict beauty spots strung along the course of the Thames, including all the bridges of central London.' (Adams)

Abbey, *Scenery*, 221; Adams 140; Westwood p. 113.

80. HASSELL, John. TOUR OF THE GRAND JUNCTION, ILLUSTRATED IN A SERIES OF ENGRAVINGS with an Historical and Topographical Description of those parts of the Counties...Through which the Canal passes, London: J. Hassall, 1819. **£ 1,250**

FIRST EDITION. 8vo, pp. viii, 147, [i] blank, [4] index and 'Directions for placing the cuts'; 24 coloured aquatint plates, (some occasional offsetting); uncut in modern red straight-grained morocco, with wide gilt tooled border, spine lettered and decorated in gilt, top edge gilt by Bayntun, Bath.

'A book of considerable interest...with still better plates.' A celebration of the Grand Union Canal, dedicated to the Proprietors, and a clever attempt to incorporate a commercial concern into the definition of 'landscape' and the Picturesque.

John Hassell (1767-1825), was both watercolour painter and engraver, was born in Whitechapel, Stepney. He exhibited twenty paintings at the Royal Academy between 1789 and 1819, that including many scenes of waterfalls, castles, and salmon leaps in Wales, and of houses and cities, including a view of the city of Bath. He is best remembered today for the a number of delightful guidebooks, illustrated aquatint from his own drawings.

Abbey, *Scenery*, 30; Tooley 252.

81. HAVELL, Robert. ...COSTA SCENA, OR A CRUISE ALONG THE SOUTHERN COAST OF KENT the drawing taken from Nature by Robt. Havell, Junr. London: Published March, 1823. **£ 12,500**

Strip panorama engraved in aquatint and hand coloured, in a cylindrical treen case, consisting of seven sheets all conjoined, measuring 82 x 5,480 mm overall, including the publisher's label at extreme right. the treen case carries a design in black and gold consisting of Britannia, her shield carrying a roundel portrait of George IV, accompanied by Neptune holding a trident, riding in a shell drawn by two horses with tails, which is driven by a putto, a patterned stay is attached to the extreme right edge of the panorama.

Havell's panorama, dedicated to George IV, simultaneously celebrates the Northern Excursion - George's state visit to Scotland - and the delights of steam boat travel, at this date still novel. The scene is that on 23 Aug. 1822 when the king embarked at Greenwich. The royal procession advances down river, the king on board the 'Royal George', towed by the 'Comet' steam-boat (ref. 5). The Lord Mayor's barge is shown near Woolwich towed by the 'Sovereign' steam boat (ref. 76). We pass by Belvedere (ref. 11), Greenhithe (ref. 14), Northfleet (ref. 16), and Gravesend (ref. 17) where we see the 'Flamer' gun-brig, awaiting the King's arrival. Near Sheerness (ref. 23) we note the royal yachts, the 'Sovereign' and the 'Regent' with a frigate and two gun-brigs. Here 'we take our leave of His Majesty, with whom we imagine ourselves to have been sailing since we left Greenwich, [and wishing] the Royal Party to a safe and pleasant voyage, we take our leave and pursue the coast.' We pass the Isle of Sheppy (ref. 27), Whitstable (ref. 31), Margate (ref. 35), and Broadstairs (ref. 39). The yacht of Sir William Curtis M.P. (ref. 42) is shown steering for Ramsgate Harbour. In fact Curtis had accompanied George IV to Scotland, exciting much merriment by wearing a kilt. We observe the wreck of an Indiaman (ref. 53), 'an object but too frequently to be contemplated in the North Seas', and then cross the

Channel from Dover in a fierce storm. A battered frigate (ref. 60) loses its main top mast. The steam boat in which we travel, however, reaches Calais (ref. 62) 'in perfect safety.'

For a full account of George's Northern Excursion see John Prebble, *The King's Jaunt* (Edinburgh: Birlinn 2000). The Thames part of the story is described on pp.156-164.

The related drawings were in Melbourne, Australia in Mar. 2005.

Abbey, *Life* 490; Prideaux p. 339.

'Thousands of Views'

82. HAVELL, Robert Junior THE NATUORAMA; or, Nature's Endless Transposition of Views on the Thames. London: Published by Havell & Co. 79, Newman Street, Oxford Street: L. Lorant, 24, Hart Street, Bloomsbury...n.d. [c. 1825]. **£ 2,250**

18 hand-coloured aquatint cards with grey wash borders top and bottom, (numbered 1-18 at the bottom, each measuring 135 × 200 cm), forming an interchangeable panoramic riverside view, together with the cut out coloured arched viewing frame of 'Pope in his Grotto'[in facsimile]; contained within the original green roan backed box, hand coloured aquatint view on upper cover, the remainder in marbled paper, printed label on pink paper to the verso of the lid; preserved in red buckram box, slightly faded: Provenance Percy Muir.

A fine example of this infinitely versatile myriorama game boasting 'Thousands of Views' on the Thames.

The views include 1. Star and Garter, Richmond Hill; 2. Staines; 3. Clifton; 4. Boulney, near Henley; 5. Clifton Spring; 6. Garrick's House, Hampton; 7. Windsor Castle; 8. Eton College; 9. Sion House; 10. Mrs. Sullivan's, Thames Ditton; 11. Pope's Villa, Twickenham; 12. Fawney Court, near Henley; 13. Hampton Court; 14. Oxford; 15. Hampton Ferry; 16. Goring Church; 17. City Barge, near Kingston; 18. Oatlands.

There are apparently two different imprints to the label on the inside front cover this copy having a two line imprint.

83. HENRIQUES, Amos. ART VERSUS NATURE IN DISEASE A refutation of Naturalism. London: Leath and Ross, 5 St Paul's Churchyard, E.C and 9 Vere Street, Oxford Street, W. Leamington: Leath and Woolcott, 18 Lower Parade. 1859. **£ 350**

8vo, pp. [4], 287 [1]; original blue cloth, the upper cover blocked in blind and gilt, spine lettered in gilt; some wear to edges; presentation inscription from the author to a fellow homeopath David Laurie M.D. [see below]

Henriques (1812-1880) was a British Jewish orthodox physician who converted to homeopathy. In this his most substantial book he confronts Sir John Forbes's work *Nature and Art in the Cure of Disease* attempting to refute the doctrine that nature is more important than science in the treatment of disease.

Born in Jamaica in 1812 he went to England in 1830 to study medicine entering St. Thomas' Hospital, and in due course obtained his diploma as surgeon. In 1833 he went to France and graduated in medicine at the University of Paris. At this time he took part in some of the riots against King Louis Philippe and decided it was safer to move to Italy, where he also obtained another degrees in medicine. He began practise in Athens, and shortly afterward went to Constantinople. It was here that he obtained government employment and received a commission to organise a medical staff for the Turkish army. Henriques was decorated with the Turkish Order of the Medjidie of the second class, and with the Order of King Charles III. of Spain. The defeat of the Turks at the battle of Nezid in 1839 put an end to Henriques' career in Turkey. He was taken prisoner, but, escaping from his captors, became a wanderer without any means of support. He made his way to Egypt, where he formed the acquaintance of Marquis Litta, with whom he travelled as medical attendant through northern Europe. In 1840 he returned to England, but soon afterward emigrated to Jamaica where he had a successful practise for seven years. He again returned to England and engaged in general practise in London, obtaining also there considerable success. from which time he became a convert to Homeopathy.

Henriques published a few medical essays which attracted some notice during the outbreak of cholera in 1849 he issued several pamphlets on the nature of that disease; all his works are uncommon.

the recipient of this copy was David C Laurie MD Edinburgh 1847, LRCS Edinburgh 1847, who was a homeopath that practised at 6 Boyne Terrace, Nottinghill, London.

OCLC records copies at 4 libraries British Library, Chicago University, Harvard & McGill.

84. HOUGH, Romeyn B. THE AMERICAN WOODS, Exhibited by actual specimens and with copious explanatory text ... Part I. Representing twenty-five species by twenty-seven sets of sections. Lowville, N.Y. Printed and published for the author, 1888. £ 650

8vo, pp. vii, [1] blank, 79 [1] blank stitched in original printer green wrappers and 81 examples of 25 species mounted on 27 black cards each with gilt captions, 4 samples cracked, one with a small fragment missing. housed in original green cloth slipcase, spine lettered in gilt.

Hough's monumental work was to reach 14 volumes over 40 years. Understandably very few complete sets were ever brought together as buyers tended either to purchase the area they were particularly interested in, or just did not live long enough to complete the series.

Hough's explained the unique nature of his works: they are 'illustrated by actual specimens, and being in this way an exhibition of nature itself it possesses a peculiar and great interest never found in a press-printed book. The specimens are... about 2 x 5 in. in size, and sufficiently thin to admit of examination in transmitted light... Looked at in reflected light they appear as in the board or log... These specimens are mounted in durable frame-like bristol-board pages, with black waterproofed surfaces... and each bears printed in gold-bronze the technical name of the species and its English, German, French and Spanish names. The pages are separable... and are accompanied with a full text... giving information as to the uses and physical properties of the woods, and distributions, habits of growth, botanical characters, habitats, medicinal properties, etc., of the trees... The woods used for the specimens are personally collected by the author... and are sectioned and prepared by a process of his own device.'

BM (Nat Hist.) II, p. 880.

"Will you walk in to my parlour?" said the Spider to the Fly

85. HOWITT, Mary. SKETCHES OF NATURAL HISTORY. London: Effingham Wilson, Royal Exchange. 1834. £ 300

FIRST EDITION. *12mo, pp. [iv], vi, 167, [1] imprint; with 24 wood engraved plates by Ebenezer Landells; minor stain at head of first gathering, otherwise apart from a few minor marks in places, a clean copy throughout; in contemporary green morocco backed cloth boards, spine lettered and tooled in gilt, some rubbing and surface wear, but still a very good copy.*

Uncommon first edition of Mary Howitt's *Sketches of Natural History*, containing her poem 'The Spider and the Fly', the opening line of which 'is one of the most recognized and quoted first lines in all of English verse' (wikipedia).

The work includes 34 poems, 'The Camel', 'The Bird of Paradise', 'The Fossil Elephant', 'The Southern Seas' and the 'True Story of Web Spinner' to name but a few, each illustrated with a beautifully executed woodcut. Of particularly note is the 'Migration of Grey Squirrels' with an amusing plate showing the squirrels on driftwood in the English channel with the white cliffs of Dover in the background!

Osborne p. 644; besides the copy in Osborne, OCLC records copies in North America at Chicago, Florida, Boston, Clarke Historical library, Duke and Rice.

86. [HUNTING]. [OPTIQUE A NO. I. LA CHASSE]. [Paris, c. 1827]. £ 1,200

Concertina-folding etched peepshow with four cut-out sections, front-face measuring 112 x 146 mm; the peepshow extends, by paper bellows, to approximately 450 mm; contemporary slip-case; however, without label; housed in a modern cloth box.

The front-face of this French peepshow of a stag hunt consists of a view of huntsmen with horses and hounds, one blowing his horn, another watering his horse. There is a circular peephole in the centre. The cut-outs present a woodland scene. A stag is cornered on the third cut-out. The back board consists of a road through the woodland with open countryside beyond.

87. IBBETSON, Julius, John LAPORTE, and J. HASSELL. A PICTURESQUE GUIDE TO BATH, BRISTOL HOT-WELLS, THE RIVER AVON, AND THE ADJACENT COUNTRY; illustrated with a set of views, taken in the summer of 1792 by Mess. Ibbetson, Laporte & J. Hassell; and engraved in Aquatint. London: Hookham and Carpenter, 1793. **£ 1,750**

LARGE PAPER COPY 4to, pp. [iv], 266, [2], with 16 aquatint plates with fine contemporary hand-colouring; contemporary half russia with a flat spine lettered in gilt, some minor chipping to extremities and upper hinge cracked; with early ownership on title of 'Thos Howell' and an unusually colourful heraldic bookplate of Edward Mash Browell.

This finely produced guide to fashionable Bath 'contains sixteen hand-coloured aquatints of much merit' (Martin-Hardie). All sixteen of the plates were aquatinted by Hassell, fourteen being taken from his own drawings with one after Laporte and one after Ibbetson. In a further eight drawings Ibbetson also inserted the figures into the landscapes.

Abbey, Scenery, 38; Prideaux, p. 339, Martin-Hardie, p. 140, Toovey 277.

88. JANIN, Jules Gabriel. VOYAGE DE PARIS À LA MER PAR ROUEN ET LE HAVRE description historique des villes, bourgs, villages et sites sur le parcours du chemin de fer et des bords de la Seine: orné de 75 gravures et 7 vignettes dessinées sur les lieux par M. Morel-Fatio de quatre cartes et plans gravés par P. Tardieu. Paris: Ernest Bourdin, Éditeur, 51 rue de Seine-Saint-Germain. [1845]. **£ 250**

FIRST EDITION. 8vo, pp. [iv], [4], 136; wood-engraved text illustrations; four folding engraved maps, map of Rouen with small piece torn from one corner just into engraved area but with no material loss; folding timetable of the line dated May 1845 tipped in at end. original decorated cloth, the upper cover decorated and lettered in gilt, gilt edges, spine somewhat worn.

The Paris to Le Havre railway was among the first railway lines in France, the section from Paris to Rouen opened on 9 May 1843, followed by the section from Rouen to Le Havre that opened on 22 March 1847.

The first part of the work describes the railway from Paris to Rouen describing the attraction on route and illustrating many of the engineering triumphs of this section of track; as the final section of rail was still under construction the second part describes the paddle steamer route down the Seine to Le Harve. The folding map for this section showing the route of the railway still to be opened section of rail.

Goldsmiths' 34299

89. [JUDAICA]. TEMPLE DES JUIFS, Juden - Synagoge. [Augsburg, Martin Engelbrecht, ca. 1730]. **£ 4,000**

5 engraved and hand-coloured engraved cut-away scenes and back-scene, the front panel with small title cartouche, each panel measuring 210 x 160 mm; 3 small worm holes in the second and third panels, one candlestick missing from the front panel.

Part of Engelbrecht's extensive *Théâtre des Enfants* series, here depicting a rich scene of costumed figures at the synagogue in Amsterdam. A particularly fine example of this artist's work, the scene full of life and vitality, delicately executed with even the candles attached to the temple columns cut out. Title 'Présentation einer Juden Synagog, in Amsterdam' supplied in contemporary ink manuscript on the verso of the final panel.

Gumuchian 3249 & pl. 31; La camera dei sortilegi, p. 60, no. 17.

90. **[JUDAICA].** TEMPLE DES JUIFS, Juden - Synagoge. [Augsburg, Martin Engelbrecht, ca. 1730].
£ 2,750

4 engraved and hand-coloured engraved cut-away scenes and back-scene, the front panel with small title cartouche, each panel measuring 210 × 160 mm; 3 small worm holes in the second and third panels, one candlestick missing from the front panel.

Part of Engelbrecht's extensive *Théâtre des Enfants* series, here depicting a rich scene of costumed figures at the synagogue in Amsterdam. A particularly fine example of this artist's work, the scene full of life and vitality, delicately executed with even the candles attached to the temple columns cut out. Title 'Presentation einer Juden Synagog, in Amsterdam' supplied in contemporary ink manuscript on the verso of the final panel.

Gumuchian 3249 & pl. 31; La camera dei sortilegi, p. 60, no. 17.

No way to treat the elderly

91. **[JUVENILE]** THE FLIGHT OF AN OLD WOMAN WHO WAS TOSSED UP IN A BASKET. Sketched & Etched by Aliquis. London: Published by D. Bogue, 86, Fleet Street, 29th Sept 1844.
£ 1,750

Hand-coloured etched panorama [2,280 × 104 mm] concertina-folded into card covers [200 × 104 mm]; some slight wear to covers principally to the text on the verso; preserved in a cloth slipcase.

The front cover design consists of the title, artist, and publisher written on a blanket in the clouds, with the cobweb, the broom, and a spider. On the ground a boy kneels to examine the phenomenon through a telescope. The showman who owns the telescope explains the phenomenon whilst holding a large board on which is printed the text of the nursery rhyme. A note at the foot of reads 'NB. The Purchasers of this work may rely upon receiving the earliest information of the return of the Old Woman'. On the back cover is Bogue's advertisement for this publication.

Inside the front cover is an explanation of the plates that make up the panorama, written in script. At the bottom of the panorama a group of boys toss the old lady in her basket from their blanket. On her flight upwards she passes houses, then passes through a storm cloud, and reaches and passes the moon. The Man in the Moon follows her flight through a telescope, a dog emerges from a star to bark at her, she is attacked by a collection of exotic birds, and finally she reaches that part of the sky that is covered in cobwebs. She attacks these with her broom. A finger signpost directs us to Earth, the North Pole, and 'Ad infinitum'. A notice on its pole warns, 'No Further Thoroughfare Except for Comets.'

92. **KINSEY, Rev. William Morgan.** PORTUGAL ILLUSTRATED; IN A SERIES OF LETTERS ... Embellished with a map, plates of coins, vignettes and various engravings of costumes, landscape scenery, &c. London: Treuttel, Würtz, and Richter, 1829.
£ 750

FIRST EDITION. *Large 8vo, pp. xxxvii [3] 500, [4]; engraved double-page map and 31 engraved plates including an additional title, and 9 hand coloured aquatints illustrating 36 costumes; wood-engraved text illustration; contemporary blue pebble grain cloth, spine with label lettered in gilt.*

'In 1827 Kinsey made a tour in Portugal with the intention of making the country better known to the English people. From his journals and a series of letters written to his friend Thomas Haynes Bayly, as well as from historical and other sources, Kinsey published *Portugal Illustrated* (1828), an interesting account of the country, and well illustrated with engravings by G. Cooke and Skelton from drawings chiefly made by a companion during his tour. It was dedicated to Lord Auckland, to whom Kinsey was chaplain, and a second edition appeared in 1829' (DNB).

Abbey, *Travel*, 142; Colas 1613;

93. **KOCH, Alexander [publisher].** EINZELMÖBEL UND NEUZEITLICHE RAUMKUNST. Herausgegeben von Alexander Koch. Darmstadt, Verlagsanstalt Alexander Koch, [1930]. **£ 450**

Folio, pp. [viii], 183, [1], [8] index and advertisements, with 183 full-page half-tone 'plates' in pagination and one full-page colour illustration; original white cloth with a design in black and red by Ludwig Kozma; bookplate of the designer Zaro Calabrese inside front cover and his name in ink on opposite fly-leaf.

This book shows German designer furniture of the late 1920s, conceived by prominent contemporary designers, such as Ludwig Kozma, Paul Griesser, Fritz Breuhaus, Gabriel Guevrekian, P. Jeanneret, Le Corbusier, and Walther Sobotka. Jo Vinecky of Breslau contributed some radical furniture made of glass, tubular steel and the recently invented *Panzerholz* (Cuirass Wood), which was produced of a special water-resistant cement, intimately joining foils of sheet metal and wood so as to give a new homogeneous material of construction. Many settings of the furniture indicate that the open plan living space was becoming increasingly acceptable.

94. **LANDÉ, Richard.** MODERNE FARSADEN IN FARBINGER DARSTELLUNG in Farbinger Darstellung ... achtzehn tafeln in dreifarben-druck mit drei grundrisstafeln. Leipzig Deutscher Architektur Verlag 1900. **£ 2,400**

Folio, pp. 4; 21 leaves of plates including 18 in three-colour printing and 3 in outline in three fascicles, each with printed blue wrappers; original half light blue cloth and black paper portfolio, the upper cover with an inlaid colour print and lettered in light blue.

Landé published several works between 1900 and 1910 including editing the periodical *Der Profanbau, Zeitschrift für Architektur und Bauwesen* from about 1905. We have been unable to trace any buildings or much information on Landé mainly one feels from depredations of the Second World War.

What is clear is his enthusiasm for using the latest colour printing technology in promoting architectural design that persuasively replicated the use of colour in contemporary architectural design

Probably every architect has had the experience that his audience usually a understands better a colour illustration than even the best line drawing. A perspective view can be incomprehensible to the laymen, and often blames such a fact on the unclearness of line work. It so happens that the published works of architecture in recent years often contain coloured leaves in larger quantities. This prior work however was often distorted as too much of the work was in the hands of that lithographers. The new technique of three-colour printing process and the photomechanical reproduction of the original colour without the intervention of the lithograph, makes it possible to contour and colour exactly reflect what the architect has presented itself. In this regard, this little work make a start and I hope that many colleagues can now show off something new, because the three-colour printing, so far as I know, has for architectural works not yet found a use. Moreover, I ask the gentlemen to lenient assessment of my work, which often had to take into account the wishes of the client. I can not help, in conclusion to express my thanks to the Kunstanstalt Meisenbach Riffarth Sc. Co. for the careful treatment of their task and for the large professional services rendered during the many earlier attempts and trials, and it is to them that this publication was made possible.' [free translation of the introduction]

OCLC records copies at Basel and Mannheim with only a digitised copy at the Getty

95. **[LANDSCAPE GAME].** MYRIORAMA, A Collection of Many Hundred Landscapes, Designed by Mr. Clark, London: Published by Samuel Leigh, 1824. **£ 2,850**

16 hand-coloured aquatint cards with grey wash borders top and bottom, (numbered 1-16 at the bottom, each measuring 69×200mm.), forming an interchangeable panoramic landscape view; contained within a copy of the original viridian box, original pictorial hand-coloured engraved label on upper cover, (box lightly rubbed, light spotting to most cards).

First Series of this infinitely versatile game designed by Mr. Clark. "The Myriorama is a moveable Picture, capable of forming an almost endless variety of Picturesque Scenery" boasts the publisher's leaflet to the

Second Series. In fact, this series of 16 interchangeable views of ruins, vales, rustics, sea views and homely cottages may be arranged in any order to create an almost infinite variety of panoramic picturesque landscapes. Whilst the Second Series concentrates on a Classical Italian landscape this first series is stolidly English, dwelling on the resolute charms of sheep filled vales, thatched cottages, weeping willows, ruined castles and the distant sight of His Majesty's Navy.

A scarce item, originally quite highly priced at 15 shillings when published, and now rare, especially in such original condition.

96. LEECH, John. MR BRIGGS & HIS DOINGS. FISHING. London: Published by Bradbury and Evans, 11 Bouverie Street, Fleet Street [1860]. **£ 1,850**

Folio, [460 × 320 mm], 12 hand coloured lithograph plates heightened in gum arabic; original ochre printed wrappers with additional caricature; preserved in brown half morocco by Zaehnsdorf, gilt top, spine lettered in gilt, worn at extremities.

'Leech created a dramatis personae of loveable characters who were instantly recognizable to the Victorian public: the sturdy British householder, the henpecked husband, the plain spinster, the intrepid sportsman Mr Briggs, the Brook Green volunteer, and the dandified and time-serving flunky James. The last was really the creation of the Punch contributor Thackeray in 1845, but Leech was to continue it for many years. His holidays were spent among his sporting friends hunting, shooting, and fishing in the shires, a rich quarry for his humour and sketches, often including landscape.'

The work was advertised as being enlarged through a new process by the Electro-Block Printing Company. Apparently an impression was taken from the original wood blocks on rubber this was then stretched to a required larger size from which the image was re-transferred to a larger lithographic stone. Leech was quite taken by the process and held two exhibitions of 'sketches in oil' works printed on canvas and coloured by the Artist, at the Egyptian Hall and the Auction Mart in London in 1862 Despite the name of the process it required no electricity and was soon superseded by photo-lithography.

Houfe *John Leech and the Victorian Scene* 1984, No. 149; Tooley, 299; Westwood & Satchell, p.133.

Des Res with Dog Kennel

97. LEHMANN, Heinrich. STUTTGART, GELLERTSTRASSE 10. [Stuttgart]: circa 1907-08. **£ 650**

Oblong folio [320 × 400 mm.] with 9 mounted photographs [230 × 280 mm] mounted on black card; original card wrappers printed in white and hinged with stripped chord.

Fine images of an early nineteenth century suburban detached villa within a garden setting. The photographs show two external views, one with two people standing on the sun terrace and the other showing an alternative elevation including an integral garage housing a small car [see below] and dog kennel too. The interior views show the principle rooms on the ground floor of the house including the sitting room, dining room, hall way and staircase, a garden room/conservatory and a side room. Superb documentary album showing the interior house style of the period which combines conservative furniture alongside modern wall decoration touches including light fittings and radiators. The owner has many memorials of hunting in the photographs, antlers, guns, etc. Gellertstrasse is within a leafy suburb of Stuttgart and the house survives today. Albums which document house interiors of this period and to this degree of detail are particularly hard to find.

Their car IIIA-155 registration helps to establish a date for the album. registration was adopted in 1906 and the suffix IIIA represented Stuttgart so the number 155 would represent a fairly recent car.

98. LEIGH, Samuel. NOUVEAU TABLEAU DE LONDRES DE LEIGH ou Guide de l'Etranger dans la Capitale de Londres. Londres: Chez Samuel Leigh, 18, Strand 1825. **£ 400**

FIRST EDITION IN FRENCH. *12mo, pp. xxxii 328, 36, engraved frontispiece, 36 engraved plates and 3 folding engraved maps; some minor tears to folds original publisher's green calf, spine lettered in gilt.*

A rare French edition of this popular illustrated guide which was announced in the 18th December 1824 issue of *The Literary Gazette* at 6s. The text was a condensed translation of the contemporary English editions but with an extended introduction containing such useful information as translations for English menus, exchange rates, etc. It would appear that this experiment was a one-off and no other editions were forthcoming in translation. Our copy differs in collation from that recorded in the Corporation of London Library which does not include Leigh's advertisements pages 325 to 328.

See Adams 126. OCLC records one copy only at the Corporation of London Library.

99. **LEMAIRE, Louis.** LES PETITES VILLAS D'AUJOURD'HUI. Dourdan [Seine-et-Oise]: H. Vial, [1937]. **£ 950**

Folio, [390 × 290 mm] pp. [8], 70 plates; loose in original decorated portfolio with black cloth spine and linen ties.

In his introduction Lemaire suggests the development of modern transport system has meant that it was now easier to live outside of city centres, or at least leave the apartment building to holiday in the great outdoors. He thought that the construction of 'small houses' was now very economical and with this in mind felt publish some of his designs.

'It should be noted, the villas of today must be as economical as possible and have a very wide diversity of disposition and appearance, each desiring, much more than before, of having a home answering the owners precise needs and their tastes. In the examples we present, we sought in advance this desire, by studying very different models, not only by their external appearance or the number of their uses, but also by the distribution of general plans, provisions and size of the rooms answering well the current fashion for such details as fireside, pergolas, porches, windows, both inexpensive and allowing the occupant to make a more personal stamp onto his own home.' (translation of the introduction).

Louis Lemaire was an architect from Villers-sur-Mer (Normandy), wherein 1926 he built his own house 'The Buissonnets' that combined different regional influences as exemplified in the present work.

OCLC records copies at CCA Minnesota and the BNF only.

100. **LEPRINCE, Auguste-Xavier.** INCONVÉNIENTS D'UN VOYAGE EN DILIGENCE, Douze tableaux, Lithographiés par M. Xavier Leprince. Paris: Sazerac et Duval, Éditeurs, Passage de l'Opera, Escalier A. 1826. **£ 1,850**

FIRST EDITION. *Oblong folio, 280 × 365 mm; 12 hand coloured lithograph by Englemann and Langlumé.*

This series of plates depict, with enormous scope for humour, the inconvenience of stagecoach travel.

The first hurdle was the getting a good seat but still being courteous to the ladies, other hazards Leprince depicts include that eternal fear of seeing the stagecoach recede from view just as you arrive to catch it followed in turn by the all too familiar distress or interruptions of broken down vehicles, bad inns, travel sickness, getting stuck in mud, overturned carriages, problems with passports, fleeced by highwaymen, fleeced again by customs and the relief of disembarkation.

The series of plates is titled as follows:- 1. Comment j'ai perdu mon...coin? 2. Quand en n'a pas de memoire, il avoir des jambes. 3. La côle et la pluie, que c'est romantique. 4. Plaisantez vous? nous sommes jeun depuis avant hier. 5. Cruels effets d'une digestion interrompue. 6. Dévouement forcé. 7. Pauvre bibi !! j'en mourrai ...peut etre. 8. Voila ce que c'est que de ne pas mettre en régle. 9. Allons! Allons! Il faut partir. 10. Le courage à l'Epreuve. 11. Les amusements des gentils douaniers. 12. Les douceurs du Retour.

Auguste-Xavier Leprince (1799-18260 'French painter and lithographer. He was the son and pupil of the painter and lithographer Anne-Pierre Leprince and the elder brother of the painters Robert-Léopold Leprince (1800-47) and Gustave Leprince (1810-37). Leprince received a medal at his first Salon of 1819 for one of six entries, five of which were landscapes of 17th-century Dutch inspiration, which came possibly via the work of Jean-Louis Demarne. Leprince quickly learnt to vary the contents of his paintings: at the Salon of 1822 his entries included three Paris street scenes, three portraits and two scenes on board a frigate. His numerous

Paris street scenes usually depicted some well-known contemporary event, as in the *Restoration of the Barrière du Trône* (Paris, Carnavalet), which is one of a series. *The Embarkation of the Animals at the Port of Honfleur* (1823; Paris, Louvre) shows the successful application of Leprince's interest in R. P. Bonington, not only in its composition and content but also in its direct observation. The painting was purchased by Louis XVIII at the highly competitive Salon of 1824. Also reminiscent of Bonington is the small-scale contemporary history painting, *The Ordination* (1825; Angoulême, Mus. Mun.), again one of a series. In the last year of his short life Leprince showed himself to be a sensitive watercolour painter and lithographer, publishing a set of 12 lithographs entitled *Inconveniences of a Journey by Stage-coach*. (Grove Art)

Beraldi: *Les Graveurs du XIXe siècle* (Paris, 1885–92) vol ix p. 147 No. 6; Lipperheide 3658.

101. [LIGHT FITTINGS] COEN, D. & C. *publishers*. ALBUM APPARECCHI PER LUCE ELETTRICA. Milan and Paris: D. Coen & C. circa 1910. £ 1,750

Large folio, 400 × 300 mm. unpaginated, coloured frontispiece of the manufacturers; 283 plates including a coloured view of the factory and 12 coloured plates of leaded glass fitting and shades etc. Gilt decorated quarter cloth, tooled spine, red gilt lettered spine label, a little scuffed else very good; from the collection of William Burton, founding director of Pilkington's Tiles Company, Manchester.

A very large and elaborately produced catalogue of early nineteenth century decorative light fittings.

The well illustrated work includes a great variety of styles encompassing art nouveau, beaux-art and aesthetic movement. The range of fittings includes ceiling pendants, chandeliers, wall brackets, desk lamps, standard lamps, also hall and porch lights together with various forms of candlestick and candelabra. For the most part the designs are intended to be fitted for electricity although a good number still are also fitted for gas, the designs with some designs suitable for both.

Each illustration is a scaled photograph with the relation to actual size printed at the foot of each design. In the top right corner with the monogram 'RR' integrated into a frame which would be the initials of the as yet unidentified fabricators. Although the illustrations are all framed within a white background a few of the globes by chance reflect the factory in which the fittings were photographed.

Milan was the first city in mainland Europe to have electric public lighting on 1883 so it is not surprising that the area also became an early site for the manufacture of domestic lighting too.

Only one copy located at the Metropolitan Museum of Art

102. [LONDON] THE CRIES OF LONDON as they are daily exhibited in the Streets, adapted to each. Embellished with Sixty-two elegant Cuts. To which is added, a description of the Metropolis in verse. E. Newbery. 1799. [Price Sixpence.] . £ 3,950

Pp. 137, [1], [6] pages; illustrated with wood-engravings throughout; original Dutch floral boards. Name of Miss Mary Taylor to front pastedown. Re-sewn at some time, but lacking all paper to spine; boards rubbed; else a very good, clean copy contained in a modern folding cloth box.

THE CRIES OF LONDON, as they are daily exhibited in the Streets, adapted to each. Embellished with Sixty-two elegant Cuts. To which is added, a description of the Metropolis in verse. London: E. Newbery. 1799. 137, [6 ad's] pages. Illustrated with wood-engravings throughout. Original Dutch floral boards. Name of Miss Mary Taylor to front pastedown. Re-sewn at some time, but lacking all paper to spine; boards rubbed; else a very good, clean copy contained in a modern folding cloth box. A first edition was published in 1771 although no known copy has been traced,

This edition Roscoe J86 [6]; Beall E20, for an edition of 1784.

103. [LONDON] THE CRIES OF LONDON as they are daily exhibited in the streets, with an epigram in verse, adapted to each. Embellished with forty-eight elegant engravings. To which is prefixed, A Poetical Description of the Metropolis. Tenth Edition... London: J. Harris. 1806. £ 2,450

FIRST EDITION 12mo in 6s pp. 59, [1]; engraved frontispiece showing St. Paul's Cathedral and the shop window of John Harris's bookshop, plus 47 finely engraved plates of cries; original half calf gilt over plain paper-covered boards.

Based on the Newbery edition, first published in 1771, but with new illustrations and considerably finer illustrations than the original wood-engravings, and with some alterations to the verses.

Moon 173[1]. Not in Osborne, or Oppenheimer; Gumuchian 1939, now the Lilly Library copy

104. **[LONDON]** THE CRIES OF LONDON. Drawn from Life. With Descriptive Letter-Press in Verse and Prose. London: Artists' Depository... and by Simpkin and Marshall. 1823. **£ 3,250**

FIRST EDITION. Pp. [26] pages; separate engraved pictorial title coloured by hand, and 23 hand-coloured engraved plates; Later half green morcco over marbled boards by Tout; green silk marker. All edges gilt. Binding: 16.8 x 10.5 cm. Bookplate of the noted collector Eric Quayle.

An excellent copy with many more plates than is usually found.

Beall E45 detailing a copy with only eight plates.

105. **[LONDON]** THE CRIES OF LONDON for the instruction and amusment of good children. Decorated with wood-cuts from life. No date [circa 1840].. **£ 275**

pp 32 the first and last pasted to the wrappers; wood-engraved frontispiece, 23 wood-engravings of cries, and two other wood-engravings. Original printed wrappers with book-list to lower panel. A very nice copy.

106. **[LONDON]** THE CRIES OF LONDON for the instruction and amusment of good children. Decorated with wood-cuts from life. No date [circa 1840].. **£ 250**

pp 32 the first and last pasted to the wrappers; wood-engraved frontispiece, 23 wood-engravings of cries, and two other wood-engravings. Original printed wrappers with book-list to lower panel. A very nice copy.

107. **[LONDON]** PORTRAITS OF CURIOUS CHARACTERS IN LONDON &c. &c. With descriptive and entertaining anecdotes. London. W. Darton. Jun. 1814. **£ 900**

pp. 105, [3] advertisemnts. Illustrated with 24 wood-engravings; original quarter black roan over marbled boards. Binding: 14.3 x 9.2 cm. First woodcut coloured; short marginal tear to one leaf; else a very good copy.

First published in 1806, the work was expanded in 1809 by the addition of a further four biographies.

Darton H1252(3)

Miss Want-It, Miss Leather, Miss Jenny Juicy and the Present State of Fashionable Fornication: with an unrecorded plate, perhaps an inspiration for Hogarth

108. **[LONDON]**. A VIEW OF LONDON AND WESTMINSTER, OR THE TOWN SPY In two parts. Part I. Containing, I. Merry characters of the trades people, half-pay officers, and the guards at St. Margaret's in Westminster; and of the quality, and the secret practices of their servants at St. James's. II. The customs, manners, &c. of the inhabitants in St. Anne's Soho, St. Martin's, and St. Giles's in the Fields: together with a true description of Drury Lane, and the new votes and schemes of the Irish-Society of Fortune-Hunters. III. Of a verdict given against a barrister of the Temple, for p-ssing against a soldier's post at Somerset-House; and of the secret practices of the undertakers, with the physicians servants. IV. Of the lawyers at St. Clements, and St. Dunstan's, the kept mistresses at

St. Andrew's, the High and Low Church mobs at St. Brides, the Blackfryers printers, and the Ludgate Mercury. V. An account of Jonathan Wild's funeral procession, and of a surprising specifick for the cure of felonious, fraudulent, and corrupt habits, being an handkerchief dipped in is blood, very necessary to be used at this time in Great Britain. VI. A character of a City churchwarden, the customs of the citizens on the Sabbath; the pride, intrigues, and degeneracy of the City wives, of the band of petticoat pensioners begetting young merchants and shopkeepers: also of the adventures of N-rt-n and Rod--igo, two famous stallions, &c. London: sold by T. Warner ... and by the booksellers. 1728.

[*bound with.*] A SECOND PART OF A VIEW OF LONDON AND WESTMINSTER: or, the Town Spy. Shewing the several vices, follies, and impertinencies of the inhabitants: with a remarkable project for subjecting the D---miners and Sinkers, to add to the sinking fund of the nation. Of the murders, and miserable effects of the bottle and the pestle. The Town intrigues. The modern criticks and translators expos'd. An exact and correct list of the kept mistresses, and their places of abode, and the names and characters of their respective keepers, according to the information of the several Parish Officers: the whole interspers'd with several entertaining characters and pleasant stories, &c. London, sold by J. Isted ... and by all the booksellers. 1725. £ 1,850

FOURTH EDITION? AND FIRST EDITION. *Two parts in one volume, 8vo, pp. [iv], 59, [1] blank; complete with the half-title and folding engraved plate; [ii], 62; title-page with repaired tear (no loss of surface and text unaffected); nineteenth century calf gilt by W. Pratt, spine sometime neatly repaired; a very good copy.*

Probably the fourth edition of the first part (based on the appearance of an advertisement for the 3rd edition in the 1725 2nd part) and first edition of the second part, rare, of this marvellous book providing a detailed and salacious survey of the seamy side of life in early Georgian London. In addition to a long account of the funeral of Jonathan Wild and the "miraculous" powers of a handkerchief dipped in his blood, there is a vivid portrait of kept women and kept men.

"I am now coming to perform what I have long promis'd, and what has been impatiently expected from me: I mean an account of the present state of fashionable fornication, or as the moderns have it, keeping: a vice, or rather a vertue esteem'd so nowadays, I must therefore advertise my courteous readers, that none of the ladies hereafter mention'd, are to be deem'd and taken in the vulgar sense as whores; but gentlewomen that have lost their fortunes by the South-Sea, or that having had genteel educations, and their parents failing, have been chamber'd up and retained by certain charitable noblemen, and gentlemen, merchants, and tradesmen, to preserve them from the street, servitude, or worsen fates". The author proceeds to provide a comprehensive directory (Part II, pp.33-54) of the "unfortunate" women and their keepers. Presumably in fear of the libel laws, all the women (and all the men) are given pseudonyms although the specific addresses provided appear to be genuine. The women's names could easily grace any modern London telephone box: Miss Want-It, Miss Leather, Miss Jenny Juicy, Miss Virginity, Miss Extasy, Miss Morecock, &c. &c.

The inserted frontispiece is intriguing as it may have been published, or at least sold, with this edition of the work and to the best of our knowledge is unrecorded in any public collection. The print, if it is of 1725, is obviously the inspiration behind plate 4 of Hogarth's *The Harlot's Progress* in which the 'Harlot' is beating hemp in Bridwell Prison, the house of correction in Tothill Fields, Westminster used principally for detaining prostitutes, bawds and cardsharps. Hogarth's print is the reverse of the scene depicted in the plate but the foreshortening and general design are the same. The *view* on p. 4 describes Bridewell Prison 'In the fields of this Parish stands a famous Factory for Hemp, which is wrought with greater Industry than ordinary, because the Manufactures often enjoy the Fruits of their own Labour.' How much the work influenced Hogarth is open to conjecture, but the text together with the print strongly point to a connection between the artist and the subjects he was depicting.

ESTC locates five copies, at the BL, Bodley, Folger, Illinois and Kansas of this 1728 edition of the first part, apparently all bound with the 1725 edition of the 2nd part; there are also a couple of holdings of a single 1725 edition of the first part, said to be by a "German Gentleman". None of these copies notices the frontispiece present in our copy and it may therefore be that it has been added. It is, however, not only relevant to the subject matter but clearly contemporary with the book itself. It shows "The house of correction (and punishment of beating hemp) for rogues whores and other vagrant persons". - Unfortunately, it is not signed.

109. **[LONDON CRIES]** THE CRIES OF LONDON London: W. S. Johnson, Printer and Publisher, St. Martin's Lane, Charing Cross. No date [circa 1850]. **£ 375**

Pp 8, [9.5 x 6.5 cm] illustrated with 8 small wood-engravings of cries; Original wrappers with woodcut of another cry, accompanied by a verse, to the upper panel, uncut and unstitched; covers little soiled and worn; else a very good copy of a scarce printing.

Only one copy cited at the British Library

110. **[LONDON MAP]. CARY, John.** CARY'S NEW AND ACCURATE PLAN OF LONDON AND WESTMINSTER the Borough of Southwark and parts adjacent; viz. Kensington, Chelsea, Islington, Hackney, Walworth, Newington, &c. on a Scale of Six inches and a half to a Mile; with an Alphabetical list of upwards of 500 of the most considerable Streets, with references to their Situation and Plans of the the New London & East & West India Docks London: printed for Jn^o Cary, Engraver, and Mapseller N^o 181 near Norfolk street, Strand. Corrected to Nov 1st 1815. **£ 3,500**

Large folding engraved map [825 x 1,550 mm.] hand-coloured in outline segmented into 33 sections; old ink stain affecting the top right hand corner folding into original green marbled slipcase, upper side with engraved label and octagonal engraved ticket 'sold by C. Smith, Mapseller, N^o 172, Strand.'

A very nice example of this map showing London at the end of the Regency period of George IV. The map had to be extended in 1811 to accommodate the development of Docks on the Isle of Dogs and here in 1813 to show Regent's Park and the Regent's Canal moving eastwards.

Howgego 184. (13)

111. **[LUGGAGE TRADE CATALOGUE].** ILLUSTRATIONER TIL PRISLISTA FRÅN A.A. ÖHRLINGS RESEFFKTFABRIK VÄSTERÅS Stockholm: Centraltrvckeriet, circa 1910. **£ 1,100**

8vo [260 x 165 mm] pp. [iv] 76, [2] blank; each page with three or more chromolithograph and silver illustrations; original light green cloth backed boards, the upper cover decorated and printed in gold.

A very fine catalogue from one of the leading luggage manufacturers of Sweden.

The catalogue contains a bewildering variety of suitcase, trunks, handbags, briefcases, dressing cases, 'Gladstone' bags, knapsacks, canvas bags for fishing, hat boxes, and portmanteaus. The quality of printing is unusually fine and Öhrling was clearly aiming at the top end of the marketplace.

112. **MALDEN. B.J.** WOOD ENGRAVED BLOCK FOR A STAINED GLASS WINDOW DEPICTING CHRIST AND THE FOUR EVANGELIST WITH TWO ARCHANGELS ABOVE IN A THREE LANCET WINDOW. circa 1860. **£ 200**

113. **[MARIONETTE THEATRE]** LA GRANDE TROUPE DE DANSEURS Ballet à Grand Spectacle Voltige, Pas Chinois, La Sabotière Représentation au Bénéfice de Polichinelle. [Paris: circa 1845-50]. **£ 6,500**

The toy theatre includes a hand coloured lithograph proscenium with side wings decorated the centre surmount with gilt musical instruments the wings with flower urns above marbled panels and gilt classical brackets the proscenium and wings on a pediment, the central section with a gilt acanthus frieze. To the left an organ grinder and to the right a Polichinelle, with drum and cymbals; The stage backdrop with a river backdrop and green curtained sides. The audience partly seated behind a velvet topped barrier and seven pieces including a tisane seller; an three groups of mothers and child; a young lady a man in uniform and a young boy; The five marionettes suspended on wires with metal movable joints at neck hips and knees. these including the figures of Harlequin, Pierrot, Pierrette, Polichinelle, and Chinese figure with a bell in each hand;

folding down and contained in original box the upper lid with hand coloured lithograph title label of a two men on ladders pasting a poster to a wall, Harlequin looking down and a prospective audience looking on. The legend at the foot of the poser reading On Commencera à 6 hres Précise.' A few minor restorations to box.

A really fine toy theatre in superb condition.

This unconventional toy theatre represents a street performance with marionettes rather than the more usual stage presentations. Marionettes were expected to be found at fairs and circuses in the 1840s. In this their earlier manifestation the weight of each puppet was held on a single metal rod, as here, with the limbs operated by cords. By the 1880s the rod had been dispensed with and a system of manipulation by cord only had developed.

Little contemporary notice appears to have been taken in this form of entertainment and although they can be seen in the background of a few contemporary prints the subject appears not to have studied before the end of the nineteenth century. This possibly accounts for the rarity of this toy and our inability to find any reference either to maker or any advertisement for sale.

The combination of the commedia dell'arte, street entertainment and puppetry in was a form of entertainment in transition during the early nineteenth century. Possibly an increasing middle-class prosperity called for a watered down, less violent story line, which stimulated the development of marionettes. This was particularly so in France where the entertainment began to transform itself into an art form during the Belle Époque.

114. [MASSIN, Charles, 'Hector SAINT-SAUVEUR' pseud.]. VILLAS DE LA CÔTE D'AZUR
Façades - Plans - Coupes. Paris, Libraire Générale de l'Architecture et des Arts Décoratifs, [c.1910].
£ 750

Folio, pp. [iv], and 58 half-tone plates; loose, as issued in the original grey cloth portfolio with cloth ties, front cover decorated and lettered in green, Brussels distributor's label pasted over imprint on front cover; a good crisp copy with just a touch of fading to the spine

External and interior views, plans and elevations of French seaside villas in Nice, Cap Martin, Cannes, Antibes, Saint-Jean and Cap Ferrat, with the architects and interior designers named in the captions. Rather outstanding is a cylindrical villa, designed by Crozet-Fourneyron in Saint-Jean-Cap-Ferrat.

OCLC locates only three copies, at Waseda University Library, Columbia and University of Texas.

115. MAW & Co. PATTERNS. GEOMETRICAL AND ROMAN MOSAICS ENCAUSTIC TILE
PAVEMENTS AND ENAMELLED WALL DECORATIONS. Designed and arranged by M. Digby
 Wyatt F.RIBA., G. Edmund Street F. RIBA., George Goldie A.RIBA., H.B. Garling F. RIBA., J.P. Seddon
 F. RIBA. & others. Manufactured by Maw & Co. Benthall Works, Broseley, Salop. [London]: Leighton
 Bros. [1866 but this copy circa 1880?]. **£ 2,250**

Folio, [370 × 270 mm] pp. 6; 33 chromolithograph plates numbered 15 to 56; original brown cloth, upper cover overlaid with an elaborately decorated chromolithograph sheet by Owen Jones; inscribed 'A & W Reid, Elgin.' on front free endpaper

The work appears to be a continuation of Maw & Co's *Specimens of Geometrical Mosaic and Encaustic Tile Pavements* 4to., which contain 14 coloured plates and would neatly dovetail onto our copy starting from plate 15. We have been unable to find another copy with the same title although several of Maw's catalogues would have evolved over time and may indeed closely follow each other.

The company was formed in 1850 by the brothers George and Arthur who concentrated on the manufacture of manufactured floor tiles quickly gaining a high reputation for their encaustic 'Mock-Mediaeval' tiles. By the 1880s they had become one of the most influential and important tile manufacturers, producing annually over 20 million tiles a year by the end of the nineteenth century. As the title suggests they commissioned designs from the most important designers for their wares, a number of the plates identifying tiles with names.

The ownership by the architects A. & W. Reid, Elgin. would seem to place the date sometime between the late 1870s and 1885. They were certainly at this time involved in the renovation and building of a number of churches for which Maw & Co.'s tiles were almost a necessity.

116. MINTON POTTERY AND PORCELAIN FACTORY. CERAMIC PATTERN BOOK. [Stoke-on-Trent, circa 1885]. **£ 4,750**

4to, 199 designs for plates (including one for a tea cup) in lithography, ink and wash, including gold, with captions in ink and stamped numbers; finger-spotting and minor soiling; mounted; later half-calf over cloth-covered boards; a little rubbed.

Founded in the late 18th century, Minton became the closest rival to Spode, and improved bone china. In the Victorian era veritable artists, such as A. W. N. Pugin, Sir Henry Cole, and Prince Albert contributed to the designs. From the 1860s oriental designs were applied, reminiscent of Chinese cloisonné enamels, Japanese lacquer and ivories, Islamic metalwork and Turkish pottery. Christopher Dresser worked for Minton from about 1860 to the 1880s as art advisor and designer, who developed the Japanese cloisonnée lines of pottery.

'Dresser's designs and Minton's unrivalled technical prowess led to the creation of some of the most striking and original ceramics produced in England in the nineteenth century ...' (Max Donnelly, *At Home with Christopher Dresser*, in: *Antiques*, December 2009, p. 69). The printing technique used for the outlines of the designs must be the same used to transfer the designs onto the plates in the Minton china works.

117. [MODEL HOUSING]. VOTRE VILLA. Album édité par l'Entreprise Parisienne de Batiment. Paris, 1937. **£ 300**

4to, pp. 72; coloured and half-tone illustrations; original grey wrappers with colour illustration and lettered in white.

Entreprise Parisienne de Batiment presented affordable 'dream houses' for suburban living. The showrooms included models of each standard design, materials and fittings from which prospective purchasers could choose.

Votre Villa is a catalogue for a collective housing development of modest priced homes with many art deco touches. The designs were modular in concept, as the brochure catered for narrow plots of land, fewer or greater number of rooms or floors and even provided shop fronts.

The illustrations include houses built for the annual 'Foire de Paris' and finished houses with facsimiles of glowing references from new owners.

A Pictorial Comédie Humaine - indoors.

118. MONNIER, Henry. SIX QUARTIERS DE PARIS [wrapper title]. Paris, Delpech, Que Voltaire, N° 3, c.1827]. **£ 2,000**

Oblong 4to, six hand coloured plates lithographed by Delpech after Monnier; light marginal spotting, otherwise a fine copy with fresh colouring; lithographic front wrapper with pictorial vignette preserved; a little browned.

Clearly published as a companion piece to Eugene Lami's work of the same title and format *Six quartiers de Paris*. Monnier's sideline to Lami's work mirrors the exterior views of Lami with caricatures of the social life inside the buildings.

Monnier (1799-1800) grew up in the Parisian bourgeois world, 'between 1825 and 1827 Monnier passed much of his time in London, where he collaborated with Lami in what was to become the *Voyage en Angleterre*. On his return to Paris he embarked on a series of albums in which he recorded the manners and humours of the city with unprecedented profusion. Between 1826 and 1830 he satisfied the insatiable demand for his designs with almost 500 lithographs, nearly all of which were drawn with a pen and colored by hand. For each design he himself coloured a master print and carefully supervised its subsequent preparation.'

'Some of the salient titles in his human comedy may be mentioned. There are potpourris like *Recréations du coeur et de l'esprit*, *Paris vivant*, and *Rencontres Parisiennes*. *Macedoine pittoresque*. There are more closely focussed surveys like *Les grisettes*, *Moeurs administrates*, *Galerie théâtrale*, *Boutiques de Paris*, and *Six quartiers de Paris* ... to illustrations of the work of others, he largely confined himself to the several series which he made for Beranger's poems.

Monnier was a satirist with a difference. His attitude towards his subjects hardly varies. His aim was to set down what he saw with elegance and precision, but with no overt interpretation or judgement. His profound scepticism kept him clear of beliefs and commitments, whether political or literary. Without denying his accuracy "No one has depicted [the people of our time] more exactly, not even Balzac" ...' (Ray)

See Ray, I, p. 199; OCLC locates a single copy, in the Morgan Library (Ray's copy).

119. [MONTENEGRO]. ENGELBRECHT, Martin. BAY OF MONTENEGRO verso of back card inscribed 'Njegos 1702. Montenegro' [Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V., ca. 1740].
£ 2,000

Set of 6 engraved card-backed cut away sheets, [105×142 mm], with original hand-colouring.

A view showing the Bay of Kotor in Montenegro, celebrating, if indeed that is the correct word, the final expulsion of the Turks in 1702.

The cut aways depict: [1] two fully rigged galleons to the right and left in a choppy sea, a small party in a pilot's boat ; [2] a view of the a Castle tower to the left overlooking the entrance to the harbour guarded with a chain boom, to the background a sailing vessel anchored behind trees; [3] two further galleons, one firing a salute whilst a small party in covered pilot boats are being rowed towards it; [4] the interior harbour the left dominated by the Cathedral; [5] a view possibly of Kotor with boats at harbour, and two churches nestling in a hilly landscape; [6] the backdrop of macchia-covered hills, boats and mountains.

Montenegro was a Slavic principality since the twelfth century. In 1697 with the election of Danilo Petrovie of Nyegos a new dynasty began. The Turks imprisoned Danilo but once he had been released, in exchange for a ransom, he caused a massacre and expulsion of the Turkish population.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett in the Rittersaal at Berlin and of a porcelain cabinet in Charlottenburg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphic commissions and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

The Plight of the Children Chimney Sweepers and Climbing Boys

120. MONTGOMERY, James, *Editor*. THE CHIMNEY-SWEEPER'S FRIEND AND CLIMBING-BOYS ALBUM. Dedicated, by the Most Gracious Permission, To His Majesty. Arranged by James Montgomery. With Illustrative designs by Cruickshant. Second Edition, with alterations and additions. London: Published by Harvey and Darton ... and W. Alexander and Son, York. 1825. £ 950

SECOND EDITION. 12mo, pp. [vii], 6-474; with woodcut frontispiece and two further full-page woodcuts by Robert Cruickshank; some occasional light spotting, with minor tear to title (repaired) and dedication leaf, otherwise clean and crisp; uncut, rebound in calf backed mottled boards, spine lettered in gilt; a good copy.

Scarce second edition, expanded from the first edition of the previous year, of this most appealing 'album', intended to highlight the plight of children chimney sweepers and climbing boys, and to promote their cause by advocating legislative measures to end the practice. Edited and compiled by the North of England poet and newspaper man James Montgomery, the present work was originally published in twelve 'six-penny numbers' (but continuously paginated) and which are found here bound together in one volume forming a complete work.

'This book will exhibit such testimonies concerning the subject, in all its bearing, as ought to satisfy the most supercilious, obdurate, and prejudiced, that such an employment is inhuman, unnecessary, and altogether unjustifiable' (p. 6). 'This volume is divided into two parts; the first, comprising miscellaneous tracts and documents, (principally republications) presents the uncoloured and unexaggerated realities of the case in the various forms of argument, authentic narrative, and parliamentary evidence ... The second portion of the work, intituled "The Climbing-Boy's Album" ... consists of pieces in prose and verse, written expressly for this occasion' (p. 7). Montgomery apparently wrote to twenty-five favourite poets of the day, including Walter Scott, who according to the preface contributed a poem.

James Montgomery, originally born in Scotland, moved to Sheffield where he eventually became editor of the local newspaper/journal the *Sheffield Iris*. Indeed the present work includes extracts from that publication concerning the welfare of climbing boys. He remained in the town for many years 'where he had come to be accounted a local hero, and grew more and more in the respect of his fellow-townsmen by his exemplary life and activity in furthering every good work, whether philanthropic or religious' (DNB).

OCLC records four copies in North America, at Trinity College, Wesleyan University, Detroit Public Library and the Office of Commonwealth Library.

121. **MOORE, Jane Elizabeth.** GENUINE MEMOIRS OF JANE ELIZABETH MOORE. Late of Bermondsey, in the county of Surrey. Written by herself: containing the singular adventures of herself and family; her sentimental journey through Great Britain; specifying the various manufactures carried on at each town; a comprehensive treatise on the trade, manufactures, navigation, laws and police of this kingdom, and the necessity of a country hospital. To which is prefixed a poetic index. Vol. I [-III]. London: Printed at the Logographic Press, Printing-House-Square, Black Friars; and sold by J. Bew, Paternoster row ... [1785]. **£ 1,850**

FIRST EDITION. *Three volumes, 12mo, pp. [xii], 144, 169-192, 183-302; [ii], 72, 97-348; [vi], ii, 286; irregular pagination in places; with leaves D6 & D7 in vol. III expertly supplied in facsimile using contemporary paper; apart from a few marks in places, a clean copy throughout; handsomely bound in recent half calf over marbled boards, spines ruled in gilt with red morocco labels lettered in gilt; a very appealing copy.*

Very rare first edition of this informative treatise by Jane Elizabeth Moore detailing her 'sentimental journey' through Great Britain, and describing the trade, manufactures, laws, and police in each town.

Jane Elizabeth Gobeil was born on 30 September 1738 into a family of merchants and traders. Her maternal grandfather had been indentured to a silversmith and engraver, and her father was engaged in leather trade and manufacture. Jane's mother died three years after her birth, and for the next three years she was raised by her maternal great-grandmother. When her father married a woman he had known for fifteen days, Jane returned to his house but was soon sent to her stepmother's sister. The couple separated when Jane was ten, and for the next three years she alternated between home and schools. Jane had early demonstrated a "talent at trade", transacting "business of consequence" when she was only twelve, so when she returned home in May 1753 she was "put to the desk" and began to handle her father's accounts; eventually she was, in effect, running his business. Although initially she preferred business to marriage, when Moore proposed she accepted him; determined "not to be obligated to any man breathing", she also bullied her father into dowering her with "a daughter's share" of the business. She was married on 10 October 1761. In the next three years she bore two children, both of whom died, and continued in both her father's and her husband's businesses. When her father died, she learned that he had not provided for the promised dower; "I may be pardoned if I say my grief much sooner subsided, th[a]n it would otherwise have done", and she engaged in a six year lawsuit contesting the will.

'Much of the second volume of Jane's *Memoirs* alternates among descriptions of her subsequent business concerns, her illnesses brought on by overwork, and her travels throughout the United Kingdom. In 1773, amid the difficulties of wartime trade, she learned that her husband was having an affair with her maid, and the following five years are punctuated with further discoveries of his mistresses and her stepson's various peccadilloes. Moore suffered several strokes and then a relapse after being abused by his drunken son; by the spring of 1781 "widowhood seemed inevitable" (p. 316), and Jane too was ill. This volume of the *Memoirs* concludes somewhat with her husband's death and the subsequent financial difficulties. Volume three is an analysis of Britain's economic state. Jane justifies such a treatise "from a female pen" by reminding the reader that she is "wholly conversant" with trade and manufacture, and the volume ranges from fisheries and "mechanism and ingenuity in general" to coinage, customs and excise, and several chapters on English law' (Smith: *Life-Writings by British women, 1660-1815: An Anthology* [2000], pp. 227-237).

Besides the present work she published a volume of *Miscellaneous Poems* in 1796. The date of her death is unknown.

OCLC records four copies worldwide, at UCLA, Trinity College, Harvard & the British Library.

122. [MOREL DE VINDÉ, Charles-Gilbert]. LA MORALE DE L'ENFANCE ou collection des quatrains moraux, mis a la portée des enfans [*half-title*: Étrennes d'un père a ses enfans]. Paris, de l'imprimé de Monsieur. Et se trouve Chez Bleuet, 1790. £ 285

16mo, pp. xii, 84, 10 (Bleuet's catalogue); very lightly spotted in places only; clean and fresh in contemporary French full maroon morocco; boards with gilt triple fillets, spine ornamented in gilt and with morocco lettering-piece, inner dentelles gilt, blue mottled endpapers, all edges gilt, turquoise silk marker present; printed price erased from title for presentation puposes.

One of two extremely rare editions in the year of the first edition of a subsequent best-selling children's book, which was republished and pirated numerous times up to the end of the 19th century, as well in Salzburg in 1790 and in Regensburg in 1793, and translated into Latin and Dutch. The other 1790 edition was published in 8vo by J. Thomas in Paris. Priority could not be established. The accurate and pleasant typesetting and the grateful mentioning of Didot, who 'helped to make the acquisition of this book easy for all the world' (title-verso) suggest that it actually might have been printed by the master-printer himself. The fact that on the title-verso is further stated that the profit of the present edition was to benefit the *Maison Philanthropique*, a charitable organisation set up in 1780 by Louis XVI and Marie Antoinette, and that the author Morel de Vindé (1759-1842), an agriculturalist and politician was a royalist links this edition with Royalist circles in revolutionary France, who later had it later reprinted in exile.

See Cioranescu 47286 for the 8vo edition, Gumuchian 4188 for the Didot, 1800 edition; this edition not in OCLC, which locates one copy of the 8vo edition at Yale; no edition in COPAC.

123. MORRIS, Richard. ESSAYS ON LANDSCAPE GARDENING, and on uniting picturesque effect with rural scenery; containing directions for laying out and improving the grounds connected with a country residence. London, J. Taylor, 1825. £ 3,750

FIRST EDITION. *4to, pp. viii, [2], 91; six etched and aquatint plates (3 hand-coloured, 3 in sepia aquatint, 2 of which with a moveable overlays); here and there a little spotted; a good copy in the original boards; re-backed, wear to extremities.*

A thoughtful and detailed work which acknowledges a debt to Repton, Uvedale Price, Gilpin and Shenstone in particular; Morris consistently offers practical advice with admirable clarity and conciousness. Richard Morris was secretary of the Medico-Botanical Society of London. In his *Essays on Landscape Gardening* he distinguishes between the beautiful and the picturesque, and gives practical instruction for creating a rural estate including planting, water features, ornament and the effect of distant scenery.

Abbey, *Life*, 40.

124. **MOSES, Henry.** A SERIES OF TWENTY-NINE DESIGNS of Modern Costume ... [*wrapper title*]. London, E. and C. M'Lean, 1823. **£ 200**

LARGE PAPER COPY. 4to (300 x 234 mm), 29 engraved plates with wide margins; a little foxed; modern sheep backed marbled boards; engraved title with vignette cut out and pasted down inside front cover, original printed wrapper title pasted onto front cover.

Most of the plates represent the fashion of the Regency high society, often set in elegant interiors. As the mode of gesturing and body language is well captured this work is a good record not only of costume and furniture, but social interactions of the Byron period. Henry Moses (1782-1870) was a sought-after draughtsman and engraver, who produced several work in outline.

Colas p. 775; Hiler p. 633 (the issue published by H. Setchel); Lipperheide Gca 29 (no title or wrappers).

American history in a box

125. **[MOVING PANORAMA TOY]. THE HISTORISCOPE.** A Panorama & History of America. [Springfield, Mass.] Milton Bradley & Co., [c. 1868]. **£ 1,250**

Model theatre [130 x 205 x 50 mm.], made of paste paper, consists of proscenium and 'backstage', housed in paste-paper box; in the top of the 'backstage', left and right, are mortises that allow insertion of crank; the hand-coloured lithograph panorama, made up of five conjoined strips of translucent paper, unwinds from roller on left to roller on right; the proscenium's design displays occupied stage boxes occupied by ladies on left and right, a putto painting a shield representing America at lower left, a second putto painting (one presumes) a scene from American history at lower right, and footlights across the foot. together with metal wood and crank, and booklet of the 'Historiscope Lecture.' in facsimile

Didactic American model theatre illustrating scenes from the landing of Columbus to the surrender of Cornwallis at Yorktown.

The panorama progresses from left to right, occasionally attempting to present the scenes as a continuous image, but the transitions between the scenes are somewhat naive. The scenes depict the principal events of American history up to the Revolutionary War. They include a Native American convention; the arrival of Columbus in the Bahamas; the Settlement of Jamestown; John Smith and Pocahontas; the landing of the Pilgrim Fathers in New England; New York when still New Amsterdam; William Penn's Treaty; Roger Williams, founder of Rhode Island; the Jamestown Stockade; the Boston Tea Party; Washington Monument; War of 1812 - Battle of New Orleans; Bombardment of Fort McHenry; Independence Hall, Philadelphia; Putnam at Horseneck. It ends with Cornwallis's surrender at Yorktown.

Accompanied by a lecture booklet, the poster, admission tickets and crank to turn the rollers.

126. **[NAPOLEON FUNERAL]. PROVOST, A. [CONVOI DE L'EMPERUER] PANORAMA OF THE FUNERAL OF NAPOLEON.** [London] [1840]. **£ 750**

Strip steel engraved panorama measuring 50 x 623 mm, hand coloured and mounted on a modern marbled paper drum with an engraved title strip attached to one end.

A reduced copy of a French panorama depicting the funeral ceremony for Napoleon held on the 15th December 1840. The publishers must have envisaged a British interest in the funeral procession but to reduce costs decided to represent Prevost's depiction using steel engraving that both reduced the cost and size of the original work

The procession with Napoleon's remains progresses from right to left from the Arc de Triomphe to the Place de la Concorde (with Les Invalides - the final destination, in the distance). Twenty-one identifications, in French are given in the lower margin.

"in recognition of gallant action whereby through endurance to the last extremes of hunger and hardship a great principal of political justice was vindicated"

127. **NEILL, Marie.** HUNGER STRIKE MEDAL. Women's Social and Political Union Silver Medal for Valour. London, Toye, 67 Theobalds Road, for Women's Social and Political Union, 1912. £ 8,500

Hallmarked sterling silver, diameter 22 mm., obverse engraved 'Hunger Strike', reverse engraved Marie Neill, with two enamelled clasps, the reverses of which are engraved "Fed by Force June 28 1912" and "Fed by Force 28.1.13", and with ribbon in the the suffragette colours green, white and purple (35 mm wide), overall length of medal and ribbon 85 mm; extremely fine, in case of issue with inside of lid bearing the gold-blocked inscription "Presented to MARIE NEILL by the Women's Social and Political Union in recognition of gallant action whereby through endurance to the last extremes of hunger and hardship a great principal of political justice was vindicated"

A very rare memento of the most dramatic events of the height of women's struggle for the vote.

By the beginning of 1912, the Women's Suffrage movement had suffered a series of disappointments, not least with the defeat of three Conciliation Bills in 1910, 1911 and 1912 which would have given voting rights to women. Each defeat was followed by militant action and so it was with the scuppering of the 3rd Conciliation Bill in Mrch 1912. Tension was also heightened because of the outrage felt at the treatment of Suffragette prisoners. A regulation called Rule 243A had been introduced by Winston Churchill in March 1910 and was intended, in the main, to ameliorate prison conditions for Suffragettes in the hope that this would discourage hunger strikes and demands that Suffragettes should be given the status of political prisoners. However, it did not have the desired effect. In June 1912, further concessions were made when the leaders of the WSPU were accorded better prison conditions, but this did not apply to Suffragette prisoners. Both Emmeline Pankhurst and Emmeline Pethwick-Lawrence went on prison hunger strike protest against this unequal treatment and inevitably this led to the force-feeding of these two leading figures of the WSPU.

It was in these volatile conditions that Marie Neill, a member of the Women's Social and Political Union (WSPU), had her first serious brush with authority. She was involved in a campaign of window-breaking and other protests in June 1912. At the beginning of July, she was tried with breaking three plate glass windows at the Parkhurst Road Post Office in London and was sentenced to four months imprisonment. During her period of imprisonment she was forcibly fed. The horror of this barbaric practice of forcibly feeding hunger striking women, usually through a tube inserted into the mouth or throat, was recorded in Marie's own words in a statement she gave on her release from Holloway on 12 September 1912 after serving 2 months and 2 days of her sentence:

"I was sent to Holloway on July 10 and was put into hospital until Monday, July 15. Then Miss Walters and I were put in to DX Ward, and on requesting to be told why we were not given the conditions of Rule 243A, we were told we could petition the Home Secretary.

We did so on Thursday, 14th, but received no answer, so on the 18th Miss Walters, Miss Duval and I began a Hunger Strike. On Sunday they forcibly fed us - Miss Walters by tube. On Tuesday they had to release her. They fed Miss Duval in the same manner but owing to some obstruction in my throat or nasal tube they had to content themselves by feeding by cup in my case. After Miss Walters' release I could not endure to know that Miss Duval was still suffering twice a day the torture of the forcible feeding and I implored her to give up the Hunger Strike, especially as her mother was also ill in Birmingham Gaol. She refused unless I did, so I gave it up.

I was sent back to hospital. Then I steadily lost weight and my throat became troublesome, the doctor advised me to petition the Home Secretary again. As no answer had been given to the first petition, I signed another: it was lying signed on September 12, but had not been sent, when the order for my release came.

I was allowed a visitor once every seven weeks in hospital, I am glad to be out, to work more determinedly than ever for the Cause".

In pursuit of this objective it was not long before Marie again came to Police attention. The WSPU had agreed to a truce as far as militant activity was concerned whilst the Franchise Reform Bill was debated in Parliament at the end of January 1913. Lloyd George and Edward Grey had put forward a proposed women's suffrage amendment to the Bill. However, the Speaker of the House of Commons eventually announced that such an amendment would change the bill so significantly that it would have to be reintroduced as a new bill. On 28 January 1913, the inimitable Mrs Flora Drummond led a demonstration from the Agricultural Hall to demand an interview with the Chancellor of the Exchequer. The interview was refused and the WSPU newspaper 'Votes for Women' records that the 'women were treated with violence by the police'. Mrs Drummond was

knocked down and slightly injured; many shop and Government office windows were broken. Several women were taken into custody including Marie Neill. When she appeared before Magistrates next day she was again charged with window breaking and fined 40 shillings and ordered to pay £2 damages or to one month imprisonment. In common with most WSPU women she refused to pay the fine and damages. Before being taken to prison, she took the opportunity to tell the Court that she had been protesting against the disgusting behaviour meted to Mrs Drummond 'a working woman' for trying to see Lloyd George, 'Lloyd George is paid by us women and as a paid servant should meet those who employ him'. She then went on to serve her sentence in Holloway.

As a result of the anger and disappointment arising from the abandonment of the Franchise Bill, Mrs Pankhurst 'declared war' and so a period of substantially enhanced WSPU civil disobedience began.

We have been unable to find any further information about Marie Neill. Despite being forcibly fed, She was not released early from her second stint in Holloway, but served the full month term of her sentence. After her release in September 1912 the WSPU awarded her the present 'Hunger-strike Medal', the suffragettes' VC, engraved with her name, 'For Valour', 'Forcibly Fed' and the date of her arrest 'June 28 1912'. To this was added another enamelled bar after her second imprisonment, the reverse engraved 'Fed by Force 28.1.13'. The suffragette movement clearly emulated military decorations, by awarding medals for suffering after militant actions, thus expressing that their struggle was as serious as war itself. - See the entry 'Jewellery and Badges' in Elizabeth Craford's *The Women's Suffrage Movement*.

128. **NELSON, Thomas, publisher.** THE CRYSTAL PALACE with Twenty-Four Illustrations T. Nelson and Sons, London, Edinburgh, and New York. [N.d. but [1870]. **£ 200**

Oblong 8vo, pp. 46; with twenty-four Nelson-type plates (chromolithographs on a wood-engraved base, printed in two colours); entirely mounted on guards; original decorated brick coloured cloth blocked on upper cover in black and gold;

An very attractive souvenir of the Crystal Palace, once it had been moved from Hyde Park to Sydenham Hill. The unusual and fine Nelson-types give a predominantly blue and gold impression of great buildings.

129. **[NEW YORK].** 1789-1939. THE WORLD OF TOMORROW, NEW YORK WORLD'S FAIR. [New York, 1939]. **£ 200**

Colour-lithographic pictorial upper scene with single central peep-hole, four cut-away panels and a back-scene, all colour printed, measuring 165 x 125 mm; front-face lightly spotted;

Scenes from the 1939 New York World's Fair by Elizabeth Sage Hare, an art patron, and founder of the Fountain Valley School of Colorado and Warren Chapell, an American illustrator, book and type designer.

130. **[NEWCOMBE, Samuel Prout].** OLD EIGHTEEN-FIFTY-ONE: A tale for any day in 1852, in which the good old fellow gives a true account of himself, and makes up a remarkable year-book. London: Houlston and Stoneman; and all Booksellers. [1851]. **£ 350**

FIRST EDITION, PRESENTATION COPY. *12mo, pp. viii, 114; wood engraved title, frontispiece and illustrations; original blue cloth blind stamped and lettered in gilt, gilt edges; slightly rubbed at extremities; endpapers with advertisement inscribed from the author 'Alfie Tomkins. With S.P. Newcombe' love. June 1852.*

First edition of this delightful, and rare, piece of post Great-Exhibitiana, designed specifically for children with 'enquiring minds.'

Newcombe's preface describes the idea behind the work 'Why should not every child keep a record of his life-time? Begin even when the child is two years old; furnish him every year with a concise account of its important events, and the course of ten years he will have his a history of the progress of the world during his growth into boyhood.'

To encourage this aim Newcombe uses a device based on *Christmas Carol*. The dyeing year of 1851 make a visit to the New Year celebrations 'See how feeble he is! he has only two hours more to live. "But what is he

come here for?" said one of the girls, rather scared, "Is he going to *die* here?" "I believe so," said the editor, quite unconcerned. "but I will tell you why he is come. I have made an arrangement with him..." The 'arrangement' is for the dyeing year to tell of the progress he has made before departing his life. These consists of good solid mid-Victorian virtues including temperance, anti-slavery, the rescinding of taxes on knowledge, The Great Exhibition 'The Progress of Peace' and similar uplifting and instructive material. Foreign news is generally sensational, negative or of a curios nature, as the Mrs Bloomer lecturing. The works ends with a dramatic scene as the clock reaches the midnight hour and 1851 dies extolling the children to 'Live as much as you can!'

131. **NEWHOUSE, Charles B.** THE ROADSTERS ALBUM. London: Published by Messrs. Fores, 41, Piccadilly, corner of Sackville St. Jany 2nd, 1845 1845. **£ 7,250**

Folio, hand-coloured aquatint title and 16 plates plates; original green cloth, upper cover blocked in blind and gilt lettered, rebaked preserving original spine; bookplate of Hawkesyard Priory.

This delightful work was doubtless conceived in during the last days of the stagecoach. Although the railway was reaching a zenith of speculation at the time this work was published in 1845, no inkling of modernity intrudes into the plates.

The watercolourist Charles B. Newhouse (1805-1877) ingeniously illustrates the excitement of nineteenth century stagecoach travel through the English countryside, not sparing us with all sorts of accidents and mishaps.

Abbey, *Life* 407.

132. **NEWHOUSE, Charles B.** SCENES ON THE ROAD [*cover title*]. London, Thomas McLean, 1835. **£ 7,850**

Oblong folio, 18 hand-coloured aquatint plates by R. G. Reeve after drawings by Newhouse; later red half-morocco; front cover and spine (with raised bands) lettered in gilt, marbled endpapers; a little worn.

The watercolourist Charles B. Newhouse (1805-1877) ingeniously illustrates the excitement of nineteenth century stagecoach travel through the English countryside, not sparing us from all sorts of accidents and mishaps.

Abbey, *Life* 406; see Stiltzer p. 192; not in OCLC.

133. **[PALAIS ROYAL]. KÖNIGLICHER PALLAST. PALAIS ROYAL. ROYAL PALACE** [*title on front cover*]. [Stuttgart, c. 1830]. **£ 1,750**

Hand-coloured lithograph upper scene of a colonnaded palace front with triple peepholes with back-mounted glass lenses, 4 hand-coloured lithographic cut-away panels, backscene consisting solely of sky and shadow, mounted bellows, concertina-style; with original cardboard slipcase covered with glazed paper; a trifle worn.

Our copy is possibly the contemporary German forgery of a Paris-made peepshow produced in Stuttgart, or a variant thereof. The central peep hole shows the courtyard and fountains of the Royal Palace, and the side-peeps reveal the views down the colonnaded sides. Similar to Gumuchian 2219, but without the French flag.

See Gumuchian 2219 and 2220.

134. **[PANAMA-PACIFIC INTERNATIONAL EXPOSITION]. CALIFORNIA AND THE EXPOSITIONS.** Yellowstone National Park, How to Go and What to See. Enroute Union Pacific System [San Francisco? 1915]. **£ 75**

8vo, pp. 62; half tone illustrations; original pictorial coloured wrappers.

The Panama Pacific International Exposition took over three years to construct. The fair had great economic implications for San Francisco and the Bay area and did much to boost morale during the rebuilding after the earthquake and fire.

Officially, the exposition was a celebration of the completion of the Panama Canal, and also commemorated the 400th anniversary of the discovering of the Pacific Ocean by the explorer, Balboa.

There was some initial uncertainty about where exactly to hold the fair (Golden Gate Park had been the main contender), but it was later decided to fill in the mud flats at the northern end of the city, and to build in the location currently known as the Marina.

The publication illustrates all the main buildings together with local, and not so local, excursions.

The Great Wen from a safe distance

135. **[PANORAMA]. A BALLOON VIEW OF LONDON**, as seen from Hampstead, Exhibiting 8 square miles shewing The Great Crystal Palace, all Public Buildings, Railway Stations, Parks, Palaces, Squares, Streets &c. London: Published as the Act directs, May 1st, 1851 by Banks, & Co, 4 Little Queen Street, Holborn. n. d. [c. 1852]. **£ 2,200**

FIRST EDITION. *Folding engraved aerial view, 1020 x 705 mm, folding down to 180 x 115 mm; in original decorated linen backed boards, upper cover with engraved title a circular view of St Pauls; with the ticket.*

An incredibly detailed panorama map offers a rooftop view of the streets, squares and open spaces of London, during the Great Exhibition year of 1851.

Presumably it was produced for the crowds attending the Great Exhibition at the Crystal Palace which is shown majestically sited on the south side of Hyde Park. Other parks and squares give a sense of space and openness to the whole city which is still remarkably rural in parts with nursery gardens visible just to the south of Kensington Gore, the London Westminster Cemetery laid out in neat (and as yet apparently unoccupied plots) and an extensive chequered pattern of fields to the south of the river. Many of the fields, though, are crossed and re-crossed by an extensive network of railway lines; the Bricklayers Arms Branch, the London and Greenwich Railway and to the far south, the Grand Surrey Canal - all presaging the heavy suburban development that would soon obscure this landscape. The Thames itself is packed with craft of all sizes and shapes and even miniature trains are represented on the railway lines but the streets themselves are depicted as devoid of traffic giving the whole city something of a post-apocalyptic feel.

Hyde 3 (1).

Major Abbey's inclination

136. **[PANORAMA - GEORGE V, SILVER JUBILEE]. THE SILVER JUBILEE OF GEORGE V.** Chiswick Press, July 1935. **£ 1,000**

LIMITED TO 100 COPIES THIS COPY BEING NUMBER 86. *Continuous hand-coloured panoramic strip, measuring 3,320 x 120mm., depicting the jubilee procession, rolling into wooden cylinder 60 x 190mm., with a view of the balcony of Buckingham Palace, applied to the body,*

Reproduced in colotype and hand-coloured at the Chiswick Press from drawings by Miss Mary McNeile.

This form of cylindrical panorama had really died out by the early nineteenth century so to produced these fine reincarnations during the 1930s needed someone like Major Abbey who had both the funds and inclination to commission them.

Abbey, *Life*, 631.

Marching through India

137. **PANORAMA - INDIA. [LAYARD, Frederic Peter].** LINE OF MARCH OF THE BENGAL REGIMENT OF INFANTRY. Madeley lith., 3, Wellington St., Strand. Ackermann & Co., 96, Strand, London. [c.1845].. **£ 6,500**

Hand-coloured lithograph strip panorama measuring 75 × 7,040 mm, and consisting of 22 sheets conjoined, concertina-folded into portfolio measuring 93 × 338 mm; and hand coloured title pasted on the reverse so as to be instantly visible when opening the portfolio; small repair to one joint without loss and some general minor soiling; original crimson portfolio with title in gilt on the upper cover: 'Line of March of a Bengal Regiment of Infantry in Scinde'.

The Index to British Military Costume Prints states that the print is by Lt. F.P. Layard, 19th Bengal N.I. Born in Bath the son of Henry Peter John Layard, a former Judge at Colombo in Ceylon, Frederic Peter Layard, (1818-1891) became Bengal Army Ensign, 19th Bengal Native Infantry in 1838; Captain in 1851; Major in 1862; and Colonel with Bengal Staff Corps 1864. Layard is known to have left India on the steamer 'Victoria' in February 1843 for Great Britain - it seems very likely that it was during this visit to Britain that the drawings were placed in Ackermann's hands for publication.

The procession advances from right to left with captions appearing close to the bottom of the image. From right to left they read: 'Striking Tents'; 'Magazine Camels'; 'Physic Bangy'; 'Hackery with Sick'; 'Hospital Establishment'; 'Native Doctor'; 'Brahmins Praying in a Tank'; 'Orderly'; 'Com[mandin]g Officer'; 'Guide'; 'Dak Runners'; 'Halfway Coffee Club'; 'Breakfast Kit'; 'Sowari Camel'; 'Duffadar of the 4th Irregr. Cavalry with Despatches'; 'Advance Guard'; 'Officer in Command of Advance Guard'; 'Palkee'; 'Massalchee'; 'Guard Escorting Prisoners'; 'Moonshi in a Bylee'; 'Grass Cutter'; 'Scindees'; 'Mess Khansaman'; 'Dooly'; 'Saes'; 'Quartermaster'; 'Faqueer'; 'Mess Stores'; 'Mess Kudmutgar'; 'Boburchi Cook'; 'Mess Tent'; 'Berri Wallah or Shepherd'; 'Mess Cattle'; 'Bhangi Burdar'; 'Puckauli'; 'Baggage'; 'Hackery with Baggage'; 'Pandit'; 'Dundia with Nirikh Boo'; 'Bunneah & Supplies for Regt.'; 'Dundia Carrying the Bazar Flag'; 'Pariah Dog'; 'Dundea or Weighman'; 'Naik of the Bazar Guard'; 'Cruokedar'; 'Dhobie & Wife Bearer'; 'Bheestie'; 'Mentur'; 'Private Tent Pitcher & Master's Monkey'; 'Officers's Baggage'; 'Jemadar of Russud Guard or Foraging Party'; 'Khidmutgar & Cooly with Cooking Kit'; 'Baggage Camel of the Russud Guard'; 'Camp Followers'; 'Qr Mr. Searjeant'; 'Hundi Wallas or Camp Color Men'; 'Clashi or Tent Pitcher'.

Abbey, Life, 515; Index to British Military Costume Prints 485 [2].

138. **[PARIS]. [OPTIQUE MILITAIRES AVEC CHANGEMENTS DE TABLEAUX.** Paris, Hall (?) ainé, Editeur, Suceur. de Atin. Legrand, Paris, c. 1832] . **£ 1,250**

Concertina-folding engraved and hand-coloured peepshow with four cut-out sections; front-face measures 115 × 145 mm; extending, by paper bellows to approximately 460 mm; very well preserved with fresh colours; without slipcase.

Peepshow of a military occasion held in restoration Paris. The front-face consists of a view of the lower portion of the Arc de Triomphe, which has been fenced off for the occasion. Cavalry and foot soldiers stand around in a relaxed fashion. The arch provides a large peephole. The allée is lined with spectators and military. Some of the military stand to attention, others are very much at ease. The back-board consists of the palace with cavalry and foot-soldiers lined up at the gates as if awaiting someone's (the king's) imminent arrival.

139. **[PARIS CAFÉ]. ENGELBRECHT, Martin.** LA DECORATION DE LA CHAMBRE DU GRAND CAFFE [*title in manuscript on backsheet*]; No. 43 Salle e'un cafe di Paris [*title in manuscript on envelope*]. [Augsburg,C.P. Maj. Mart. Engelbrecht. excud. A.V.] circa 1740. **£ 1,000**

Set of 6 engraved card-backed cut away sheets [72×90 mm], with original hand-colouring.

A fine and rare series of the interior of a Paris cafe. - The cut-aways depict: [1] the entrance with two gentlemen greeting with their tricorne hats in hand; [2] a room decorated in red paper and paintings hanging, with a gentleman offering a cup of coffee to a lady seated on an upholstered back stool; [3] a similarly decorated room with but decorated in turquoise with a doorway and a large gilt framed mirror. a servant dressed in a red coat and a green apron carrying a tray with a large gilt double handled coffee pot dodging a dog barking at a hissing cat on a pedestal table. [4] another room, decorated in yellow with windows with a

circular table with two couples in conversation, one couple with cups in hand; [5] another room similarly decorated in red with two oval mirrors and a large cupboard surmounted with shelves of tea ware etc. with a couple in the middle ground conversing; [6] the back scene with various chairs, a table with tea ware and a large stove.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other graphic productions and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

140. **[PARIS EXPOSITION 1867]. SOUVENIR DE L'EXPOSITION UNIVERSELLE, AVRIL, 1867**
[Paris 1867]. **£ 350**

Wood engraved fan [240 × 450 mm, when open] showing a panorama of the exhibition site; with 16 stays of pierced and decorated bone.

Presumably the fan was sold at the exhibition as unusually the the right hand side shows the manufacture of fans inside the Exposition building.

Four women are seen cutting, piercing and fabricating around a table whilst a man is given the task of painting the fans within an enclosed area. They must be in one of the engineering halls as above the heads of the crowd can be seen the overhead wheel and belt transmission system.

The main scene looks over the river as state carriages arrive over a bridge. The left section of the fan containing a title cartouche enlivened by cherubs holding the torch of education, fabrics and of course fans.

The design is by a certain 'Claverie' who was active during the mid nineteenth century. The engraver is the even more obscure 'C. Maurand.' We have not been able to discover the actual maker although a trawl through the Exposition catalogue might answer the question.

141. **[PARIS EXPOSITION 1900]. LE PANORAMA EXPOSITION UNIVERSELLE 1900.** Paris: L. Baschet, Éditeur, 12 rue de l'Abbaye. 1900. **£ 250**

Oblong folio [270 × 340 mm.], pp. [328] folding panoramic plate half-tone illustrations throughout; contemporary red morocco backed decorative boards preserving original blue on pink paper decorative upper wrapper.

Published in twenty parts Baset's illustrated series was inaugurated on the 15th April 1900 and continued during the period of the fair. The first issues had to rely on artists impressions but once the fair had opened the publishers relied used photographs of the main exhibits but in order to give a more populated effect they had to considerably alter the views with photomontage redolent of Peach Robinson.

142. **[PARIS]. PLANTA, Edward.** A NEW PICTURE OF PARIS; or, the Stranger's Guide to the French Metropolis ..., London: Printed for Samuel Leigh, 1822. **£ 750**

THIRTEENTH EDITION. 12mo, pp. xii, 468, 20 street index, 13 [1] publisher's adverts; 29 hand-coloured costume plates, one folding (repaired), two large folding plates each with numerous views, one plate of the

catcombs, and 4 folding maps and plans, original black morocco, lettered gilt on spine and upper cover, rebacked relaying original backstrip.

The 28 costume plates are entitled *Costume of the Lower Orders in Paris* and depict such varied trades as the dealer in grapes, the stove merchant (complete with multiple stoves carried on his back) and the kennel raker. They were executed by Thomas Busby and offered as an extra to the standard edition for an additional 3s.

143. [PARIS, PORTE ST DENIS]. UNTITLED PEEPSHOW OF THE INSPECTION OF THE TROOPS BY KING LOUIS-PHILIPPE. [c. 1830]. £ 1,400

Concertina-folding engraved and hand-coloured peepshow with four cut-out sections; front-face with three peep-holes measures 128 × 185 mm; the peepshow extends, by paper bellows to approximately 465 mm; contemporary marbled slip-case; worn; housed in a custom-made cloth box.

The front-face label design consists of a view of the Porte St. Denis; it opens to reveal the view along the Rue de Faubourg Saint-Denis with a military parade advancing up the tree-lined boulevard. The staffage consists of various military and civilian figures. In the foreground is a man in military uniform, astride a horse and waving his hat. The occasion is most likely the reception of Louis-Philippe, the 'Citizen-King' after the July Revolution of 1830 and his review of the Garde Nationale.

Gumuchian 2212.

144. PAXTON, Joseph and others REPORT FROM THE SELECT COMMITTEE ON METROPOLITAN COMMUNICATIONS; together with the proceedings of the Committee, Minutes of Evidence, and Appendix, London: Ordered, by The House of Commons, to be Printed, 23, July, 1853. £ 1,250

Folio, pp. xii, 204, iv, 37, [1]; 35 folding maps and plates, many hand coloured in outline; modern half calf, spine with red label lettered in gilt.

The Great Victorian Way was an unbuilt infrastructure project presented to the Parliamentary Select Committee on Metropolitan Communications by Joseph Paxton in June 1855.

Paxton's plan was to have a ten mile covered loop that communicated with all the mainline railway stations that approximates to the Circle Line today. The committee also entertained William Moseley's Crystal Way, a railway at ground level running from St Paul's to Regent's Circus, with shops and living areas all enclosed under a glass roof in order to keep the smoke and bad air out. None of these plans in their original form came to anything due to cost; at £34 million an amount equal to three times the net receipts of all the railways in Britain at that time.

145. [PEEPSHOW]. EARLY BOÎTE D'OPTIQUE. [German or Dutch ca. 1750]. £ 6,500

Oak box measuring 405 (h) × 160 (w) × 110 (d) mm with lens upper front (cracked), to the rear a sliding panel reveals the 5 sets of quarter beaded rests and grooves designed to take a six section peepshow, the back-board resting in a groove on the foot of the box; the black mirrored angle probably nineteenth century.

A fine late eighteenth century peepshow display box, most commonly known as the boîte d'optique. These 'often had more height than depth, using a combination of viewing lens in front, and a mirror placed at a forty-five degree angle. One looked through the mirror, and the eye was redirected downward toward the view of views. Such boxes might have prosceniums and might accommodate the viewing of several layered images, but had no mechanism for mechanically changing views.' Richard Balzer, *Peepshows A Visual History*, p. 31. For a similar boîte illustrated, see also p.36 of the same work.

146. **[PEEPSHOW]**. LANE'S TELESCOPIC VIEW OF THE CEREMONY OF HER MAJESTY OPENING THE GREAT EXHIBITION OF ALL NATIONS, London, Published by C. A. Lane, August 15th. 1851. **£ 1,650**

5 hand-coloured lithograph pierced panels and a back-scene panel, hand-coloured vignette titled front panel with solo mica glazed peep-hole, measuring 15 x 18.6 cm; mounted bellows-style with canvas sides, contained in the original patterned slipcase, hand-coloured decorative label on upper cover; rubbed and faded, some light soiling to the front panel of the peepshow.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by T. J. Rawlins and lithographically printed at C. Moody's Establishment, this "Telescopic View" forms the companion to Lane's other Exhibition peepshow by the same artist, published the 3rd of June, which recorded the interior of the Exhibition.

Pastoral merry-making

147. **[PEEPSHOW] HARVEST FESTIVAL**. [circa 1833]. **£ 850**

Hand-coloured etched concertina-folding peepshow, with three cut-out sections; front-face measures 80 x 104 mm. extending by paper bellows left and right to approximately 270 mm housed in a marbled paper box.

On the front-face label a cart, laden with grass perhaps, is drawn by two horses, the peephole occupies the centre of the load, which is in turn decorated with festoons. A couple waving and dancing along at its side. On the first section is a tavern scene; the second shows bystanders, one couple preparing to dance; on the third two couples actually dance (two sheaf's of corn on the left); and on the back-board several couples are dancing around a tree.

The scene is reminiscent of the fête that celebrates the harvest festivities at Vevey that was depicted in an extensive panorama of 1833.

148. **[PEEPSHOW, PARIS] OPTIQUE NO. 10 LES TUILERIES**. [Alphonse Giroux?] [c. 1830]..**£ 2,000**

Concertina-folding peepshow with four cut-out sections. Front-face measures 130 x 190 mm. Peepshow extends, by paper bellows (top and bottom) to approximately 500 mm; housed in original slip-case with original printed label with a decorative printed label 'Optique No. 10, Les Tuileries' Booksellers ticket 'Werner Rue Vivienne No 2 bis, Paris'

The front-face consists of a view of the Arc du Carrousel with the Louvre behind and with staffage. In the lower area is square peep-hole with a small circular peep-hole on either side. The shutters behind these holes retract as the peepshow is extended. The actual peepshow consists of the view from a point just E. of the Basin Rond looking down to avenue towards the Basin Octagonal, and then beyond across the Place de la Concorde and up the Champs Elysées to the Arc de Triomphe. The Obélisque, which arrived in Paris in 1833 and was erected in October 1836, is not yet shown in position in the Place de la Concorde. The tricolour is shown flying above a plinth there. The small peepholes provide views of avenues used by pedestrians. That on the right is very crowded.

149. **[PEEPSHOWS] BERLIN**. [Germany], [c. 1826-1828?]. . **£ 1,850**

Hand-coloured lithograph concertina-folding peepshow with five cut-out sections, front-face [175 x 230 mm], which forms lid of cardboard box containing peepshow. Peepshow extends, by paper bellows left and right, to approximately 740 mm. Inscribed on the back of the box 'Anne Quick from her sincere friend, J. Irvin, June 3d 1840.

Peepshow illustrates Unter den Linden, Berlin. The front-face label consists of a view of the Brandenburg Gate from Pariser Platz, looking through the Gate to the Tiergarten and looking down Charlottenbuger Chaussee.

The staffage includes a troop of horse guards riding through the gate, footguards presenting arms, a gig with a groom seated on the back, an caeche (i.e. a barouche), and various pedestrians and bystanders including

several children in the foreground. The title appears on the Brandenburg Gate immediately below the quadriga.

There is a square peephole in the centre. The first cut-out section shows the Commandantur on the left and the Zeughaue on the right; the second shows the Royal Palace on the left and a continuation of the Zeughaue on the right the third shows the continuation of the Royal Palace on the left and the continuation of the Zeughaue on the right the fourth shows the Opera House on the left and an unidentifiable building on the right and the fifth shows the continuation of the Opera House on the left and an unidentifiable building on the right. The backboard consists of a view of the Brandenburg Gate from Pariser Platz, and a view of the Tiergarten and Charlottenburger Chausée beyond.

A slide can be slid in front of the backboard. This consists of a view through the trees of the Unter den Linden towards the Brandenburg Gate. The staffage on the cut-out sections include fashionable pedestrians and equestrians, a dog-cart, a porter, various coaches and carriages, and street traders.

150. **[PEEPSHOWS]. A PEEP AT THE FOX CHACE [SIC]** London. Published by the engraver; 1829. **£ 1,450**

hand coloured aquatint concertina-folding peepshow with five cut-out sections, in slip-case. Front-face measures 113 x 140 mm. the peepshow extends, by paper bellows to top and bottom, to approximately 620 mm. housed in original slip-case; verso of peepshow inscribed 'J.Gibbs the gift of Masr. J Harowe, Oct 19th 1836.

The design of front-face consists of title, four lines of verse, four fox heads in the corners, and hunting horns. Behind the large oval peephole are shutters on which appears a scene of huntsmen with a dead fox and yapping hounds. These shutters automatically retract as the peepshow is extended. The back-board consists of a rural scene. On the cut-outs huntsmen on horses leap over fences and a gate. The fox is being chased on the first cut-out. Humbler country folk watch the chase on the first. The verse reads:

'Tantivy the huntsman, he starts for the chace,
In good humour as fresh as the moen,
While health and hilraity beam from his face,
At the sound of the mellow, tun'd horn'.

Snelgrove, p.1; Schwerdt 2, p.64

151. **[PEEPSHOWS]. TELEORAMA.** [Heinrich Friedrich Müller]. [c. 1822-1824?]. **£ 1,500**

Concertina-folding peepshow with six cut-out sections. Front-face measures 118 x 150 mm. Peepshow extends, by paper bellows (top and bottom), to approximately 655 mm. Housed in a modern facsimile slip-case, with title-label reading: 'Teleorama. No. 1.'

A delightful peepshow joining a bucolic foreground and country house background.

Front-face consists of a tree beside a stream or pond. Beneath its branches appears the title and an oval peephole. Above the peephole appears the word 'Teleorama'. Beneath it some white paper has been pasted, possibly to cover the original maker's imprint. The first cut-out consists of a shepherd, female companion, dog, and flock of sheep; the second a cow feeding her calf; the third a woman and a donkey who chance upon a boy sleeping on the verge of the road; the fourth a woman conversing with a man over a wall; the fifth visitors strolling in an area occupied by statues on high plinths; and the sixth people strolling round a fountain. The back-board consists of a view of the large country house with a stream and bridge.

See *Der Guckkasten*, p.68)

152. **[PENDULUM TOY] THE PENDULUM MATCHES** an animated picture. Das Pendelaar Ein hemegliches Tableaux, Les deux pendants de pendule un tableau mouvant. [GERMANY] G. W. Faber, circa 1855. **£ 1,500**

The toy includes a wooden stand with hand coloured lithograph shaped backdrop with court figures and contestants, in the foreground a pair of knight's in Armour fighting; wooden leaded pendulums attached to moving arms of the two contestants one with a battle axe the other with a mace; contained in the original box, the lid illustrated with a family group with four children ; the father demonstrating a similar toy to his offspring, behind him a romantic castle all enclosed in a decorative design enclosed within an embossed gold border.

A delightful mechanical toy promoting the 'Age of Chivalry.'

This violent toy was probably produced in several variants - that being shown by the beloved father to his sensitive offspring on the lid has two workmen punching at each other; the original owner of this example probably thought to purchase an example illustrating times past for his children. Clearly a precursor to today's computer games.

153. [PERFUME]. CALIFORNIA PERFUME COMPANY. ISSUED ONLY TO THE REPRESENTATIVES OF THE California Perfume Company. New York, Kansas City, San Francisco, Luzern, Montreal. [New York, N. J. Schless & Co.] for the California Perfume Company, [c. 1914-1915]. £ 950

Oblong folio, pp. [44], title printed in red and black, followed by 42 chromolithographically illustrated pages and one final page of index; occasionally a little spotted, some prices masked out; original screw-bound black cloth portfolio, front cover lettered in gilt; cloth tabs with printed numbers to fore-edges; extremities a little worn, lettering faded.

The California Perfume Company was later, after a steep increase in business, to become the company Avon Products (named after the director's favourite playwright), which revolutionized the promotion of cosmetic goods. What made their success was that they offered whole ranges of cosmetic goods, often in matching gift boxes. The CPC produced as well essences for baking, food colouring and polishes for cars and furniture.

The business had begun in 1886 'in a little office about 20 by 25 feet in size ... grew rapidly ... This phenomenal growth may all be attributed to the original CPC idea which is the manufacturing of a complete line of perfumes and toilet articles, as well as household necessities and specialties, each the best possible article of its kind, to be sold direct to the user ... From a small beginning the Company has built up an organization of over 20,000 representatives, constituting the largest and most efficient selling organization of its kind in the world' (William Scheele, *The Story of the CPC*).

The CPC won a gold medal at the Panama-Pacific Exposition in 1915 and emblazoned their subsequent packaging and trade catalogues with it for the subsequent years, which helps to date our catalogue before that event.

According to OCLC, the Hagley Museum and Library appear to own a copy of this catalogue, and a few later editions; however, pinning down which issue of this undated trade catalogue is owned by an institution is not easy.

154. PERRIER, Marie-Victorine Patras. RÉCRÉATIONS D'UNE BONNE MÈRE avec ses filles, ou Instructions morales sur chaque mois de l'année, A l'usage des jeunes demoiselles. Par Mme Perrier. A Paris, chez Capelle et Renand, Libraires-Commissionnaires, rue J.J. Rousseau. An XIII (1805). £ 650

FIRST EDITION. *12mo, pp. 387, [1] Table des Mois; apart from a few minor marks, a clean copy throughout; bound in contemporary red morocco, spine tooled and lettered in gilt, upper board with ownership of 'Aimée Artaud' stamped in gilt, some minor rubbing to extremities, but not detracting from this being a handsome and very desirable copy.*

A lovely copy of the principal work of the French writer and journalist Marie-Victorine Patras Perrier (1780-1821).

Perrier offers, in the form of little stories, poems, dialogues and songs, a month-by-month series of moral instructions for young women, telling them about the power of eloquence, the dangers of jealousy, the importance of smiling, and the punishments due for mistrustfulness and disobedience. She notes that the best

educational works (those of Lambert, Genlis, and others) lack the important element of warning against faults and bad habits, which can influence future happiness far more than one might think, and seeks to fill that need.

This copy belonged to Aimée Artaud; possibly this is one of three daughters of Joseph Artaud, who appear in portraits by Charles Guillaume Alexandre Bourgeois, held by the Louvre.

OCLC records two copies, at the BNF and Bayerische Staatsbibliothek.

Japan's interpretation of America

155. [PHILIDELPHIA CENTENNIAL EXHIBITION 1876]. INTERNATIONAL EXHIBITION, THE ART GALLERY, PHILIDEPHIA 1776-1876 [Japan] Patent May 4th 1875; Registered, June 9th, 1875.

£ 250

Hand coloured woodcut fan [280 × 500 mm, when open] showing a panorama of the Art Gallery and on the verso the American Eagle with the American flags and 'cherry blossom'; with 30 bamboo stays conjoined with a brass; a couple of worm holes at the edge, not affecting the images.

This fan is clearly manufactured in Japan but the design was American.

Bernard Hecht of New York was granted a design no 8307 on May 4th, 1875 for one face of the fan that included the eagle and flags. The view of the Art Gallery (today called Memorial Hall) is not mentioned in the patent as it may have been an adaptation realised only for use at the Exposition.

The Japanese artists have obviously had problems with the oak leaves that have been morphed into a sort of cherry. The feathers on the eagle are typical of the Japanese woodcut tradition, as indeed is the perspective and overall colouring. The Art Gallery, and the people milling around it all conform to Japanese type, indeed the Gallery seems to be decorated with seagulls with visitors holding parasols and a fountain to the right of the building looking for all the world like an upturned wine glass. I don't think for a moment that anyone being the fan cared for the fan was just the mix of styles that the public craved.

In 1876 Japan decided that a grand display at Philadelphia's Centennial Exposition would be the perfect vehicle to show the world how far they had come since the end of their 'seclusion'. Those flocking to the exhibition wanted to see 'Old Japan' not the modern Japan that the Meiji Restoration wanted to project through it's Japanese pavilion, bazaar, and gardens.

Hecht was not so fastidious and the fan was probably sold out with the control of the Japanese delegation.

156. PHILLIPS, Samuel. GUIDE TO THE CRYSTAL PALACE AND PARK. ... A newly arranged and entirely revised edition, by F.K.J. Shenton. Crystal Library; Crystal Palace, Sydenham, 1859. £ 150

8vo, pp. 10, xvi, 190, [2] 175, [1]; 3 folding map and plans; original printed wrappers.

157. [PHOTOGRAPHY]. TAYLOR, Andrew & George. THE ALBERT MEMORIAL, ILLUSTRATED BY 29 PHOTOGRAPHS, London, Marion & Co, 22 & 23 Soho Square, [1873]. £ 950

Oblong folio [330 × 410mm]; title in red and 29 photographs [215 × 280mm] mounted on card; original panelled green morocco, upper cover lettered in gilt rebacked to style.

The photographs illustrate the individual sculptures devoted to Agriculture, Manufactures, Commerce, Engineering and four Continents together with the frieze of notable men: poets musicians, painters, sculptors and architects (women being relegated to emblematic roles).

The album came in several sizes, the present copy being the largest with full-plate photographs taken from a different angle than the smaller half-plate issue.

158. **PIGOT & CO.'S METROPOLITAN GUIDE & BOOK OF REFERENCE** To every Street, Court, Lane, Passage, Alley and Public Buildings in the Cities of London and Westminster, the Borough of Southwark and their Respective Suburbs. London, Published at the Directory Office, 1824. **£ 950**

Small 8vo., engraved title with vignette, pp. 154, [2], large folding engraved map, partly hand-coloured, dissected and mounted onto linen, measuring 770 x 520 mm.; here and there a little browned; publisher's red straight-grained morocco, lettered gilt on the upper cover and with a brass clasp; rebacked using the original spine; contemporary ownership inscription and stamp by John Marsh of Sheffield on front endpapers.

A handy little pocket guide which incorporates Pigot's *New Plan of London*. This map is formed into divisions by means of circular lines with each division 'being referred to in the accompanying list of streets and public buildings'. Streets are indexed alphabetically whilst churches, hospitals, bridges etc. are described in short textual sections.

Nicely preserved in the original publisher's binding with travelling clasp. The present copy has variant retains both the cancelled and cancelled version of pp. 63-64, The printers seem to have found that they had a shortage of single rules and had to reset with full stops.

Howgego 298 (2).

159. **[POP-UP BOOK] NOUVEAU CIRQUE PAR MME MARIE DE GRANDMAISON** Paris, A. Capendu, circa [1900]. **£ 500**

160. **[POP-UP BOOK] PETIT FRANCAIS EN SIX TABLEAUX A MOUVEMENTS** Paris, A. Capendu, circa [1900]. **£ 600**

161. **[POP-UP BOOK] MEGGENDORFER, Lothar DIE FIDELE UNKEL** 1891. **£ 500**

162. **[POP-UP BOOK] MEGGENDORFER, Lothar GRAND CIRQUE INTERNATIONAL** Paris 1888. **£ 5,000**

163. **[POP-UP BOOK] MEGGENDORFER, Lothar DIE LUSTIGE TANTE** 1891. **£ 500**

164. **[PRE CINEMA PHENEKISTASCOPE] EMDEN, Abraham. van. TOOVER-SCHIJF** vervaardigd door A. van Einden, Nature-, Geizigt-, en Meetkundig Instrumentmaker. Amsterdam: [circa 1835]. **£ 2,500**

12 discs including a pierced disc [220mm. diam.] and eight hand coloured lithograph discs [180 mm. diam.] and original wooden and brass handle; contained in original marbled box [260 mm. square] with an original printed label.

An unusually fine of this famous optical toy here romantically titled as 'Enchantment Disk'.

The disc each display the acrobats jugglers, dancers, a harangued husband, a bass player, hop scotch, seesaw, angels, curtsy & bow, blacksmith deity with a cornucopia on a wheel, bat and ball, dancers, high wire, chopping wood, comet, jumping horse and rider and geometric patterns. many of the disks include several subjects on the inner part of each disk.

The invention of the Fantoscope was due to Joseph Plateau (1801-1883) of Ghent, so presumably this early example may have stemmed the initial invention.

It was however a lecture given by Michael Faraday in February 1831 at the Royal Institute that was the catalyst to Plateau's work. Faraday demonstrated that a disc constructed with sixteen slits and sixteen intermediate sections with sixteen identical drawings on the verso of the intermediate sections when viewed, whilst the disk was spinning, through the slits to the reflected image in a mirror the image gave the illusion of being

stationary. It was thus Plateau who then had the imagination to give each image a slight variation and to whom the honour of discovering the optical effect of a moving image is due.

Curiously nobody, even Plateau himself had any thought to put a name to the effect and treated it more as a scientific curiosity than an idea that could be developed into a commercial product. In the event several manufacturers each produce scientific toys with competing names of Fantoscope, Phenakistoscope, Phenakistiscope with Plateau preferring himself the latter name. Toover-Schijt translates into both Witch or Fantasy Disk, both name quite apt for the optical effect.

Abraham Van Emden was a significant Dutch instrument maker and early pioneer of photography.

Inconclusive

165. **[RAILWAY HEALTH]: THE INFLUENCE OF RAILWAY TRAVELLING ON PUBLIC HEALTH. FROM THE "LANCET."** London: Robert Hardwick, 162 Piccadilly, and all booksellers. (1862) 8vo, pp. viii, 152.

[*bound with*] HARTWIG, George. A Practical treatise on Sea Bathing and Sea-Air. London: John Churchill, New Burlington Street, 1861. **£ 250**

8vo, pp. viii [1] blank, 94; contemporary half calf, spine decorated in gilt with black lettering piece, slightly faded and rubbed at extremities.

The first substantial enquiry into the effects of railway travel on health.

The Lancet brought together a group of doctors and surgeons to bring some semblance of order to the myriad of inconclusive articles and reports that had been published on the effects of railway travel. Their findings were first published in a series of article in *The Lancet* before being brought together in the present book form.

A positive review of the work in the *The Assurance Magazine, and Journal of the Institute of Actuaries* helpfully gives a list of the experts consulted in producing the work 'Dr. C. J. B. Williams, F.R.S. - a physician most eminent for his perfect acquaintance with diseases of the lungs and organs of respiration...Dr. Brown-Séguard, Dr. Radcliffe, Sir Ranald Martin, K.C.B., F.R.S., and Mr. Ernest Hart, have been consulted as to the effect in cases of cerebral disease, and affections of the nervous system, apoplexy, spinal anaesthesia, and diseases of the vertebral column; Mr. White Cooper, in relation to the sight; Dr. Waller Lewis, as to the injurious influence in causing a retention of the secretions and consequent complaints of the bladder and kidneys, as well as to its effect in the production and increase of disease generally.'

Although a great deal of information was included overall it was felt too early to speculate if railway travel was or was not the cause of any lasting health issues. However that said, the section on 'The health of travelling post-office officials' clearly shows that there was some tangible problem associated with working on moving trains, also the issues of colour blindness are discussed.

The second work by Hartwig, a doctor of Ostend, is generally a popular discourse on sea-bathing, probably devised to encourage British tourists to the resort. By the 1860s Ostend was patronised by Belgian royalty and was thought ne plus-ultra in refinement and *the* place to take a restorative dip.

166. **REMNANT & EDMONDS BINDING ALBUM** London: Remnant & Edmonds, London circa 1836. **£ 750**

4to, pp. 200 approx with views and portraits neatly trimmed and mounted on coloured paper, watermarked 'H. Mills 1836' original black blind embossed morocco signed 'Remnant & Edmonds, London' with the booksellers ticket 'E. Burn, Bookseller & Stationer, 23, North St., Brighton'

A fine and apparently unrecorded example of Remnant & Edmonds embossed arabesque bindings.

The covers include a heron attacking a winged snake within a fantasy of swirls, swags, plants, foliage and classical mouldings.

We have been unable to find a similar example although it may have been produced at the same time as one by Westley (Jamieson 29) which has two herons and a winged dragon.

See Eleanore Jamieson *English Embossed Bindings 1824-1850* CUP, 1972

167. [RIDING SCHOOL GAME] DIE REITBAHN FÜR KNABEN. LE MANAGE POUR GARÇONS
Guben: F. Fechner, Circa 1850. £ 2,800

9 hand-coloured lithograph horses and 9 interchangeable riders, heightened in gum-arabic together with three wooden mounting blocks; contained in the original box, the upper cover illustrating the nine riders and horses within scrolls; some slight wear to box edges [220 × 280 × 40 mm.]

The idea of the toy is to match the riders to the horses, the lid of the box acting as a key to the correct association although the fun of the game would be the mismatch of riders and horse.

The subjects are each numbered on the back and include; 1. A Hussar, 2. The Country Gentleman, 3. A Lady, 4. An Arabian Bandit, 5. The Town Gentleman, 6. The Field Marshal, 7. The Hunter, 8 A Farmer 9. Napoleon.

Friedrich Fechner (d.1882) apparently began his career as a lithographer sometime in the 1820s. However it was in 1832 that his first known illustrated children's book was issued so it was only a matter of time before he also entered the toy market. Guben being well placed for distribution his products were sold Germany France, Austria Switzerland English and the United States. Fecher appears to have had some joint business dealings with Joseph, Myers & Co. of London in 1861.

168. **ROBERTS, George** THE HISTORY OF LYME-REGIS, DORSET, from the earliest periods to the present day. Sherborne: Printed for the author, by Langdon and Harker, and for Baldwin, Cradock, and Joy, and S. Bagster, London, 1823. £ 375

FIRST EDITION. *8vo, pp. viii, 221, [5]; two hand coloured folding lithograph plates by C. Hullmandel after Thomas Mann Baynes; later black morocco backed boards; armorial bookplate of Cornelius Walford.*

The first publication by George Roberts (1804-1860) antiquary and also mayor of Lyme Regis.

The major part of the work contains the history of the town based upon his extensive research into local and other archives. the work also contains information on the principle public buildings, the Cobb, climate, distinguished families, coins, geology and fossils.

Roberts was a 'schoolmaster, he kept a day and boarding-school—the Classical Academy - in Broad Street, and among his publications were dictionaries on geology, geography, and commerce, intended for pupils and others who required basic texts in the subjects. A lover of Lyme Regis and its surrounding countryside, he spent much time studying the geography and geology of the area' [DNB]

Rare Metamorphosis Game

169. [ROMAN DE RENARD]. DER LISTIGE FUCHS NEUES KOMISCHES METAMORPHOSENSPIEL - The Cunning Fox, New metamorphoscal Game - Le Renard rusé, Nouveau jeu de metamorphoses comiques - L'astula Volpe, Nuovo ginoco comico in metamorfosi. [Germany] circa 1850. £ 1,500

Complete series of 20 hand coloured lithograph subjects each dissected into three; contained in original pink paper covered box; the interior segmented into six to contain two sets of ten subjects; the sliding lid with a hand coloured lithograph image of a lion king and queen and their court of animals with children in balconies looking on.

Rare metamorphosis game based on the moralizing story of *Roman de Renard*, the interchangeable pieces including the fox, poodle, monkey, goat, bear, stork, chicken, cat, fox, ass and ten children.

The story depicted was probably considerably watered down, as the trial of Lord Renard before King Noble the Lion was for an array of nefarious deeds against a multitude of small and large creatures, including the violation of the wife of his most powerful adversary, Ysengrin the wolf.

170. **ROWLANDSON, Thomas.** ROWLANDSON'S CHARACTERISTIC SKETCHES OF THE LOWER ORDERS intended as a companion to the New Picture of London, consisting of fifty-four plates, neatly coloured. London: Printed for Samuel Leigh, 18, Strand. 1820. **£ 2,500**

FIRST EDITION, FIRST ISSUE. *12mo, pp. iv; 54 hand-coloured plates by Rowlandson including a frontispiece; later straight ribbed morocco, the spine decorated in six compartments, two lettered in gilt; gilt top, silk endpapers, 'Bound by Zaehnsdorf 1902'.*

One of the finest series of Cries, all executed in the robust Rowlandson style.

'Of the plates, Mr. Martin Hardie has written: "They show many phases of London street-life that have now disappeared. The coal-heaver, and other characters always with us, are interesting in their by-gone guise; while the night-watchman, the raree-showman, the sellers of Poodles, bandboxes, saloop, and other commodities, are quaintly representative of London life in olden days." We quote the following from the "Advertisement" concerning Rowlandson: "The great variety of countenance, expression, and situation, evinces an active and lively feeling, which he has so happily infused into the drawings, as to divest them of that broad caricature which is too conspicuous in the works of those artists who have followed his manner. Indeed, we may venture to assert, that, since the time of Hogarth, no artist has appeared in this country, who could be considered his superior, or even his equal." [Grolier]

The order of the plates is as follows: Postman - Oysters - Chairs to Mend - Shoe Black - Singing Birds., - Cucumbers - Sweeps - Drayman - All Hot - Strawberries - Dogs' Meat - Rhubarb - Baker - Tinker - Buy my Sweet Roses - Hot-cross Buns - Poodles - Bagpipes - Fire men - Old Clothes - Sweet Lavender - Curds & Whey - Last Dying Speech - Pray remember the poor Sweeper - Itinerant Musicians - Images - Butcher - Earthen-ware - Door-mats - Raree-show - Baskets - Matches - Flounders - Hackney Coachman - Milk - Walnuts to Pickle - Past one o'clock - Great Nsws - Billet-Doux - Band-boxes - A Peep at the Comet - Saloop - Roasting Jacks &c - Wine Coopers - Gardener - Roasted Apples - Cherries - Coal-heavers - Cooper - Distressed Sailors - Grinder - Placard - Menagerie - Ballad Singer.

Included with this item is a manuscript note from the Grolier Club, dated 1918, stating that 'this copy is one of the rare 1st issues with printed date (1820) ... I think this is one of the most interesting of all Rowlandsons works and is quite scarce'.

Adams 126; Beall E40; Colas 2588 and Hilas 762. see Grolier *A Catalogue of Books Illustrated by Thomas Rowlandson* New York, 1916 No. 44.

Gothic Transparencies

171. **ROWLANDSON, Thomas; PERNOTIN, B. & TRUSLER, Dr John.** [TRANSPARENCIES]. London: Published 1st August 1799 by R. Ackermann, 101 Strand for Dr Ino. Trusler. [1799]. **£ 6,500**

Series of six transparencies [495 x 362 mm]; paper watermarked 'J. Whatman, 1794; preserved in a modern greenfolder with ribbon ties, upper board with printed label.

An extremely rare set of *Transparent Prints* with only one other complete set recorded held at Yale, that formally from Major Abbey's collection.

The Series includes the following titles: 1. The Assignment, 2. The Incantation, *Rowlandson delin.* 3. The Visit. *Rowlandson delin.* 4. The Wedding 5. The Festival, and 6. The Dream, *Pernotin delin.*

We have not been able to identify any work that inspired this series, but it is quite clear there is a connecting narrative and the subject matter points to some gothic or romantic story line with the main protagonists appearing in each scene with clearly the same features. This would hardly be surprising, for Trusler had written two such works himself and probably thought that promoting such a newly invented decorative print could be the start of a lucrative venture.

Dr John Trusler (1735–1820) was a Church of England clergyman, author and publisher. He was unkindly, but probably accurately, described ‘as a class of authors who pillage from the nests of their kind, and bring forth the product as their own.’ (Monkland). Among his various output are such titles as *The Way to be Rich and Respectable, Addressed to Men of Small Fortune* (1775) *Chronology, or, The Historian’s Vade-Mecum* (1769) *Proverbs Exemplified* (1790) and *The Progress of Man and Society* (1791) although his lasting fame today lies in his text for *Hogarth Moralised* commissioned by Hogarth’s widow in 1766. Many of these works were published through his own profitable company the ‘Literary Press, No. 62, Wardour-Street, London.’ which aimed to put other publishers out of business. By the mid 1790s Trusler took a property in Bath where he lived in semi-retirement but still promoted many new ventures including presumably set of *Transparencies*.

The Transparent prints are designed to be displayed in front of a bright light the back of the print having applied with a large masses of painted tones and colours, to which is added a translucent varnish on particular areas of light from flames, sun and moon. When held up to a bright light from behind the scene scene on the front of the image transform with vivid lighting effects. These examples are still marked with with ‘X’ lines at 45 degrees from each corner so they can be centred on windows or firescreens etc. Clearly most images were destroyed once they had served their initial use and leave us today very few surviving copies.

Ackermann’s were the first to issue such prints, the earliest examples dating from 1798. Among those listed in his 1802 catalogue are a number by Rowlandson but none ascribed to Pernotin; these usually of a much smaller format and tend to be circular or on 4to sheets. Pernotin was associated with Trusler in 1788 when he engraved at least one plate for Trusler’s *The Habitable World Described* and although his first initial recorded as B. on one of his other prints we have not been able to establish his identity. The only Pernotin recorded as a resident in Britain at that time was a Joseph Pernotin of Chelsea.

Thomas Rowlandson’s work has been recorded in various publications but these particular examples do not appear in any of the standard catalogues or biographies.

Abbey *Life* 232; ODNB; George Monkland: *The literature and literati of Bath* 1855.

172. RUBENS, Alfred. ANGLO-JEWISH PORTRAITS - A JEWISH ICONOGRAPHY. London, The Jewish Museum, 1935 & 1954. **£ 950**

LIMITED EDITIONS, EACH OF 500 COPIES. 4to, pp. xxiii, [1] blank 191 [1]; 48 colotype plates; pp. xvi, 160, 75 colotype plates; original half vellum gilt, top edge gilt.

Based mainly on the his own extensive collection Rubens records over 1,200 engraved portraits, drawings, medals, silhouettes, trade cards and paintings. Included is an appendix and addendum to his *Anglo-Jewish Portraits* of 1935 to which the present volume forms a complimentary companion.

173. SAMARITANI, G.L. da and LENGHI, Giacomo. RACCOLTA DI COSTUMI NAPOLETANI. [Naples], 1846. **£ 1,350**

4to [280 × 180mm.], 20 hand coloured lithograph costume plate, including title; contemporary roan backed decorative cloth.

Sets of costume plates were sold freely to tourists and at festival times, both individually and in various combinations of subject and number. This set contains 20 plates, others by the same artist can be found with as many as eighty plates or as few as ten. Neither Colas not Lipperheid note this series although Colas does record an oblong folio with the same title dated to 1825 with 18 plates containing different subjects than our copy.

The plates include the following subjects - Acouajuola, Mangiatore di Maccheroni, Facchino, Puncinella, Melonaro, Tarantella [male], tarantela [femail], Uomo di ritorno dalla mad. dell’Arco, Donna di ritorno dalla mad. dell’Arco, venditore di fragole, Marinajo, Ovajola, quesua per s. Anonio, Impaglia sedie, Scrivano pubblico, Canta storie, Venditore di Pizze, Venditore di Maccheroni, Ciabattino, and Ventitrice di spighe.

174. **SCHNECK, Adolf G.** DER STUHL ... Alte und neue Typen aus verschiedenen Ländern in Konstruktion, Ansichten und Maßzeichnungen. 2. Auflage, mit 137 Abbildungen. Herausgegeben im Auftrag der Württembergischen Landesgewerbeamts. Stuttgart, Julius Hoffmann, [1930]. **£ 125**

4to, pp. 60, [2, advertisements]; occasional light foxing, advertisements a little browned; original publisher's grey printed wrappers.

This highly illustrated publication documents the development of the chair from the earliest days of modernism before the first world war to the late 1920's, including such iconic pieces of furniture as the Rietveld chair, Marcel Breuer's designs and Bauhaus productions next to French art deco and bentwood chairs by Thonet. - This work appeared in the series *Das Möbel als Gebrauchsgegenstand*.

175. **SENNETT, Alfred Robert.** CARRIAGES WITHOUT HORSES SHALL GO Being a Reprint of a Paper on Horseless Road Locomotion read before Section G. of the British Association, Liverpool, September 23, 1896 ... To which is added remarks of the future of horseless road locomotion, notes on the new enactment, the Locomotives on highways act, 1896, evolution in modes of travels, the "Engineer" competition 1897, the Local government board regulations and other matter. London: Whittaker & Co., 2 White Hart Street, Paternoster Square, 1896. **£ 750**

8vo, pp. xvi, 131, [1] imprint; 40 illustrations on 30 plates; original blue cloth lettered in silver.

Sennett was one of the earliest writers to look at the development of the motor-car as more than a curiosity and anticipated that it's development would fundamentally change transportation.

Although the work contains information on the use of engines to propel private carriages Sennett felt that the main use of 'horseless road locomotion' would be the transportation of goods such as coal, bread, milk etc. in towns and cities and the transportation of heavy agricultural good from the country, but that the initial development stage would be confined to private motor cars.

Interestingly the two key players in the emerging manufacture of vehicles, the carriage makers and the engineers, were at odds with each other arguing who should developed the completed vehicles, each thinking the other should be the subservient. Sennett felt that the French, although further ahead in the manufacture of vehicles than the British, had made the elementary mistake in manufacturing vehicles as single units by a single company. In an effort to appease the rival British interests he suggested that the engineers constructed the undercarriage with its motor and gears and the carriage itself could be attended to by the carriage-makers: 'that by pulling out four pins you can sling the body up to the ceiling of your coach-house and drop another one on. For instance, you can 'do' the Park in the afternoon in your victoria, and, whilst your looking after the inner man, your groom can drop the brougham on, and everything is ready for the theatre in the evening.'

Sennett also notes that the petrol engine had not really yet been brought to perfection 'When you stop your carriage your petroleum engine pegs away as merrily as ever, or rather more so, which is very bad if you happen to have loose teeth; the vibration is excessive. Then again, you cannot reverse the engine ...' but he felt sure the British in six months could solve these minor engineering problems.

Sennett, an engineer and commissioner at the Crystal Palace, would in the following years interest himself in the development of the Garden City movement for which the Motor Car was an indispensable adjunct.

176. **[SHELLS - NAVY].** AN ENGRAVED CONCH SHELL DEPICTING A TWO-MASTED BRIGG UNDER FULL SAIL. [England, mid 1850s]. **£ 200**

Approximately measuring 140 x 90 x 130 mm; three small holes to the underside, a little rubbed.

The four-line text above the illustration of the ship reads *Accept this shell with my kind love, And keep it as a token, In remembrance of me whilst I'm at sea, A ploughing the briny Ocean.* - Most likely engraved by a sailor during a long voyage as a present to his beloved back in England, this is a memento from the period when the navy was the backbone of the British Empire.

177. **SHEPHERD, Thomas H. and ELMES James.** LONDON AND ITS ENVIRONS IN THE NINETEENTH CENTURY, ILLUSTRATED BY A SERIES OF VIEWS, displayed in a series of engravings of the New Buildings, Improvements, etc., [*with:*] Metropolitan Improvements, or London in the Nineteenth Century: London, Published by Jones & Co., 1827-1829. **£ 950**

2 volumes. 4to, I pp. 160, [i] ii-iii [i] blank; engraved vignette title and 77 plates II 4to, pp. [i]-vi 172, ii, engraved vignette title and 82 engraved plates (including map of Regent's Park) and 2 pp. 'Directions for binding, &c' which should have been discarded; arts & crafts tan half morocco, upper covers with red and green inlaid monogram JTS, gilt, top edges gilt.

An outstanding record of late Regency London, and of particular value as an informed contemporary commentary on the work of Nash.

Adams 154.

178. **SHEPHERD, Thomas Hosmer, *illustrator*, and others.** LONDON INTERIORS: A Grand National Exhibition of the religious, regal, and civic solemnities, public amusements, scientific meetings, and commercial scenes of the British Capital. London: J. Mead, [ca. 1851].

[*with:*]

FEARNSIDE, William Gray and Thomas HARRAL. The History of London Illustrated in Views of London and Westminster engraved by John Wood ... London: Published by Orr and Co. [and others]. [c. 1851].

[*with:*]

[TROTTER, W.E.]. Select Illustrated Topography of Thirty Miles Round London. London [ca 1851]. **£ 1,000**

Four volumes in two, 4to, pp. vi, [2], [vii]-xx, 192; 104; some light discolouration of the text; additional engraved pictorial title-page, frontispiece and 74 plates; [iv], 211, [1]; additional engraved pictorial title-page, frontispiece and 32 plates; [ii], 158; additional engraved pictorial title-page, frontispiece and 33 plates; uniform original publisher's red cloth blocked in gilt with the Great Exhibition building blocked on the upper cover in gilt and the lower in blind.

The publication brought together three previously published works with a few additional plates. Bernard Adams in his *London Illustrated 1604-1851* had not seen this particular combination; however, it is useful to quote him in full on the follow-up issue of the last two works which were combined to form a new manifestation.

'Thomas Holmes, who succeeded to the bookselling business of Edward Lacey in 1847, when in search of a London memento attractive to visitors to the Great Exhibition decided to reissue W.G. Fearnside's text for *Woods's History of London* [Adams 188], first published in 1838 with 30 plates mostly engraved by John Woods; to freshen it up he added ten pages of comment on more recent events but the original index remained unrevised. For illustrations he used its original plates, including the title-page which was simply re-engraved "Holmes's" instead of 'Woods's Views', but removed the W.S. Orr publication-lines and most of the credits. To arrive at a round number of 50 he added to these 15 plates from another, similarly dated book, *Select Illustrated Topography of Thirty Miles Round London* [Adams 190], together with five fresh views intended to give the whole an appearance of contemporaneity. They were of the Exhibition building itself and of notable rebuildings in the intervening years: Sir Charles Barry's Treasury Buildings and House of Lords, Sir William Tite's Royal Exchange and Bunning's Coal Exchange. These additional plates have no publication-lines and only one has credits. Plate-marks have been cropped by the binder.'

Adams 195; 211 (i.e. 188 recast) and 190.

Ship Canal for the South-East

179. [SHIP CANAL] CUNDY, Nicholas Wilcocks. [THREE] REPORTS ON THE GRAND SHIP CANAL FROM LONDON TO ARUNDEL BAY AND PORTSMOUTH, with an abstract of Messrs. Rennie and Giles's report thereon. Also an estimate of the probable expense and revenue, with plan and section of the approved line of canal, a memorial to the Lords Commissioners of the Treasury, and an outline of the proposed act of Parliament, with the names of the commissioners... . London: Sold by Thomas Egerton [and others], MDCCCXXVII. [1827]. **£ 1,500**

8vo, pp. vi, 58; 2 large folding lithograph maps and a large folding cross sections of the canal; original blue paper boards rebaked to style with a printed label to spine; upper cover inscribed in ink 'Wolff Brothers, 23 Change Alley.

Cundy proposal for a canal from London to Portsmouth was published in 1824, the enormous scale of the project, together with the low estimate for any meaningful financial returns however caused the idea to be abandoned.

The canal was designed to take the largest ships from Portsmouth to Rotherhide and back without having to go by way of the Kent coast and Thames estuary. The *Report* suggests that the ships would glide through the English countryside with the aid of steam towage and only a few locks to impede the course of traffic. Planned to run through the county of Surrey, by Leatherhead and Dorking to Alfold, on the border of Sussex; and then, by Pulborough and Chichester, to Portsmouth covering a total distance of 74 miles. The width of the canal was to be 150 ft with a 28 ft draft with four locks, these each being 300 ft long and 64 ft broad. Had the canal been it would have exceeded by some margin anything yet constructed. Cundy estimated that it would take only four years, at an expense not exceeding £4,000,000 with revenue of around £700,000 per annum.

Cundy intended to call this engineering venture 'The Grand Imperial Ship Canal' however he was not alone in attempting such a scheme. The brothers Sir John and George Rennie also put forth a similar canal and for a time worked jointly with Cundy before they first fell out acrimoniously over the route. The brothers came to believe the idea would be impractical, in part due to the cost of constructing but also some uncertainty of the likely returns, also by 1827 the smart money was beginning to be invested in railway ventures.

The ownership of this copy was the stock jobbers and brokering firm of Wolff Brothers at 23 Change Alley London. They apparently came unstuck, being declared bankrupt, in the aftermath of the 1840s railway mania.

Skempton 330; see also Blackwell's Cat. 865 item 499.

180. [SION HOUSE]. ADAM, Robert & James. THE WORKS IN ARCHITECTURE OF ROBERT AND JAMES ADAM, ESQUIRES. Number I. Containing the Designs of Sion House, a magnificent Seat of His Grace the Duke of Northumberland, in the County of Middlesex. London: Printed for the Authors; And sold by T. Becket in the Strand, and the other booksellers in Town and Country. MDCCCLXXIII. [1773]. **£ 1,000**

Large folio, pp 12, 8 engraved plates including one double-page; Modern red half morocco; spine lettered in gilt.

The present work was the first part of the Adam brothers' monumental publication.

The Adams had first fought shy of revealing their designs to rivals, but a bank crash that almost led to their bankruptcy together with the enforced expedient of selling the Adelphi through a Lottery meant they had to start advertising their wares to a wider public.

Published separately, the first volume was eventually to contain five parts (of eight plates each): the first three were largely devoted to country houses close to London (Syon House, Kenwood, and Luton Park); the fourth to public buildings; and the fifth to miscellaneous royal commissions.

'The method of presentation is most eloquently and successfully revealed in the first part, issued on 24 July 1773, devoted to Syon House. One of his early triumphs, beginning in 1762, this involved the remodelling of a four-square sixteenth-century house. Adam begins his presentation with a plan and elevation of the entrance gate, in the form of an archway flanked with open, colonnaded screens. The second plate (engraved by

Thomas Vivares, son of Francois Vivares, of Montpellier, engraver of several of the prints put out in April 1751 by Richard Dalton as a foretaste of his *Antiquities and Views in Greece and Egypt*, who had presumably occasioned Adam's earlier misgivings) features details of this gateway, arranged in the manner of antique fragments. The third plate reveals the plan and elevation of an ornamental bridge; the fourth a perspective view. No elevation of the house is shown - it being far too humdrum - instead, plate v offers the plan of the house, both as refashioned (solid black) and in Adams ideal state of completion (hatched). None of the rooms inside is illustrated complete; no more than the end elevations of the entrance hall on plate vi are shown, with a glimpse through an arched doorway to the first anteroom, in perspective, and then, on plate vii, details of entablatures and panels from the hall, once again assembled like antique elements. Plate viii illustrates various items of furniture—a pier glass and table, tripods and lamp brackets, engraved with verve by Benedetto Pastorini, an artist from the Veneto, who had followed his master Francesco Bartolozzi to London, where he was to engrave many of the works of Angelica Kauffmann. The furnishings were not designed, as one might expect, for Syon House, but for “different persons.” No doubt the plates of the furnishings for Syon House that were eventually published, in 1822, in the third, made-up volume of the *Works in Architecture* and incorrectly described there as furniture for the earl of Bute, was originally intended for this position. But it was far less intense and lively a composition. Adam composed his impressionistic surveys of his commissioned works with the greatest possible care and discretion.’ (Robin Middleton in *The Mark J. Millard Architectural Collection* Volume II, British books, p. 13)

Millard II 2; Harris & Savage 7; Archer I.1.

181. SMITH, Albert. THE STORY OF MONT BLANC, London: David Bogue, Fleet Street MDCCCLIII [1853]. **£ 950**

FIRST EDITION. *8vo, pp. xii, 219, [1] blank, [8] advertisements; hand coloured engraved frontispiece; original orange ripple-grain cloth, cover blocked in blind and decorated spine with a design by John Leighton; binder's ticket of 'Leighton, Son & Hodge' neat contemporary presentation description on title.*

An fine copy of Albert Smith's (1816-60) book in which he both popularised the ascent of Mont Blanc and caused mountaineering in the Alps became a sport.

'On 12 August 1851 Smith climbed Mont Blanc with three Oxford students and sixteen guides. On 15 March 1852 'Mr. Albert Smith's Ascent of Mont Blanc' opened at the Egyptian Hall, Piccadilly, on a stage resembling a Swiss chalet. He interspersed descriptions of his journey to Chamonix with patter songs lampooning British tourists in Europe, and St Bernard dogs roamed the hall during the intermission. The show culminated in his dramatic account of the ascent, again illustrated by Beverley. 'Mont Blanc' was a sensational success and ran for six years. Smith gave several command performances - on 24 August 1854 he put on a performance before the queen and the prince consort at Osborne House - and even acted as guide for the prince of Wales at Chamonix. He earned a fortune from his show, much of it from Mont Blanc merchandise, including colouring-books, fans, games, and miniature replicas of the mountain. He also published *The Story of Mont Blanc* (1853), describing his own and earlier ascents. The lecture programme was changed each year by adding new characters, varying the route to Chamonix, and inserting fresh references to contemporary events. 'Mont Blanc' closed after its 2000th performance on 6 July 1858.' (DNB)

King *Victorian Decorated Trade Bindings* 152

'To Calculate Cab Fares'

182. SMITH, Charles. SMITH'S MAP OF LONDON, and Street Indicator, Showing by an entirely new method, the situation of upwards of 600 Streets. London; Smith and Son, Map Publishers, 1854. **£ 600**

Folding coloured lithograph map, [450 x690] dissected and mounted on card; with linen street indicator attached by a metal stud; card slipcase with yellow printed label; together with a letterpress folding sheet 'To find the situation of a place.'

Charles Smith was probably not the first to use a street indicator but was certainly active in promoting the idea. The map is also divided into squares and as the letterpress sheet explains the map can be used 'To Calculate Cab Fares.'

The map is roughly centred on St Paul's with the squares calculated from that point - just squeezed in to the west with an extension outside the boarder area is Paddington. Also section of track planned by the London & South Western Railway extends through from Waterloo station the southern end of London bridge.

Hyde 'Appendix I' D&H 328 (1)

183. SMITH, John Thomas. VAGABONDIANA, OR ANECDOTES OF MENDICANT WANDERERS through the Streets of London; with portraits of the most Remarkable, drawn from the Life. London: for the proprietor, [1815-]1817. **£ 850**

4to, large paper copy, pp. viii, 52; title printed in red and black; text illustrations, historiated initials, etched sectional title partly hand coloured and 48 plates drawn and etched by John Thomas Smith; later brown half calf over earlier marbled boards, spine with black morocco label lettered in gilt.

Large paper copy of Smith's beautiful book, a combination of cries of London and a documentation of urban poverty and the street trades.

Thomas John Smith (1766-1833) was the Keeper of the Prints and Drawings of the British Museum, son of a sculptor and assistant of Nollekens, and became a professional draughtsman and illustrator, focussing much on the changing social fabric of the capital, and its antiquities. At the end of the Napoleonic era he gathered material on the street life of Covent Garden, a notoriously seedy part of town. 'Mr. Smith had much pleasure in tracing out and examining the peculiar manners and costumes of the inhabitants and visitors of this district of the metropolis. The procuring of information from various sources occupied many years of his life; and he meditated the publication of this interesting mass in two volumes, which we regret he never completed ... But in 1817 he published a work on which he had been some time employed, entitled "Vagabondiana ...". This work was preceded by a masterly introduction by Mr. Smith's "honoured and valuable friend, Francis Douce, esq." (Obituary in *The Gentleman's Magazine*, 1833, p. 643).

Variant of Beall E35; Colas 2756; Lipperheide Geb. 11.

184. SMITH, Worthington G. MUSHROOMS AND TOADSTOOLS:

How to distinguish easily the Differences between Edible and Poisonous Fungi with two large sheets containing figures of twenty-nine edible and thirty-one poisonous species drawn the natural size and coloured from living specimens London: Robert Hardwicke, 192 Piccadilly, 1867. **£ 950**

FIRST EDITION. *8vo, [i-v] vi-viii [xi] x, [11]-64; original printed blue wrappers with small loss at margins, skilfully repaired; and two large folding chromolithographs [750 x 530 mm], segmented and mounted on linen; folding into original green cloth slipcase; upper cover with printed orange label.*

The work was designed to be easily carried on field trips and aid in distinguishing edible mushrooms from poisonous ones it was quite expensive at 10s 6d in this format.

'In 1861, disenchanted with routine architectural work, Smith became a freelance illustrator. Specializing in wood-engraving and lithography he prepared thousands of illustrations for *The Builder* and similar magazines. Soon, however, he turned increasingly to botanical illustration: his work appeared in the *Gardeners' Chronicle* (he was its chief illustrator until 1910), the *Journal of Horticulture*, and many others. Mycology became a major interest: he lectured and wrote books for the British Museum (Natural History) on fungi, and sometimes risked his family's life by involving them in sampling edible and poisonous varieties.

The work contains some wonderful first hand accounts of self poisoning 'and are worth quoting at length:-
'Poisonous Forest Mushroom. Without doubt this is a furiously poisonous plant ... About a quarter of an hour after luncheon I left home, and was immediately overtaken by a strange, nervous, gloomy, low-spirited feeling, quite new to me. Soon a severe headache added its charms to my feelings, and then swimming of the brain commenced, with violent pains in the stomach. I had now great difficulty to keep upon my legs at all; my senses all appeared leaving me, and every object appeared to be moving with death-like stillness from side to

side, up and down, and round and round. More dead than alive, I soon returned home, and was horrified to find two others (whom I had invited to partake of my repast) in exactly the same condition as myself. At this moment, and not before, I thought of *Agaricus fertilis*. These two others had suffered precisely as I had done, and we all three were apparently dying fast. They, however, were attacked by fearful vomiting, which, I imagine, helped to hasten their recovery; for after a few days of sickness and nausea (with medical assistance), they got well; but it was not so with me; for although I had first the inclination, I had not the strength left to vomit. During the latter part of the first day I was, however, so continually and fearfully purged, and suffered so much from headache and swimming of the brain, that I really thought every moment would be my last. I was very ill for the next four or five days; suffered from loathing and lassitude, fell into deep sleep, long and troubled; at times found all my joints quite stiff; at others, everything would be swimming before me; and it was not till a fortnight had elapsed that every bodily derangement had left me.'

185. STIEGLITZ, Christian Ludwig. GEMÄHLDE VON GÄRTEN IM NEUEREN GESCHMACK Mit XXVIII Kupfern, gezeichnet von siegel, gestochen von darnstedt und Schumann. Leipzig. bey Woss und Compagnie 1798. **£ 1,950**

FIRST EDITION. *8vo viii, 132 and 28 engraved plates and plans, engraved by J.A.Darnstedt, Schumann and Hüllmann after designs by Karl August Benjamin Siegel. uncut in early twentieth century half pigskin over decorative boards inscribed; spine with blake labels lettered in gilt.*

Stieglitz opens his work with an introduction pouring scorn on the formality of the French and Dutch garden designs with their geometric shapes, methodically planted trees and monotonous hedges populated with arches, columns and obelisks. The models which he admires, and that the garden architect and artist should follow, are those exemplified in the German and English nations which are formed from a sense of beauty and convenience.

This finely illustrated work includes three series of plates: the first two series show an overall plan of a house and garden, the last series of garden buildings together with ground-plans and garden furniture which include small buildings, many in landscaped setting, follies, bridges and orangeries. Stieglitz was not averse to incorporating Turkish, Gothic and Rustic models for his designs and although Classical taste is still the dominant, five of the plates contain Chinese designs.

The work ran to two editions in German (1798 & 1804) and two in French (1802 & 1805) all apparently using the same plates. The text of the French edition is basically a translation of this original German edition but with one significant change. Much of the German text is given in poetry, certainly influenced by Goethe and the 'Sturm und Drang' movement, rather than attempting a translation into French, Stieglitz poetic effusions where instead simply replaced with less imaginative prose.

'This art historian, critic, and theorist is perhaps best known for his *Geschichte der Baukunst der Alten* (1792) and the *Archaeologie der Baukunst der Griechen und Römer* (1801), both of which translated Winkelmann's idealized and formalist view of antiquity into contemporary neoclassical terms. He was also an influential historian as well of Egyptian and Gothic architecture, and produced one of the first architectural encyclopaedias between 1792 and 1798.' (see H.F. Mallgrave's 'Introductory Essay' for *The Mark Millard architectural Collection Vol. III - Northern European Books* NGA, Washington, 1998.

Berlin Kat. 3364 and 3365 (French edit. and 2nd German edit of 1804 but with descriptions seemingly conflated and the erroneous dating of 1796 introduced); Ganey: *Les Jardins de France*. Paris: 1989. No. 151 for French editions of 1802 & 1804 Springer: *Bibliographisch overzicht van geschriften, boeken plaatwerken op het gebied der tuinkunst*. 1936, p. 67 for German editions; OCLC records one copy at Harvard with several copies in Germany Netherlands and Switzerland but none in the UK.

186. STOKES, J THE COMPLETE CABINET MAKER, AND UPHOLSTERER'S GUIDE: comprising, the Rudiments and Principles of Cabinet-Making and Upholstery, with familiar Instructions, illustrated by Examples, for attaining a Proficiency in the Art of Drawing: the Process of Veneering, Inlaying, and Buhl-Work; the Art of Dying and Staining Wood, Ivory, Bone, Tortoiseshell, &c. London, A.K. Newman & Co., [c.1829] . **£ 1,100**

FIRST EDITION? *Small 8vo, pp. iii-133 (lacking half-title), [11], with 16 engraved plates (2 folding, 11 hand-coloured); original printed boards; shaken and loose, backstrip missing, reserved in calf-backed slipcase.*

The rare issue with the Newman imprint. A rare pattern book of furniture and draperies, together with useful recipes and techniques, not only for producing furniture, but for restoring as well. The plates, otherwise charming but mundane, are transformed by the use of vibrant, original hand-colouring. Divided into five sections, Stokes adds to the patterns extensive notes on veneering, staining, lacquering, japanning and polishing together with miscellaneous receipts : a varnish for clock faces, to preserve wood against injury from fire, to cast ornaments or moulding to resemble wood. Containing much of practical interest, the author would appear to be a working cabinetmaker from his practical interest in the use of different varnishes, polishes, notes on tools &c.

Berlin Katalog 1239 (Dean & Munday imprint; lacking plate 16); we were not able to locate a single copy with our imprint via OCLC or COPAC. The only reference to a copy with this imprint is item 2431 in the sales catalogue of the Decroix collection, which was sold in Paris in 1843.

187. STOW, John A SURVEY OF THE CITIES OF LONDON..., And the Borough of Southwark, containing The Original, Antiquity, Increase, present State and Government of the Cities. Written at the first in the year 1698 [i.e. 1598] , By John Stow, Citizen and native of London. Corrected, Improved, and very much Enlarged, int the Year 1720, by John Strype, M.A. A native also of the said City. The Survey and History brought to the present Time by Careful Hands. Illustrated with exact Maps of the City and Suburbs, and all the Wards; and likewise, of the Out-Parishes of London and Westminster, and the Country ten Miles round London. Together with many fair Draughts of the most Eminent Buildings. The Life of the Author, written by Mr Strype, is prefixed; And, at the End is added, an Appendix Of certain Tracts, Discourse, and Remarks on the State of the City of London. Together with A Perambulation, or Circuit-Walk four or five Miles round about London, to the Parish Churches: Describing the Monuments of the Dead there interred: With other Antiquities observable in those Places. And a large Index of the whole Work. ... In two Volumes. Vol. I [-II]. The Sixth Edition. London, W. Innys [et al.], 1754, 1755. **£ 16,500**

SIXTH AND BEST EDITION. *2 vols., folio, titles printed in red and black, pp. xx, [8] contents, 758; , pp. [2] title [3]-838, [14] binder's and index, 132 engraved plates, including many double-page, folding plates and maps; neat early twentieth-century brown morocco, spines in seven compartments with raised bands, lettered and dated in gilt, inner gilt dentelles, gilt edges by Rivière.*

The best edition, with the famous series of plates of London squares, all of them built since the previous *Survey* of 1720. They are depicted here for the first time. The amendments to the text in this edition, however, like the 1720 edition, are by Strype.

Adams 37.

188. [STREET CRIES] THE CRIES OF BANBURY AND LONDON and Celebrated Stories. Banbury. J. G. Rusher. No date [circa 1840].. **£ 75**

Pp. 16 [10 x 6.5 cm] ; illustrated with 16 wood-engravings; original wrappers; A very good copy.

189. STUART, Andrew. LETTERS TO THE RIGHT HONOURABLE LORD MANSFIELD from Andrew Stuart, Esq. London: Printed in the Month of January 1773. **£ 250**

FIRST EDITION, PRIVATELY PRINTED. *4to, pp. [iv], 39, [1], 63, [1], 47, [1], 47, [1]; the first letter signed in ink by Stuart, the last dated 'Berkley Square 12 Jany. 1773'; in contemporary calf, spine with gilt red morocco label, a little chipped at head and foot but still a good copy.*

Privately printed and distributed. This is an attack on Lord Mansfield for his conduct at the hearing of the Douglas Cause in the Lords in 1769, when the contention that Archibald Douglas really was the son of Colonel Stewart was finally upheld.

Stuart printed the *Letters* for presentation to friends and likely sympathisers; this copy was "Sent to Ld. Warwick by the Author" in February 1773. Another copy was sent to Dr. Johnson: "We talked of Mr. Andrew Stuart's elegant & plausible letters ... JOHNSON. They have not answered the end. They have not been talked of ... people seldom read a book which is given to them ..." Walpole said that "they show how you may tear a man limb from limb with the greatest good breeding."

Martin, p. 72.

Bucolic Summer Scene

190. [SUMMER]. [ENGELBRECHT, Martin]. PERSPECTIVISCHE VORSTELLUNG DES SOMMERS [*manuscript title on wrapper*]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 1,250**

Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; wrapped in contemporary laid paper with lettering in ink.

This bucolic summer scene with a city before an Alpine back-drop is of the medium-size series, cut down to 88 × 138 mm. Delicate hand-colouring and well-preserved.

'thank you, it came through nicely'

191. [TELECOMMUNICATIONS]. TRANS-ATLANTIC TELEPHONY, PHILADELPHIA, U.S.A. PENN, ENGLAND. BARON DAWSON OF PENN. C.B. KCGM. GCVO., ETC. ETC. ETC. [*COVER TITLE*]. Inaugurated January 7, 1927 and on January 29, 1927 Extended to include Pennsylvania and New Jersey and England and Wales. The Bell Telephone Company of Pennsylvania - American Telephone & Telegraph Co. 1927. **£ 850**

Folio [370 × 290 mm] pp [16] one page with a mounted photograph followed by 11 leaves of mounted press cuttings; original blue morocco, upper cover lettered in gilt with a portrait of Baron Dawson of Penn.

A unique and specially prepared publication to commemorate the first transatlantic telephone call between England and the USA.

The work contains a complete transcript of the first intercontinental conversation across the Atlantic. First was a conversation between L.H. Kinnaird president of the Bell Telephone Company of Pennsylvania to his counterpart in the UK Col. H.E. Shreeve, an AT&T executive. This was followed by another conversation between Dr Joshua H. Penniman, Provost of the University of Pennsylvania and Bertrand Edward Dawson, Lord Dawson of Penn who is better known today as King George V physician.

Although all the contemporary reports tell of the telephone line as being clear and distinct, it appears that this is not quite the case. The transcript shows some unwitting humour as each side tried to understand the other. When Kinnaird, after a transmitting a fairly long speech over the line to England, was asked by Shreeve 'Was that Mr Kinnaird speaking' Kinnaird answering 'Yes that was my message to you.' 'Oh' Shreeve replies 'thank you, it came through nicely.'

The album together with all the American press cutting was sent to Dawson presumably as a souvenir of the event; His Penn ancestry giving some plausible credence to the historic nature of this very first call.

192. **TERENTIUS AFER, Publius. TERENCEI COMOEDIAE**, ad fidem optimarum editionum expressae. Edinburgi, apud Hamilton, Balfour, et Neill, Academiae typographos. 1758. **£ 750**

8vo in fours, pp. ix, [iv], xii-xxv, [i] blank, 252; apart from some light off-setting on first and last few pages from binding turn-ins a clean fresh copy throughout; bound in contemporary red French red morocco, triple

fillet borders in gilt, spine tooled in gilt with green morocco label lettered in gilt; a handsome and highly desirable copy.

'This edition was purposely published for the prize offered by the University of Edinburgh, and obtained it. It is an immaculate edition. Unknown to the Bipont editors' (Dibdin).

Lowndes 2606, 'The immaculate edition'; Brunet V718 opines more cautiously: 'Edition reput,e tres-correcte'.

A Matter of Taste

193. [TERRACOTTA WARE]. BONI, Andrea. ALBUM DI DECORAZIONI ESEGUITE IN TERRA COTTA nello stabilimento Andrea Boni E C. Premiato con medaglia d'oro e d'argento dall'I. R. Istituto di Milano e con medaglia di bronzo dal Giuri nell'Esposizione Mondiale di Nuova Jork [*title from front wrapper*]. Milano: Andrea Boni, [c. 1860]. **£ 1,750**

Large 4to, ff. [16],, with 60 lithographic plates of which four are folding, one is printed in sepia and one further is tinted; contemporary blind- and gilt-stamped cloth, lithographic buff wrappers bound in.

A fine terracotta manufacturer's pattern book. 'An immense choice of models ranging from the diminutive spill vase to architectural designs for the complete decoration of the walls of a palace. Apart from the reproduction of of a few Renaissance friezes and medallions, all modern subjects show the same deplorable taste' (Solon). In spite of Solon's reservations the plates, finely lithographed by Pedrinelli, represent a diverse range of subjects: door casements, pedestals, plinths, mirror frames, fireplaces, over mantels and so on. There is a fine range of figures from the neo-classical to more modern tastes as well as examples of monuments obviously intended for a church. Some are perhaps verging on the bad taste, others almost comic, such as the fireplace which seems to sprout giddy cherubs from every corner, or the wall mounted plaque with protruding horse head (all foaming mouth and staring eyes), in imitation of some hunting trophy. A four-page list of price revisions to 1862 inserted at the front and additional price slips pasted to the bottom of each plate. A supplementary plate shows a statue of Vittorio Emmanuele, who became King of Italy in March 1861, and a statue of a carbonaro. The sepia plate shows the unusual Palazzo Rocca in Nervi near Genua, a 27-meter tall building highly decorated with terracotta, which strangely resembles the ornamentation of Russian rural architecture.

Solon, p. 42 (citing an edition of 1864-5); OCLC locates a single copy, in the V&A; ICCU locates copies in Milan and Modena with 12 pages of text.

194. [THAMES TUNNEL]. Untitled Peepshow. [Germany, c. 1830]. **£ 650**

Five lithographic and hand-coloured cut-outs and backdrop, in card slip-case covered with rainbow paper; large paper label laid down on upper face, with lithographed hand-coloured vignette showing longitudinal view of working face and shield; the top of the peepshow of pink paper with a border in black and printed black 'eyelashes' around oval peep with pink lids, laid down on yellow card with six cut out panels; no slip-case.

The tunnel with pedestrians, horsemen, vehicles, a carriage with a couple and driver standing at the back going away in the left hand arch of the second internal panel; and a covered wagon drawn by horses coming towards viewer in right hand arch of bottom panel.

Certainly a German product aimed at visitors to London. The small shield at the foot of the slipcase with the monogram 'IMB,' most likely for Isambard Mark Brunel, with the surrounding shield acting as an emblem of the famous construction shield used in the excavations.

The Triumphant Bore 152a.

195. [THAMES TUNNEL]. A VIEW OF THE TUNNEL UNDER THE THAMES, as it will appear when completed. London, S.F. Gouyn, 7 Fish St Hill, Feb. 1, 1828. **£ 1,500**

120 × 145 mm, hand-coloured aquatint peepshow, top view with decorated pink boarder, the single peep eye revealing ships on the Thames with a view of the tunnel beneath showing the inundation of May 1827, also engraved statistical details; opening to reveal 5 cut-away sheets and back scene; original slipcase, with hand coloured paper label; a very clean copy

A clean copy of one of the earliest Thames Tunnel peepshows, anticipating Brunel's achievement 15 years before its completion. The present peepshow came in two forms the present copy is of the 'Superior Edition' at 3s

Elton, *Triumphant Bore*, 146

196. [THAMES TUNNEL PEEPSHOW]. PERSPECTIVISCHE ANSICHT DES TUNNEL UNTER DER THEMSE / VUE PERSPECTIVE DU TUNNEL SOUS LA TAMISE. [Germany] circa 1830. £ 2,850

Hand-coloured etching concertina-folding peepshow, with five cut-out sections, the front-face measures 225 × 150 mm with two peepholes; the peepshow extends to approximately 600 mm; housed in original blue paper slip-case; the upper cover with two engraved labels.

An unusually fine copy of a rare double peepshow of the Thames Tunnel. The card slip-case carries two labels providing the two titles as above. The (maker's?) monogram ('JMB') within a small shield, appears on both.

The front-face is almost entirely covered by pink paper, with a black border and 'eye-lashes' round the two oval-shaped peepholes. Each peephole is equipped with shutters that open when the peepshow is extended.

The first cut-out for the upper peepshow consists of a view on a quay, and the subsequent ones and the back-board show shipping on the river. The first cut-out for the lower peepshow shows the staircases for pedestrians and has two pointing men in the right hand bore. Pedestrians, equestrians, and vehicles make their way through the Tunnel.

Triumphant Bore 151.

197. [THAMES TUNNEL]. TOLLENARE, Louis Francois de. PASSAGE SOUS LA TAMISE A LONDRES. [n.p., n.d, but Paris? c. 1826]. £ 385

FIRST EDITION. *8vo, pp. 15, [1] blank; with an engraved plate loosely inserted; minor light waterstain to plate, and text lightly and evenly browned due to paper stock; in recent boards.*

Tollenare, a prominent French engineer, came to England in 1825-26, where he met Marc Brunel and visited the Rotherhithe site of the Thames Tunnel excavations.

He describes in some detail Brunel's tunnelling techniques, in particular the tunnelling shield, and contrasts the apparent ease with which a major project such as this could be financed and started in Britain, with the hurdles facing engineers in France. It is interesting that in this paper, Brunel is referred to throughout as 'Brunet'! The engraved plate shows a cross-section of the Tunnel, with horses and carts, and shipping, including a steam-powered paddle steamer, on the river above. Tollenare was one of the first French engineers to appreciate the significance of MacAdam's road construction techniques, which he saw while visiting England, and to introduce them into France.

A rare and unrecorded work on the Thames Tunnel, demonstrating the interest generated by the project throughout Europe.

Not in *The Triumphant Bore*.

198. [THEATRE]. [THEATREORAMA OR A PEEP AT THE PLAYHOUSE. London, c. 1823]. £ 2,750

Concertina-folding aquatinted and hand-coloured peepshow, with four cut-out sections; the front-face measures 107 × 130 mm; the peepshow extends, by paper bellows to approximately 400 mm; housed in a facsimily case uppercover with title label.

This peepshow of a regency theatre comes without the label on the slipcase; however, the front-face is titled in print *Dress Circle*. The peepshow consists of a view of the interior of a theatre, looking towards the stage from the dress circle. The first, second, and third cut-outs show the audience, the fourth the proscenium and the orchestra pit. On the stage we see an actor dancing with an actress, swinging a garland. The back-board displays the scenery. It is extremely perspectival giving the impression that there are six more sections stretching into the far distance. On the front-face a box-keeper hastens to open the door for two latecomers.

Before the books came

199. [THIRLESTANE HOUSE]. CATALOGUE OF THE LATE LORD NORTHWICK'S EXTENSIVE AND MAGNIFICENT COLLECTION OF ANCIENT AND MODERN PICTURES, Cabinet of Miniatures and Enamels, And other Choice Works of Art, and the furniture, plate, wines and effects at Thirlestane House, Cheltenham. Which will be Sold by Auction by Mr. Phillips at the mansion On Tuesday, the 26th of July, 1859, and twenty-one subsequent days. London: J. Davy & Sons, Printers, 137 Long, Acre. [1859]. **£ 200**

8vo, pp. iv, 200; tinted lithograph frontispiece, original blind stamped cloth, spine and upper cover with gilt lettering; major items priced in pencil with purchasers names.

One of the great picture sales of the nineteenth century. The house subsequently became the repository for Thomas Phillipps enormous collection of manuscripts and books.

200. [TILES]. RAKO [COVER TITLE]. [Rakovník, c. 1925]. **£ 525**

Tall 4to, (330 x 178 mm), one leaf with the company's logo and 56 plates, several of which printed in colour; a few a little spotted; original illustrated wrappers; cord-bound as issued; printed label on rear cover chipped, spine skillfully restored.

The ceramics manufacturer was established in the Bohemian town of Rakovník (Rakonitz in German) in 1883. In 1923 the logo was registered and is still in use. Besides industrial and technical ceramics the company produced tiles for the exterior and interior of buildings and entire ceramic ovens and stoves, many of which are illustrated here. Several iconic art nouveau Czech buildings, such as the Community House in Prague (1912), Hotel Imperial (1914) and the Bauerova vila (Villa of the Farmer) in Libodřice of the same year were lavishly fitted with tiles and mosaics from Rakovník, and thus were the best public exhibitions of their products. - Apart from the word *Rako* and the measurements of the products the catalogue is void of text, which underpins the international ambitions of Rako.

See the special issue of the German periodical *Keramik*, celebrating 125 years of the company in 2008; OCLC locates one Rako catalogue, of about 1910, in the Smithsonian Institution.

201. [TRADE CARD]. ALLAM, WATCH MAKER, No. 119 New Bond Street, London circa 1820. **£ 125**

Perpetual calendar for inserting into a watch case

202. [TRADE CARD]. AMERY AND PITTER, LATE BRIDGES, GOLD & SILVER LACE MEN Corner of Bedford Street, Covent Garden [London] circa 1810. **£ 125**

Engraved card, arms of the Duke of Gloucester

203. [TRADE CARD]. BOOKS NEATLY BOUN'D BY WILLIAM CASS, BOOKSELLER & STATIONER, Bridgewater, Printing neatly executed circa 1800. **£ 200**

204. **[TRADE CARD]**. GIBSON, LATE GIBSON & PEAT. SADLER & C. TO HIS MAJESTY'S CAVALRY & THE ROYAL FAMILY, Coventry Street, London circa 1820. **£ 100**

205. **[TRADE CARD]**. HARWOOD, HATTER, HOSIER & GLOVER Opposite Pembroke college, Cambridge Sells all sorts of gentlemen's Hats, Hose & Gloves, on the most reasonable Terms NB. from Mr Cunningham, St James's Street, London. circa 1800. **£ 125**

Engraved by 'Barnes & Co. Coventry Strt.'

206. **[TRADE CARD]**. I & F. JAMES, WORSTED SHADE LIVERY LACE & FRINGE WAREHOUSE 14 Newgate Street, London [London] circa 1810. **£ 125**

Printed on paper

207. **[TRADE CARD]**. I & F. JAMES, WORSTED SHADE LIVERY LACE & FRINGE WAREHOUSE 14 Newgate Street, London [London] circa 1810. **£ 125**

Printed on card

208. **[TRADE CARD]**. JAMES BURGESS, HAT MAKER AND HOSIER, Coventry Street, London, Readymade, linen circa 1800. **£ 150**

Engraved by 'Barnes & Co. Coventry Strt.'

209. **[TRADE CARD]**. LEES, HATTER, TO HER MAJESTY & THE PRINCESSES, No 41 New Bond Street. circa 1820. **£ 100**

210. **[TRADE CARD]**. LIGHT & SON, PERFUMERS, High Street, Southampton. Most fashionable choice of jewellery hardware and cutlery circa 1800. **£ 150**

211. **[TRADE CARD]**. NATHL. JEFFREYS, JEWELLER TO HIS ROYAL HIGHNESS THE DUKE OF YORK corner of Dover Street, Picadilly [London] circa 1810. **£ 125**

212. **[TRADE CARD]**. NEEP, SADLER, CAP MAKER TO HIS MAJESTY Haymarket, London. circa 1820. **£ 125**

Printed on paper

213. **TRADE CARD**. ROBT. SPENCER Whitesmith & Furnishing Bell Hanger Thrashing & Winnowing Machine Maker Newark ..., [c. 1820's-30's]. **£ 100**

engraved lettering surmounting a vignette of a delicate metal fence and gate, on card measuring 90 x 61mm; (light damp-stain, remains of glue on verso).

Additionally offering 'Fencings of all descriptions, & all sorts of Iron-Work done in General'. The card is engraved by C. & G. Hull.

214. **[TRADE CARD]**. STENSON, CHEESEMONGER No. 31 High Street, Kensington circa 1810.
£ 125

215. **[TRADE CARD]**. WHETTALL [STRAW HAT MAKER?] Bagnio Court, Newgate Street, London circa 1810.
£ 125

216. **[TRADE CARD]**. WILL^M COUMBE, HAT MAKER, N^o 16 Poultry. Wholesale, Retail and for Exportation. [London, c. 1810].
£ 125

Engraved card, showing a two interleaved palms enclosing a garter.

217. **[TRADE CARD]**. WILLIAM COUSINS, MERCER AND UNDERTAKER, High Street, Maidstone. circa 1810.
£ 125

engraved for by Barnes, sc., Coventry Street, London

218. **[TRAMWAYS]**. UNITED ELECTRIC CAR COMPANY. A COLLECTION OF 53 ORIGINAL PHOTOGRAPHS built for various tramway companies in Britain, the Empire and Latin America. Preston, [c. 1905].
£ 750

Most of the photographs stamped with the company name in red ink on the verso.

In 1898 the Electric Railway and Tramway Carriage Works Ltd. (a subsidiary of a partnership of two Glasgow merchants, W. B. Dick and John Kerr, formed in 1875) took over premises formerly occupied by the North of England Carriage and Iron Co. (1867-78). The company grew with the development of the world market in electric urban tramway systems, and in 1905 changed its name to the United Electric Car Co Preston Ltd.

The trams depicted in the photographs were destined for: Ashton under Lyne; Birmingham; Blackpool & Fleetwood; Bradford; Brighton; Burnley; Cardiff; Doncaster; Huddersfield; Hull; Isle of Man; London; Manchester; Mansfield; Rochdale; Rotherham; South Lancashire; South Shields and for shipment abroad: Alexandria & Ramleh - with the rear seating reserved for the Harem 'Il Class'; Anglo Argentina; Asuncion; Athens; Bahia Blanca; Batista Campos; Belém, Brazil; Bucharest; Calcutta; Cape Town; Monte Video; Nueva Córdoba; Para; Suriname and Porto Alegre.

219. **[TRAVEL]**. A GENTLEMAN'S TRAVELLING REFERENCE SET. London, W. Peacock, 1794-96.
£ 2,250

3 volumes uniformly bound in contemporary red crushed morocco, single gilt fillet and greek key roll-tooled borders, spines ruled, lettered and gilt in compartments, all edges gilt, housed in a matching red morocco carrying case in the form of a book, spine richly decorated in gilt and with owls in the compartments.

A superb travelling set, in unusually fine condition, containing 3 volumes in 12mo, *A Compendious Geographical and Historical Grammar*, London, W. Peacock, 1795 (first edition, written edited John Mair; 13 folding engraved maps, hand-coloured in outline), the second, corrected edition of Stephen Jones' *A New Biographical Dictionary*, London, Peacock *et al.*, 1796, and, based on Samuel Johnson, *A Dictionary of the English Language ... The Fourth Edition.*, London, Peacock, 1794. - All volumes remarkably clean and fresh; the box minimally rubbed.

220. **[TROY]**. ACLAND, Henry Wentworth. THE PLAINS OF TROY Drawn on the Spot by Henry Acland Esq. Engraved by F.C. Lewis, Engraver of Drawings to the Queen Victoria. Oxford: Messrs. Wyatt & Son, 1st Octr. 1839.
£ 3,500

Sepia aquatint panorama measuring 320 × 2,135 mm, consisting of three sheets conjoined; somewhat foxed in places; in half morocco folio, upper cover with label lettered in gilt, worn at extremities and rebacked; together with a facsimile of the rare accompanying booklet.

The viewpoint was taken from tumulus of Æsytetes. Acland had intended to write a full-length work on troy but he published only the description accompanying the panorama.

‘Thus minded, we accept with pleasure and gratitude such delightful results of genial scholarship as these which Mr. Acland has now given us; not careful to believe all that he believes, yet sympathising with his enthusiasm, and respecting his moderation. He, no doubt, will agree with the great master of his university, that probable impossibilities are more allowable to a poet than possible improbabilities and that to test Homer literally by the appearances of the district between Koum Kale and Bounarbashi, or the identity of that district and its localities by Homer, is dealing more hardly with both than they deserve, or than any other heroic poem or heroic scene would bear.’ Henry Nelson Coleridge writing in *Quarterley Review* Vol. 66, September 1840.

Atebey 7

221. **VARIN, Amedee.** LES PAILLONS, metamorphoses terrestres des peuples de l’air, texte par Eug. Nus et Antony Meray Paris: Gabriel de Gonet, 1852. **£ 1,950**

Two volumes, 4to, pp. [iv], 232; [4]; [iv], 258, [4]; 35 hand coloured engraved plates, some spotting as usual; tissue guards more heavily foxed in places; contemporary red morocco backed cloth, spine in compartments, lettered and decorated in gilt, gilt edges.

The series of thirty-five engravings illustrate human figures richly costumed and anthropomorphized by the addition of wings from particular species. The figure are each placed in an appropriate ‘natural’ setting, and clearly imitate the style of Grandville.

Amédée Varin (1818-1883) was a draughtsman, painter and engraver who had, prior to this work being published, worked together with Jean-Ignace Grandville (1803-1847). It is probably not surprising that the baroque nature of Varin’s illustrations reflect some considerable influence of his predecessor.

Carteret III, p. 452; OCLC: 3394750

‘Highly Esteemed and Most Excellent Sir.’

222. **[VAUXHALL GARDENS].** SMALL ARCHIVE OF LETTERS AND PRINTED EPHEMERA RELATING TO VAUXHALL GARDENS, and its final demise in 1859. Various places. c.1817-1859. **£ 2,850**

An interesting group of letters and ephemera relating to Vauxhall Gardens, one of the leading venues for public entertainment in London for two centuries.

The main group of letters are from Christopher Simpson, master of ceremonies at Vauxhall Gardens, to Frederic Gye the elder (1781–1869) in connection with his Benefit Night on the 19th August 1833.

Simpson’s exaggerated and hyperbolic style is amply demonstrated in the flowery language of his letters; almost every visitor to Vauxhall Gardens from 1791 until his retirement in 1833 appears to have been personally met by him. Several contemporary accounts of Simpson describe his idiosyncratic style of speech, and the many letters that were published in newspapers as publicity for the gardens also record this unique style. Although seemingly a contrived form of writing, this seems to have spilled over into his personal correspondence. That to his employer Frederic Gye of the 7th October 1831 is in essence a thank you note for a £10 bonus at the end of the season, Simpson simply spins his thanks out to an extreme length:

‘Highly Esteemed And Most Excellent Sir. With every sense of the most Profound Duty, I’m the most Grateful and respectful manner, submissively presume to return you Generous Sir, my most heartfelt and sincere thanks, for that Imparalleled generosity, with which, you Kind Sir, have been Graciously pleased to Confer upon me for a period of 10 years, by your being pleased to confer upon me for so long a period, not only my

Lately (for which beg to return you Sir, my first and very best thanks) but also to Confer upon me a Gracious Gratuity of ten Pounds at the end of each season, which demands my most Unfeigned, heartfelt, Addition Acknowledgements, and for which, kind Sir, I beg to Assure you, that I shall never while I live, Cease to testify my Gratitude for the same, for I respectfully beg to assure you Sir, that your Benevolent Gratuity of £10, enables me to meet the Additional of my expensive in Cloths, which I am obliged and determined to appear in, in order not to disgrace you Worthy Sir, and your Royal Property, by any, even the smallest neglect in my appearance to receive your Visitors, Even on a Wet Night, I am always perfect in my Costume to receive the Company, Just the same as on a fine Night, in order to at all Times to be perfect in my dress to receive the Public , And the truth of which, even your own Beloved, Sons have noticed on the Wet Night and praised my appearance, No Sir, I will , Mr Frederick Gye junr. has often praised my linen for its whiteness doing me the high honour of saying, that he could never get his linen to look so white, and has Mr Richard Hughes Junr of their own free will, have fully noticed my having 3 new hats at £1. 7. 0 each in the season and the last. Only 3 weeks before we closed the Gardens' ... and so on and on for another two quarto pages.

Together with the Simpson letters is a printed ticket to the benefit with wood-engraved portrait of Simpson; eight letters between various members of the Gye family; five letters From Thomas Day discussing mortgages and the financial woes of 1857 prior to the final demise of Vauxhall Gardens in 1859; also a *Plan for the Disposal of the Royal Gardens, Vauxhall, London, By which a subscriber of only Three Guineas will become possessed of the whole of this vast property* [1833] folio, pp. 4, proposing a lottery of the Gardens which never came to fruition, together with a printed plan of the Gardens.

Style-cleansing for students

223. **VAVASSEUR, François:** ORATIONES. ... Lutetiae Parisiorum, Apud Sebastianum Cramoisy et Gabrielem Cramoisy, MDCXLVI [1646]. **£ 1,250**

FIRST EDITION. 8vo, pp. [xviii], 352, [2] index and privilege; printer's device on title; contemporary (?) ownership note on title crossed out in black ink, small loss to corner of Aiiii, not affecting text, otherwise clean and fresh; in contemporary dark red morocco, boards and spine gilt with fleurs-de-lys; spine in compartments, boards with decorative border; all edges gilt; slight wear to head of spine, and corners bumped, but still a very good copy.

First edition of this collection of ten speeches by the Jesuit François Vavasseur (1603-1681), according to d'Olivet "le meilleur humaniste de son temps".

Vavasseur (1603-1681) was renowned as one of the foremost stylists and humanists of his time, and his reputation extended well beyond French Catholic circles. His writings covered biblical scholarship, the literary and moral virtues of the burlesque style, the composition and structure of epigrams, and the Jansenist controversy. The present set of *Orationes*, owing much to his master, the Jesuit theologian Denis Pétau, are collected from his addresses to students at the start of each academic year between 1629 and 1636. In his introduction, Vavasseur contrasts the florid literary excesses of his Jesuit (and other) predecessors with the simplicity of his own approach, writing as far as possible in the first person. The orations themselves connect humanism with the reign of Louis XIII, and closely link their futures; he encourages the young French towards a *renovatio litterarum* and a rejection of earlier types of eloquence, warning against *inflatio verborum*, and stylistic eclecticism.

Sommervogel VIII, 499; see Marc Fumaroli, *L'âge de l'éloquence: Rhétorique et "res literaria" de la Renaissance au seuil de l'époque classique*, Paris: Droz, 1980, pp. 405ff; OCLC records just one location outside Continental Europe, at Oxford.

224. **[VENICE]. MARCUS-PLATZ AT VENICE.** [Germany, c.1835]. **£ 950**

Concertina-folding hand-coloured lithographic peepshow, with three cut-out sections, front-face measuring 98 × 137 mm; the peepshow extends, by paper bellows to approximately 275 mm. Hand-coloured lithograph.

This German peepshow of St Mark's Square is rather naive and resembles the illustrations found in chapbooks of the time. The front-face consists of the title, a view of St Mark's Square viewed from an architectural arrangement at the west end of the square, symbols of carnival - a tambourine, masks, and a jester's bauble -

and a circular peephole. The staffage on the cut-outs and backboard consist of commedia del arte figures, including a dancing man with a mandolin, and two dwarfs. The campanile, hopelessly represented and wrongly positioned, features on the third cut-out, and St Mark's on the backboard.

The good and the great

225. [VICTORIA & ALBERT]. SUBSCRIBERS TO THE PORTRAIT OF HER MOST EXCELLENT MAJESTY THE QUEEN. Painted by Mr Wm Fowler And engraving in the first style of Mezzotinto by Mr Benyⁿ P. Gibbon. London, Welch & Gwynne, Printsellers to the Royal Family, 24 St. James' St. [1839]. **£ 650**

Small 4to; pp. 10, [16] blank; list of 77 subscribers in manuscript some minor dust-soiling in places, but generally clean throughout; handsomely bound in contemporary green morocco, tooled in gilt, upper covers lettered in gilt with the Royal Coat of Arms at head, light rubbing to extremities.

Highly desirable and handsomely bound subscribers lists. The first signatories include Her Majesty The Queen Dowager; Her Royal Highness The Duchess of Kent; Her Serene Highness The Princess Hohenlohe; His Serene Highness The Reigning Duke of Saxe Coburg although these names have all been transcribed in a clerks hand however later subsequent subscribers including Bishop of Ripon, Earl of Beverley etc. have signed for themselves.

Three versions of the print were available Prints at 15/- Proofs at £1. 11s 6d and proofs before Letters £2 12s 6d Royalty took proofs before letters, Bishops took proofs and the hoi polloi impressions at 15/-

Published on the 11th February 1840 and engraved by Benjamin Phelps Gibbon (1802–1851) whose prints were 'distinguished by a delicacy of touch and an economy of line.' Fowler's painting .

The only copy printed on vellum

226. VILLIERS, George. LETTERS OF THE DUKE AND DUCHESS OF BUCKINGHAM, chiefly addressed to King James I., of England. Edinburgh Thomas G. Stevenson, 87 Princes St. M.DCCC.XXXIV [1834]. **£ 950**

8vo, pp. [viii], [i]-xlii, [2], [1]-39 [1] blank; full blue morocco by Hayday, covers with decorative panels, spine decorated and lettered in gilt, gilt edges.

Limited to 51 copies, which included 40 on small paper and ten on large, with our single copy on vellum. The introduction and editorial work was written by a young John Hill Burton (1809-1881) who is acknowledged in Stevenson's list of publications for 1848. Interestingly he also notes that the vellum copy belonged to Ayton and small paper copies were still on hand. Sotheby's sold the Ayton vellum copy on 15th May 1848 lot 321 for £1 4s, and sometime later it entered Foyle's Beeleigh Abbey collection.

Thomas George Stevenson produced a remarkable number of well printed works of an historical bent during the early and middle part of the nineteenth century. He was closely associated with James Maidment, David Laing, Charles Kirkpatrick Sharpe and all the other Scottish bibliomaniacs. Stevenson also did a fair amount of editing, dabbled in auctioneering of rare books and wrote a number of bibliographies.

227. VISCONTI, Ennio Quirino and CLARAC, Frédéric de DESCRIPTION DES ANTIQUES DU MUSÉE ROYAL, Commencée par feu M. le Chr. Visconti, continuée et augmentée de plusieurs tables par M. le Cte. de Clarac. Paris: De l'Imprimerie de Madame Hérisant le Doux. 1820. **£ 95**

8vo, pp. xx, 467, [1]; original grey blue wrappers.

Visconti, the leading expert of his day in the field of ancient Roman sculpture, having been forced to leave Italy was welcomed with open arms at Paris in 1799. He became curator of antiquities of the Musée Napoleon housed in the Louvre and began his writings on early history of Greek sculpture. Together with Toussaint-Bernard Éméric-David Visconti collaborated to further alter the assumption that Greek sculpture of the 5th

and 4th centuries was, as Winckelmann thought, an era of decline. Following Visconti's death in 1818 he was succeeded as curator of antiquities at the Louvre by the comte de Clarac.

'A disgrace'

228. [VIVISECTION]. 'CLERICUS.' THE QUESTION OF SMITHFIELD MARKET FULLY CONSIDERED, addressed by Clericus to that body of merchants and citizens who have so laudably exerted themselves to hasten its removal. London: Published by W. Clark, 135, Newgate, corner of Giltspur Street. 1837. **£ 275**

8vo, pp. 32; late nineteenth century brown morocco backed cloth, spine lettered in gilt; inscribed at head of title-page 'Presented to the Law society by W. Darce.' library stamp on title.

In the Victorian period, pamphlets started circulating in favour of the removal of the livestock market and its relocation outside of the city, this was long overdue on account of the extremely poor hygienic conditions as well as the brutal treatment of the animals.

'[O]n the question of removal of Smithfield Market, there are those among the corporate body who could not, or would not understand it; it is therefore to the public I address myself whose collective *will* only can salve the countless myriads brought for slaughter from a protracted death, that is, previous suffering and make it instant... It would be a work of supererogation to dilate upon the inconvenience a market situated in a very circumscribed space in the centre of the metropolis, for the sale of upwards of a million and a half animals per annum, must in the very nature of things occasion. If we had sought for the means of fixing a plague-spot upon a civilized people, we could not have succeeded so well; if we had looked.'

The writer divides his argument in to six headings, each later expanded with examples, some with details of quite horrific treatment of animals: 1) The inconvenience the market entails 2) the deterioration in property; 3) the effects on public health 4) the demoralising effects; 5) the depreciation of the value and quality of meat and 6) 'The cruelties practised on cattle; with the disgrace those practices affix on the character of an enlightened people.'

The problems of Smithfield continued until 1855 when a purpose built Metropolitan Cattle Market was constructed in Islington and later a new Central Market built on the old open air Smithfield.

COPAC records three copies, at Cambridge, the Guildhall and Bishopsgate Library.

229. VUES D'OPTIQUE AND VIEWER. [Probably Paris, c. 1850]. **£ 6,250**

A three sided folding card viewer, the sides covered with black paper, with a 90 mm diameter lens, cloth hinges repaired; and eight views (listed below), each 360 x 260mm; in a custom-made cloth box.

A fine example of an early nineteenth century Vue d'Optique.

The views included include:-

[1] Ruines d'un monastery, [2] Vue de Genève, [3] Vue de Benares, [4] Quai Ste. Lucie - Naples, [5] Grotte d'Antiparos - Grèce, [6] Scène dans la mer glaciale, [7] Vue de Venise, and [8] Temple d'Apollinopolis - Egypte.

The scene depicting the 'glaciale' is signed B. Couvert, unfortunately we have not been able to identify the artist.

The Vues d'Optique is a viewing apparatus whose main components are a large, double convex lens. When the spectator looks at perspective views through the lens of the viewing machine, an illusion of recession is produced. The illusion of distance is created when the convex lens, is held just in front of the eyes, the spectator looking at the perspective view through its two edges which function like two prisms. Light rays that are thrown through the translucent print are refracted in such a way that they enter the eyes in a parallel direction. The brain interprets the incoming parallel images as a single image seen from a great distance. The important function of the lens in the optical machine is not its magnification but its creation of an illusion of depth in binocular vision.

How to become 'a fine Specimen of British Woman'

230. **WALKER, Donald.** EXERCISES FOR LADIES; calculated to preserve and improve Beauty, and to prevent and correct personal Defects, inseparable from constrained or careless Habits; founded on physiological Principles ... Second Edition. London, [J. and C. Adlard] for Thomas Hurst, 1837.

£ 350

Small 8vo, pp. [iii]-xxxvi, 306, 4, advertisements, steel-engraved frontispiece, additional steel-engraved title, 36 steel-engraved plates and two additional plates (23 and 24 bis, not called for); scattered light foxing or browning; decoratively bound for the publishers by Remnant & Edmonds in full green morocco with raised blind-stamped ornaments all over, spine ornamented and lettered in gilt, all edges gilt (see below); extremities a little worn; contemporary presentation inscription on front fly-leaf.

Substantially enlarged edition (first, 1836) of this fine Regency book on good posture and light exercise.

'Donald Walker rose to prominence as an expert on physical training with the publication of an extremely successful book, *British Manly Exercises* ... When Walker published a companion volume ... *Exercises for Ladies*, it received close attention from the upper classes. It also served as a guidebook to those women aspiring to the upper classes. Page after page of endorsements appear in the second edition of *Exercises for Ladies*, all uniformly praising Walker for defining a system that would enable a woman to become an "ornament to her sex, an honour to her race, a fine specimen of British woman"' (Jan Todd, *Physical culture and the body beautiful*, p. 96).

Binding: This embossed binding comes from the London workshop of Remnant & Edmonds who started their partnership about 1829, producing embossed bindings in the French technique, usually *à la cathédrale*. They had dies cut by the silversmith Eley and James Barritt and became the leading manufacturer of embossed bindings in England. After a couple of name changes the company was taken over by Simpson and Renshaw in 1873.

Presentation copy from the Author

231. **[WARNER, Richard].** PLANTAE WOODFORDIENSES a catalogue of the more perfect plants growing spontaneously about Woodford in the county of Essex. London: printed for the Author, 1771.

£ 650

8vo, pp. vii, 222, [2], engraved monogrammed vignette on title; a few gatherings miss-folding; first few leaves with repairs to fore-edge not affecting text; uncut in modern buckram-backed boards, printed paper label on spine; inscribed on a front free end-paper 'From the Author'.

'This little book had its origin in the 'herborisations' of the Apothecaries' Company, to the master, wardens, and court of assistants of which it is dedicated ... Though by no means free of errors, the *Plantae Woodfordienses* served as a model for Edward Jacob's *Plantae Favershamienses* (1777), and in 1784 Thomas Furlly Forster thought it worthwhile to print some thirteen pages of 'Additions'. In one of his own copies of the book, now at Wadham College, Warner had made several additions for an intended reissue.' (DNB)

Richard Warner (1713?-1775) was a botanist and literary scholar who in 1748 was visited by Pehr Kalm, a pupil of Linnaeus, then on his way to collect plants in North America. 'Warner took him to London, to Peter Collinson's garden at Peckham, to visit Philip Miller at Chelsea, and to see the aged Sir Hans Sloane. In 1754 Warner received from the Cape of Good Hope the so-called Cape jasmine, actually the gardenia, a double-flowered form of a Chinese species, which flowered for the first time in his hothouse four years later.' (DNB).

This, the author's copy, represents the book in its earliest state, as it is bound without the *Index of the Latin names as given by Linnæus*, with the page numerals up to p. 238 printed in square brackets. In 1784 another appendix was added, with an *Index of the English Latin names*, extending the book to 255 pages.

Henry 1477.

232. **WEALE, John** *publisher*. ATLAS OF THE ENGRAVINGS TO ILLUSTRATE AND PRACTICALLY EXPLAIN THE CONSTRUCTION OF ROOFS OF IRON Intended to further elucidate this particular Mode of Building with Iron for Public Edifices. London: John Weale, 59 High Holborn, 1859. **£ 285**

4to, pp. [ii], 9, [1] blank; 15 double-page and folding engraved plates; a clean copy in the original wavy ribbed green cloth with printed paper label on upper cover; bookseller's ticket of 'T. Fenteman & Sons. Theological and General Booksellers 15, Boar Lane Leeds'.

Although ostensibly described as a work to accompany and illustrate Weale's octavo publication on roofs, the two works in truth have only a tenuous connection. The 1s octavo volume was wholly concerned with wooden construction with no reference to iron roofs or the particular examples illustrated in the this quarto volume, priced 4s 6d.

Published as volume 124* of the *Rudimentary Series*, arguably Weale's greatest publishing success, 'the series was begun in 1848, which comprised more than 130 scientific and technical works, generally written by eminent men, and usually published at 1s. per volume. Weale invested over £48,000 in the series during the thirteen years before he sold it to James Sprent Virtue, and the venture was a considerable financial success, with sales of some volumes reaching 40,000 copies by 1854' (*DNB*). In this copy the printed label on the upper cover has the imprint of 'Virtue Brothers' but retains the distinctive Weale Binding.

The roofs illustrated included 'Enrepôt des Marais, Paris; Passenger shed, Rouen Railway, Paris; Strasbourg Railway Station at Paris; Passenger shed of the Great Station, at Liverpool; Passenger Shed, over Joint Railway Station, New Street, Birmingham; Iron roof for Theatre, Buenos Ayres.

The Father of English Potters

233. **WEDGWOOD, Josiah and BENTLEY, Thomas**. CATALOGUE DE CAMÉES, INTAGLIOS, MÉDAILLES, BUSTES, PETITES STATUES, ET BAS-RELIEFS; Avec une Description générale des Vases, et Autres Ornemens D'après les Antiques, fabrique's par Wedgwood et Bentley: et qui se vendent à leur Magasin dans Greek-Street, Soho, à Londres. A Londres: chez T. Cadell, dans le Strand; Robson, New Bond-Street; Parker, Cornhill; et chez M. Changuion, dans le Kalver-Straat, Amsterdam, M.DCC.LXXIV. [1774]. **£ 2,500**

'TROISIÈME ÉDITION CONSIDÉRABLEMENT AUGMENTÉE.' 8vo, pp. vi, 79, [1]; *modern calf backed marbled boarded with vellum corners, spine lettered in gilt.*

Wedgwood and Bentley's first French catalogue issued in the year he broke into the French market and held his most influential exhibition of the great 'Frog' service for Catherine the Great.

Josiah Wedgwood was the fifth generation of his family to have been involved in pottery. In 1759 he left a partnership with Thomas Whieldon to set up in business on his own, and it is this date which is commonly said to be when the Wedgwood concern was founded. His innovative techniques, advanced marketing techniques, the treatment of his workforce, and a very fortunate partnership with Thomas Bentley combined to make Wedgwood one of the most successful and long-lasting concerns in British manufacturing history.

This catalogue, probably written by Bentley, was most probably produced on the back of the exhibition of the great 'Frog' service commissioned by Catherine the Great for the Cheshmenny Palace. This commission was the largest ever ordered from a British potter, was decorated with hand-painted landscapes and a frog emblem at Wedgwood's Chelsea decorating studio, supervised by Bentley. The completion and display of the service marked the removal of the firm's London showrooms from Great Newport Street to even larger premises in Greek Street.

For a full discussion of Wedgwood and Bentley's marketing techniques see N. McKendrick: Josiah Wedgwood: An Eighteenth-Century Entrepreneur in Salesmanship and Marketing Techniques. *The Economic History Review*, New Series, Vol. 12, No. 3 (1960), pp. 408-433.

Although reasonably represented in European libraries, only one copy of this French edition is held in America at the Getty Centre.

234. [WELLESLEY, Henry, 1st Baron Cowley]. CHARACTERS IN THE GRAND FANCY BALL. Given by the British ambassador Henry Wellesley at Vienna, at the Conclusion of the Carnival 1826. London: Printed for R. Ackermann, 96, Strand. MDCCCXXVIII [1828]. £ 1,350

SECOND EDITION (SEE NOTE). 4to, pp. 16; 13 hand coloured engraved plates [by Philipp von Stubenrauch after Franz Xaver Stöber]; three-quarter purple morocco, upper cover with label lettered in gilt, gilt edges.

The fashionable appeal of the novels of Scott at this time is testified by the fancy dress ball given in Vienna during the Carnival of 1826. Among the characters illustrated by Stöber's sketches are a number from *Kenilworth*, *The Abbott*, *Quintin Durward* and *Ivanhoe*, and devised by Stubenrauch, wigmaker of the opera, and impersonated by the court and aristocracy.

'The book appeals to many by its thirteen plates (line engravings, tinted by hand) and descriptive text of the dresses worn by the many people of rank and distinction, who formed quadrilles composed of characters from the novels of Sir Walter Scott and La Motte Fouque. "The profusion of jewels and precious stones displayed on this occasion was almost incredible. The grandeur of the whole, the high rank of the co-operating persons, the assemblage of the flower of the highest nobility, of female beauty, and of noble manly forms, the brilliant armour and weapons, the succession of characters of the East and of the West, of history and of romance—all served to heighten the impression of this extraordinary fête, which can never be erased from the memory of those who had the good fortune to be present"' (Ford).

The work were first published under the title *Der Costum-Ball am Schlusse des Carnevals 1826 bey Sr. Herrlichkeit dem K. Grossbritannischen Bothschafter Sir Henry Wellesley* Wien, (A. Strauss, 1826). The plates were clearly imported by Ackermann, who has removed any mention of the names of the artists and had printed them on Whatman paper watermarked 1826, to accompany a new English text.

Ford, *Ackermann*, p. 222; Hardie p. 111.

235. WESTALL, William and OWEN, Samuel. PICTURESQUE TOUR OF THE RIVER THAMES; Illustrated by Twenty-Four Coloured views, A Map, and Vignettes, from Original Drawings Taken on the Spot ... London: R. Ackermann, 96 Strand, 1828. £ 4,500

FIRST EDITION. 4to, 335 × 270 mm., pp. iv, [2], 172; 24 finely hand-coloured aquatint plates, coloured aquatint vignette on the title and another on the final leaf; Watermarks: Text 'H S & S 1828'; plates 'Not Bleached' 'T. Edmonds 1826' and 'J. Whatman 1827', contemporary full green crushed morocco, spine decorated and lettered in gilt within raised bands, spine faded to brown by Riviere & Son preserving original cloth binding at end of work; armorial bookplate of Fairfax Rhodes and C. Robert Bignold also the bookseller tickets of Thomas Thorp and R. D. Steadman.

First edition of 'perhaps the finest colour-plate book on the Thames ... Two tints are used for the printing ... the vignettes are very beautiful' (Prideaux). A good clean copy with the plate of Twickenham in the early state with the etching flaw in the sky.

William Westall (1781-1850) was an accomplished watercolourist and book illustrator, who was appointed landscape artist on the expedition to Australia on board the *Investigator* in 1799. After his return in 1805 he settled as a book illustrator in London, where he drew and painted illustrations for over 40 books. The plates of the present work are considered his best.

'The colouring is less subdued than Boydell's [in his *History of the Thames* of 1793], and there are more unaquatinted spaces where the interpretation has been left to the water-washing artist. This gives the plates greater resemblance to spontaneous water-colour drawings but leads inevitably to a greater disparity between individual copies. There is some blue aquatint printing of the skies (e.g. pl. 3. 8. 18, 22-3) but this is not easily distinguishable since it is blended with colour-washing' (Adams).

A fine copy copy once owned by the discerning collector Fairfax Rhodes (1845-1928). Although most of Rhodes collection was bequeathed to the Cambridge Union Society, this work, together with other books from his library at Brockhampton Park, was sold at Sotheby's in 1934.

Abbey *Scenery*, Adams *London Illustrated* 157, 435, Tooley 503, Prideaux p. 268.`

White Star before Titanic, with original photographs of The Prince of Wales, the German Emperor and Bruce Ismay

236. [WHITE STAR LINER]. S.S. TEUTONIC [No place] 1889. £ 1,650

Oblong folio [370 × 460 mm] 39 full plate albumen photographs [240 × 280 mm] and 11 smaller photographs, mainly portraits mounted on 22 leaves of cream card; original padded black morocco, the upper cover blocked in gilt 'Teutonic' gilt edges, somewhat shaken and lacking front end paper.

A presentation album containing a fine group of photographs commemorating the launch and trial voyages of the Teutonic in advance of the ship becoming an ocean going liner in 1889.

The album includes photographs of the liner in dry dock, and a series showing the main features of the ship taken chiefly on the 4th August 1889 whilst she was moored at Cowes on the Isle of Wight. Teutonic was built under the British Auxiliary Armed Cruiser Agreement, and was Britain's first armed merchant cruiser, sporting eight 4.7 inch guns. The Teutonic's guns where at the time a sensation and the photographs include an image of men from R.M.S Howe manning the guns together with three group photographs of royal visitors carefully inspecting the armaments. One of the photographs is titled 'Visit of H.I.M. The Emperor of Germany, H.R.H. The Prince of Wales, H.R.H Prince Henry of Prussia, and H.R.H. Price Albert Victor of Wales. 4th August, 1889.' The Emperor of Germany, Kaiser Wilhelm II was very impressed, so much so that he instigated similar armed cruisers which started a veritable arms race between Great Britain and Germany.

Other photographs illustrate the Staircase; Saloon; Smoking Room, suitably decorated with paintings by E. J. Taylor and Frank Murray of historic ships; a Library, showing a very similar photograph album as our copy for another ship of the line; The State Bedroom etc. Much of the interest lies in the portraits of single members of the crew including Captain H. Passell, First Officer McKinstry together with various groups of officers including of Petty Officers, Engine Room staff; Chief Steward, and Assistants. These are followed by further individual portraits of Thomas Henry Ismay, then chairman of the White Star Line, and also his son J. Bruce Ismay of Titanic fame or infamy with his wife posed on the stairwell. Several other groups of distinguished guests had been invited on these trial voyages and include the artist Lord Leighton, Joseph Chamberlain, and other bewhiskered notables with their wives and children.

The guns were removed on August 7th 1889 when Teutonic left on her maiden voyage to New York City, when she replaced the SS Baltic in White Star's line-up. In 1891, Majestic brought the Blue Riband to White Star line, and in 1891, Teutonic took it from her sister ship with an average crossing speed of 20.25 knots (37.50 km/h). She later bettered her own record with a speed of 20.5 knots (38.0 km/h). The victory was short lived for the following year the City of Paris took the honour away, and no White Star ship would ever regain it. The Teutonic and her sister were extremely profitable liners, and the two ships made crossings filled to passenger capacity several times.

The Teutonic and her sister ships where replaced in 1911 by White Stars new class of ships Olympic, Titanic and Britannic. Teutonic narrowly missed being sunk by an iceberg in October 1913, eventually being scrapped in 1921.

237. **WILBERFORCE, William.** A LETTER ON THE ABOLITION OF THE SLAVE TRADE; addressed to the freeholders and other inhabitants of Yorkshire ... London: printed by Luke Hansard & Sons, for T. Cadell and W. Davies, Strand; and J. Hatchard, Piccadilly. 1807. £ 1,250

FIRST EDITION. *8vo, pp. [iv], 396; apart from a few minor marks, and light dust-soiling to final leaf, a very clean and crisp copy; in recent calf backed marbled boards, spine ruled in gilt with red morocco label lettered in gilt.*

First edition of this major contribution to the English anti-slavery campaign, documenting the first breakthrough of the campaigners.

William Wilberforce (1759-1833) almost single-handedly fought the battle against slavery in Parliament. He took up the question in 1787 after some discussion with Pitt, introduced the first bill for the abolition in Parliament, and suffered his first defeat in 1791. Undeterred by this setback, Wilberforce and his committee set to work again, and introduced the matter under the new Whig administration in 1806. Several more

restrictive measures were passed, and finally, on 25 March 1807, the royal assent was given to a bill abolishing the trade in slaves.

'This, signalized by Wilberforce's *Letter*, was the first major victory for the movement ... The 1807 Act was strengthened in 1811 by another making the trade a felony, and in 1823 the Anti-Slavery society was given permanent form, Clarkson and Wilberforce being Vice-Presidents' (PMM 232). Wilberforce retired from Parliament in 1825, and when he died in 1833 he missed by only a month the triumphant conclusion of the struggle for the abolition of slavery with the Emancipation bill of August 1833. One of the fundamental rights of man had been re-established.

Kress B5282; Goldsmiths 19504; Sabin 103953; Williams II, 431; *Printing and the Mind of Man* 232.

238. [WINE CELLAR]. ENGELBRECHT, Martin. WINE CELLAR. [Perspectivische Vorstellung, Number CC, A Wine Cellar Scene]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 2,000**

Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards.

This depiction of a wine cellar is of the medium-size series, measuring 93 x 143 mm. An elegant scene, set in a cellar with barrels being rolled around, flagons filled and, in the background, a tasting taking place.

239. [WINEMAKING FÊTE]. LA FÊTE DES VIGNERONS, VEVEY Lausanne: Lith. de Spengler & Cie. [1833]. **£ 3,250**

Handcoloured rolled panorama consisting of 30 plates conjoined, measuring 190 x 14,700 mm approx. overall. (some minor edge chipping and spotting).

Confrérie des Vignerons de Vevey have taken place twelve times since 1791 at fourteen to twenty-eight year intervals with that of 1833 held on the 8th and 9th of August 1833 included 780 participants. The Brotherhood began in the middle-ages and the Fête was revived in 1791 to encourage modern agricultural and wine-growing methods and also as a reward to good workers. The panorama include various groups pulling agricultural and viticultural floats, with the four seasons, Bacchus and Ceres and other deities playing their part in the festivities. The formal well organised panorama although accurate probably reflects an idealised procession rather than the actual one.

The plate numbers appear at top right of each sheet except sheets 1-4 with the lithographer name in lower margin at extreme right end.

240. WOOD, John. AN ESSAY TOWARDS A DESCRIPTION OF BATH. In four parts. London: printed by James Bettenham, in the year 1749, and sold by C. Hitch in Pater-Noster-Row; and J. Leake at Bath, [1749]. **£ 1,250**

SECOND EDITION.'CORRECTED AND ENLARGED' 2 vols., 8vo, pp. [viii], 232; [viii], [232], 233-456, [4]; 22 engraved plates including 13 folding; contemporary sprinkled calf, spines with raised band, ruled and numerated in gilt, and red labels lettered in gilt; each volume with a contemporary signature of J. Sibley and a later armorial bookplate of Robert Townley Woodman.

'Wood's bizarre and wildly unscholarly fantasies on the origins of classical architecture, expounded in [this and other of his] publications, had little influence on his contemporaries or successors. But it is possible that, without them, the dramatic townscape, the design of which occupied Wood's last years, would not have been conceived.'

The lasting 'worth' of Wood's *Essay* now mostly probably lies in the descriptive portion of the city, although his fantastical ideas on druids, much of it founded on Newton's *Chronology*, displays the more wayward traits of English antiquarianism in the eighteenth century.

Wood's fulsome subtitle to leaves little to the imagination: 'The Antiquity of the City, as well as the Reality and Eminence of its Founder; the Magnitude of it in its Antient, Middle and Modern State; the Names it has borne; its Situation, Soil, Mineral Waters and Physical Plants; the general Form and Size of its Body; the Shape of its detach'd Parts; its British Works, and the Grecian Ornaments with which they were adorned; its

Devastations and Restorations in the Days of the Britons, Romans, Saxons, Danes and Normans; its additional Buildings down to the End of the Year 1748; its Baths, Conduits, Hospitals, Places of Worship, Court of Justice, and other Publick Edifices; its Gates, Throngs, Bridges, Lanes, Alleys, Terrass Walks, and Streets; its inferior Courts; and its Open Areas of a superiour Kind Are respectively Treated of: The Gods, Places of Worship, Religion and Learning of the Antient Britons Occasionally Considered: And the Limits of the City in its present State; its Divisions, Sub-Divisions, Laws, Government, Customs, Trade and Amusements Severally pointed out. Illustrated with the figure of King Bladud, the First Founder of the City, as described by the Orator Himerius under the Name of Abaris; together with proper plans and elevations from two and twenty copper plates... .’

Colvin p. 691; Harris 3rd edit p. 1072.

‘Wood’s finest architectural composition’

241. **WOOD, John, *the Elder***. A DESCRIPTION OF THE EXCHANGE OF BRISTOL: wherein the Ceremony of laying the First Stone of that Structure; Together with That of Opening the Building for Publick Use, Is particularly Recited. Bath: Sold by J. Leake; C. Hitch, in Pater-noster-Row, London; and B. Hickley, in Bristol MDCCXLV [1745]. **£ 1,950**

LIMITED TO 300 COPIES. *8vo, pp. [1-4] [4] ‘Advertisement’ and ‘Subscribers’ [5]-36 [2] ‘Advertisement’, 8 engraved plates by P. Fourdrinier, of which 6 double-page; modern marbled boards, with printed label to spine; this copy appears to have been Earl Cowper’s copy.*

Although John Wood (1704-1754) is best known for his work at Bath it is the Exchange at Bristol that is today thought to be his finest building. Wood gives an account of the building together with information on the site, discussions with the town council, alterations to his original plan and the festivities occasioned by the opening of the exchange. The work is finely illustrated with plans, elevations, and sections of the work carried out by Wood.

‘The appointment [of Wood as architect] together with that of several prominent craftsmen from Bath, gave rise to local resentment, and Wood failed to have his full scheme, centred on an Egyptian hall, accepted; but the principal elevation of the exchange, a tauter version of the Queen Square design [Bath], perfectly proportioned and enriched by Thomas Paty’s superb carving, is arguably Wood’s finest architectural composition and one of the most distinguished examples of English Palladianism. Its success led Bristol’s great rival, Liverpool, to commission Wood in 1749 to design a combined exchange and town hall, a further development of the same scheme, the building of which was supervised by his eldest son; following a fire in 1795 it was much altered by James Wyatt and John Foster.’ (DNB)

242. **WULFFEN, Erich, Erich STENGER, and others**. DIE EROTIK IN DER PHOTOGRAPHIE. Die geschichtliche Entwicklung der Aktphotographie und des erotischen Lichtbildes und seine Beziehungen zur Psychopatia Sexualis. Vienna, Verlag für Kulturforschung, [1931]. **£ 200**

FIRST EDITION. *8vo, pp. 252, [4], [2, advertisement], numerous illustrations in the text and on 30 plates, some in colour; original publisher’s yellow cloth spine and front cover lettered in red; in the original cardboard slipcase.*

This volume examines erotic photography, its history, recent trends, and its relation to film, advertising and psychology. In 1932 followed two appendix volumes, which are even harder to find than the main volume. Many of the nineteenth-century erotic photographs are from the co-author Erich Stenger’s own collection.

OCLC locates three copies in America, in the Art Institute of Chicago, the Getty, and at Stanford.