



# MARLBOROUGH RARE BOOKS

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## CALIFORNIA BOOK FAIR HIGHLIGHTS BOOTH # 819

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### MAGNIFICENT NOAH'S ARK TOY

1 [ARK TOY]. LE DÉLUGE UNIVERSEL. Construction de l'Arche de Noé Paris: Matenet editeur. Lith. H. Jannin 11 r. des Bernardins [1870's]. **£ 3,500**

*A model of Noah's Ark to be assembled from stand-up figures and blocks. The set consists of 29 blocks for the Ark, 7 stand-up figures of trees and shrubs, 3 of waves, 7 of animals, 8 of people, and one 'tablet' with an excerpt from Genesis. contained in the original box [34 x 48 cm] the upper cover with a hand coloured pictorial representation of the scene and sacrifice by Noah after the flood; box trimmed with decorated paper onlay and gold and pink fern pattern border.*

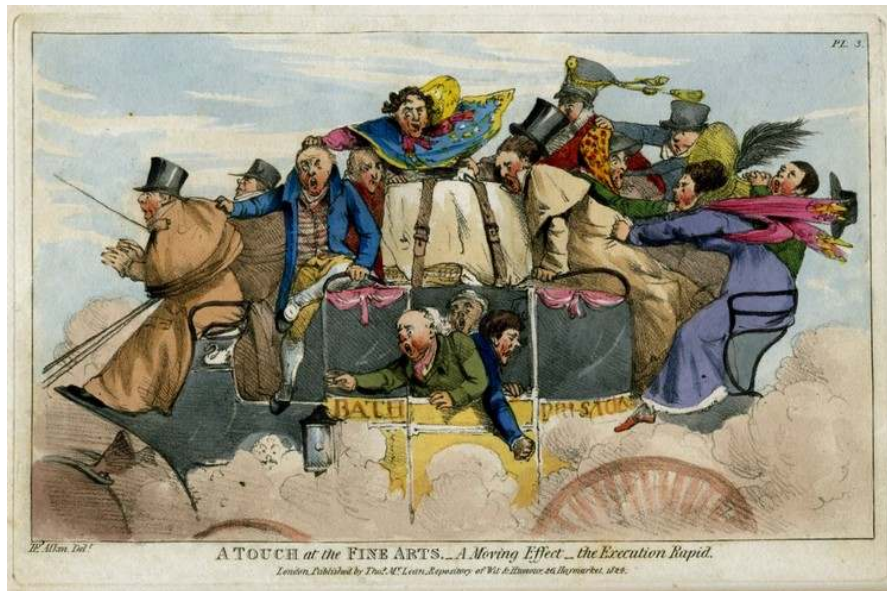
A very large and superbly preserved example of this striking nineteenth century toy.

The artist must have taken a tour round the Jardin des Plantes and the Ménagerie in Paris to gather together the exotic plants and studies of animals depicted in the toy. The human figures are costumed in what the artist evidently thought our antecedents wore, some having Chinese, Indian, Saxon and Middle-Eastern look with more than a touch of the depictions as found in medieval glass.

Another example is held at Princeton at the Cotsen collection however that copy is sadly incomplete having only 21 of the 28 blocks for the ark, also fewer trees and a missing figure.

See Princeton: Voyager Bib ID: 7066933 for the Cotsen example.





### TROUBLES OF LIFE

2 [ART CARICATURE]. **ALKEN, Henry Thomas.** A TOUCH OF THE FINE ARTS: illustrated by Twelve Plates, with Descriptions. London, Thomas M'Lean, 1824. £ 850

**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.



### THE GREAT WEN FROM A SAFE DISTANCE

3 [BANKS, John Henry]. 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 × 705 mm, folding down to 180 × 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 offering 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).

### THE GREAT SHOWMAN HITS LONDON

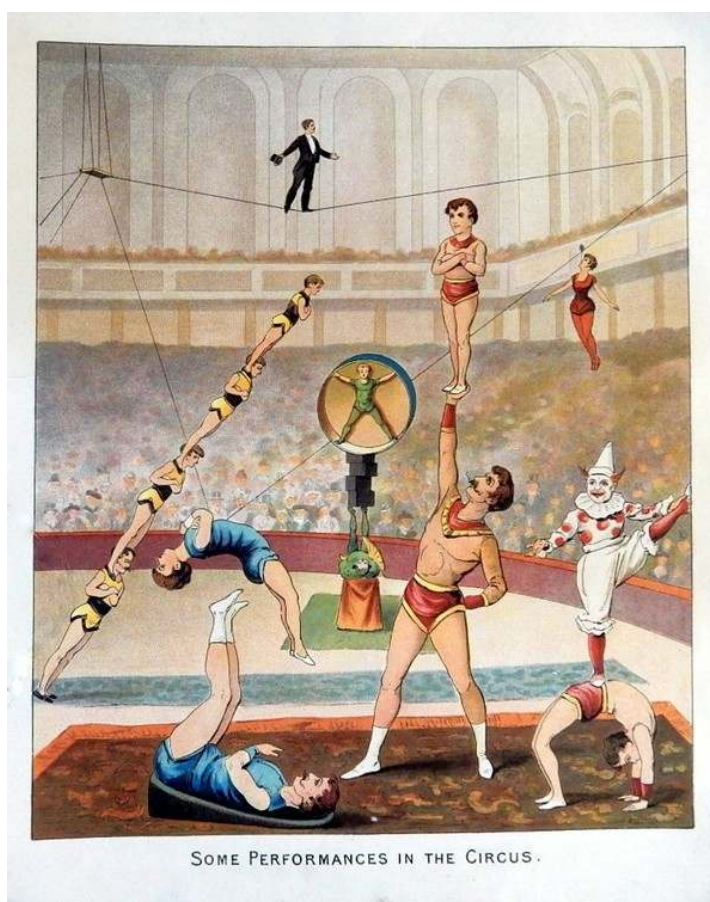
4 [BARNUM, Phineas Taylor].  
ROUTLEDGE'S BARNUM'S SHOW.  
London: George Routledge & Sons [Lith. in  
Holland by L van Leer & Co. 62 Ludgate Hill.  
E.C.][1889]. £600

*4to, pp. 16 including covers; 15 chromolithograph plates including one double-page; two plates with tears expertly repaired; original glazed chromolithograph covers, some rubbing and wear to extremities, spine repaired.*

The Barnum show came to London and opened at Olympia on the 1st of November. The newspapers reported that Barnum had 200 tons of posters printed for pre-publicity alone. Routledge announced their own title in an advertisement of 'Christmas Books' on the 19th December in *The Pall Mall Gazette* as a 'New Toy Book'. The work was very time sensitive as a publication for Barnum's spectacular, which closed in the following February.

The excellent illustrations show all Barnum's trademark shows including, gladiators 'Graceful Performance of Equestrienne with Pigeons,' clowns, acrobats, Chariot races, trick riding, trained wolves, zebras, troupes of performing elephants, an albino, a long haired lady, giants and midgets, a bearded lady, legless man, 'Fat Lady and Boy' (not such an unusual sight today), serpent charmer, 'Mother Goose's Procession' and 'pig and monkey.'

Toole-Stott, *Circus and allied arts: a world bibliography*, 1437, locating the BL copy (destroyed) COPAC recording one location at Oxford.



### PRESENTED TO LADIES WHO ASSISTED AT THE BAZAAR

5 [BAZAAR AND NATIONAL EXPOSITION OF MANUFACTURES]. PRESENTED BY THE COUNCIL OF THE LEAGUE TO THE LADIES WHO ASSISTED AT THE BAZAAR AND NATIONAL EXPOSITION OF MANUFACTURERS held in Covent Garden Theatre, London, May 1845. [cover title] London [designed and printed by Petty & Ernest & Co.], 1845. £ 385

*4to, pp. [2] ornamental lithograph title; 209-244 [illustrated section of the Art Union Journal concerned with the exhibits at the event; original decorated cloth the upper cover blocked in a pattern of gilt and colours, slightly worn at extremities. Stamp on rear free endpaper of J. Aked, Bookbinder, Palgrave Pl. Stand [London]].*

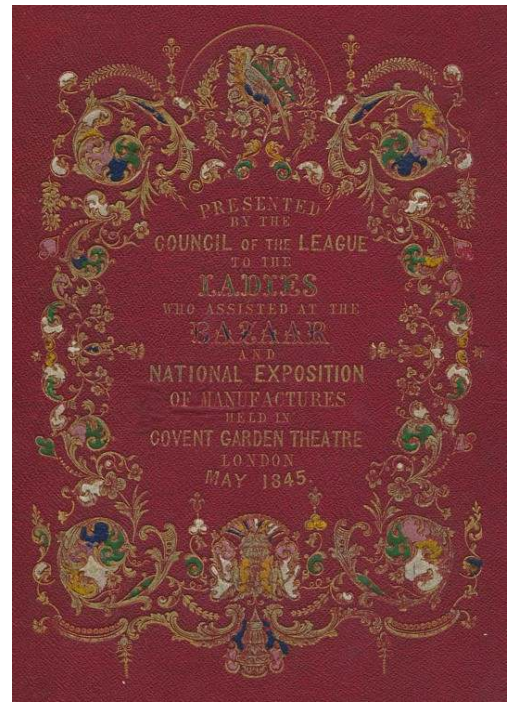
A specially produced work presented to women stall holders at the Free Trade bazaar.

The Bazaar was held under the auspices of the Anti-Corn Law League with the intention to raise £20,000 for their funds. The event ran for twelve days and was contained in specially designed stalls constructed inside Covent Garden theatre. The exhibits were all supplied by leading manufacturers of Great Britain and displayed stall dedicated to each manufacturing district and staffed by ladies.<sup>7</sup> The Bazaar was directly influenced by the Paris Exposition of 1844 and was seen by contemporaries as a stepping-stone to the Great Exhibition of 1851. The *Art Journal* gave a fully illustrated review of the Bazaar in their July issue under the heading ‘The Mercantile Value of the Fine Arts.’ this was then bound in elaborate cloth with an inserted lithograph presentation leaf decorated with emblems of free trade.

At the conclusion of the Bazaar each of lady stall holders was given a copy of this work as a souvenir, this copy being presented to a ‘Miss Hutton.’

Little can be found on the binder J. Aked although he advertised himself during the 1840’s completing periodicals including *The Illustrated London News* in decorative bindings supplied by the publishers.

OCLC records four copies in North America, at Boston Public library, North Carolina, Bryn Mawr and Athenaeum of Philadelphia.

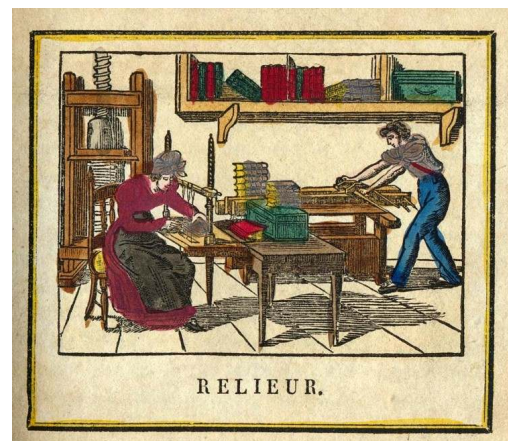
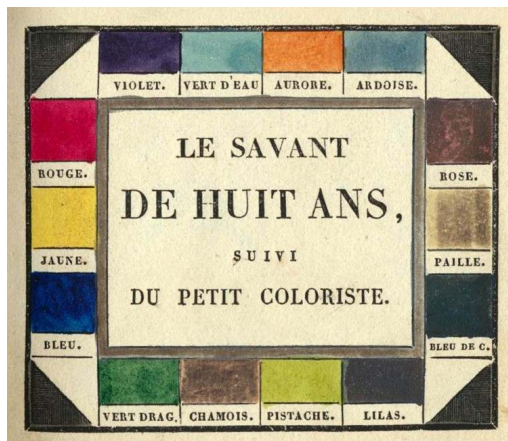


#### INCLUDING ILLUSTRATIONS ON PRINTING AND BINDING

6 [BLOCCQUEL, Simon-François] LE SAVANT DE HUIT ANS, SUIVI DU PETIT COLORISTE. Lille: Blocquel. [c. 1820]. £ 1,250

*Oblong 12mo, pp. [4] half title and coloured frontispiece, 96; 6 hand coloured plates including a frontispiece; contemporary sheep lettered in gilt on upper cover with title (possibly recased).*

A delightful primer including printing, binding, colour, drawing in proportion, music, and many definitions of the arts and trades.



Divided into two sections titled ‘Savant de huit ans : sciences, arts et métiers and ‘Petit coloriste : de l’enluminure. the work neatly and economically describes various trades with particular emphasis on the printing trades and works likely to be authored and printed by Blocquel.

The plates include Peintre, Sculpteur, Graveur en taille-douce, Imprimeur en taille-douce, Relieur and Imprimeur en caractères mobiles, together with a title surrounded with a palet of colours.

The author/printer of this delightful work was a native of Douai who was orphaned and brought up by his aunt, the wife of the printer and bookseller at Lille Lille Charles-Louis de Boubers. Naturally enough he became an apprentice in the printing trade under his uncle. In 1805 he had enough funds to buy the business of the printseller Zevort publishing freemasonry books amongst other works. By 1809 he had been successful enough buy out the Lille printer Herménégilde-Hubert Lemmens and then joined in partnership with another Lille bookseller Jean-Baptiste Castiaux who also became his future father-in-law A successful businessman he produced numerous works, including almanacs, song-sheets and instructional books under under a variety of pseudonyms. Clearly a stalwart of Lille commerce he a member of municipal council from 1820-1857; 1836. President of the Lille Typographic Society in 1861 and Chevalier de la Légion d’honneur.

## THE FIRST ENGLISH PUBLISHER OF CHILDREN'S BOOKS

7 **[BOREMAN, Thomas]. [THE GIGANTICK HISTORIES]. WESTMINSTER ABBEY.** London, Thomas Boreman [vol. III: R. Ware and Thomas Boreman], 1742-1743. £ 4,500

*Three vols., 32mo, (60 x 46 mm), pp. xxxiii, 34-123, [5] adverts, frontispiece and 15 full-page woodcuts; xxxiii, 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.

## THE FIRST COMPLETE COLLECTION OF HIS WORKS

8 **BOYDELL, John.** A COLLECTION OF ONE HUNDRED VIEWS IN ENGLAND AND WALES, London: Published by John Boydell, Engraver, in Cheapside, 1770. £ 22,500

**FIRST EDITION.** Folio, [57 x 37 cm], 100 engraved plates, including 76 single page views, 5 double page view, 11 single page marine subjects, and 8 marine subjects, by John & Thomas Boydell, W. H. Toms and others after original drawings by the Boydells, Wm. Winstanley, Vandervelde &c; together with two additional prints of Ponifract; original calf backed comb-marbled boards, sometime re-cornered.

Shropshire-born John Boydell (1719-1804) originally trained as a land surveyor before taking up drawing. Arriving in London he was apprenticed to the engraver W. H. Toms, some of whose work appears in the present collection. From the early 1740’s he started engraving and selling plates, some after his own topographical drawings, others after Gainsborough, Van der Velde and Charles Brooking. These were sold at either a shilling or one shilling and six pence.



The present volume represents the first complete collection of his works, though some, such as the London views, had already appeared in smaller volumes. The collected edition was available priced at three pounds, three shillings half-bound. Further editions followed in 1790 and 1794 bringing the total number of plates up to 152. Here, though, 47 of the plates relate to London of which 39 are either drawn or engraved by Boydell.

They include views of the Thames between Richmond and Isleworth, the Earl of Radnor's House at Twickenham and two panoramic projections of London after Hollar's 1647 bird's eye view.



The plates to No. 48 are mostly engraved in the lower right-hand corner the remaining have been numbered in ink. Prices of 1s. or 1s. 6d. and publication dates 1747-1756 are included on each plate.

Two additional plates bound at the end that are not called for these show: *The East Prospect of All Hallows Church in Pontefract with the parts adjacent from Bagg Hill* Chatelin delin. et sculpt., and *The South West Prospect of Ackworth Park Hall, near Pontefract in the County of York. The seat of Mrs. Mary Lowther*, Chatelin del. et sculpt., [platemarks 52 x 28.5 cm 52 x 28.5 cm].

The inclusion of these plates lead us to believe that this copy may have originated with the Lowther family in Pontifract in West Yorkshire. As Ackworth Park Hall was demolished in the 1950s this copy was very probably sold at or about this time.

Adams 47.

### CHOCOLATE MADE BEAUTIFUL

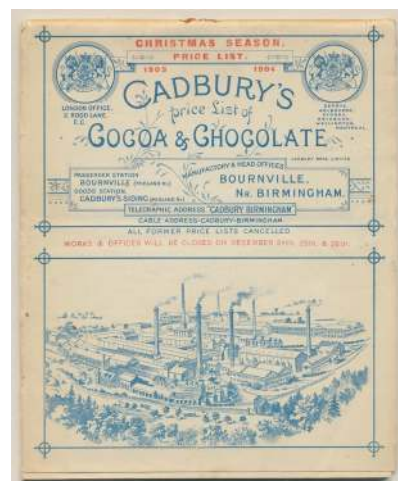
9 [CADBURY TRADE CATALOGUE]. CADBURY'S PRICE LIST OF COCOA & CHOCOLATE ... Christmas Season Price List 1903-1904. [Birmingham, 1903]. £ 285

*Oblong 8vo, pp. [30], [26] Price list with colour illustrations inserted in centre; apart from a few marks, clean throughout; stapled as issued in the original printed wraps depicting the Cadbury works at Bournville, staple rusted resulting in the outer wrapper being loose, and some minor dust-soiling, but still a very appealing item.*

Rare and attractive Cadbury's sales catalogue for the Christmas season 1903-1904.

The catalogue provides a thorough list of all Cadbury's wares, from cocoa essence, cocoa nibs and chocolate drops, to best quality fancy goods - fruit chocolate, creme chocolates and fancy boxes to name but a few. Particularly attractive is the accompanying 'Illustrated Price List' which shows all the fancy boxes that were being offered during the Christmas season, many depicting Edwardian beauties, and the taste for the Art Nouveau which was then in fashion.

As if to demonstrate the value's of being part of the Cadbury family, the catalogue begins with a photograph of 'One of the girls gymnastic classes in



girls pavilion, Swedish drill is compulsory for all girls under 15, in the firm's time.' In 1900, the Bournville Village Trust had been formally set up to control the development of the estate independently of George Cadbury or the Cadbury company. The trust focused on providing schools, hospitals, museums, public baths and reading rooms.

## CAFÉ LIFE

10 [CAFÉ SCENE] [ENGELBRECHT, Martin]. PERSPECTIVISCHE VORSTELLUNG KAFFE [*manuscript title on wrapper*]. [Augsburg, Martin Engelbrecht, c. 1760]. £ 1,250

*Five hand-coloured cut-away engraved scenes, backdrop and one hand-coloured engraving (92 × 138 mm) showing the view as composed of back-drop and cut-aways, mounted on boards.*

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 cafe with a scene of playing billiards in the background and in the foreground elegantly dressed customers seen smoking, gambling and drinking coffee. Fine hand-colouring and well-preserved.



## THE GAME OF WAR

11 [CARD GAME - GREEK WAR OF INDEPENDENCE] LES GRECS ET LES TURCS. Jeu - Problème. [Paris: G. de Busscher et Fils 1821]. £ 1,750

*Card game of 30 hand coloured engraved cards in two suits of 15 each together with original 8 pp. booklet of rules in yellow wraps; contained in original decorated green paper box with title and scene on upper side.*

An unusual game produced as a direct response to the war of Greek independence in 1821.

This game is composed of thirty cards, in two suits of fifteen each of Christians and Turks. The rules offer two different games 1) a battle to be fought, and a problem to solve. 2) a game of chance in which the fate of the combatants can best be described by the dictum 'The weak triumph, and the oppressor is punished.'

The suit of Christians: - 1) Prince Grec 2) Princesse Grecque 3) Hélienne du Bataillon Sacré 4) Patriarche Grec 4) Bobelina Héroïne Grecque 6) Albanais 7) Lafasan, Conteur Grec 8) Marin Grec 9) Cavalier Grec 10) Fantassin Grec 11) Papas Prêtre Grec 12) Moraïte 13) Femme de Chypre 14) Femme de l'Argentiere 15) Femme de Nazos, and noticeably more fierce the suit of Turks: 1) Sultan 2) Sultane Favorite 3) Grand Vizir 4) Mufty 5) Pacha 6) Cady 7) Porte Cuiller a pot 8) Janissaire 9) Dely, Determiné 10) Spahi, Fantassin Turc 11) Derviche 12) Chef des Eunuques Noire 13) Chef des Eunuques Blancs 14) Odalisque 15) Femme Turque.

The box also shows a scene from the beginning of the war showing the Ecumenical Patriarch of Constantinople, Gregory V being thrown into the sea purportedly by Jews although this was forced upon them and really an act self preservation.

Interestingly the card game is advertised by G. De Busscher et Fils, Place de la Calandre, No 18., heading a list of other 'Jeu pour les Enfa' in *Catalogue d'une collection*



de livres ... délaissés par feu Monsieur Barbot... 13 December 1821, and probably produced in time for the Christmas market.

The first of the Greek revolts began on 6 March 1821 in the Danubian Principalities, but it was soon put down by the Ottomans however events in the north urged the Greeks in the Peloponnese into action and on 17 March 1821, the Maniots declared war on the Ottomans. This declaration was the start of a spring of revolutionary actions from other controlled states against the Ottoman Empire. By the end of the month, the Peloponnese was in open revolt against the Turks and by October 1821, the Greeks under Theodoros Kolokotronis had captured Tripolitsa. The Peloponnesian revolt was quickly followed by revolts in Crete, Macedonia, and Central Greece, which however would soon be suppressed. Philhellenism also broke out in the Christian West and it was clearly an opportunistic to issue these cards.

## PARISIAN SHOP FRONTS AND INTERIORS

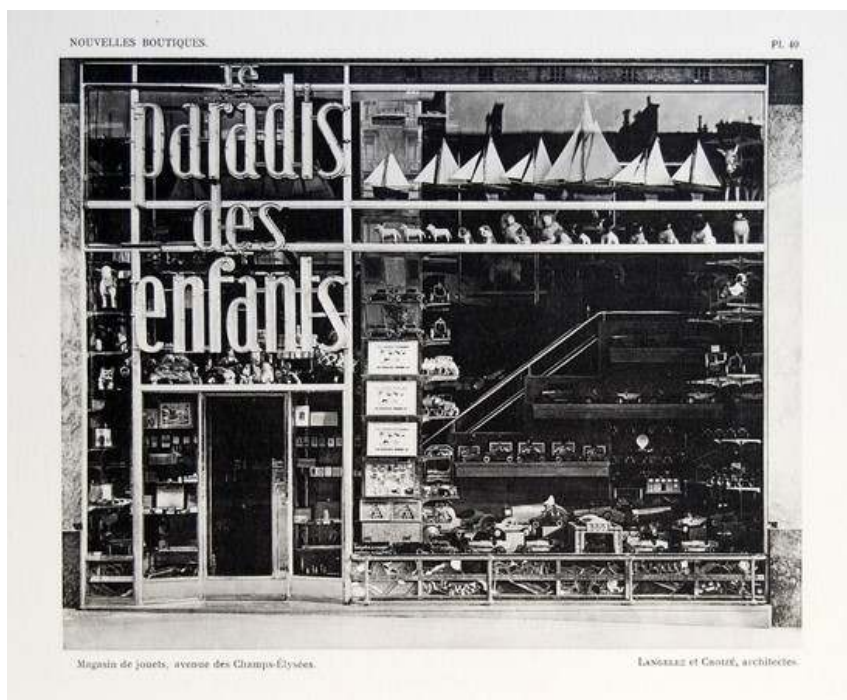
12 **CHAVANCE, René.** NOUVELLES BOUTIQUES, façades et intérieurs. Paris, Éditions Albert Lévy, [1929]. £ 1,250

**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 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.



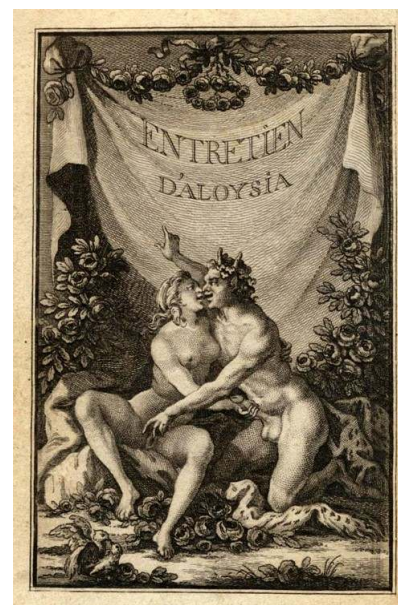
## A CORRECT EDITION

13 **[CHORIER, Nicolas].** LE MEURSIUS FRANÇOIS ou entretiens galans d'Aloysia. Orné de figures. A Cythere [i. e. Paris, Cazin], 1782. £ 950

*Two volumes, 12mo, pp. [iv], 277, [2, blank]; [iv], 210, [4, blank], with frontispiece and 12 plates by Elluin after Borel; one leaf with marginal paper-flaw, occasionally a little spotted; contemporary marbled calf, covers with gilt triple fillets, inner dentelles gilt, spines ornamented in gilt and with gilt-stamped red morocco lettering-pieces, marbled endpapers; extremities a little worn.*

One of three French editions - and according to Lemonnyer a correct one - published in the same year of this early classic of erotic literature. (Félibien de Ségonzac).

*The School of Women*, as it is known in English first appeared as a work in Latin entitled *Aloisiae Sigaeae, Toletanae, Satyra sotadica de arcanis Amoris et Veneris*, circulating through the libertine community. It was translated a couple of times into French and even into English. Written in the form of a dialogue between two women, the older of whom has the task to initiate the younger one into refined sexual pleasures and practices, they both end up in bed together.



Nicolas Chorier (1612-1692) was a French lawyer, writer, and historian, specialised in works on the Dauphiné. This seems to be his only erotic work.

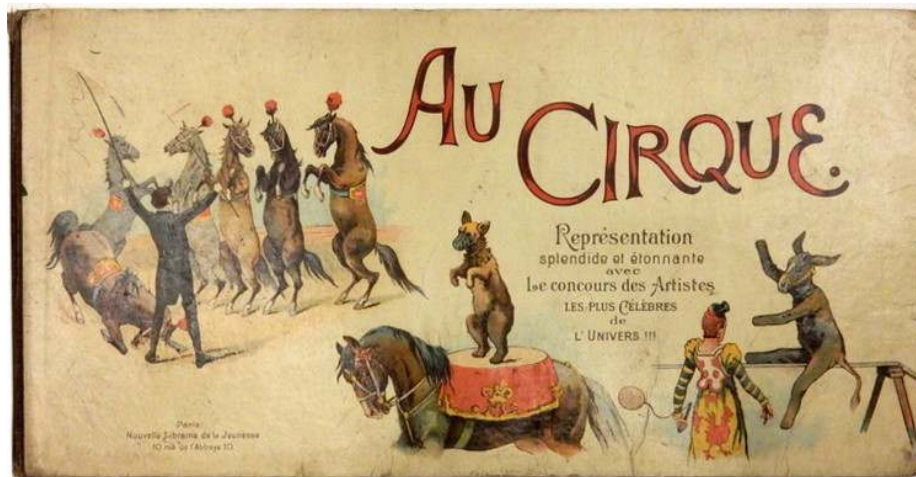
Cohen col. 240; Lemonnyer III, cols. 218-9; OCLC locates four copiet, in the British Library, the French National Libray, at Cornell and an incomplete one in the Library of Congress.

### SPLENDID AND ASTONISHING

14 [CIRCUS]. **FELLER, Frank.** AU CIRQUE Representation splendide et etonnante avec Le concours des Artistes les plus Celebres de l'Univers Paris: Nouveau Librairie de la Jeunesse circa 1910.

£ 2,250

*Panorama, [17 x 205 cm] mounted on cloth; folding into original glazed and decorated coloured boards.*



Frank Feller (1848-1908) was a Swiss artist who settled in England and made a career as an illustrator and painter. His works were mainly of a military type although it is clear from this example that he could turn his hand to much lighter subjects.

### HAND-COLOURED CHILDS ATLAS

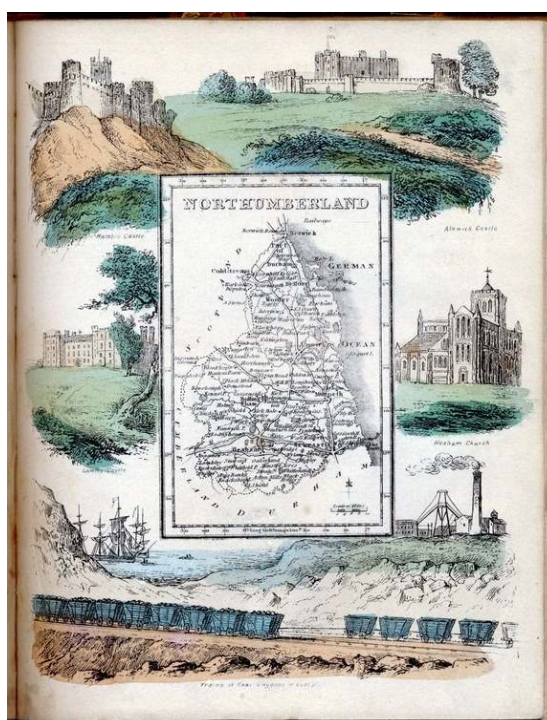
15 [CLARK, Samuel *supposed author or editor*]. RUEBEN RAMBLE'S TRAVELS THROUGH THE COUNTIES. With Maps and Historical Vignettes. London: Darton and Clark. Book, Print, and Map Publishers. 58 Holborn Hill. [1844].

£ 2,500

*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.

The 'Preface' is worth quoting in full as it succinctly outlines the publisher's plan and their intended audience 'In presenting to the Public this Juvenile Introduction to the English Counties, it may be remarked, that though there are excellent atlases and class books on general geography in abundance, still there is not a single work, calculated by its embellishments and simplicity of style, to lure the youthful multitude into that most interesting and important of all studies—the *geographical knowledge of their native land*. In this Work the Author has given, in Forty Maps, the whole of the English Counties; each County being separately brought under notice to convey an accurate notion of its form and general outline, with a scale by which the little geographer may ascertain the superficial extent and the distance from one place to another. In addition to the Maps, numerous Vignette Views are also given of the various topographical peculiarities and historical events, which will tend more effectually to fix the Counties on the recollection. In the letter-press portion of the work the Author has endeavoured to attain comprehensiveness and brevity; a difficult task—but one which he hopes he has successfully accomplished. He has given the superficial extent—the population—the chief town—the peculiarity of position, if any, in regard to the whole island—and the nature of the soil,



the produce of the county, and the historical records. With the assistance of a parent, or elder brother or sister, it is hoped the Work may be not only extensively useful, but highly interesting ; and, with such hope, it is now respectfully committed to the public attention.'

Of the maps Suffolk is described and illustrated as a totally rural county with Lancashire almost totally industrial. Clearly the author and publisher were concerned in inculcating a neat and simple description of each county and not over complicate either the narrative or imagery.

Darton, H249; Gumuchian 4731; Chubb DXVII.

### QUEEN VICTORIA'S CORONATION

16 **[CORONATION PANORAMA]. THE SPLENDID PROCESSION OF QUEEN VICTORIA TO HER CORONATION**, on the 28th of June, 1838, displaying every portion of the Royal Cortage... Relfe and Fletcher, 17 Cornhill, 1838. **£ 950**

*Hand coloured lithograph panorama heightened in gum arabic [3200 x 90mm], folded into a modern cloth case.*

The panorama depicts the procession making its way from Pall Mall to the Abbey, passing Lower Regent Street and the Haymarket, through Trafalgar Square with the National Gallery, St Martin in the Fields, Morley's Hotel, and Northumberland House, down Whitehall past the Banqueting House and Privy Gardens to the Entrance at the Abbey built for the occasion.



Crowds line the streets, stand on roof-tops and balconies, and occupy stands. Identifications of those who featured in the procession appear in the margin: Life Guards; Captain of the Archers; The Queen's State Coach; Equeries; Yeomen of the Guard; Knight Marshal & Men; Six of the Queen's Horses; Military Staff; Band; Queen's Household (4); Queen's Bargemen; Band; Equeries; Duke of Sussex; Duke of Cambridge; Duchess of Gloucester; Duchess of Kent; Life Guards; Equeries; Band; Austrian Russian French Turkish Prussian; Belgian Spanish Netherlands Ambassadors; Westminster Abbey; Mr Lee [High Constable of Westminster].

Abbey, *Life*, 540.

### A PRIMA DONNA MAKES HER ENTRANCE

17 **CORONIDÈO, Nirindo [pseudonym for Francesco TOGNETTI]. ALL'APPLAUDITISSIMA VALOROSA CANTANTE SIGNORA MARIA BOLLO** Prima Donna nel Teatro Marsigli di Bologna. Il Carnevale dell'anno MDCCCXIX. [Bologna], Sassi, [1819]. **£ 450**

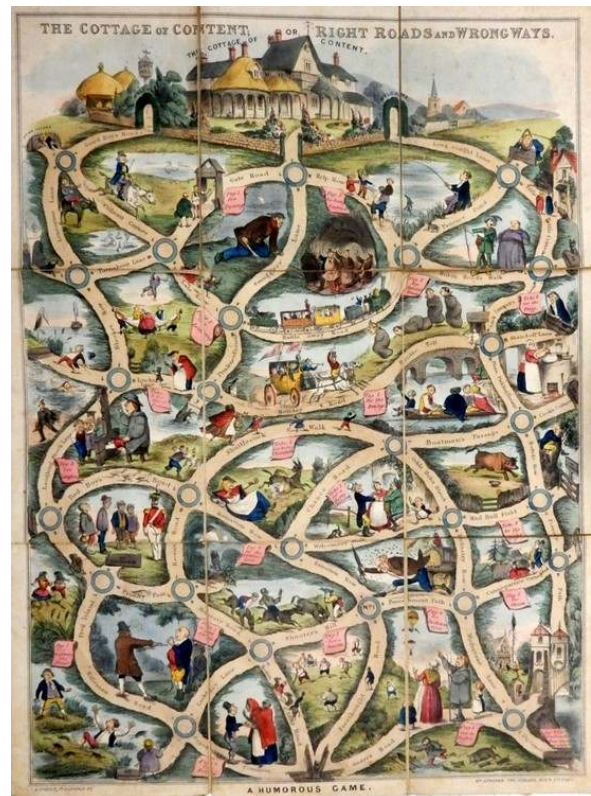
*A very large broadsheet (610 x 445 mm); fine engraving in the centre, text printed in red and black and with several letters and words heightened in gold over red; previously folded, lower half a little spotted; however, a very decorative item.*

The ode, written by the local author and poet Francesco Tognetti and printed in advance of the prima donna's arrival in Bologna, was designed both to enhance the prestige of her performance and advertise the private theatre run by the Marsigli family. This form of adulation was quite commonly circulated through the press but the present example is certainly a singular example, printed off and given to Maria Bollo on her arrival at Bologna.

Francesco Tognetti was a chronicler of the musical life of Bologna, more especially remembered for his rather flattering *Discorso su i Progressi Della Musica in Bologna* (1817). His 'Prima donna' work, including this adulatory poem, was always under a pseudonym.

'The anonymity of some of the authors of poetry devoted to prima donnas might of course be a mere indication of their modesty or discretion... But unless strong evidence emerges to the contrary, it is plausible to assume that a considerable number of celebratory poems were commissioned by an impresario, a prima donna herself, or other agents interested in promoting an artist. And the practice was probably widespread even before poems began to appear in the periodical press' (Franz Izzo, *Divas and Sonnets in The Arts of the Prima Donna in the Long Nineteenth Century*, OUP, 2012, p. 14).

Maria Bolla was brought to England from Milan as a child and, after remaining six years in a school in Hampstead, returned to Italy. She toured extensively through Europe in the 1790s and at Vienna on the 8th January 1796 was given a Benefit concert which included both Haydn and Beethoven. Michael Kelly, friend of Mozart and the first Basilio & Don Curzio in *Le nozze di Figaro*, engaged Bollo for the King's Theatre in 1800, when she was about twenty-five years old. In 1802 she sang at Paris and again in London, before returning to Italy. By the 1819 she was nearing the end of her career although she was still taking on relatively new roles, including Amenaide in Rossini's *Tancredi* at Macerata in 1817.



## DIFFICULT TERRAIN

18 **[COUNTRY GAME]. THE COTTAGE OF CONTENT; Or right roads and wrong ways.** A game. London: William Spooner, 379, Strand, Novr. 1st. 1848. £ 1,250

*Hand-coloured lithograph game dissected into nine sections and backed onto linen, measuring 425 x 560mm, folding into original cloth covered hinged boards, rules on front paste-down, pictorial label on upper cover (upper cover slightly faded with some marks).*

Similar to Spooner's 'The Journey', players must negotiate Spike Island, Conceit Corner, Rattle Away Road and Odds Bobs Street to reach the 'Cottage of Content'. Along the way players encounter cricket, highway robbery, a recruiting sergeant, stage coaching, boating, the stocks, fishing, smugglers and all the stock caricatures of nineteenth century melodrama on show.

Whitehouse p. 65.

## THIS LITTLE BOOK WHICH I OFFER TO THE MILLION

19 **[CRUIKSHANK, George *illustrator* & HAYWARD, Abraham]. THE OYSTER; Where, How, and When to Find, Breed, Cook, and Eat It** London: Trübner & Co., 60, Paternoster Row. MDCCCLXI. [1861]. £ 325

**FIRST EDITION.** 8vo, pp. 96, 8 advertisements; engraved frontispiece title vignette and illustration by George Cruikshank; original decorated glazed yellow printed boards repeating Cruikshank's illustrations in colours, rubbed and worn at edges, rebacked in cloth.

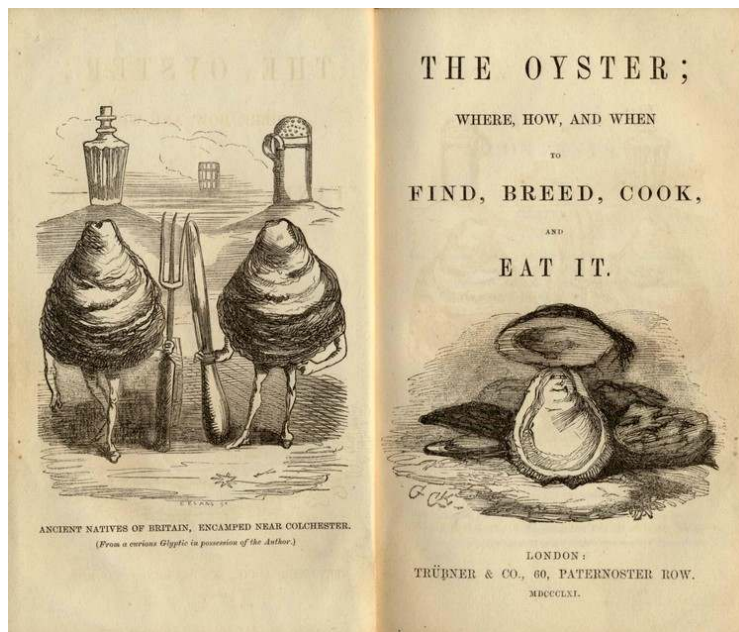
A relaxed, humorous and detailed account of this food for the common Victorian man.

The essayist and translator Abraham Hayward, (1801–1884) main occupation was supposed to be directed towards a career in the law, however other interests caused him to spend increasing time as a writer. He wrote on gastronomy for the *Edinburgh Review* and by the time this work on *The Oyster* was published his career had really settled towards writing a great variety of miscellaneous works.

‘That which I have said, however, on the oyster in this little book which I offer to the million - for the million are interested in the subject - will, I hope, induce those who have hitherto broken through a rule strictly adhered to by all gastronomes, to abstain in future; and those who have hitherto enjoyed oyster-eating, fearlessly to eat on and secure the first and foremost of all gastronomical indulgences provided for man’ (p. 11)

‘Blessed as he was with a keen intellect, a prodigious memory, and remarkable fluency, one could argue that Hayward never quite lived up to his enormous potential. A more charitable conclusion is that he was too fond of his dilettantish way of life to care very much about what posterity might think of it. In his later years it was apparently enough for him to pass much of his comfortable bachelor’s existence at the Athenaeum (to which he had been elected in 1835), where he could exchange stories and witticisms over dinner or a rubber of whist, and read books in the members’ library and then write about them’ [ODNB].

Cohen 623; Bitting p. 588.



### THE BUTE BARREL ORGANS: THE HIGHCLIFFE CASTLE COPY WITH THE SECOND KNOWN COPY OF THE ‘CATALOGUE OF MUSIC’

20 **CUMMING, Alexander.** A SKETCH OF THE PROPERTIES OF THE MACHINE ORGAN, invented, constructed, and made by Mr. Cumming, for the Earl of Bute: and a catalogue of the music on the various barrels, numbered from one to sixty-four. London: printed by E. and H. Hodson, Cross Street, Hatton Garden. 1812. **£ 3,500**

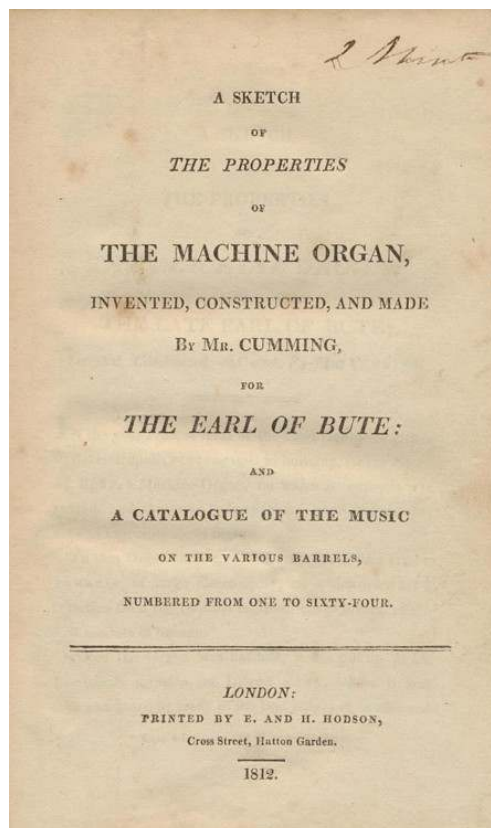
**FIRST EDITION.** 8vo, pp. [ii], 40, [6], [64] ‘Catalogue of music’ being printed on rectos only; a very good copy in contemporary red half roan gilt, neatly rebacked with the original backstrip retained, from the library of Lord Stuart de Rothesay at Highcliffe Castle, with his coat of arms stamped in blind on covers, and with the signature (1952) and one amendment by him in red ink of the American composer Bernard Herrmann (1911-1975).

A rare and curious book with the ideal provenance by an extraordinary man.

Alexander Cumming (1731/2-1814), watchmaker, inventor and ‘mechanician’, is best remembered for his design and manufacture of clocks and watches. (He was appointed a member of the commission set up in 1761 to adjudicate on John Harrison’s ‘timekeeper for discovering the longitude at sea’, the first successful marine chronometer). Cumming’s connection with the Argyll and closely related Bute families dated back to the 1750s when Alexander and his brother John were employed by the Duke of Argyll in making an organ for his new castle at Inveraray. The Duke of Argyll was the uncle of John Stuart, third earl of Bute, tutor and later prime minister to George III. Much later on, Cumming’s experiments on the measurement of air pressure (barographs) were largely carried out under the patronage of the third earl of Bute at his house, Luton Hoo Park.

The story of the Earl of Bute’s machine organs (barrel organs) is a curious extravaganza in its own right, albeit perhaps a mere footnote to the history of music.

‘Cumming, a celebrated watchmaker in London’s Bond Street, tells us that John Stuart, 3rd Earl of Bute (1713-1792), had two barrel and finger organs constructed for his pleasure and consolation. The first, on which Cumming acted as consultant, was built by Christopher Pinchbeck and John Snetzler for the earl’s residence at Luton Park, and was probably finished by 1763. It was unhappily destroyed in a disastrous fire in 1843. The second organ was built by Cumming for Highcliffe, the seaside residence at which John Stuart spent the greater part of his later years, where it was installed in 1787. 58 barrels were designed for the first machine and Cumming added six more



CATALOGUE OF THE MUSIC.	
No. 54.	
HANDEL.— <i>Messiah</i> .	
I know that my Redeemer liveth .....	min. sec. 6 45
The Trumpet shall sound .....	3 35
Let us break their Bands .....	1 30
	11 55

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No. 55.	
Villaggiatura di Maestri del Sig. PERILLA.	
Overture .....	4 50
Beneditta la Campagna, Chorus .....	1 30
Bel Pinar .....	3 30
Mesento .....	1 10
Viva il Giou, Chorus .....	1 0
	11 50

when he built the second. John Langshaw (ca. 1718-1798), organist and mechanic of great merit, was engaged to do the pinning of the original barrels. The man who selected and arranged their music was John Christopher Smith the younger (1712-1795), whose father had been Handel's factotum for about 24 years. Smith was himself an opera and theatre composer of quiet, solid abilities. When work began on the organ in 1762 Cumming was 29 years old and Smith was 50. 52 years later, having passed from the earl to his son and thence to the Earl of Shaftesbury and his son, the Highcliffe organ, with its barrels, found its way back into the hands of Cumming, who was by then 81 years of age. On his death, the machine and its barrels were apparently sold at auction, and though portions of the organ may still be in use in unknown locations in England, its barrels have completely disappeared.

Arthur W.J.G. Ord-Hume's epic catalogue *Barrel Organ* (1978), contains a digest of Cumming's book, and it was Ord-Hume who first showed me a copy of the original. The book ends with a complete Catalogue of the Music on the Various Barrels, 'the manuscript copy of which, to the best of the writer's recollection, consisted of seven quarto volumes'. Of the 64 barrels, 54 contained what we would call concert music, 22 were dedicated to instrumental music, 32 to vocal music. The other ten contained Italian 'holiday music' (two barrels), which I have not attempted to identify, and Scottish airs and dances (eight barrels). The music on the 54 was 'of a high order .... four barrels of Corelli, seven of Vivaldi, no less than thirty-six of Handel (four instrumental and 32 vocal), and barrels devoted to the works of Martinelli, Prioli (?Priuli), Porta, Bescianello and others.

Each barrel 4 feet (1.22m.) long and 18 inches (45.75 cm) in diameter, lasted a total of no more than 12 minutes. Smith's programming is ingenious and reflects the best of mid-18th century English tastes. Of far greater interest, however, is the fact that each composition, and sometimes section, is timed to the second in Cumming's catalogue.' [William Malloch, *The Earl of Bute's machine organ. A touchstone of taste, in Early Music*, April 1983].

Our copy therefore is evidently a copy (the copy?) from Highcliffe Castle, the home of Lord Stuart de Rothesay, grandson of John, 3rd Earl of Bute, one of George III's Prime Ministers. The 'Castle' had been built in the 1830s, on the site of High Cliff, the Georgian mansion designed for the 3rd Earl of Bute, with ground laid out by Capability Brown.

Although we can find incomplete copies at NLS, Edinburgh City Library and New York Public Library, the only other complete copy (i.e. with the Catalogue of the Music) seems to be at the BL.



**TAGLIONI - ONE OF THE MOST IMPORTANT FIGURES IN DANCE HISTORY.**

21 [DANCING GAME]. TAGLIONI, Paris: Simon. [c. 1835]. **£ 3,000**

*A dressing game consisting of a hand coloured, engraved and stipple mannequin of Marie Taglioni and 6 hand coloured engraved dresses (back and front glued together at the edges); and three hats contained in the original publisher's box, the lid with hand coloured cartouche of flowers with the name 'Taglioni' within the names of her principle rolls; gilt decorative edging.*

A fine quality toy illustrating the chief rolls of Marie Taglioni, one of the most important figures in dance history.

The six rolls that the toy contains are 1) La Belle au Bois Dormant 2) Nathalia 3) La Tentation 4) Guillaume Tell 5) La Sylphide, and 6) Le Dieu et la Bayadere.

Marie Taglioni (1804-1884) was a ballet dancer of the early nineteenth century and a central figure in the history of European dance. She was one of the most celebrated ballerinas of the romantic ballet, which was cultivated primarily at Her Majesty's Theatre in London, and at the Théâtre de l'Académie Royale de Musique of the Paris Opera Ballet. She is credited with (though not confirmed) as being the first ballerina to truly dance en pointe.

The present toy was manufactured during her time at the Paris Opera where she created perhaps her most famous role *La Sylphide* in 1832.

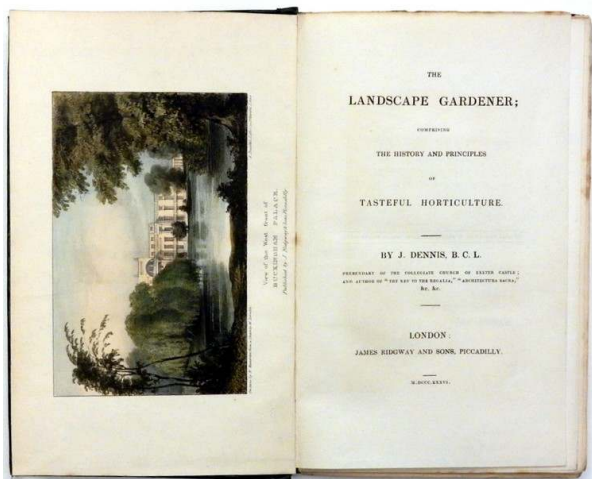
We have only come across one other similar toy, somewhat later, of an identifiable dancer, that of the equally famous Pepita (1830-1871). That the manufacturers thought that such a toy would be suitable for children with some of the negative associations connected with dancers, is probably as a good a reflection on the complex nature of nineteenth century morality as any.



### BY A FOLLOWER OF 'CAPABILITY' BROWN

22 **DENNIS, Jonas.** THE LANDSCAPE GARDENER, comprising the history and principles of tasteful horticulture, London: James Ridgway and Sons, Picadilly. M.DCCC.XXXV [1835]. **£ 650**

**FIRST EDITION.** 8vo, pp. viii, 106, [6] *Works published...*; 5 hand-coloured lithograph plates including 2 double-page and mounted on guard original glazed green cloth with printed paper label on spine (slightly chipped).



The rare coloured issue of a scarce book by a follower of 'Capability' Brown. The plates illustrate the gardens at Buckingham Palace and St. James's Park, while the text discusses Blenheim Palace, Powderham Castle and other West Country gardens.

Jonas Dennis (1776-1846) was from Polsloe Park near Exeter he was educated at Exeter College, Oxford, and became prebendary of the Royal Collegiate Church of Exeter Castle (1799-1842). See S. Baring-Gould. *Devonshire characters and strange events*, London, 1908 for a good account of this authors rather strange ideas

Abbey, *Life*, 13; UCBA, p. 405.

### A RAPHAEL TUCK MASTERPIECE

23 **[DERBY]. CRUIKSHANK, George.** DERBY DAY SHOWN IN SIX RELIEFS London Raphael Tuck & Son. Circa 1905. **£ 550**

*Set of six chromolithograph relief scraps housed in the original paper folder measuring 8.5 x 31.5 cm; some minor repairs.*

The front of the folder supplies the title, artist, and publisher, with a vignette of four people in a donkey cart in a hurry. On the back are the titles of the scraps: 1. 'The Start'; 2 'Clapham Common'; 3. 'Halt for Refreshments'; 4. 'On the Course'; 5. 'The Race'; 6 'The Return'. The titles appear on banderoles above each scrap, identifications of the subjects in each scrap appear in the bottom margins.

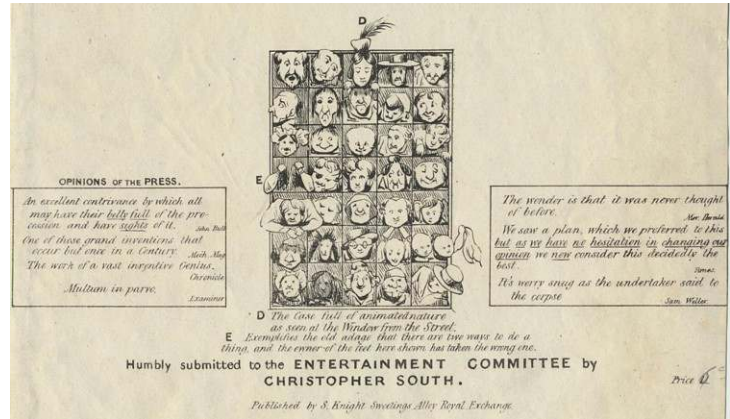
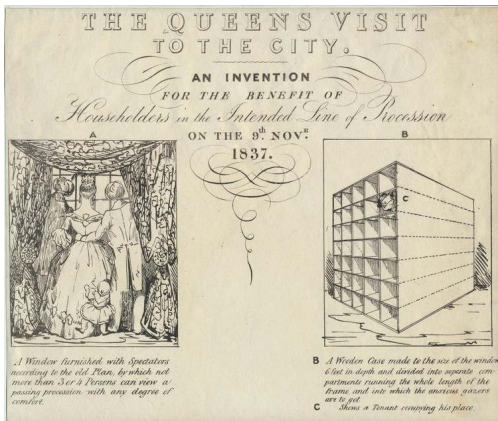
George Cruikshank had been dead a quarter of a century so the scraps may rely broadly on his work but the images have a distinct Edwardian flavour to them.



SPOOF ON QUEEN VICTORIA'S PROGRESS TO THE CITY,  
FEATURING SAM WELLER AND MR. PICKWICK

24 [DICKENS]. [QUEEN VICTORIA]. THE QUEENS VISIT TO THE CITY. An invention for the benefit of Householders in the Intended line of Procession on the 9th. Novr. 1837. ... Humbly submitted to the Entertainment Committee by Christopher South. [London] Published by S. Knight Sweetings Alley Royal Exchange. [1837]. £ 585

*Folio lithograph broadside [387 x 255 mm.]; slightly trimmed to one side.*



This very rare and amusing spoof 'invention' for viewing the procession is particularly interesting for it's Dickensian content, such as Sam Weller appearing at the foot of the Press opinions, and Mr. Pickwick (first appearance 1836) as Tenant at C in illustration B.

Although ascribed at the foot to one 'Christopher South' this is clearly a play on 'Christopher North' the pseudonym of John Wilson (1785–1854), author and journalist, especially of Blackwood's Magazine and as a contributor of the 'Noctes Ambrosianae.'

One of Queen Victoria's first official engagements was a visit to the City of London which culminated in a reception at the Guildhall. The arrangements were in the hands of the Royal Entertainments Committee.

TOY COMPANY MAGAZINE



25 DÖRING, Christian Wilhelm. QUELLE NÜTZLICHER BESCHÄFTIGUNGEN ZUM VERGNÜGEN DER JUGEND, ... Neue Folge I [all published of this series]. Karlsruhe, Müller'sche Hofbuchhandlung, 1852. £ 2,250

*Large 4to, pp. vi, 136, with 35 lithographic plates (7 double-page or folding, two with additional printing in gold), a few wood engravings in the text; occasionally very light foxing; contemporary cloth-backed marbled boards, spine with manuscript lettering-piece.*

The volume contains a number of cut-out plates for producing games, optical toys, a paper theatre, transformation prints, craft and artwork projects. The text offering riddles, tips how to imitate thunder, card tricks, and how to make gas from mineral coal in a heated clay pipe.

Döring was the founder of a toy, paper and stationery shop in Karlsruhe. He published a similar periodical under the same title between 1834 and 1839 in the last issue of which he explains he wanted to stop publication of the periodical merely for a few months. The break actually extended to twelve years and although subtitled as a new series the work really stands apart from his earlier serial. Clearly the new venture failed to excite a public although the company had better success and is still today selling toys.

OCLC locates only two copies in North America, at the Winterthur Museum and in Princeton.

### UNCOMMON EXAMPLE OF ALKEN'S ART

26 [DRAWING BOOK] ALKEN, Henry. ILLUSTRATIONS FOR LANDSCAPE SCENERY London: Published by S. & J. Fuller, at the Temple of Fancy, 34 Rathbone-Place. Printed by L. Harrison, 373, Strand 1821. £ 1,500

**FIRST EDITION.** *Small oblong folio [23 x 29 cm] pp. [2] title; 26 hand coloured engraved plates, numbered 1-24 and 2 unnumbered of cattle and horses at the end; uncut in original grey boards, upper cover with printed label; rebacked; preserved in a modern red cloth slipcase; upper cover lettered in gilt; bookplate of Joel Spitz.*



A less common form of Alken's art.

'Henry Aiken, alias "Ben Tally O", was primarily a sporting painter who also provided numerous illustrations - often comical - for books on bloodsports and on horses. His interest extended to the politics of gaming, and in 1831 he issued a pamphlet objecting to the "obnoxious clauses" of the new game laws, which indicted a farmer for shooting a rabbit on his own land (*The New Game Law*, p. 14). Not surprisingly the majority of illustrations in this book are of hunting, shooting, fishing or racing scenes, but these are interspersed with traditionally picturesque rustic groups and with incidents showing officers in encampments, on military exercises or dallying with country girls.

Like Child's [*A New Drawing Book of Figures*] and *The Pencil Drawing Book*, [1860] there is no text; however Aiken's gift for the anecdotal ensured that most of

the sketches form self-contained episodes. Indeed his earlier book, *The Beauties and Defects in the Figure of the Horse, comparatively delineated* (1816), had offered advice to prospective horse buyers based on an interpretation of the different passions of the horse, illustrated by coloured plates and showing parts of the body and *tetes d'expression*.'

Fitzwilliam Museum, *From Gilpin to Ruskin*, No. 52

### ALL OF DRESSER'S PHILOSOPHY OF DESIGN IN ONE VOLUME

27 DRESSER, Christopher. THE PRINCIPLES OF DECORATIVE DESIGN. London, Paris & New York: Cassell Petter & Galpin. [1876]. £ 325

**SECOND EDITION** 4to, pp. vi, 167, [1] blank; 2 chromolithograph plates and numerous wood-engraved text illustrations; original purple cloth, upper cover decorated in gilt and black. spine lettered in gilt.

In many ways the work encapsulated all of Dresser's philosophy of design in one volume: 'I have not attempted the production of a pretty book, but have aimed at giving what knowledge I possess upon the subjects treated of, in a simple and intelligible manner. I have attempted simply to instruct ... If these lessons as now collected into a work should lead to the development of the art-germs which doubtless lie dormant in other working men, the object which I have sought to attain in writing and collecting these together will have been accomplished. (preface)

*The Studio* in a comprehensive reassessment of Dresser's influence on design described that 'On re-reading Mr. Dresser's *Principles of Decorative Design* one finds scarce a single theory of good taste that he advances or a single line of advice that he offers, but is as sound and pertinent today as then. If space permitted one might quote page after page and find not a line scarce a word that could not be endorsed by the most critical members of the Arts and Crafts Association today.'



## ST PAUL'S BEFORE THE FIRE

28 **DUGDALE, William.** THE HISTORY OF ST. PAUL'S CATHEDRAL IN LONDON From its Foundation Extracted out of Original Charters. Records. Leiger-Books, and other Manuscripts. Beautified with sundrey Prospect of the Ode Fabrick, which was destroyed by the Fire in that City, 1666 ... London: Printed by George James, for Jonah Boyer, at the Rose in Ludgate-street. MDCCXVI. [1716].

£ 1,250



**SECOND EDITION, LARGE PAPER COPY.** Folio, pp. [6], [iv], -xxviii, [1] blank, 210, 75 'Appendix' [1] blank, 88, [20] 'A Generall Index'; engraved frontispiece portrait of Dugdale by Hollar; 12 plates. including 9 folding and 29 full page engravings by Hollar and J. Harris in the text; Contemporary panelled calf, sympathetically rebaked preserving original label; inscribed on front pastedown 'Aug: 13: 1762: Osborne' and on the last leaf 'Collated & Perfect' with his cypher.

'The importance of this book for London topography lies not so much in Dugdale's learned transcriptions, cataloguing 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).

This copy evidently passed through the hands of the bookseller Thomas Osborne, (1704-1767) remembered chiefly for his purchase and sale of Harleian Library and also the negative comments of Pope, nothing unusual there then, and remembered, grudgingly by Johnson. So evidently a successful businessman.

Adams 8; Pennington, p. xxxvi.

## MR OWEN'S NEW LANARK CHILDREN DANCING IN THEIR ROMAN TUNICS

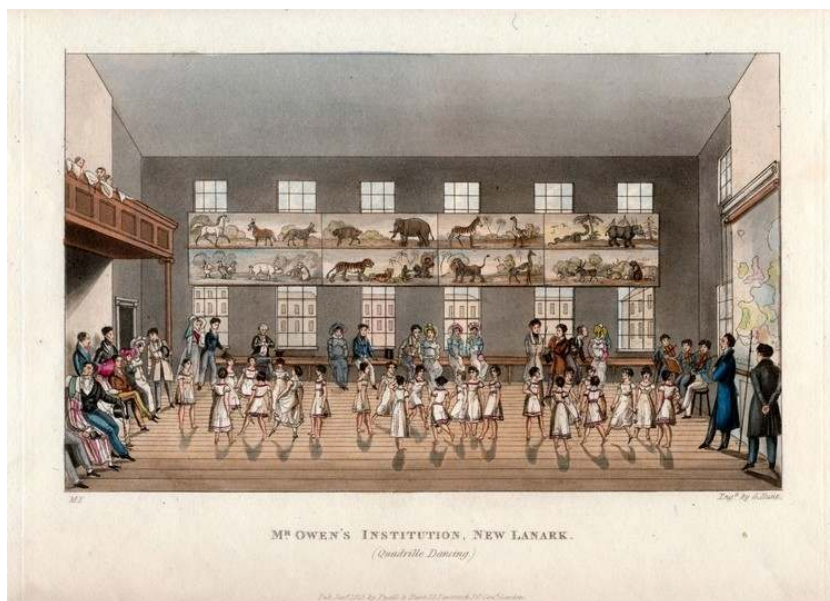
29 **[EGERTON, Michael].** AIRY NOTHINGS: or, Scraps and Naughts, and Odd-cum-Shorts; in a Circumbendibus hop, step, and jump, by Olio Rigmaroll. Drawn and Written my M.E. Esq. Engraved by Geo. Hunt. London, Pyall and Hunt, 18, Tavistock Street, Covent Garden. 1825. £ 1,250

4to, pp. [iv], 73, [1] blank; with 23 coloured engraved plates, drawn by 'M.E.' and engraved by George Hunt; some light foxing and soiling; uncut in later half calf over marbled boards, spine lettered in gilt; preserving original printed label from upper cover on the inside pastedown.

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

Egerton prefers to observe the curiosities of life, beginning his 'tour' with many a flight of fancy the author becomes more objective as his travels North. That perennial interest in scantily dressed Edinburgh washerwomen is observed together with other Scottish trades before Egerton takes a stagecoach to West Coast and there boards a voyage on one of the new paddle steamers plying Loch Lomond.

Another stagecoach is taken back to Glasgow and thence to New Lanark. This includes the only contemporary depiction of the interior of the school room of 'Mr Owen's Institution, New Lanark.' Although the illustration in not quite accurate it does show the children dancing in their 'Roman Tunics' and includes the paintings of animals on he walls used for education.



A fair crowd of adults are seated around the room as this visit to New Lanark was already a popular tourist attraction.

Egerton travels on through the Lakes and so by Holyhead over to Ireland before re-crossing the Irish Sea, thence through Wales and back, presumably to safety, in London.

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

### IMPRESSIONS OF THE 'HUMAN CONDITION'

30 [ELLIS, Sarah Stickney]. CONTRASTS, a series of twenty drawings, designed by S. Stickney. London, published by R. Ackermann. [Lithographed by Geo. Smith Liverpool] 1832. £ 1,250

**FIRST EDITION.** 4to, lithograph title and 20 lithograph plates set as as facing pairs or 'Contrasts'; stitched as issued in original blue lithographed wrappers, somewhat soiled with minor abrasion at corners.

The *Contrasts* each illustrate a moral chosen by Stickney from Milton, Scott, Burns (the latter not ascribed) and are paired with common sayings.



'Sarah Stickney's family were in comfortable circumstances during her girlhood, and, apart from attending the Quaker school at Ackworth between 1813 and 1816, she was educated mainly at home. As well as receiving a thorough training in practical housewifery, and helping to bring up her younger siblings, she was encouraged to read widely in literature by her father, a man of scientific interests and patriarchal authority. Sarah Stickney also learned to ride and train her own horses and developed a love for animals, natural beauty, and art; in many ways her upbringing, much more free and easy than that of many nineteenth-century girls, fostered her considerable resilience of physique and independence of mind. ... Sarah Stickney also became proficient in drawing, water-

colour, and oil-painting, and was briefly taught drawing by John Sell Cotman, as she recalled, to the painter's gratification, in *The Poetry of Life* (2 vols., 1835). William Stickney's financial position worsened during the agricultural depression of the 1820s, and Sarah Stickney determined to earn money herself, first by painting portraits in oils and by selling illustrations to Ackermann, who published her *Contrasts*, a series of drawings with a moral theme, in 1832; no further published illustrations by her are recorded.' [ODNB]

Working as an artist was not sufficiently remunerative and instead devoted herself to become the author of numerous books, mostly written about women's role in society. She worked with her husband, the well-known missionary (notably to Madagascar), Rev. William Ellis in the London Missionary Society, to promote their common interest in temperance.

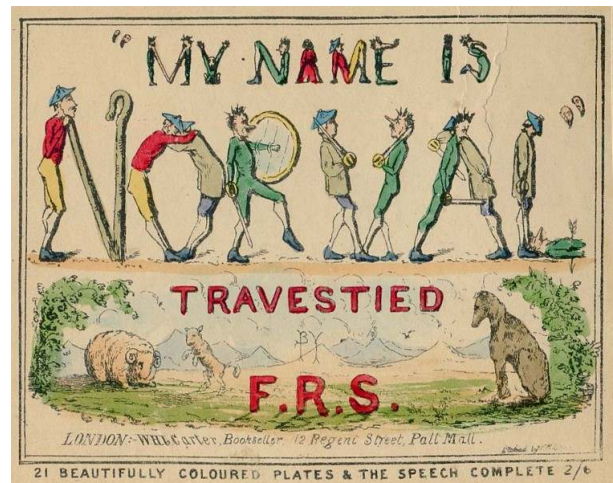
COPAC locates only the V & A copy; OCLC locates two copies at Kent State and Yale

### AN UNUSUAL EDUCATIONAL AID

31 **[ELOCUTION]. STOCK, F.R.** MY NAME IS NORVAL Travestated by F.R.S [i.e. F.R. Stock]. London: W.H.J. Carter, Bookseller, 12 Regent Street, Pall Mall. [1863?]. **£ 450**

*Hand-coloured etched strip panorama 120 x 3,090 mm, folding down to 88 x 140 mm some a number of folds with repairs; original cloth, upper cover with a hand coloured decorative title label, some chipping and dust-soiling.*

An unusual panorama constituting an elocution exercise. Consisting of twenty-one plates, telling the story of the son of a Grampian shepherd who longs to 'follow some war-like lord'. When the shepherds are attacked the boy shoots the chief of the 'band of fierce barbarians from the hills', and returns home with the chief's armour. Disdaining the shepherd's 'slothful life', he leaves his father and volunteers to fight for his king. The captions beneath the images form the speech to be recited. On the reverse of the second and third plates a notice reads: 'Mr Carter will Teach any Person to Recite the Speech distinctly and properly in Two Lesson [sic] of an hour each for 10s 6d' at 12 Regent Street, Pall Mall. On the reverse of the final plate is an advertisement offering lessons in handwriting and book-keeping. Pasted to the inside of the back covers is an advertisement for Carter's crinoline prints. The price of the panorama was 2/6d.



Old Norval and Young Norval were characters in a play by John Home.

Abbey, *Life*, 599.

### BATHING LADIES

32 **ENGELBRECHT, Martin.** [BATHHOUSE] PERSPECTIVISCHE VORSTELLUNG EINER BADSTUBEN [engraved label on verso of back scene]. [Augsburg,] C.P. Maj. Mart. Engelbrecht. excud. A.V., [c. 1740]. **£ 850**

*Set of six engraved card-backed cut-away sheets, [105x142 mm] with original hand-colouring.*

A fine peepshow of a bathhouse. - The cut aways depict; [1] the entrance to a columned and barrel vaulted bathhouse, lit by candles and lanterns with a gentleman bowing to a lady who is leaving with her servant; [2] to the right a gentleman pulling on a stocking whilst seated at a bench with his great coat beside him, and on the left, a wall fountain of Neptune astride a dolphin and a servant girl carrying victuals; [3] to the left a semi clad lady being cupped by a man holding a lighted taper, on the left a woman sitting in a large tub of water with a tray in front of her with a plate of food and a drinking vessel while another woman offers her a glass, in the centre a woman carrying a small tub; [4] on the right a two tier bench with four semi clad gentlemen in conversation on the left a similar group of three women one washing her leg at a small tub in the a servant man walking past a central column with a lighted taper in his hand; [5] two similar groups with a servant dressed in a frock coat carrying a jug and glasses; [6] the back scene of an alcove with a barrel vault under which a lady and gentleman seated and in conversation at a candle lit table.



This set is marked with the publisher's identification code 'KK.'

## A NICE DAY OUT

33 [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 5.3 × 460 cm 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' and the price is given on the label as 15s. coloured, 10s.6d plain.

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

## A LOVE TOKEN

34 [FAN]. ROSETTE OU LE RENDEZ-VOUS. [n.p., Paris?] [c. 1807]. **£ 850**

*Folding paper fan, the leaf with hand coloured engraved central image of an altar on which stands a cupid aiming an arrow at a shepherdess on his right, while a young man stands in eager expectation on his left and on either side verses, entitled 'Rosette ou le Rendez-vous' The border decorated with scrolling foliage, swags and other ornaments; mounted on wooden sticks, 24cm high, 45cm wide; small paper label with ink number '75' probably indicating a reference to a unidentified collection.*

The fan was very probably produced as a love token with suitably ecstatic verses and an image of a winsome shepherdess being adored by an elegant young man using cupid to intercede.

As far as we can tell the verses stem from the almanac *Les Etrennes a la Rose ou Le Rosier d'Amour*, Paris: Chez Janet, Libraire, Rue St Jacques No 31. 1807. This included an abundance of poems on the rose, all of which are on requited love. The quality of the fan would make it a fitting present for citizens that formed the rising middle-class population of Napoleon's First Empire.



Schreiber Collection 184. See Félix Meunié *Bibliographie de Quelques Almanachs Illustrés des XVIIIe et XIXe Siècles* Paris 1906 p. 17, No. 59.

## UNITING THE THREE KINGDOMS

35 **[FAN - Acts of Union]**. THE UNITED SISTERS. Publish'd by Ashton and Hadwen, Little Britain, Jan. 1. 1801. Enter'd at Stationers Hall [1800]. £ 1,250

*Fan printed on paper (height approx. 150mm; span at foot of display approx. 155mm) with engraved image showing three females with shields representing England, Scotland, and Ireland, flanked by a lion and a unicorn, printed in dark sepia; title and imprint as above; image signed 'Design'd and Engrav'd by George Wilson'. Mounted on wooden sticks.*



A splendid paper fan mounted on wooden sticks, with a fine engraved image celebrating the union of Britain and Ireland. The Acts of Union - both the Westminster and the Dublin Parliaments had to pass separate Acts (passed on 2nd July 1800 and 1st August 1800) - came into force on 1 January 1801. This engraved image by George Wilson (active 1785-1820) shows the three principal nations of the union, England, Scotland and Ireland, as three goddess-like females, each with her appropriate shield (crosses of St Andrew and St George, and the Irish harp), with the caption "The United Sisters".

Below this are four lines of verse: 'Fair Sister Isles of ancient Fame In Commerce, Arms, & Arts ye same. Long may sweet Union bind you three, Each blessing each, and blest as free.'

Schreiber Collection 36, p. 71 (silk; unmounted).

## WINTER FASHIONS

36 **[FASHION]**. TOILETTES BRODÉES HAUTE NOUVEAUTÉ. Galon Brodé, Passementeries, Motifs et Agrements. Dentelles en tous Genres. Paris: Glyptographie Sivestre & Cie., rue Oberkampf, 57. Winter, 1892-93. £ 385

*Folio, pp. [24] printed on card in glyptograph with samples (2 leaves with repaired tears); 40 printed in glyptograph with illustrated samples with addition leaf of samples tipped in; priced throughout in ink; original grey cloth, upper cover blocked and lettered in gilt with title 'Broderies et Dentelles. Haut Nouveauté. Paris Hiver 1892-93'*

Neatly produced pattern book of samples of Parisian fashion accessories.

By the early 1890's trimmings had become both slightly more discreet and also more necessary to show off the figure. The soon to be familiar mutton sleeve begins to puff out in the early 1890s but was still held in check by a tight semi tight lower portion to the wrist. Skirts that had become less restrictive and began to be more bell or trumpet like in appearance. With new hour glass corsets coming into fashion to such trimmings as shown in these sample were needed to give definition to the figure by demarcating neckline, cuffs, waist and edging to the skirt.

The first part includes a double page spread of 30 sample base colours for the trimmings followed by 10 fully made-up dress design each with its own sample of fabric and total cost. The second part illustrated in Glyptograph contains all a selection of lace and net trimmings both for overlay on dresses but also for blouses etc.



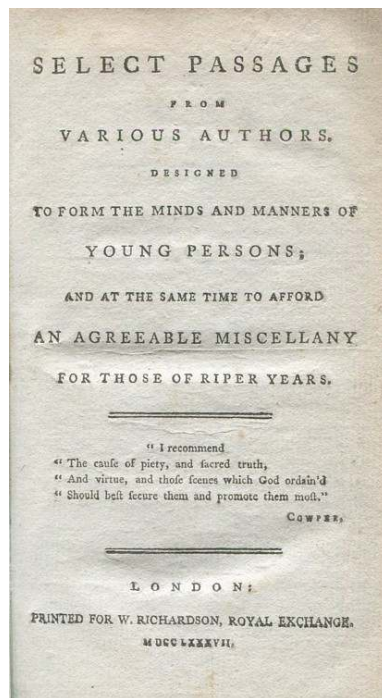
As with most sample books of the period no indication is given to the manufacturers or suppliers of the materials. The price for both complete dresses, as illustrated, or the cost of individual trimmings and borders are priced in manuscript. The samples would be only useful for one season of fashion and then discontinued to be replaced by the following seasons vogue.

### ‘A PORTABLE VOLUME’ FOR MOTHERS

37 [FENN, Ellenor, *Compiler*]. SELECT PASSAGES FROM VARIOUS AUTHORS. Designed to form the minds and manners of young persons; and at the same time to afford an agreeable miscellany for those of riper years. London: Printed for W. Richardson, Royal Exchange. 1787. £ 750

**FIRST EDITION.** 12mo, pp. xii, 391, [1] blank; some minor foxing in places, otherwise clean throughout; in recent half calf over marbled boards, spine ruled in gilt with red morocco label lettered in gilt; an appealing copy.

Scarce anthology attributed to Lady Ellenor Fenn (1744–1813), educationalist and children’s author, set out over 100 ‘Select Passages’ ranging from ‘Advice to a Lady’ and ‘Choice of Wife’ to ‘Rural Employment’, ‘Roman Education’ and ‘The Regulation of the Heart’. The work concludes with ‘The Youth’s Library’ with suggested reading in such fields as Poetry (including Homer, Shakespeare & Pope), Civil History (including Hume, Robertson and Clarendon) and ‘Miscellaneous’ (Giving titles: Robinson Crusoe, Rasselas and Castle of Otranto).



‘Ellenor’s interest in children’s literature developed during the 1770s as she wrote, illustrated, and bound manuscript books for her nieces and nephews. She was influenced by Anna Letitia Barbauld’s *Lessons for Children* (1778) and contacted the London publisher John Marshall, who issued most of Ellenor’s works from 1782 to 1812 either anonymously or under the pseudonyms Mrs Teachwell or Mrs Lovechild ... She ... compiled a number of games and other teaching aids, many of which have been lost. *The Art of Teaching in Sport* (1785?) was designed to accompany ‘a set of toys, for enabling ladies to instill the rudiments of spelling, reading, grammar, and arithmetic, under the idea of amusement’ (title-page)’ (*Oxford DNB*).

It is interesting to note that Fenn’s favourite poet was William Cowper (1731-1800) who she and her husband knew personally. ‘Apparently, Cowper was aware of Fenn’s interest in his poetry, since on 5 May 1792 we find him writing to his cousin Lady Hesketh (1733–1807):

“There is a Sir John Fenn in Norfolk, who collects names & hand writings as Patty More does; he wished for mine, and at Johnny’s request, I shall send it him thus accompanied. But before I transcribe the lines, it is necessary I should tell you that Lady Fenn has published a book in which she makes large citations from the *Task*” (ed. King and Ryskamp 1984: 74).

The book which Cowper refers to here was Fenn’s *Select Passages from Various Authors* (1787). In the preface to this work, Fenn noted that in order “to win the affection of sprightly youth, I was glad to avail myself of a late most charming publication, whence I interspersed many passages to enliven my volume; it hardly need be said that I am speaking of the *Task*” (p. iv). According to Newey, Cowper’s 6000-line poem *The Task* (1785) embraces “practically the entire spectrum of contemporary English life”. Fenn also recommended “Cowper’s poems” in *The Youth’s Library*, a reading list which could be found at the end of the book (p. 384).’ (Navest, *John Ash and the Rise of the Children’s Grammar*, 1980, pp. 166-167 quoting Vincent Newey *Cowper’s Poetry* 1982).

ESTC records five copies worldwide, at the BL, Bodleian and Glasgow in the UK, and Michigan State and North Carolina in North America; OCLC adds two further copies, at Aberdeen and Edinburgh.

### VIVID ILLUSTRATION OF THE IMPACT OF WAR

38 [FIRST WORLD WAR PANORAMAS] A SERIES OF 23 PHOTOGRAPHIC PANORAMAS. Paris: Panorama Photo Company. 1918-1919. £ 2,500

*Each 25 x 98cm or longer.*

Produced immediately after the Armistice of 1918, these panoramic views vividly depict the evidently widespread destruction throughout Belgium and Northern France.

Produced partly as evidence for the negotiations for peace they also seem to be a form of souvenir of a rather macabre tourist trade which sprang up once it was safe to travel in the affected areas.

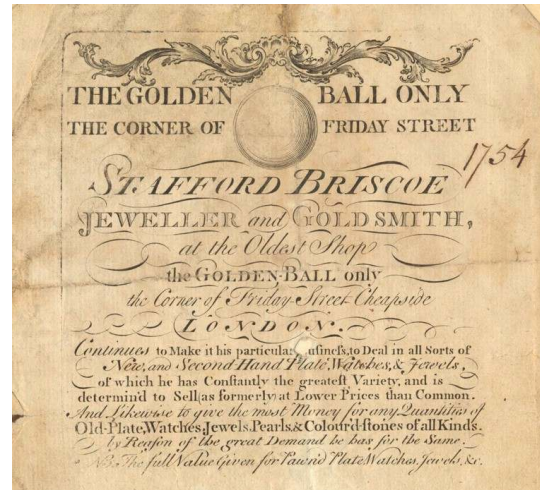
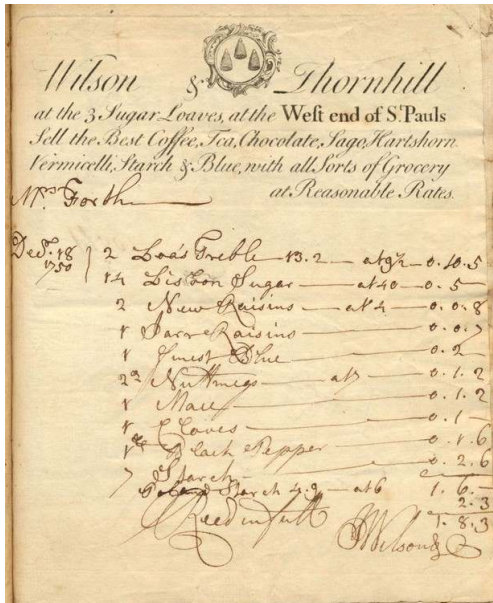


We have found little on the company that produced them and the only holdings of the prints we have found are at National Library of Belgium.

The panoramas are each titled as follows:- Arras, la Cathedrale [Negative Number F21] - Arras corrected ink from with 'Vimy' crossed through in ink [F 24] - Bapaume [F29] - Brewery on the Hindenburg Line/Brasserie, ligne Hindenberg [F41] - Bruxelles Universit de Louvain [BL-2] - Chaulnes, le Grand Chateau [F32] - Cimetire et Crte de Vimy [F20] - Dixmunde, L'Eglise Peres Capucins [BL-21] - Hospital on the Hindenburg Line] - Hotel de Ville et l'eglise de Dixmude [BL-22] - Hotel de Ville Lens [77] - Lille, Hotel de Ville [18] - Middelkerke [BL24] - Nieuport la Parte et la Mairie [BL25] - Peronne, Grand'Place et Cathedrale' [F26] - Peronne, l'Eglise corrected in ink with crossed through in ink' Chaulnes, Sugar refinery [F37 the former crossed out and ' Peronne, l'Eglise' added in ink ms.] - Reims, General View [68] - Une caseerne Anglaise ^ Ypres [BL20] - Vimy [F43] - Vimy Ridge [F44 'Ammunition Railroad' added in ink ms.] - Ypres, Hospice du Sacre Coeur [31] - Ypres, Les Halles et l'eglise [930] - Ypres, Vue generale [29].



MRS. FORTH'S TRADE CARDS



39 [FORTH, Mrs.]. COLLECTION OF 43 EIGHTEENTH CENTURY TRADE CARDS AND MOSTLY ENGRAVED BILLS. London, 1737-1756. £ 5,500

4to, album of 43 trade cards - of various formats up to small 4to, which have been used as receipts or invoices by the traders and have stab holes resulting from the pin they were put on by an accountant or secretary, a few trade cards repeated, four typographically printed, the rest engraved or etched; traces of use, some cards brittle in places with chipping; bound in the early nineteenth century in maroon half-morocco over boards; spine lettered in gilt Bills & c.; worn and spotted; ownership inscription by one S. G. Cole, dated Twickenham, 1823 inside front cover.



Trade cards are amongst the most perishable and ephemeral objects of the history of commerce; this collection of early specimens was preserved by 'Mrs. Forth, sister of Mrs. Ibbetson & Lady Mann & Aunt to the Countess of Shipbrook', as is stated in the manuscript introduction, possibly written at the time of binding.

All trade cards and bills are addressed to Mrs. Forth and give a good idea of the expenses and needs of a fashionable household in mid 18th-century London. The album opens with the large rococo trade card of Stafford Briscoe, jeweller and goldsmith, who traded in Cheapside under the sign of the Golden Ball. On the verso is a manuscript invoice for Mrs. Forth, dated 1755 'for mending and Burnishing a Sliper'. There are two earlier versions, printed from a different plates in this volume, used in 1749 and 1754, respectively. This is followed by an etched card showing a pair of leather breeches, published by the breeches maker Thomas Head near Piccadilly, used as a bill in 1740. A bill written in 1737 is on the trade card of the silk merchants Ibbetson & Son, relatives of Mrs Forth. A grocery bill for mainly spices was sent in 1750 by the grocers Wilson & Thornhill of St. Paul's. Philip Margas at the Golden Fan (with an illustration of such) sent a bill for anchovies in 1749, the textile house of Storey Horne & Storey sent one for a fine scarlet cloth mantle, written on the back of their somewhat naïvely etched trade card. Two bills from the late 1730s are on Thomas Paulin's paper headed by an etched depiction of the statue of Queen Elizabeth in Convent Garden. Hannah Mumford was a seamstress with her own business and engraved bill, showing the Harlequin and Pierot, the pub sign depicted. In 1738 Mrs. Forth ordered among other textile articles a quilted green pettycoat for ten shillings six pence from a tailoring business in Lombard Street, run by three women, Sibella Lloyd, Martha Williams and Elizabeth Storey.

Most of these items not in the John Johnson collection in the Bodleian or the British Museum; frequently the specimens are variants of recorded trade cards.

### REGENCY DRESSING-UP TOY



40 **FULLER, S. J. *Publisher.*** THE PROTEAN FIGURE AND METAMORPHIC COSTUMES. London, Published ... by S. J. Fuller at the Temple of Fancy, Rathbone Place, April 1, 1811. **£ 3,500**

*Tall slim 8vo, (130 × 225 mm), a paper toy of costume with instruction sheet pasted to the inside front board, and accompanying slipcase (measuring 135 × 225 mm), hand-coloured aquatint cut-out male figure, coloured aquatint background scene sheet, split along the joints and 12 sets of cut-out clothes and accessories all contained in separate grey sugar paper wallet sections with appropriate printed*

labels; original half red morocco over grey boards and original grey paper covered slipcase with large hand-coloured aquatint label, the slipcase split down one side, several wallets torn along the joints.

A rare survival given the multitude of small cut-outs and the fact that this is essentially a child's dressing-up toy.

S. & J. Fuller are principally known as publishers of sporting prints by Alken and others. Here, then, they diversify from their usual subject matter with this costume collection which in effect presents a gallery of current styles together with a few from different historic periods. Given the date of publication, it is no surprise that military attire predominates, accounting for no less than four of the twelve selections and including that of a naval officer, land officer, German Hussar and French Imperial Guardsman.

OCLC locates two copies, at Brown and Yale.

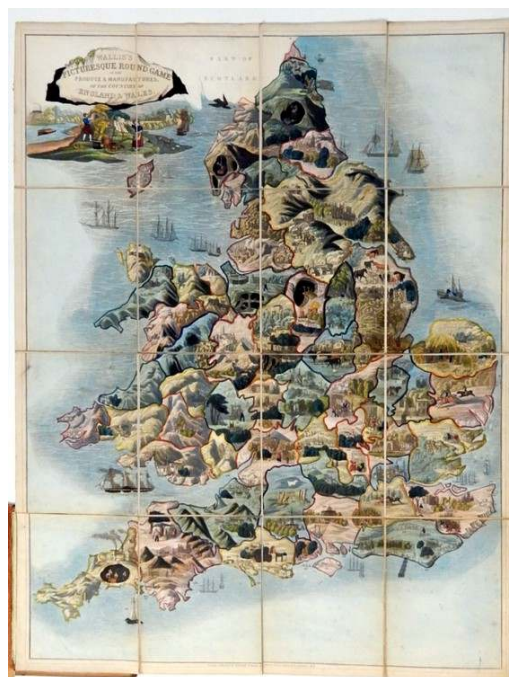
### A RACE AROUND THE BRITISH ISLES

41 [GAME]. WALLIS'S PICTURESQUE ROUND GAME of the Produce & Manufactures of the Counties of England & Wales. London, Edward Wallis, 42 Skinner Street, [1826]. £ 650

**FIRST EDITION.** *Lithographic map game with additional hand-colouring, mounted in 16 sections on linen, folded, (640 × 485 mm.); a clean copy; folding back into the original publisher's ochre cloth, ornamented in blind and with gilt-stamped title on front cover; a little worn.*

'The game is a race starting at the mouth of the Thames, comprises a small picture in itself: the Suspension Bridge across Menai Straits is shown (built in 1826), a four masted sailing ship with one funnel is in the Bristol Channel, and a train emerges from a tunnel' (Whitehouse p. 15). Each county is bordered and tinted in one of four colours and shows a pertinent vignettes, and which number 1 to 151, each explained in the booklet, with an accompanying forfeit or instruction. Whitehouse says that it is notable for three reasons: being a lithograph with additional hand-coloured details: that it was 'Entered at Stationer's Hall': 'that the conventional map has been replaced with a pictorial representation of the counties, keeping within their correct outline'. His copy however, has now preserved in a folding book-like cover, rather than the slip-case as found here.

Not in Adams, and not to be confused with Hughson's earlier work of the same name.



### VICTORIAN VALUES REVERSED

42 [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 porcelain counters; 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.



## TRACING THE ANCESTORS

43 **[GAME]. NEWBERRY, Elizabeth.** 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. 30<sup>th</sup>. 1791 by E. Newbery, the Corner of S<sup>t</sup> Pauls Church yard and John Wallis, N<sup>o</sup>. 16 Ludgate Street. [1791]. £ 1,350



*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 engraved printed label within a laurel wreath, titles as game with one line slightly altered From Egbert to George the 3rd.; affixed with a contemporary shield shaped trade label 'Bot. at S. Jesse's Toy Perfume and Fishing Tackle warehouse at the Rocking Horse, 32 High Street Exeter.'*

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)

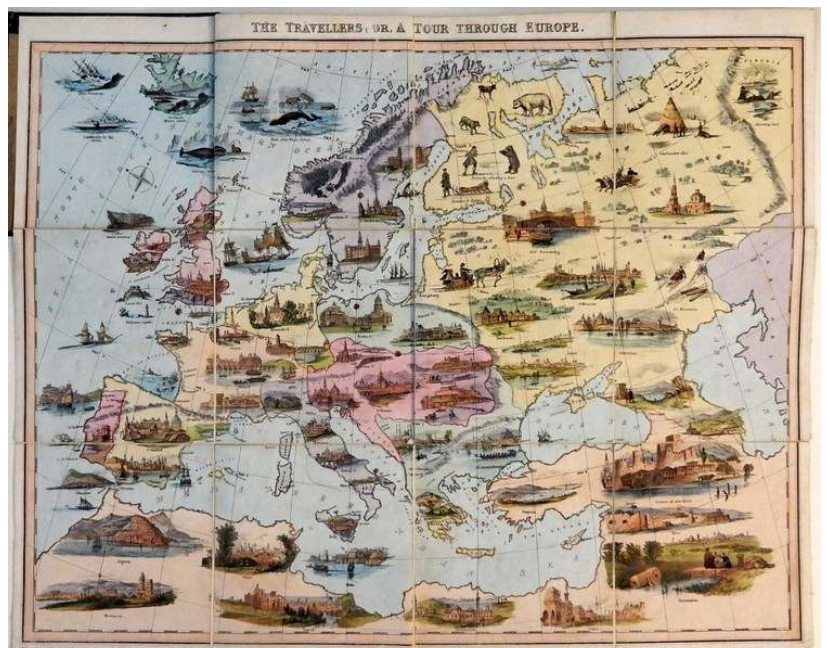
Roscoe *John Newbery* p. 31 Whitehouse p. 25 (with an illustration facing p. 21).

## GEOGRAPHICAL AMUSEMENTS

44 **[GEOGRAPHY GAME]. WALLIS'S TOUR OF EUROPE, A NEW GEOGRAPHICAL PASTIME,** London, Published ... by John Wallis at his Map Warehouse No. 13 Warwick Square, March 13<sup>th</sup> 1811. £ 450

*engraved and hand-coloured sheet, dissected in twelve sections and mounted on linen, measuring 510 × 480 mm.; folding into the original marbled slipcase with large hand-coloured engraved label on the front, slipcase a little rubbed with some slight losses, the map lightly soiled with several small stains and creases; with a copy of the instructions in facsimile.*

Later edition of one of Wallis's most enduring geographical amusements, including a copy of the rules in facsimile.



Wallis first published this game on 24th November 1794 with the rules, set in type and affixed to either side of the map. This later edition is printed from the same plate but included the rules in a separate booklet. The only other significant difference is to be seen in the sea areas which are now denoted by horizontal lines. Issued from Wallis's new address at the Map Warehouse, 13 Warwick Square.

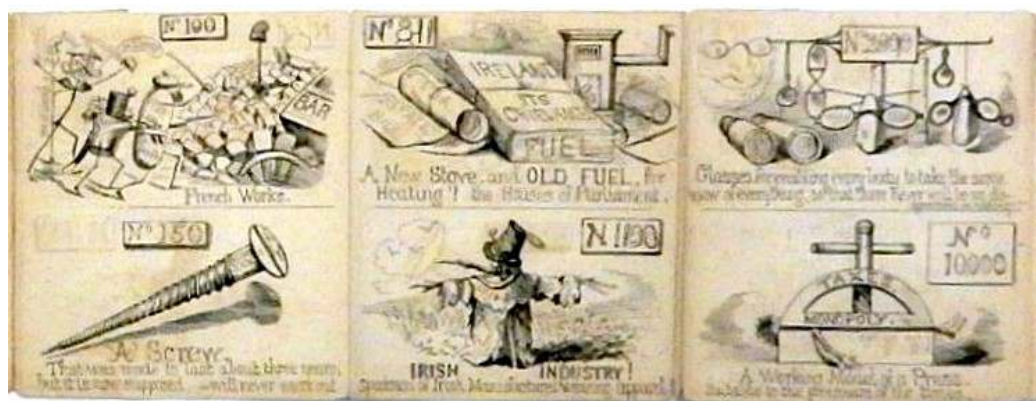
In all editions, the players' task is to tour Europe starting at No. 1 - Harwich and making their way via Gibraltar, European Turkey, Poland, Sweden, Russia, France and Germany, back to finish at 102 - London. Given the period of publication, such a map could well be used to chart the ebb and flow of fortunes throughout the Napoleonic conflict.

Whitehouse, pp. 8-9.

### MAKING FUN OF THE EXHIBITION CATALOGUE

45 **[GREAT EXHIBITION]. ONWHYN, Thomas.** MR. GOGGLEYE'S VISIT TO THE EXHIBITION of National Industry to be held in London on the 1<sup>st</sup> of April 1851. London, 'Tim<sup>y</sup> Takem<sup>'in</sup>, Hyde Park, [1851] London: London: Pub<sup>d</sup> by 'Tim<sup>y</sup> Takem<sup>'in</sup>, Hyde Park, [1851]. **£ 485**

*Folding engraved panorama [12 x 220cm] of 22 scenes, but without any significant loss; original blue boards, upper cover with engraved title; some wear.*



An uncommon Onwhyn item produced in the run up to the Great Exhibition.

Mr Goggleye, a country gent comes up to London to see the Great Exhibition and marks up his catalogue with the most remarkable exhibits which are then illustrated by Onwhyn. These include No. 99 An electric machine Invented by an American, for not shocking the ladies; no. 50137 A plan to open the North West Passage, the tunnel to be lighted by gas from seal oil; No. No 2708071 A Machine for Extracting Sunbeams from Cucumbers. The last exhibit is our panorama numbered 90000000000 as 'A new Work! invented and designed for the Exhibition of 1851 by 'Tim<sup>y</sup> Takemin.

### MORE IMAGINATION THAN FACT

46 **[GREAT EXHIBITION PEEPSHOW]. AN AUTHENTIC VIEW OF THE GREAT INDUSTRIAL EXHIBITION PALACE OF 1851.** [German], 'G.&W.', 1851. **£ 1,250**

*Hand-coloured lithograph concertina-folding peepshow, with four cut-out sections, the front-face [155 x 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).*

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'.

Gestetner-Hyde 169.



## ONE OF THE FINEST VICTORIAN MAPS OF LONDON

47 **[GREENWOOD, Christopher]**. MAP OF LONDON, FROM ACTUAL SURVEY, COMPREHENDING THE VARIOUS IMPROVEMENTS TO 1845. Humbly Dedicated to Her most Gracious Majesty Queen Victoria. By the Proprietors E. Ruff & Co., Hind Court, Fleet Street. London, By the Proprietors E. Ruff & Co., Hind Court Fleet Street, August 31st, 1845. **£ 16,500**

*Hand-coloured engraved map on six sheets, measuring 1,880 x 1,290 mm., dissected and mounted on linen, large engraved vignettes of St Paul's (bottom right) and Westminster Abbey (bottom left) together with a key and 'Explanation'; folding down and contained in the original green cloth box, the upper side with the printed label of 'C. Smith & Son', Mapseller, 172, Strand London.*

Christopher and John Greenwood state in the title that the plan was made from an 'Actual Survey', which had taken three years. Plans at the time were often copied from older surveys, or re-issued with minor updating; so conducting a new survey was indeed something to boast about. The plan, which was finely engraved by James and Josiah Neele, is stylistically similar to the Ordnance Survey maps of the time, although it was engraved on a much larger scale of 8 inches to the mile, compared to the OS one inch to the mile. It includes detailed depictions of streets, houses, public buildings, parks, squares, woods, plantations, rivers, hills, windmills; also the marking of the boundaries of the City of London, Westminster, Southwark, Rules of the King's Bench & Fleet Prison, Clink Liberty, counties and parishes. Below the plan is a list of parishes and a key, which is flanked by views of Westminster Abbey and St Paul's Cathedral.



The present plan accords with Howgego 309 state (6). The date in imprint is changed to 1845 and the plan is dedicated to Queen Victoria.

Additions to the map include the St George's square in Pimlico, and the Paddington Station. The map bears the imprint of E. Ruff & Co. a company who among other things mounted, varnished and placed on rollers, many of the maps produced by the Greenwoods.<sup>7</sup> It is unknown how they came to acquire Greenwood's plates, however, it is conceivable that the plates were in part payment for debts owed to Edward Ruff.

Howgego 309 state (6).

## POLYCHROMY AT ITS BEST

48 **GRÜNER, Lewis [Ludwig], editor**. THE TERRA-COTTA ARCHITECTURE OF NORTHERN ITALY (XI<sup>TH</sup> - XV<sup>TH</sup> CENTURIES) portrayed [sic] as examples for imitation in other countries from careful drawings and restoration by Federigo Lose. Forty-eight illustrations engraved and printed in colours, with woodcut sections, mouldings, etc. and descriptive text by V. Ottolini and Federigo Lose. London: John Murray 1876. **£ 850**

**FIRST EDITION.** *Large folio, pp. vii, including title and dedication printed in red and black, [1] blank, 7, [1], with a number of woodcut illustrations in text and 48 full-page plates (of which 32 chromolithographs laid, 15 monochrome or tinted, and 1 albumen photograph laid in; original green morocco backed pebble grain purple cloth, upper cover decorated in gilt and spine decorated and lettered in gilt, some neat repairs to joints at head and foot of spine; marbled endpapers with the ticket of James Maclebose, Glasgow; occasional spot of foxing or offset, else a very good copy.*

This is among the most interesting architectural publications of the 1860s.

Polychromy, of course, was a preoccupation among architects from the 1830s onwards - Hessemer, Hittorff, Owen Jones, Pugin, Matthew Digby Wyatt, etc. There were, nevertheless, comparatively few books that illustrated the potential of colour in architecture - despite the advent of chromolithography. Grüner was the first authority to recognise the polychromatic potential of the architecture of the Lombardic Renaissance. Indeed, it could be argued, he was actually the first authority to have defined the style. Why the interest in the Lombardic Renaissance in the 1860s? One can merely speculate. Under the influence of Ruskin, people temporarily came to see the Renaissance as lacking in the originality and dynamism that the century so admired. On the other hand, Bramante's S. Maria delle Grazie and Lombardo's Certosa di Pavia - the supreme examples of Lombard Renaissance architecture (both splendidly illustrated here) - seemed to combine Gothic vigour with Renaissance refinement. Grüner, as Prince Albert's art advisor, advocated the adoption of Renaissance ideals to the authorities at South Kensington - the new

art museum which was to reform the Philistine British - to say nothing of the burgeoning South Kensington art and design teaching establishment. Significantly, it was Grüner's Lombard Renaissance style that Captain Francis Fowke (1823-65) adopted for the great courtyard at the South Kensington Museum. Superbly embellished by Renaissance-inspired artists like Godfrey Sykes and Reuben Townroe, it is one of the greatest delights of Victorian architecture.

Ludwig [Lewis] Grüner (1801-82) was trained as a scene painter and engraver in Dresden. - in Britain he was generally known as Lewis Grüner.

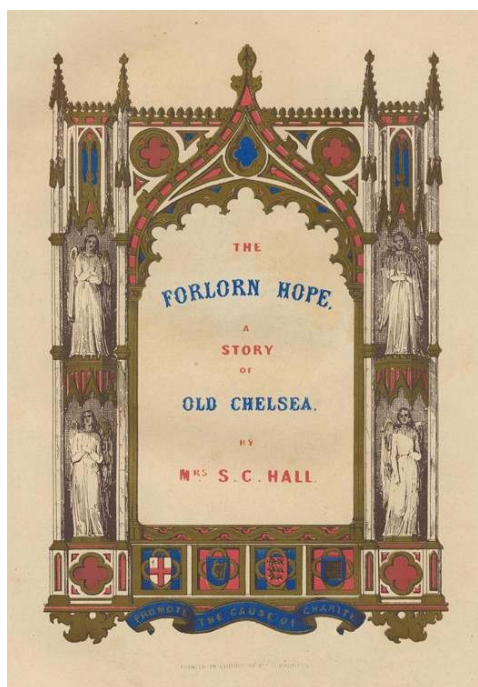
After travelling in Spain and France he moved, in 1836, to Rome where he remained for seven years. He became - as did the German Nazarenes of the preceding generation - especially interested in fresco painting and in Renaissance polychromy. Grüner first came to England in 1841. Baron Christian Stockmar, who, like Prince Albert, was a Coburger, had negotiated the marriage contract between Victoria and Albert with Lord Palmerston and is likely to have introduced Grüner to Albert. Grüner was soon appointed Albert's Art Advisor. He advised on architectural as well as art matters and acquired copies from the antique for the Royal collection. In his position as Art Advisor to Albert and Victoria Grüner brought an unmistakably German earnestness to royal attitudes towards collecting, and Albert was greatly influenced by Grüner's taste. There can be no doubting that Albert's fondness for the Renaissance communicated itself to Sir Henry Cole (1808-82) who, in the post Great Exhibition period, was in the process of reforming British design education and creating the South Kensington Museum - later the Victoria and Albert Museum. The pro Renaissance direction which South Kensington took must surely, to a considerable extent, be attributable to Grüner. Although he has been somewhat overshadowed by Owen Jones, Grüner must be accounted as one of the great influences upon mid Victorian taste. His early exploitation of the new technology of chromolithography alone establishes him as a major figure in the arts of the nineteenth century.



### A FUNDRAISING TEARJERKER

49 **HALL, Mrs. Samuel Carter [i.e. Anna Maria Fielding].** THE FORLORN HOPE. A Story of Old Chelsea. Printed and sold in aid for building the Hospital for Consumption and Diseases of the Chest, in Old Brompton. [London: Cook & Co.,] [1844]. **£ 300**

**FIRST EDITION, PRESENTATION COPY.** *Small 4to, pp. 28, 8; with engraved frontispiece portrait of the author, title printed in colours, one engraved plate and several wood engravings throughout the text; bound in the original green publishers boards, lettered and blocked in gold, some dust-soiling, but not detracting from this being a very appealing copy, inscribed by the author 'To my*



*own dear Cuzzy from her friend Anna Maria Hall, S.C. Hall, The Rosery and 20th of May 1845' on special endpaper with engraved vignette of The Rosery, Old Brompton, at head.*

A sentimental and poignant tearjerker revolving around the increasing poverty, decline and death of the consumptive daughter of a Chelsea pensioner.

We do not know how much money the work raised but Anna Hall became instrumental in the establishment of The Hospital for Consumption and Diseases of the Chest. Subscribers were to include Charles Dickens, and Queen Victoria, who became a patron, each giving annual subscriptions, with Jenny Lind contributing a concert that raised another £1,800. Today the Hospital, now known as the Royal Brompton, is one of the largest specialist heart and lung centre's in the Europe.

*The Forlorn Hope* revolves around the consumptive Lucy as she succumbs to the fatal disease. Lucy has nowhere to turn, no money or friend, and it is left to 'Irish Mary' her ever faithful nurse and servant to voice the her mistresses fate "to die so, in her prime, her youth, her beauty; to be left to die because they say no cure for it; THEY NEVER TRIED TO CURE HER!" exclaimed the nurse, between her bursts of grief - "no place to shelter her - no one to see to her - no proper food, or air, or care..." Still although now dead Lucy at least has a decent funeral. No doubt this weepy was engineered to pull at the heartstrings, and more particularly the purse strings of any reader.

Just in case the story fell short of its desired effect Mrs Hall added another short work *L'Envoy* the prose of which could force a tear from a stone 'no voice was raised for mercy to the lone sempstress; sure "slave of the lamp;" working from "weary chime to chime;" bearing her cross in solitude - toiling, while starving, for the few soiled pence, the very touch of which would be contamination to the kidded hands of tawdry footmen; these poor women sunk into their graves, they and their famished children, unmissed of any, for there were none to ask where they were gone.'

As if this was not enough her husband also chipped in with his own pitiful poetry on such solemn subjects as 'The Emigrant' and 'The Dream of Exile.' There are one or two further poems of a lighter vein to release the now abject and overwrought reader and calculate if they could spare any further money, above the purchase of the book, for the new Hospital.

OCLC records three copies in North America, at Harvard, Suny College at Brockport and Regina.

#### BEAUTIFUL ILLUMINATED BY A LADY

50 [HARRISON, Emily Eliza, *Illuminator?*]. THOUGHTS OF PEACE AND NOT OF EVIL. [Yorkshire], 1853-1854. £ 850

*Small 4to, 8 illuminated leaves on vellum with one addition leaf at the beginning of the work illuminated on paper; late nineteenth century purple morocco, the upper cover and spine decorated in gilt.*

Emma Saltmarshe was born in 1823 and this delightful illuminated manuscript was given as Christmas gift in 1854 by an unnamed person only known by the initials E.E.H. Emma would have been 31 in 1854 and was to marry Henry Dalbiac Harrison, of Malton, Yorkshire in 1858. Henry's sister was Emily Eliza Harrison (b. 1825) and was most likely our illuminator.



The text chosen for the manuscript appears to be original, quite evangelical and probably influenced by the Crimea War. Our artist was evidently also influenced by Noel Humphrey's two masterpieces of chromolithography *Parables of Our Lord*, 1847 and *The Miracles of our Lord*, 1848 even taking the effort to copy the underlined lettering, the line divisions together with interwoven border decoration of flowers birds insects on a gold or white background.

Emma Saltmarshe was a daughter of Christopher Saltmarshe of Saltmarshe Hall in Howden, East Riding of Yorkshire and Emma Saltmarshe (née Rawson), the daughter of a prosperous banker and businessman in Halifax.

Interestingly *The Secret Diaries of Miss Anne Lister* gives her a mention. Lister was attracted to Emma's mother, and though her overtures were not rebuffed, nothing seems to have come of this relationship.

## THE INDUSTRIAL REVOLUTION TAMED FOR DOMESTIC CONSUMPTION

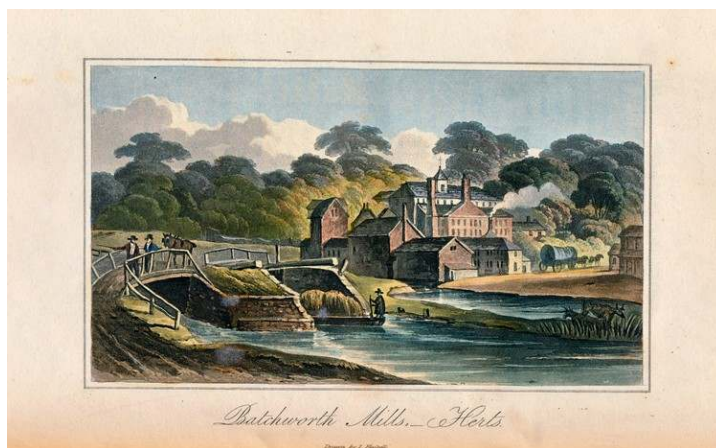
51 **HASSELL, John.** TOUR OF THE GRAND JUNCTION, ILLUSTRATED IN A SERIES OF ENGRAVINGS with an Historical and Topographical Description of those parts of the Counties... Through which the Canal passes, London: J. Hassall, 1819. **£ 1,250**

**FIRST EDITION. LARGE PAPER COPY.** 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.



## GEORGE IV EMBARKS FOR SCOTLAND

52 **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.'

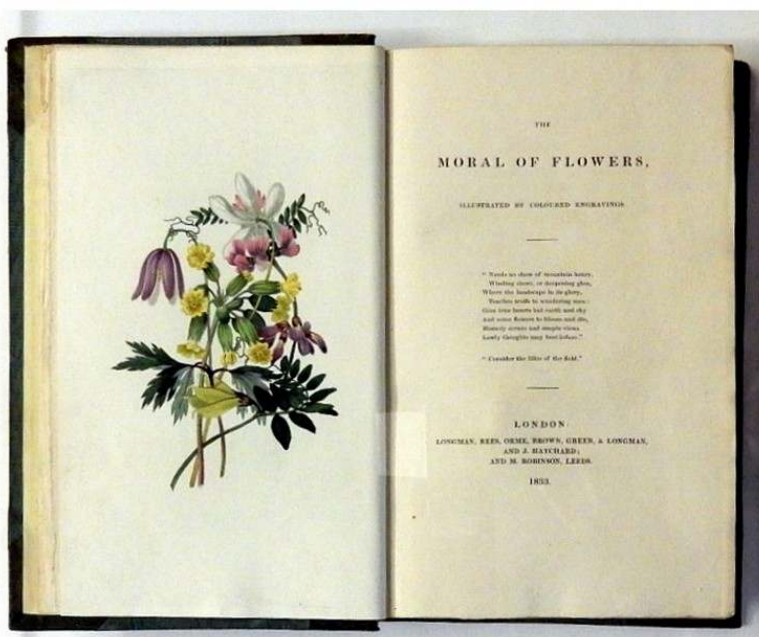
For a full if slightly excitable account of George's Northern Excursion see John Prebble, *The King's Jaunt* (Edinburgh: Birlinn 2000). The Thames part of the story is described on pp.156-164.

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

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

## POETIC THOUGHTS ON GARDEN AND FIELD FLOWERS

53 [HEY, Rebecca] & William CLARK. THE MORAL OF FLOWERS, Illustrated by Coloured Engravings. London: Longman, Rees, Orme, Brown, Green, & Longman, and J. Hatchard; and M. Robinson, Leeds. 1833. **£ 650**



**FIRST EDITION.** 8vo, pp. x, [2], 179, errata slip; 24 hand coloured engraved plates; uncut in contemporary green morocco, spine decorated and lettered in gilt, top edge gilt.

First edition with fine illustrations by Rebecca Hey, after drawings executed by William Clark, who is described in the introduction as a 'former draftsman and engraver to the London Horticultural Society.' Hey's poetic thoughts on garden and field flowers was an expensive work at thirty shillings and probably intended first and foremost as a gift book, but something more upmarket than the then proliferation of 'Annuals'.

'Rebecca Hey, wife of surgeon William Hey III (1796-1875). Her publications included *Recollections of Lakes and Other Poems* (1827), *The Moral of the Flowers* (1835) which ran through several editions, *The Spirit of the Woods* (1837), *Sylvan Musings* (1849) and *Holy Places and Other Poems* (1859). She was also part of a small circle of friends who

produced five volumes of flower paintings with extracts of poetry and prose, which are now at the Victoria and Albert Museum' (Morgan).

Simon Morgan, *A Victorian Woman's Place: Public Culture in the Nineteenth Century*, London, 2007, p. 64.

## HORRIBLE QUESTIONS

54 [HISTORY GAME]. THE INTERROGATORY HISTORICAL GAME of England. London, John Betts, 1837. **£ 1,500**



**FOURTH THOUSAND.** 12mo, pp. 36 (with large folding frontispiece) booklet of rules with buff card wrappers, 144 numbered question cards printed letterpress, 44 white and 10 red circular bone counters; contained within the original wooden box in the shape of a book, red roan covered, spine lettered in gilt, with original printed label to verso of lid; some rubbing, but still a very good copy.

A devilish game to knock the main events of English History into children's heads.

The idea is to receive a counter for each correct answer, or if incorrect or unknown by the player, a counter is forfeited. The cards unanswered can lie on the table and should another player on their turn be able to answer their own question and the one lying on the table they receive a counter for each correct answer.

Some questions are quite easy '49. What great bulwark of English liberty did the barons compel king John to sign?', '91. How many wives did Henry 8th marry? name them, and describe the fate of each.' Others are more difficult including '8. What was the name of the commander-in-chief whom the ancient Britons chose to

oppose Caesar in his first invasion, and what caused his ill success?' others quite subjective '117. What is the character of Cromwell?' and some quite impossible as 'Who had a plan for leaving EU.'

The present game was first issued in 1829 and evidently had gained some popularity reaching the Fourth thousand by 1837. Betts also issued similar games around the same time, such as *The Interrogatory Geographical Game of the World*. Not in Goodfellow; known to Whitehouse (p. 96), but not seen.

#### ULTIMATELY THE RESCUE ATTEMPT FAILS

55 [HUMPTY DUMPTY]. CONTINUOUS STRIP PANORAMA OF THE TALE OF HUMPTY DUMPTY. London, Tilt & Bogue, 1843. £ 950

*Etched continuous strip panorama measuring approximately 1,600 x 875 mm; original pictorial boards, cloth backstrip; upper board soiled and backstrip worn.*



A panoramic retelling of the popular nursery rhyme subtly permeated by political allegory. The king's favourite Humpty falls from the wall and the royal fusiliers attempt to hoist him up again presided over by a distinctly androgynous monarch. Ultimately the rescue attempt fails and the weight of the hefty favourite drags many of the king's men down. At a time when the new Queen Victoria's reputation was only just recovering from the Flora Hastings affair and departure of her trusted favourite the Whig Lord Melbourne, this anonymous rendition of a childish ditty might be seen as a gloating shot from the triumphant Tories. Four-line poem on the inside of the front cover in Hebrew, Greek, Latin and German.

Abbey, *Life*, 559.

#### UNPUBLISHED WORK ON THE PRE-RAPHAELITE MOVEMENT, BY THE DAUGHTER OF A FOUNDER MEMBER OF THE BROTHERHOOD

56 HUNT, Gladys Millais Mulock Holman (1876-1952). HISTORY OF THE PRE-RAPHAELITE MOVEMENT by Gladys Holman Hunt (Mrs. Michael Joseph). [Hampstead?] [1946-1947]. £ 8,500

**ORIGINAL TYPESCRIPT.** 4to, 610 pages, with many manuscript corrections and inserts throughout; bound in sections with butterfly clips, some dog-earring and tears to pages in places, but no loss of text and legible throughout; housed in a custom made box.

Author's original typescript, and as far as we are aware the only known survival of the text, of this unpublished work on the Pre-Raphaelite movement, by the daughter of William Holman Hunt, one of the founder member's of the brotherhood.

The typescript was drawn up during the mid 1940s when all the Pre-Raphaelites and most of their contemporaries were long dead. Gladys Hunt in her opening preface explains how she wanted to pin down exactly who the Pre-Raphaelites were, and also to correct errors and assumptions that had been made about their work.

Clearly some of the text has been distilled from both her father's *Pre-Raphaelitism and the pre-Raphaelite Brotherhood* (London, Macmillan & Co., 1905-06), together with other published criticism biographies and unpublished letters. However the *History* is much more than that, being a personal record naturally biased towards her own recollections and her interpretation as told by her father. The account is peppered with additional information that Gladys Hunt could only have been given first hand from her father and his contemporaries.

A typical example is a comparison between Holman Hunt's and Gladys Hunt's account of Rossetti at Cleveland Street



studio in 1849. Holman Hunt recalls 'remembering my experience in Cleveland Street, and that my resources and chances would not warrant an uncertain expenditure, I relinquished the idea [of sharing again with Rossetti]. Gladys in her account notes 'It may appear strange that Hunt was so far able to overlook Rossetti's callous behaviour, in repudiating his share of the rent of the Cleveland Street Studio...' (p. 116) This paragraph in the typescript has then been crossed out. Even at this late date the glossing over the disputes and problems was still evident.

The truth is, whoever went over the manuscript, most probably Gladys herself, crossed through not only anything sounding a bit woolly but anything that might be too sensational. Unfortunately many of the quotes Gladys gives are not sourced and such statements as 'with regard to Ary Sceffer's work, Hunt rather sententiously observes, "Mere prettiness has nothing to do with real beauty; all enduring erections, in any form of art, are virile."' This statement does not appear in Holman Hunt's *Pre-Raphaelitism* or indeed anywhere else we can discover.

Another question is to do with variation of quoted text as given by father and daughter. On remembering the incident of two students laughing at Millais' *Christ in the House of His Parents* Holman Hunt in his recollection recalled that Millais replied 'No, but you did this, you laughed at my painting, and you did so defiantly in my face, so that you should not be surprised at my telling you that you were egregious fools.' Whereas Gladys gives the quote as 'No! - but you laughed defiantly in my face, so you need not feel surprised if I tell you that, knowing your limitations, I look on you as a couple of egregious idiots!' Why make the change? Is Gladys' account what she heard from her fathers lips? and that her fathers own account is a tidied, more 'gentlemanly' phrased account, rather than the more off the cuff retort that Gladys gives - perhaps it is something in between. Probably the telling and retelling of anecdotes and events were something of a movable feast, but it is still something to have a corroborative source of information, even if once removed.

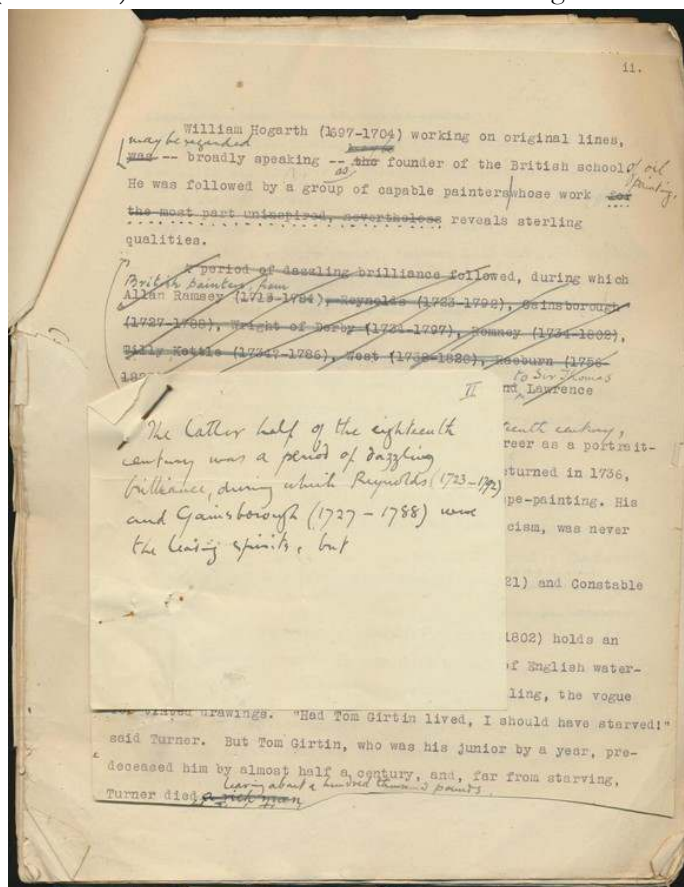
Gladys Hunt also had access to her father's unpublished correspondence, or rather correspondence he thought it prudent to exclude from his own work. Chapter 14 (1853-1854) concerns that Victorian 'love' triangle between Millais meeting with Effie and John Ruskin. A manuscript note on the typescript explains that 'All of the following, hitherto unpublished letters from J.E.M. to H.H. as well as letters from Ruskin & Mrs Ruskin, are in the possession of the author.' One would think that there was nothing left to say on the fascinating story, but as far as we are able to judge some of this correspondence may still remain unpublished.

The first of these letters is from Effie Ruskin asking Holman Hunt to 'join our Highland party ... it will make Mr. Millais and ourselves so happy to have you...'. A series of letters then follow from Millais and John Ruskin. The Ruskin letters to Hunt and those from Hunt to Millais have, we believe, more or less, all now been published in some form. More interesting, however, are Gladys Hunt's interpretation and the chronology of events, almost what she leaves in and what she leaves out, help us to qualify the Hunt family view of the Pre-Raphaelite point of view.

Gladys Millais Mulock Holman Hunt (1876-1952) was the first child of Holman Hunt and his second wife. Hunt's 'late wife's youngest sister (Marion) Edith (1846-1931) had been in love with him since 1868, and in June 1873 they became engaged, even though the union with a deceased wife's sister was (until 1907) proscribed under English law. Their courageous decision to proceed isolated them from both their families. The marriage took place in Neuchâtel on 8 November 1875, and in the following month they sailed from Venice to Alexandria en route for Jerusalem. Edith proved a strong and supportive partner, and Hunt was an uxorious husband. Their first child, Gladys Millais Mulock Holman Hunt, was born in Jerusalem on 20 September 1876; their second, a boy, Hilary Lushington, in London on 6 May 1879. Edith and both children posed for Hunt's subject pictures as well as for portraits.' [ODNB]

Gladys married Henry Michael Joseph, an ophthalmic doctor, in 1918. Previous to her marriage she was engaged to Sir John Pollack, and in letters between Edith Wharton and Henry James she is described as 'Jack's massive Ariadne' however it was not her height of 6ft 1in that broke the engagement but that she she refused to marry in a church. We have not been able to find much more about Gladys, although the improbably named art historian and writer Carlos Peacock sought her out when planning the exhibition of Pre-Raphaelite paintings contributed by Bournemouth for the Festival of Britain Exhibition in 1951. Gladys died at Hampstead, North London in the winter of 1952.

Her typescript appears to have been written either to coincide with, or as a result of, the exhibition of Pre-Raphaelite Art at Birmingham Art Gallery in 1947. This exhibition was really the first major retrospective of the Brotherhood in the twentieth century. Gladys, now approaching 70, may have thought it was time for her to write what she believed the Pre-Raphaelite stood for. The typescript would have been typed up once her manuscript



notes and chronology had been refined. In this form the typescript was overhauled again with many crossed through sections and some further corrections and additions.

William Gaunt's *The Pre-Raphaelite tragedy* published in 1948 probably quashed the possibility of publication. Pre-Raphaelite art was still generally thought by many as the summit of Victorian poor taste. Publishers, if offered the work, probably did not want to take a risk and decided that Gaunt's more academic work was quite enough to satisfy the market.

Nevertheless, the movement was to eventually gain the credibility it deserved, and acknowledged for its important role in the history of art. It is exciting then that the present unpublished work should come to light, presenting a unique insight in to the brotherhood by the daughter of one of the founder members.

## PARISIAN DESIGN

57 **[JEWELLERY DESIGNS]. [CAVEZANA, P.] A COLLECTION OF 211 DESIGNS.** [France: 1925-1935]. **£ 1,750**

*211 sheets of pail green handmade thick paper [80 x 120mm] each with a design in pencil white and coloured inks; each design with a reference number. contained in a modern cloth box with black label lettered in gilt*

A good collection of designs for brooches bracelets and buckles set with diamonds, sapphires jade and coral from the studio of P. Cavezana (joaillier fabricant). We have not been able to identify the designer but he probably worked close by to the great jewellers houses of the rue de la Paix and the Place Vendôme in Paris during the 1920s and 30s.



This was interesting time for Jewellery for the designs reflect the transition from post war riches into the aftermath of the great depression of the 1930s.

It was then that the characteristic Art Deco palette of tango (orange-red), ultramarine, eau de Nil (a pale green), buttercup, lavender, and black made its first appearance in jewellery, expressed in enamel, lacquer, or a variety of such materials as jade, ivory, lapis lazuli, stained agate, onyx, or jet, with the distinctive tango represented by coral or cornelian. Many of the jewels that are associated with the 1920s—the bandeaux, the plumed aigrettes, the long tasselled neckchains, and pendulous earrings—were already established fashions before World War I. Jewels were designed to sway with the body in time to the rhythms of the tango and the Charleston: Oriental fashions took an even firmer hold in the 1920s. Jewels were set with carved precious stones from India and Chinese jades. The Parisian firms of Lacloue, Cartier, and Boucheron led the field at this time. The trend towards simplicity and formality became crystallized in the abstract geometrical designs of Jean Fouquet (1899-1984), Raymond Templier (1891-1968), Gérard Sandoz (1902-95), Jean Desprès (1889-1980), and Georges Fouquet (1862-1957). In 1929, the year of the Wall Street crash, attitudes to jewellery changed, making it a focal point on the costume rather than a complement to the body. Neckchains and aigrettes were out, and long pendent earrings were replaced by compact earclips. Two new styles emerged, both fixed to the dress rather than the person: the plaque brooch, which was exactly what its name suggests, and the clip, secured by clamping it to the neckline or lapel. It was the age of the gadget, and clips were often made in pairs so that the two could be united in a single 'double-clip' brooch or even a bracelet. Jewellery tended to be large and impressive, a symbol of security in an insecure age. Oriental fashions held their own, dominated by Chinese style. The geometrical style manifested itself in the hooked and stepped decoration of Aztec Mexico and in the mechanistic cocktail jewellery of the 1940s. [*The Grove Encyclopaedia of Decorative Arts*]

WITH A DISTINCTIVE EMBOSSED BINDINGS.

58 **JONES, Owen & BACON, Mary Anne.** FLOWERS AND THEIR KINDRED THOUGHTS [London]: Longman & Co. 1848. £ 200

8vo, pp [34] printed in colours and gold; original heavily embossed leather with an ivy design repeated in the decorative endpapers,

A fine example of Jones's decorative work in its distinctive embossed bindings.

In 1848 Longman also published a different kind of illuminated book, *Flowers and their Kindred Thoughts*, printed and designed by Owen Jones. The page size is larger, and there are thirty-four pages of stiff card. Each opening consist of a bunch of flowers, in colour, entwined with words that symbolize (e.g. 'Modesty', 'Fascination', 'Childhood'), faced by some religious verses by M.A. Bacon printed in gold. The lettering and curls are typical of Owen Jones, but the chromolithographed flowers are beautifully enough drawn for one to credit the hand of Noel Humphreys. The colophon states only 'designs by Owen Jones. The binding of *Flowers and their Kindred Thoughts* is in heavily embossed leather, like Gray's *Elegy* of 1846' (McLean)

Although not mentioned by McLean the imprint on the last leaf of the book states that the work was 'Printed in Colours at 9 Argyle Place, drawn on stone by C.L. Bateman' It was probably to Edward La Trobe Bateman (1815-97) that credit is due for the flowers rather than Humphrey's. Bateman was an apprentice of Jones who was to emigrate to Australia during the gold rush. He produced similar work to the present volume in Australia once his gold fever had receded

See Ruari McLean *Victorian Book Design* 1972, p. 92.



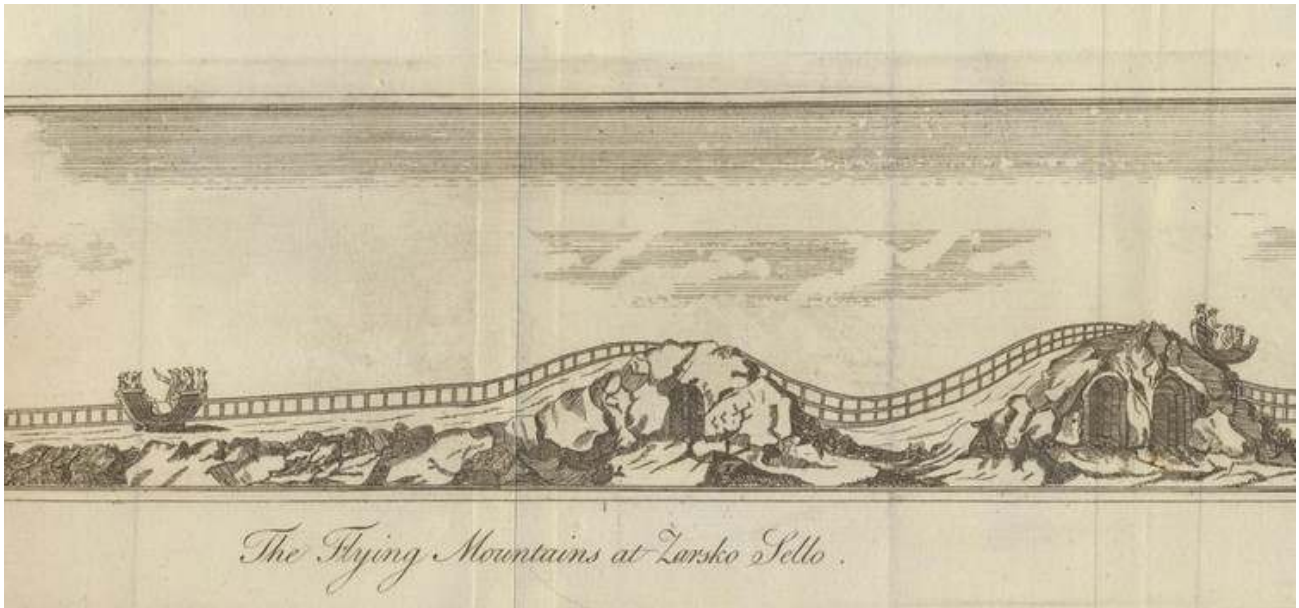
IN THE RARE DUSTJACKET

59 **KENNEY, Annie.** MEMORIES OF A MILITANT. With Portraits. London, Edward Arnold & Co. 1924. £ 550

**FIRST EDITION.** 8vo, pp. x, [ii], 308, 16 advertisements; in the original purple publisher's cloth lettered in green and with white border, minor sunning to extremities, but otherwise a very good clean copy, with the remains of the original printed dustwrapper with photographic portrait of Annie Kenney on upper wrapper.

The remarkable *Memories* of Annie Kenney, the English working class suffragette who became a leading figure in the Women's Social and Political Union. She attracted the attention of the press and the public in 1905, when she, and Christabel Pankhurst, were imprisoned for several days for assault and obstruction, after heckling Sir Edward Grey at a Liberal rally in Manchester on the issue of votes for women. This incident is credited with inaugurating a new phase in the struggle for women's suffrage in the UK, with the adoption of militant tactics. Her autobiography provides a fascinating insight in to her life, the rise of the militant campaign and ultimate victory for women voters.

OCLC: 1746286.



### THE FIRST ILLUSTRATION AND DESCRIPTION OF A ROLLER COASTER

60 **KING, John Glen.** A LETTER TO THE RIGHT REVEREND THE LORD BISHOP OF DURHAM: Containing some observations on the climate of Russia, and the northern countries. With a view of the flying mountains at Zarsko Sello near St. Petersburg. From John Glen King, D. D. F. R. S. and A. S. London: Printed for J. Dodsley, Pall-Mall. 1778. **£ 2,500**

**FIRST EDITION.** *Small 4to, pp. [iv], 23, [1] blank; with large folding engraved plate depicting the roller coaster measuring 92 x 14cm; in modern half period style calf over marbled boards, spine tooled in gilt; a handsome copy.*

King's pamphlet is principally noteworthy for containing the illustration and description of the world's first roller coaster. The plate used and titled as "The Flying Mountains at Zorsko Sello" had originally appeared eight years earlier in a little known work entitled *Gaudia Poetica* by Frederick Calvert, sixth Baron Baltimore. There, in a long rambling polyglot poem the description of this wonder is somewhat confused. It would take King's pamphlet letter with its reprint of the famous place to finally establish Calvert's account as the first description of a tracked and wheeled switchback which "runs on castors, and in grooves to keep it in its direction, and it descends with a wonderful rapidity ...". King's version of the plate differs only slightly from that reproduced by Calvert omitting the leafy swags around the frame but adding the more fulsome title to that given by the latter.

King, a man of little social grace had been appointed chaplain to the English factory in St. Petersburg in 1763. Though he was appointed medalist to Catherine II he failed to enter court circles and consequently left no impression of himself in Russia. This was due partly to the dislike conceived of him by Princess Dahkova, one of the most influential society ladies of the time, but primarily to his lack of social graces. King devoted much of his time to the study of the history and liturgical rites of the Orthodox church returning to England in 1774.

OCLC records copies in North America at the Huntington, McMaster, NYPL, Newberry, Princeton, Yale and the Getty Center, and four in the UK, at the BL, Cambridge, Bodleian and Senate House.

### GERMAN EXPRESSIONIST ARCHITECTURE

61 **KOPPE, Johannes, architect.** HALPERT & CO. [Leipzig] 1927. **£ 3,250**

*Oblong folio [280 x 350mm], 17 mounted photographs [180 x 230mm and smaller]; each mount stamped in purple ink 'Architekt Johannes Koppe, Leipzig, Prendelstr. 17, Fernspecher 56530 - 55534.' original padded black morocco album held with cords.*

An important photographic record of German Expressionist architecture

The photographs were taken in 1927 immediately after the completion of a new factory and showrooms for the carpet, upholstery and fabric company Halpert & Co. at Gera, south of Leipzig, .

The architect was Johannes Koppe (1883-1959) designed a unified group of building containing, showrooms, finishing rooms, machine rooms and factory floors that were all centred around two courtyards. For the façades and interiors of the buildings Koppe provided for his client an expressionist reworking of Moorish and oriental designs to decorate the steel and concrete framed structure. Koppe clearly based his motifs on the carpets and textiles that Halpert's produced, melding these motifs with neo-classical and baroque decoration. The combination of decorative design led to a curiously experimental, if slightly uncomfortably structure that had few precedents and probably no successors.

The interiors, window grills, lighting decorations and other detailing is of a lighter kind and not as intense as the exterior architectural elements. This interior work is of a different quality and may be the work of Koppe's partner Otto Hellriegel (1891-1960). With many contemporary German architects tending to specialise in particular types of building, individual idiosyncrasies were much cultivated, especially so in the immediate post First World War period. Expressionism in German architecture was largely confined to this very short post war period before a reactionary force halted this exuberance.



Johannes Koppe (1883-1959) was a native of Leipzig; and studied at the institute of technology in Karlsruhe and latter at the University of Munich. It was in at Karlsruhe between 1906 and 1908 that he worked under the important Art Nouveau architect and designer Hermann Billing (1867-1946).

During his time Koppe learnt his trade and developed his own style in several branches of architectural work. He was at this time known to have worked with the brothers Max and Bruno Taut who became important contributors to futuristic ideals and techniques of the avante-garde. In 1913 Koppe set up his own architectural practice at Leipzig with his brother Robert. They specialised chiefly in the construction of domestic housing and small estates but by 1923, after a period of service in the war, Koppe dissolved this partnership and went into new partnership with his employee Otto Hellriegel (1891-1960).

The work on the Halpert factory would have been one of their earliest joint projects, and this may have resulted in the unusual combination of exoticism and tension factory design became. It was with Otto Hellriegel that the partnership flourished to become the most prominent industrial architects of Leipzig. They continued to work on industrial work and small housing estates until the late 1950s.

A large number of original plans for the construction of apartment and domestic buildings by this architectural partnership are now conserved in the Leipzig archives although it appears that Koppe's and Hellriegel industrial work have been lost. Unfortunately Halpert & Co. factory and much, if not almost all, of their industrial work before 1930 were destroyed during the Second World War. Nothing of the buildings in these photographs today survives.

The Halpert family were brave enough to expand their business in the 1920's and must have been doing quite well for they also commissioned at this time the Bauhaus architect Thilo Schoder (1888-1979) to design them a new home. This building survives and is clearly influenced on the work of Frank Lloyd Wright. Considering that both factory and house were built at the same time it is possible - even within the territorial bounds of architects - that some part of the factory building involved Schoder's ideas. Being Jewish the Halpert's forced out of their factory and home to the Nazi's in 1933.

The photographs in the album show:-

- 1) View looking north-west along Friedericistraße including the facade and elevated communication walkway with the older buildings
- 2) Another view of the main facade taken from the south-east with Koppe advertising sign in the distance
- 3) The main entrance on Friedericistraße with the gates open
- 4) Another view of the entrance showing the gates shut
- 5) A view of the elevation further along Friedericistraße with plainer decoration
- 6) The courtyard showing the entrance to the 'Kontor'

- 7) the decorative entrance foyer to the 'Kontor'
- 8) brick-lined connecting corridor to the courtyard
- 9) exterior of the main engine house
- 10) interior of the engine house
- 11) a warehouse floor at the top of the building
- 12) another view of the same
- 13) The main showroom with sample carpets in roles and at the back of the room the sales staff
- 14-16) three further showrooms and public areas.
- 17) a view over the building looking east towards the centre of Gera.

### ENDLESSLY CHANGING GRAND TOUR

62 **[LANDSCAPE GAME]. MYRIORAMA, SECOND SERIES.** Italian Scenery. London: Published for Samuel Leigh, 18 Strand. [c. 1825]. £ 2,500

*24 hand-coloured aquatint cards with grey wash borders top and bottom, (numbered 1-24 at the bottom, each measuring 68 x 201mm.), forming an interchangeable panoramic landscape view of Italian scenery, with accompanying 4 pp. explanatory booklet, contained within the original viridian box, original pictorial hand-coloured aquatint label on upper cover, decorative strip round the upper edge and another similar strip to the sides; the interior in two compartments with cotton pulls to withdraw the cards; the inner cover of the lid with a dedication to 'His Majesty.'*



Second Series of this infinitely versatile game designed by John Haverside Clark.

“The Myriorama is a moveable Picture, capable of forming an almost endless variety of Picturesque Scenery” boasts the accompanying leaflet. In fact, this series of 24 interchangeable views of ruins, villas, acropolis, rocky gorges, scampering goats and lusty peasants will make up to form panoramic scenes with a possible 620,448,410,733,239,439,360,000 variations. “Our young friends need therefore little fear that they, or their children, or their children’s children, will exhaust the fund of amusement ...”

A scarce item, originally quite highly priced at £1, 4s. when published, and now rarely met with in such original condition.

### AFTER THE OPENING CEREMONY

63 **LANE, Charles.** LANE’S TELESCOPIC VIEW OF THE INTERIOR OF THE EXHIBITION. London, Published by C. Lane, June 3rd, 1851. £ 850

*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.

Gestetner-Hyde 255.



## THE FIRST EVER CHINESE EXHIBITION

64 **LANGDON, William B.** A DESCRIPTIVE CATALOGUE OF THE CHINESE COLLECTION NOW EXHIBITING AT ST. GEORGE'S PLACE, HYDE PARK CORNER; with condensed accounts of the Genius, Government, History, Literature, Agriculture, Arts, Trade, Manners, Customs and Social Life of People of the Celestial Empire ... One Hundred and Twenty-Fourth Thousand. London, Printed for the Proprietor, 1844. **£ 185**

8vo, pp. [5]-170, wood-engraved frontispiece; publisher's faded pink blind-stamped flexible cloth; a little worn.

The first ever Chinese exhibition of a collection formed by Nathan Dunn, a tea merchant in China for 12 years. It was exhibited first in Philadelphia and from 1841 in London. Naturally, Langdon became curator of his Chinese Collection, an assemblage of artefacts and pictures that sought to illustrate every aspect of Chinese life. This accompanying book served as some sort of crash course in Chinese studies.

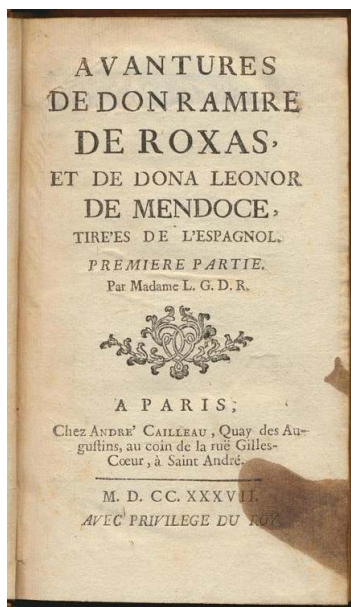
Altick pp. 292-294.



## AN HISPANOPHILE NOVEL

65 **[LE GIVRE DE RICHEBOURG, Madame].** AVANTURES DE DON RAMIRE DE ROXAS, et de Dona Leonor de Mendoce. Tirées de l'espagnol par Madame L.G.D.R. Paris, chez Andre' Cailleau, 1737. **£ 650**

**FIRST EDITION.** Two volumes, 12mo, pp. [ii], 285; [ii], 307, [3]; with minor stain to title of vol. I, otherwise clean throughout; in contemporary calf, spines with raised bands ruled and tooled in gilt, with labels lettered and numbered in gilt, lightly rubbed; with the engraved bookplates of Lord Charles Bruce of Amptbill, a Godson of Charles II; an appealing copy.



Rare first edition of this Spanish tale by the novelist and short story writer Madame Le Givre de Richebourg (1710–1780).

De Richebourg was the author of several novels and short stories, some of which met with a degree of success. A hispanophile, her other works include *Le Veuve en puissance de mari* (1732), *Aventures de Clamandès et Clarmonde* (1733), *Aventures de Flores et de Blanchefleur* (1735), *Aventures de Zelin et de Damasine* (1735), and the present *Aventures de Dom Ramire de Roxas et de Dona Leonone de Mendoce* (1737).

OCLC records three copies in North America, at Harvard, Chicago and McMaster.

## AN UNUSUAL PRINTING METHOD

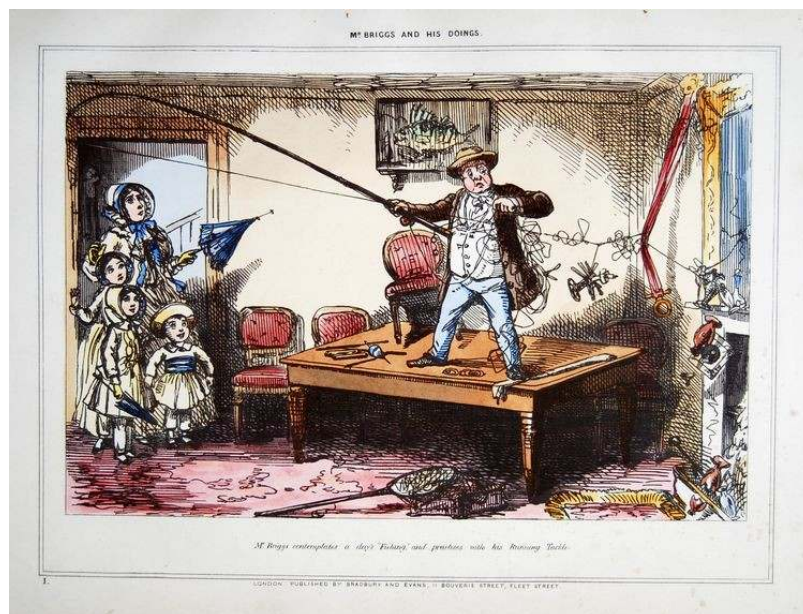
66 **LEECH, John.** MR BRIGGS & HIS DOINGS. FISHING. London: Published by Bradbury and Evans, 11 Bouverie Street, Fleet Street [1860]. £ 1,250

*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.



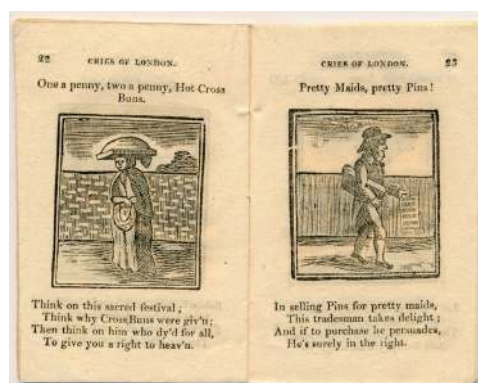
## CUCUMBERS AND MUFFINS

67 **[LONDON].** THE CRIES OF LONDON for the instruction and amusement of good children. Decorated with wood-cuts from life. York: Printed by J. Kendrew, Colliergate. [c. 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.*

A neatly produced chapbook of this perennial subject for a Juvenal audience. Subjects include writing ink, cucumbers, sweet briar, cakes herbs, dumplings, bread, boat hire, shoe-shine, muffins, brooms, canes, oysters, spoons, chickens, strawberries, rabbits, hot cross buns, pins, mops, mending chairs, broadsides, fish, with a rather dispiriting rhyme ‘The Dead Twins’ at the end of the work.

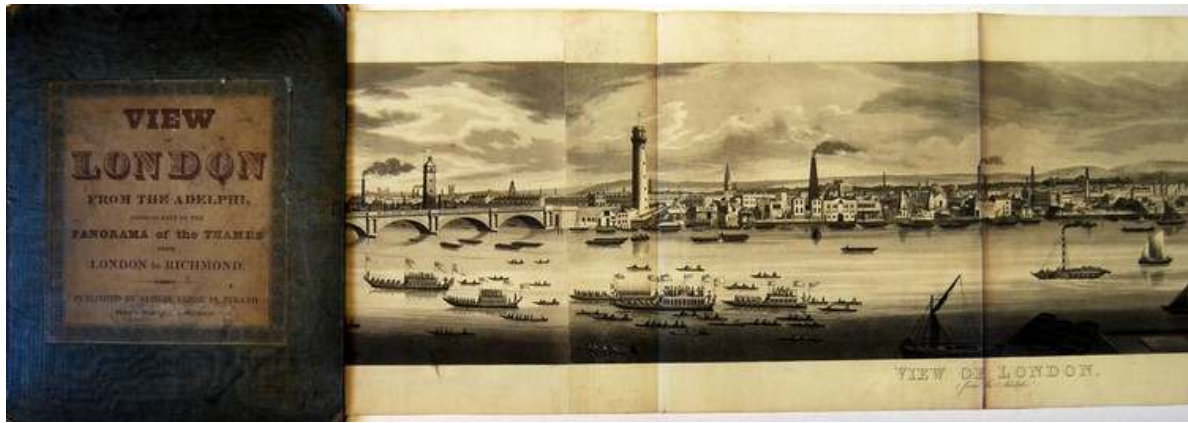
‘The Kendrew family of York printers of chap-books for children during the 19th cent. James Kendrew began printing in York c.1803, employing his daughters to hand-colour illustrations. He was succeeded in 1841 by his son John, who in 1848 sold the firm to William Allerston, whose nephew J. H. Carr took it over in 1874. Kendrew publications were usually of a higher standard than those of many provincial printers, and the firm’s juvenile books were distributed all over England.’ *Oxford Companion to Children’s Literature.*



## A GRAND SWEEP ACROSS THE THAMES

68 **[LONDON]. CLARK, John Heaviside.** VIEW OF LONDON FROM THE ADELPHI. forming part of the Panorama of the Thames from London to Richmond. London: Published by Samuel Leigh, 18, Strand 1830. £ 750

*Aquatint engraved panorama on three conjoined sheets 240 × 1693 mm, some dust marks and minor creases original cloth, upper with printed label, somewhat rubbed and worn at corners.*



In the descriptive notes Leigh informs us that the view was 'taken from the upper part of a house near the Adelphi, a situation which presents a greater portion of interesting objects than any other spot in the Metropolis'. As such it would correspond closely with the view from Thomas Hornor's house at No. 10 Royal Terrace in the Adelphi. One may speculate in view of the date of publication, the lack of an artist's name, and the fact that Hornor planned the publication of 100 select views of London (including one of the Temple where he had been living at an earlier date) that Hornor was in fact the artist responsible for this image. At lower left is the Sea Water Bath, Adelphi. Industry on the south side of the River including the College Wharf Saw Mills and Peache Fowler's Iron Works. River craft include steamers, colliers, and barges of the City Companies' as seen in procession on Lord Mayor's Day'.

A list of publications of Leigh & Son, 421 Strand, is pasted inside the back cover.

Abbey *Life* 494.

#### HAVELL EYE FOR DETAIL AT ITS BEST

69 [LONDON] HAVELL, Robert, Jun. A PANORAMA OF LONDON. Taken from Nature by R. Havell, Jun. London: Published by Havell & Co. 79, Newman Street, Oxford Street MDCCXXIV [1824].

£ 7,500

*Hand-coloured aquatint strip panorama, consisting of publisher's label at extreme right with modern stay and six sheets all conjoined, measuring 84 x 4,200 mm, with title 84 x 4295 overall; a few old tears skilfully repaired and some minor soiling; in original green case with a lacquered aquatint label with a patriotic design consists of Fame, blowing a trumpet from which is suspended the title the royal crown, and below are the arms of the Corporation of London, Royal Arms, Union flag, and an abundance of relevant symbols: Industry (hive), Trade (ship), Plenty (cornucopia), Justice (fasces), Fortitude (lion), Agriculture (corn), maritime steadfastness (anchor), civic patronage (sword and mace), and military preparedness (cannon, lance and military drum).*



The view commences at Vauxhall in order to show the recently built Vauxhall Bridge (opened 1816) and Millbank Penitentiary (opened 1822). It extends as far east as the London Docks and St John Wapping. The recently built Waterloo and Southwark Bridges (opened 1817 and 1819 respectively) are depicted. There is no sign of New London Bridge, the building of which commenced in 1823. River traffic featured in the print includes the Richmond Steam Yacht the Margate Steam Yacht, the French Steam Yacht, the Leith Steam Yacht, all crowded with excursionists, and the personal yacht of the eccentric Wapping biscuit-maker, Alderman Sir William Curtis M.P. Off Millbank are to be seen six 'four-oared pleasure galleys' partaking in a rowing match (presumably the Doggett's Coat and Badge Race?), and off Bank Side a civic procession of City ceremonial barges. The river is crowded with yachts, colliers, hay barges, Thames barges, and Peter boats.

The copper plate for this panorama was auctioned at Geo. Jones & Co. on 27 May 1828 (91), on the dissolution of Robert Havell Senior and Robert Havell Junior's partnership. Robert Havell Junior, however, appears to have retained the plate, for it also features in S. Leigh Sotheby's sale for 18 July 1838 (36). On this latter occasion Havell was disposing of copper plates and copyrights prior to emigrating to the United States. A facsimile of the extremely rare printed booklet is included with the panorama.

Abbey, *Life*, 485.

## FROM TEMPLE BAR TO GUILDHALL

70 [LONDON - QUEEN VICTORIA]. **ROBINS, Joseph publisher.** ROBINS'S PANORAMIC REPRESENTATION OF THE QUEEN'S ROYAL PROGRESS THROUGH THE CITY OF LONDON, ON THE 9TH NOVEMBER, 1837. Displaying every portion of the Royal and Civic Procession on that Splendid and memorable occasion, as well as the Whole Line of Streets from Temple Bar to Guildhall, With their numerous Decorations, the Booths of the City of Companies, Christ's Hospital, &c. London: Published by Joseph Robins, Bride Court, Fleet Street, London. 1838. £ 950

*Hand-coloured lithograph strip panorama folding into covers, consisting of five sheets conjoined and measuring 90 x 2,890 mm overall; in modern blue cloth with facsimiles of the adverts on inside covers.*



British processional panorama celebrating the visit of Queen Victoria to the City of London on Lord Mayor's Day in the first year of her reign.

It shows the procession from Temple Bar (decorated for the occasion) up Fleet Street, Ludgate Hill, and Cheapside to King Street and thus to Guildhall. On the panorama itself identifications are supplied in the bottom margin: 'Temple Bar'; 'Sheriffs Carriage'; 'The Lord Mayor's Carriage'; 'Life Guards Blue'; 'The Queen'; 'State Carriage'; 'The Lord Mayor'; 'Sword Bearer & Mace Bearer'; 'The late Lord Mayor'; 'Aldermen'; 'Ward Beadles and Grooms'; 'Aldermen and Ward Beadles'; 'The Sheriffs'; 'Common Councilmen and Grooms'; 'City Marshalls'; 'The Queen's Footmen'; 'Yeomen of the Guard'; 'Royal Trumpeters'; 'Queen's Household'; 'Queen's Household'; 'Queen's Household'; 'Booth of Christ's Hospital'; 'Queen's Household'; 'Booths of the City Companies'; 'Queen's Household'; 'Duke of Sussex'; 'Duke and Duchess of Cambridge', 'Prince George of Cambridge', 'Duchess of Gloucester'; 'Duchess of Kent'; 'Genl. Dalbiac.'

Crowds line the pavements, balconies, and roofs. Some of the buildings have been decorated, and also the booths. A huge banner in front of the Wood Street plane proclaims: 'The inhabitants of Wood Street Welcomes Queen Victoria. Long May She Live.' A banner in King Street reads in reverse lettering, 'Welcome Victoria'.

Abbey, *Life*, 534.

## LONDON PROPERTY LOTTERY

71 [LOTTERY]. REPRESENTATION OF THE LEASEHOLDERS AND CONTRACTORS interested in the Houses and Buildings in Pickett Street near Temple Bar, Skinner Street, Fleet Market, and Snow Hill with the schemes of the city state lottery, and plans and elevations of the different buildings constituting the prizes. ([London]: Printed by Nichols and Son, Red Lion Passage, Fleet Street), 1806.

£ 1,250

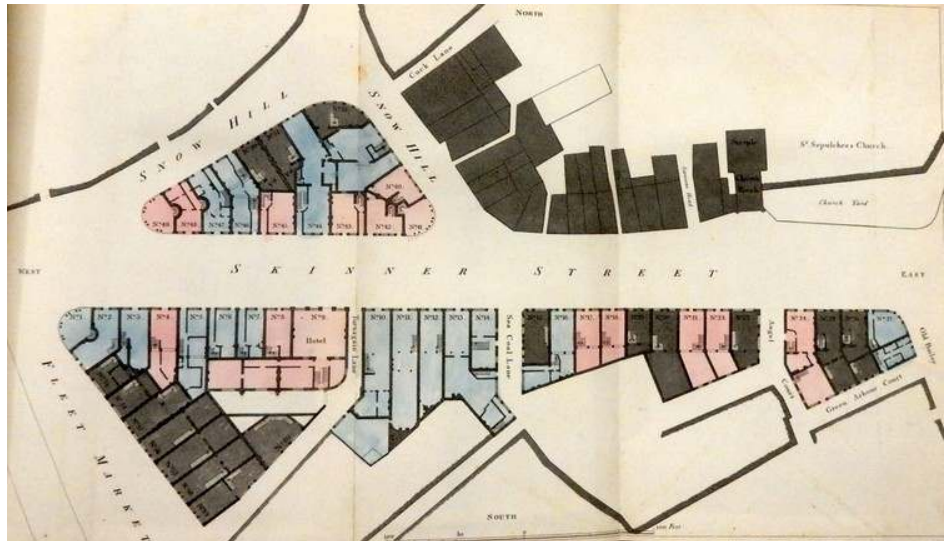
**FIRST EDITION.** 4to, pp. 8; folding tables and 25 engraved plates including four folding engraved maps, partly coloured; 14 elevations of buildings, four folding; and seven engraved folding plans; in later half calf over the original pink, spine lettered in gilt, boards rather dust-soiled, but still a very appealing copy.

Scarce first of this novel plan of disposing unsaleable property by lottery, due to a combination of war and a depressed market.

The Corporation of London, in the interest of improving the appearance of the city, transferred several plots of ground to a number of leaseholders who had agreed to build houses. These were chiefly two sites, the first was land surrounding St Clement Danes, a site today that is mainly occupied by the Law Courts, the second site being the land that now forms part of the eastern approach to the Holburn Viaduct.

The leaseholders took out the agreements in a period of peace soon after the Treaty of Amiens of 1802. After the contracts had been signed their enthusiasm was cruelly dashed as the resumption of hostilities in 1803 forced prices of material up and labour became scarce. The houses that had been built could not be let or sold due to these high costs and general depression.

The present work was printed to encourage the passing of an Act of Parliament that was to dispose of these properties by lottery. Well illustrated with accurate plans and elevations of all the building types to be sold the publication was used to muster favour in Parliament. An Act of Parliament was duly passed in favour of a lottery which involved the City divesting itself of the freeholds of the building leases, thereby ending the obligation to pay the high ground rents. The freeholds could then be disposed of by



lottery free of the building leases. The builders then disposed of the houses as prizes in three lotteries including 69 houses 'being first-rate buildings, land-tax redeemed, and insured from fire'. The first lottery occurred on the 14 April 1807 with tickets costing £19 17s 6d and prizes valued to a total of £100,000. This was followed with a second lottery on 26 April 1808 and a third and last lottery of 4 December 1810.

Oddly the Act for this lottery was still in force until repealed in 2012.

The work comes in both octavo and quarto settings but with no designation of priority, the octavo has however the printed date of 1806. Probably our quarto setting with a grander appearance was aimed at the better class of citizen!

OCLC records six copies in North America, at Johns Hopkins, Princeton, Pennsylvania, Texas, Los Angeles Public Library and the Winterthur Museum; Goldsmiths'-Kress 19280.

## SUBURBAN LIVING

72 **LOUDON, John Claudius.** THE SUBURBAN GARDENER, and Villa Companion: Comprising a Choice of Suburban or Villa Residence, or of a Situation on which to form one; the Arrangement and Furnishing of the House; and the Laying out, Planting, and General Management of the Garden and Grounds. London, Printed for the Author; and sold by Longman, Orme, Green etc. 1838. £ 750

**FIRST EDITION.** 8vo, pp. xvi, 752, 343 wood-engraved text illustrations; title minimally spotted, final leaf with tiny expert repair; well preserved and clean in contemporary black diced morocco, covers with gilt fillets, spine ornamented in gilt and with red morocco lettering-piece; rebaked, preserving the original spine; dedication inscription to one William Kilburn by his nephew, dated 1846 and another, later ownership inscription on initial blank, recent armorial bookplate on front paste-down.

First edition of an important book on the suburban house and garden, documenting the taste and design just before the Victorian explosion of suburbia, which entirely changed the material and stylistic aspects. Amongst the many plans and illustrations, his own house in Bayswater appears as an example of a fourth rate residence. In 1831 Edward Trendall published the first book of house designs intended specifically for the suburban environs of large cities. Loudon was the next, and the first to use the word "suburban" in his title. Loudon also was the first to discuss suburban design per se, focusing on matters of architecture and building as well as on aspirations and ideals involved in suburban living. Suburban residences, according to him, embodied the integration of two things: the refinement and cultural advantages of urban society, together with the opportunity for relaxation and regeneration found in the country' (Archer).



'As a landscape-gardener Loudon was a follower of Payne Knight and Uvedale Price, whose belief in irregularity and picturesque grouping he shared. Though at first critical of Repton, he eventually recognized that Repton's ideas combined 'all that was excellent in the former schools [of landscape gardening]' (*A Biographical Dictionary of British Architects*).

Archer 190.1.

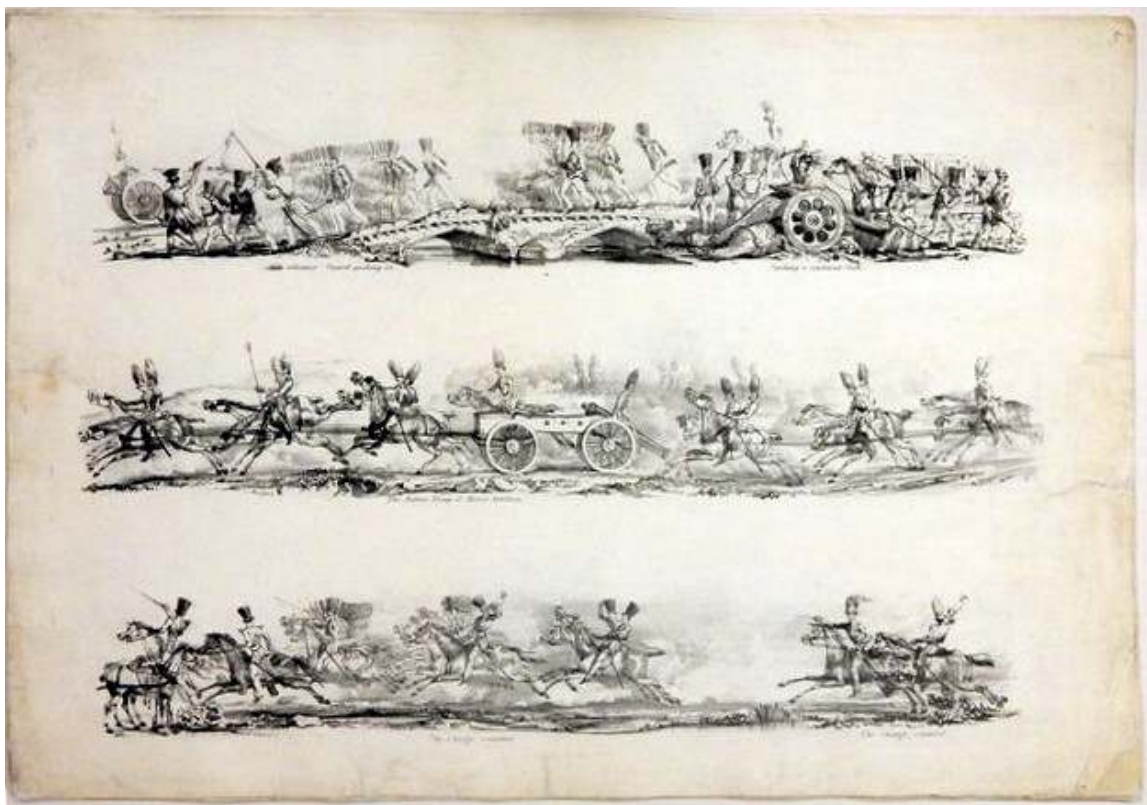
## THE LAST PHASE OF EAST INDIA COMPANY CONTROL IN BENGAL

73 [LUDLOW, *Captain William Andrew*]. BENGAL TROOPS ON THE LINE OF MARCH (The advanced Guard driving in an out post of the Enemy.) A Sketch by an Officer in that Army. [William Ludlow del.]. [London:] Drawn on Zinc & Printed by Day & Haghe, Lithrs. to the King. [1835]. **£ 1,750**

*Six uncut lithograph sheets, each [38 x 56 cm], with three strips of the panorama image on each; some damage to extremities including minor tears to edges and blank corners torn away but not affecting the image; housed in a modern portfolio.*

A remarkable panorama showing the a march during the last phase of East India Company control in Bengal.

A contemporary review published in *The United Service Magazine* For April 1835 notes 'This *Sketch*, as it is modestly styled by its author, Captain Ludlow, is the most characteristic and extraordinary performance of its class we have ever seen. Of apparently interminable extent, and crowded with figures of man and beast, all portrayed to the life, it forms a complete picture of the march of Bengal Troops, comprising incidents of actual warfare, interior economy and habits, costume native and military, superstitions, vehicles, cattle, and, in short, presents an omnium gatherum, such as we have never before seen marshalled in such dense or striking array. No verbal or written description



could approach the vivid realities conveyed in this panoramic *Sketch*, which must prove highly interesting to our honoured comrades of the East, and may stand untravelled Europeans in stead of all the books ever written on the subject. We trust Captain Ludlow will not be a loser by the publication of a work of so much labour, and exhibiting so much *esprit de corps*. The captions beneath the image strips read from left to right [1] 'Water carriers to the Camp'; 'Hindoos bathing'; 'Hindoo Idol and Priest'; 'Grain and supplies carried for the Camp'; 'The Rear Guard awaiting the removal of the Camp'; 'A Coffee Party'; 'Camp Baggage'; 'Express Camel'; 'Bazaar Guard'. [2] 'Foot Artillery'; 'A Regiment of Sepoys'; 'Foot Artillery'; 'Horse Artillery'; 'Horse Artillery'. [3] 'The General Officer and his Staff'; 'Light Cavalry'; 'Light Cavalry'; 'Express Camel'; 'Prisoners driven to the rear'; 'Spare Ammunition Waggon'; 'An A.D. returning with orders'. [4] 'The Cart of the Country'; 'Baggage'; 'Boxes for carrying refreshments'; 'A Mess Tent'; 'Conveyance for the Wounded'; 'The Common Cart of the Country'; 'Cart in which Native Females ride'; 'Spare Ammunition Boxes'; 'A Sporting Elephant, the Driver and his assistant getting up'; 'The Bazaar Flag'; 'Washer Men'. [5] 'advanced guard pushing on'; 'Spiking a captured gun'; 'The Native Troop of Horse Artillery'; 'The Charge sounded'; 'The Charge sounded'. [6] 'The Skirmish'; 'An Advanced Gun playing'; 'Making-off'; 'Match-lock men'; 'A Swivel Gun on a Dromedary'; 'A Priest's Hut'; 'A Hill Fort for which the enemy are making'; 'Fakers denouncing their flying Friends'; 'A Hindoo Temple'.

The *Index to British Military Costume Prints* attributes this print to 'Cpt. W.A. Ludlow, 12[th] Bengal N[ative] I[nfantry]', mentions an 'illuminated foreword', and says it shows the Bengal troops in pursuit of Pindari marauders. Ludlow was born in 1803 we know he was promoted to captain in 1846 and sometime thereafter retired on half pay to Marylebone in London with the rank of major. He appears to have lived with a Mary Ann Ferris but what their relationship was is obscure.

Abbey *Life* 530 *Index to British Military Costume Prints* 485 [1].

## ONE OF THE MOST INFLUENTIAL AND IMPORTANT TILE MANUFACTURERS

74 **[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**

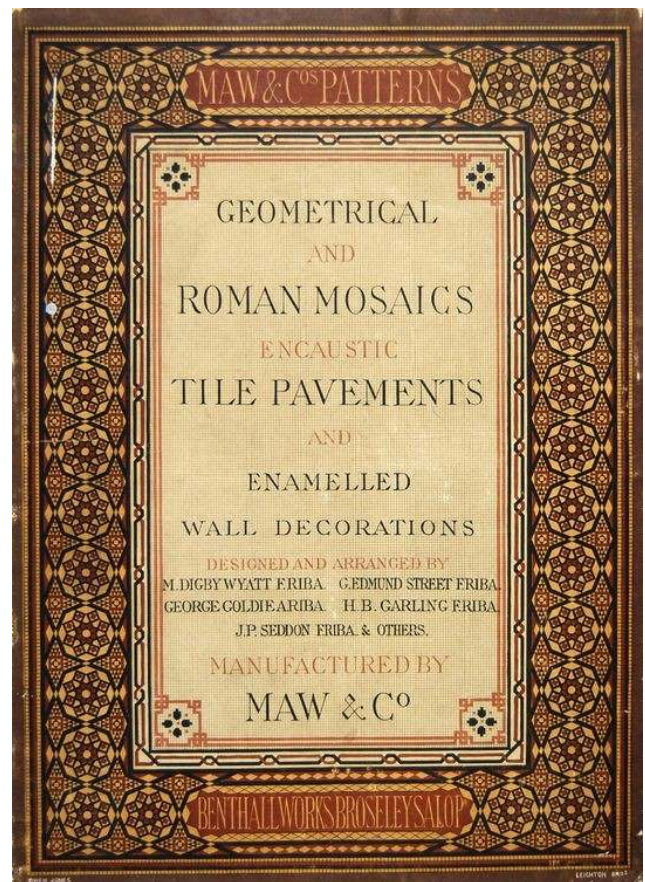
*Folio, 370 × 270 mm, pp. 6; 33 chromolithograph plates numbered 15 to 56; original brown cloth, upper cover overlaid with an elaborately decorated chromolithograph sheet by Owen Jones; inscribed 'A & W Reid, Elgin.' on front free endpaper.*

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 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.

The company was formed in 1850 by the brothers George and Arthur who concentrated on the manufacture of 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.



## GIVING THE ILLUSION OF A FIGURE WALKING

75 **[MECHANICAL TOY]. THE AUTOMATON.** A Doll moving itself by mechanical contrivance, with 8 brilliant costumes and corresponding concern for setting up [Nürnberg] Original-Eigenthum G.W.F. & W. [i.e. Georg Wolfgang Faber lithographer] Circa 1840. **£ 5,000**

*The mechanical 'Automaton' of a young man, with eight slide-on hand-coloured figures, including 1) a pedlar with a kraxe or backpack with goods and staff in hand; 2) a flower gardener with a rake over his shoulder carrying a basket of flowers; 3) a Scottish soldier wearing a plaid with his firearm over his shoulder; 4) a sportsman with a deer slung over his back and his gun under his arm; 5) a hussar in red and blue with a curved sword; 6) a servant holding a steaming dish; 7) a chamberlain with gold stick carrying a document under his arm; 8) a well built woman carrying her diminutive husband in a chair; together with an interlocking scene of four hand-coloured sections forming a path for the Automaton, with two treescapes at each end; contained in the original box, the upper cover with a hand-coloured representation of the toy, with two cartouches, one with the father looking on as the mother shows the toy to a child; the other with a mother and child looking on whilst another child manipulates the toy; with three other cartouches titled in French, Italian, English and German; gold edging to box defective, but still in a desirable condition.*





A rare and unusual toy relying on a mechanism to give the illusion of a figure walking by its own volition.

The 'Automaton' is the figure of young man in a short coat with his hands in his pockets; on pulling the figure by a chord the figure's legs, which are jointed with metal pins, are manipulated to give the illusion of walking via a mechanism of wooden wheels and brass strips attached to the feet. The delicacy of the mechanism probably accounts for the rarity of the toy as we can find no record of it in any collection or literature on the subject.

According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p.

20) the artist/maker of the game was a deaf mute working from Nürnberg.

From the collection of Marie-Camille de Monneron sold at the Drouet, Paris, October 1983, the collection stamp on inside of lid.

### ONE OF ALKEN'S FINEST WORKS

76 [MELTON MOWBRAY] [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.

## COPPER MINING

77 [MEXICO PANORAMA] CANANEA, SONORA, MEXICO. Circa 1908.

£ 1,250

*Photographic panorama [29 x 285cm] mounted on canvas.*

An almost 360 degree panorama of the copper mines.

The mine workings at Cananea are significant in the recent history of Mexico, as poor working conditions there in 1906 led to a miner's strike that resulted in 19 deaths. That event is generally considered to be a major catalyst of the Mexican Revolution of 1910.



It is difficult to get a bearing on the view depicted in the panorama for today the mining town has lost most of the mountains that once surrounded it in the immediate vicinity.

## AN INFLUENCE ON IMMIGRATION TO THE MISSISSIPPI VALLEY

78 [MISSISSIPPI RIVER]. ... PROFESSOR RISLEY AND MR. J.R. SMITH'S ORIGINAL GIGANTIC MOVING PANORAMA of the Mississippi River extending from the Falls of St. Anthony to the gulf of Mexico London: John K. Chapman and company, 5, Shoe Lane... 1849. £ 250

*8vo, pp. 32, wood-engraved frontispiece; pink printed wrappers in facsimile.*

'Perhaps the earliest picture of this type was exhibited in 1839 in Boston, the work of John Rowson Smith. His first painting was destroyed by fire, but by 1844, with the assistance of John Risley, he had completed a new picture, "our miles in length." With this he toured the United States until 1848, when he and Risley, an acrobat who probably displayed his skill in connection with the entertainment, took it abroad. The text was published in London in 1849; a German version appeared in Berlin in 1851; and the picture was exhibited for six weeks in Christiania during the summer of 1852. Smith described the great valley from the Falls of St. Anthony to the gulf in glowing terms; he informed his audiences that Illinois farms "formed by the hand of nature" could be purchased for \$1.25 an acre, and that the region was a "greater El Dorado than the gold mines of California." There can be little doubt that this and similar panoramas - travel "movies" of the fifties - influenced immigration to the Mississippi Valley.' [Heilbron]

See *Minnesota History A Quarterly Magazine* Vol.17 No. 2, June, 1936: Bertha Heilbron 'Making A Motion Picture in 1848'.

## A COMPREHENSIVE POETIC DEFENCE OF WOMEN

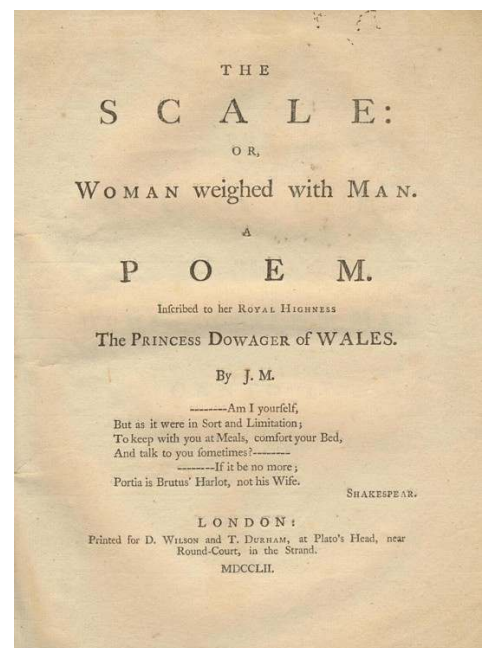
79 [MONCRIEFF, John. *Attributed to*]. THE SCALE: or, Woman weighed with Man. A poem. Inscribed to Her Royal Highness the Princess Dowager of Wales. By J. M. London: printed for D. Wilson and T. Durham, 1752. £ 750

**FIRST EDITION.** *4to, pp. [iv], 46; apart from some minor marking and fraying to edges, in good original state; untrimmed and stitched as issued, with old upper wrapper (a little marked and dust-soiled), but still a very appealing item.*

An uncommon work containing an unusual and comprehensive defence of women against their treatment at the hands of men.

In his three cantos the author shows up how men have continually and purposefully misunderstood women, by giving vent to prejudice and oppression in their literary works, particularly censuring Swift and Pope for using women as easy targets in their writing.

The author is also at pains to point out that casual abuse, deception and seduction that was considered normal to that age: 'What scarce a Trespass is allow'd in in him, / In her is deem'd a Death-deserving



Crime; / A Stain, a Wound, so mortal and impure, / No tears can wash it, no Repentance cure / Harsh Sentence on the fair Offender past, / By sinful Man: and therefore not the last. / 'Tis well for her, since not on Earth forgiven; / The Scale of Man is not the Scale of Heaven.'

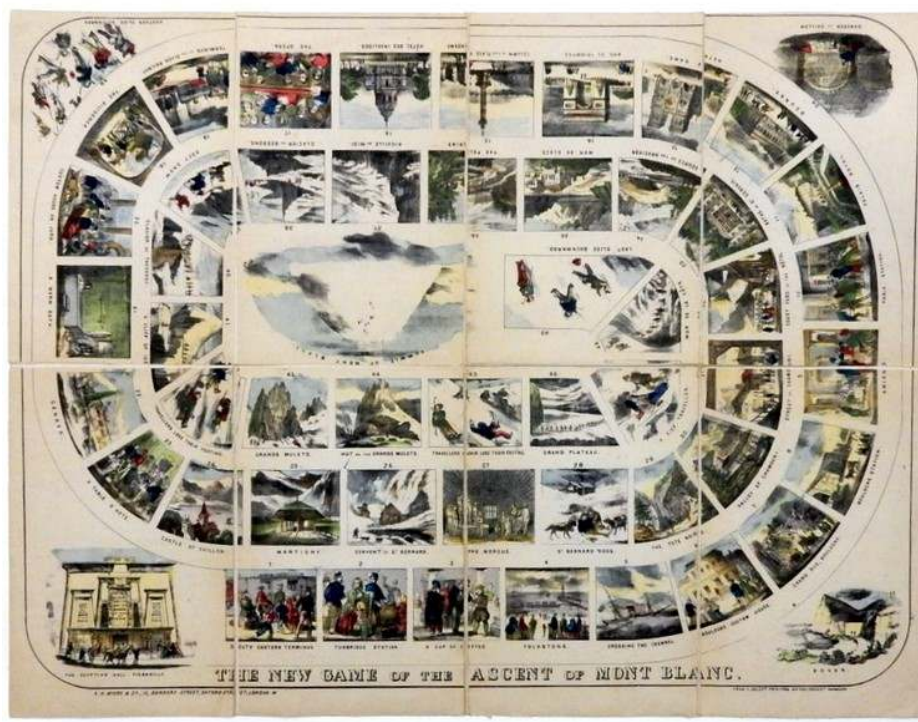
The work is dedicated to the to Princess Augusta of Saxe-Gotha-Altenburg, recently Dowager Princess of Wales through the death of her husband in 1751, another poem, also clearly by the same author *The twenty-Fourth of May. An ode on His Royal Highness the Prince of Wales's birth-day.* By J. M. was issued by the same printers in 1752. Clearly there were strong Scottish connections for the printer Wilson - maybe Moncrieff was trying for some preferment in dedicating these two poems to the Princess, heir apparent to the throne.

ESTC locates six copies in North America, at Boston, Kansas, Pennsylvania, Texas, Waterloo and the Lilly library.

### HOW TO CLIMB A MOUNTAIN

80 [MONT BLANC GAME]. SMITH, Albert. THE NEW GAME OF THE ASCENT OF MONT BLANC. London: A.N. Myers & Co., 15, Berners Street, Oxford Street, London. W. from C. Adler's Printing Establishment, Hamburg [circa 1856]. £ 1,750

*Hand coloured lithograph board game [41 x 54 cm.] dissected into eight and mounted on linen.*



Produced to coincide with Albert Smith's Mont Blanc lectures and entertainments that were held at the Egyptian Halls in Piccadilly.

In 1851 Smith had ascended the Mont Blanc which was to give enough material for his lectures to last him from 1852 to 1860. Games, fans, toys and all sorts of souvenir were almost foisted onto the public at these events, and to some extent it was through Albert Smith's entertainments that interest in mountaineering was to develop in the latter half of the nineteenth century.

The board is mounted on linen, with a vignette in each corner (Egyptian Halls, Dover, Dungeon of Chillon, and 'Another slide backwards'). The main part of the board consists of 50 coloured vignettes, culminating in a larger one of the Summit of Mont Blanc. The scenes depicted include travel from England via Tunbridge Station, Folkestone, and the channel, then travel through France, including Paris, Dijon, and Geneva (with views of the Opera, and Smith in a warm bath!), then views of the vicinity of the mountain, including Martigny, St. Bernard (and the dogs), and Chamonix. The scenes of the ascent itself include various "Slides" and "Loss of Footing", a "Sick Traveller", and sights on the mountain - the Mer de Glace, and the Grands Mulets. Finally, after a "Last Slide Backwards", they reach the Summit.

### THE INSPIRATIONAL QUALITIES OF PLANTS

81 MONTOLIEU, Maria Henrietta. THE ENCHANTED PLANTS, Fables in Verse. Inscribed to Miss Montolieu, and Miss Julia Montolieu. London, Printed by Thomas Bensley, 1800. £ 650

**FIRST EDITION.** 8vo, pp. [vi], 93, [1] imprint; with engraved frontispiece, but without the half-title; with 13 original hand-coloured illustrations of flowers at chapter ends and in bottom margins, each signed 'CH'; some light dust-soiling in places, but generally clean throughout; in contemporary continental? half sheep over mottled boards, spine lettered and ruled in gilt, spine, joints and boards a bit rubbed, nevertheless, still an appealing copy.

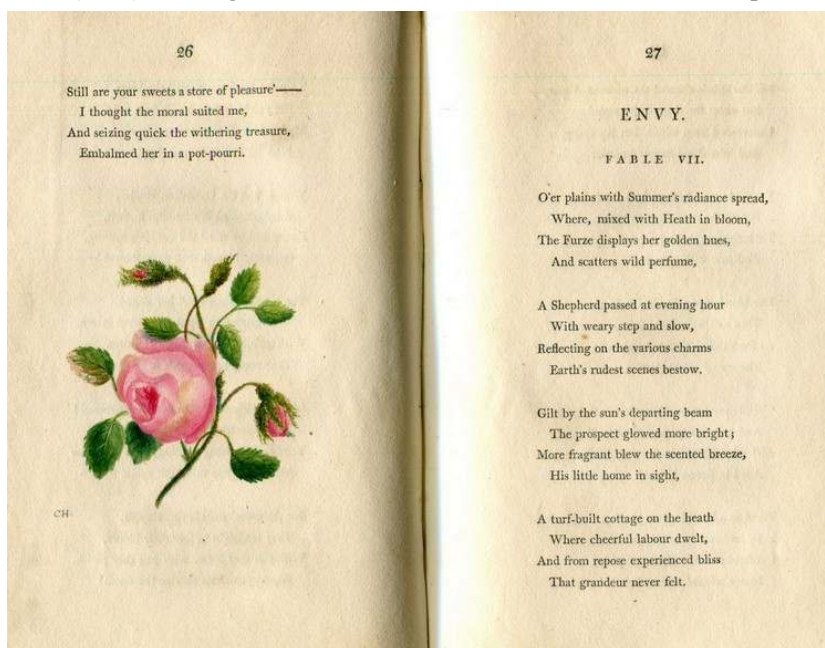
First edition this series of moral verses by Maria Henrietta Montolieu on subjects such as gambling, scandal and vulgarity drawing on the inspirational qualities of plants and dedicated to her two children.

'One of the most popular of these flower personification books for children was a collection of fables entitled *The Enchanted Plants*, by Maria Henrietta Montolieu (1800). Flora grants the narrator's wish to understand the speech of the flowers, and the narrator proceeds to teach a number of moral lessons using flowers. In Montolieu's poems, the flowers are much more humanized than in the older fables' (Seaton).

Maria Henrietta Montolieu was the wife of the wonderfully named Louis Montolieu de St. Hippolite, a partner in Hammersley's Bank, Pall Mall. Descended from a line that escaped France after the revocation of the Edict of Nantes he married our author at St. George's, Hanover Square, 3 March 1786. They had a son, Charles, who died a student at Oxford in 1809, and two daughters, the dedicatees of this work, one of whom Maria Georgina married in 1822, Hugh Hammersley of Pall Mall, and the other Julia Fanny who married, firstly William Wilbraham, Capt. R.N., and secondly Sir Henry Bouverie, Governor of Malta. Maria's husband was, coincidentally, the first cousin once removed of the authoress, Isabelle de Montolieu (1751-1832), who wrote *Caroline de Lichfield* and translated *The Swiss Family Robinson* and several works by Jane Austen in to French.

The work has the bookplate of George Martin Barnard (1799-1859) a Clerk in the Treasury who retired and died at Nice, hence the continental binding. The illustrations are each signed C.H. but we have no idea who this may be, although it may well be the precocious and prolific Charles Heath (1785-1848) who had produced his first etching aged six.

ESTC records five copies in North America, at Cornell, Florida State, Oregon State, Alberta and UCLA; See 'Towards a Historical Semiotics of Literary Flower Personification' Beverly Seaton: *Poetics Today*, Vol. 10, No. 4 (Winter, 1989), pp. 679-701.



## ON FEMALE EDUCATION

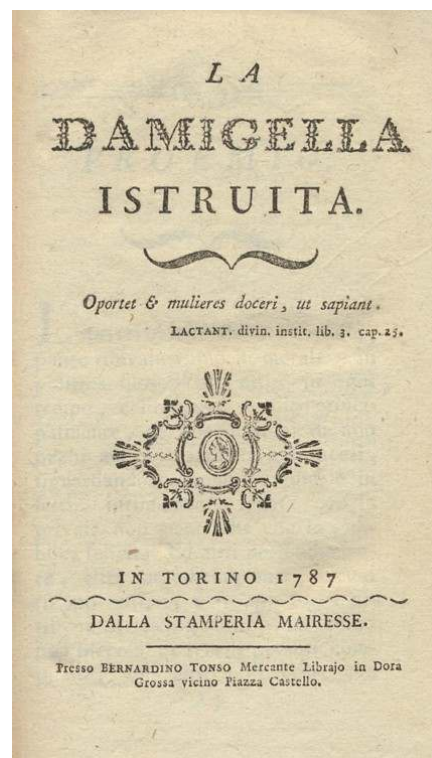
82 [MORARDO, Gaspare]. LA DAMIGELLA ISTRUITA ...  
In Torino, dalla Stamperia Mairesse. 1787. £ 550

**FIRST EDITION.** 8vo, pp. 246, [2]; clean and crisp throughout; in contemporary vellum, with paste paper label lettered in gilt on spine; a desirable copy.

First edition of this rare work on the various roles of women and on female education, by the moralist and philosopher Gaspare Morardo.

The work is centred around the education of women, desirable not so much as an end for the women themselves, but for the good of society in general, and its basic tenet is that education should be designed to enable women to recognise and act upon their obligations in all manner of circumstances. To that end, the work is arranged into a series of chapters discussing the role and conduct of a young woman at her devotions, with her parents and household, on her own, while managing a household, at work and study, while reading, in front of the mirror, in Church, at table and in conversation, dancing, travelling, choosing not to marry, called to the cloister, and called to marriage.

OCLC records two copies in North America, at Chicago and the University of California at Santa Barbara.





### ORIENTALISM IN A BOX

83 **[MOSAIC GAME]** ORIENTALISCHES PARQUERSPIEL - JEU DE PARQUET ORIENTAL - THE PLAY OF ORIENTAL INLAID WORK [Germany] circa 1835. £ 850

152, (of 156) pieces of painted boxwood squares and triangles in eight colours viz yellow, mustard, orange, black, green, red, pink and blue; together with a sheet of examples, and printed instructions; contained in original box, the sliding lid showing an oriental scene of three ladies play in the game.

A neatly produced early nineteenth century game capitalising on a rekindled interest in the Moorish aspects of Orientalism.

The rather charming instructions describe both the amusing and educational qualities of the game. 'In this new mosaic game the form agrees well with the colours; therefore not only the good taste of the children is cultivated by it, but also their mind is impelled to an inventive activity, as they are obliged to look for new designs. Thus our mosaic amply rewarding all the pains that were taken in it will certainly be one of the most useful games which answers fully its purpose and at the same time is an inexhaustible source of recreation.'

Hans Ottomeyer. *Biedermeiers Glück und Ende : die gestorte Idylle, 1815-1848* Munich 1987, item 4.2.13.56.

### CELEBRATING DOMINION STATUS

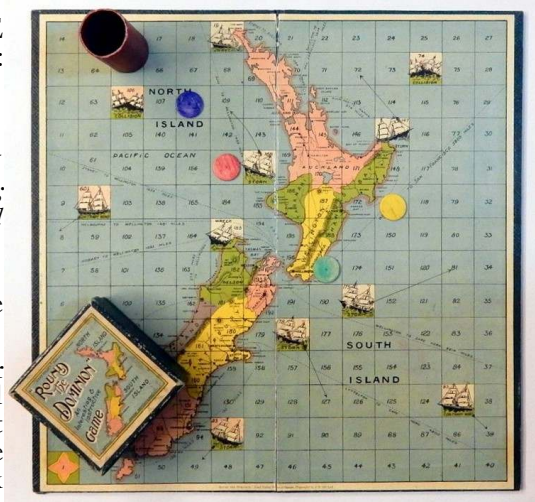
84 **[NEW ZEALAND].** THE GAME OF ROUND THE DOMINION. The Eastern Highway [title on lid]. Harborne: Johnson Bros. (Harborne) Ltd. Chad Valley Works. [1907].

£ 450

Offset colour-printed playing board (folded vertically in the middle; measuring 36 cm. sq.) with four counters dice and wooden tumbler painted in the British colours; well-preserved with original cardboard box (9 x 9 x 4cm) with colour-printed label on lid, printed rules inside lid; corners a little worn.

This is the earliest game solely devoted to New Zealand that we have seen.

The game is designed for 2, 3, or 4 participants who race their clippers to the centre of a map of New Zealand divided into a spiral of 196 squares, the winner is the first to land on the last square that includes the capital Wellington - such hazards for the clippers include storms, contrary winds, wrecks, etc. all of which send the player back several squares. Considering the date of the game there are no steamships plying the waters around New Zealand, curious as clippers had all but ceased to trading in these waters by the first decade of the twentieth century.





### STAGECOACH TRAVEL

85 **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 (only six so signed) 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.

The *Scenes* depicted by Newhouse are as follows: 1) The disappointment 2) A frost 3) Repose in the mail 4) An alarming reason 5) A faithful ally 6) A signal of distress 7) Just in time 8) A lazy horsekeeper for the mail 9) An affair of moment 10) A lesson for the horsekeeper 11) An insubordinate gatekeeper 12) A passing remark 13) Accidents will happen in the best appointed coaches 14) A flood tide ship ahoy 15) A practical lesson 16) An indiscreet artist 17) An accommodating fare 18) A race team.

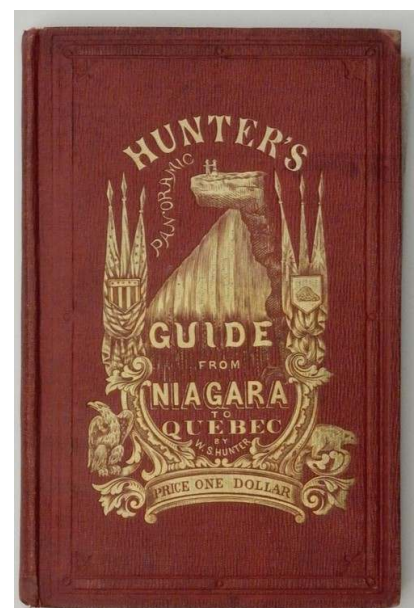
Abbey, *Life* 406; see Stiltzer p. 192; not in OCLC.

### BIRD'S-EYE VIEW OF THE NIAGARA RIVER

86 [NIAGARA TO QUEBEC]. **HUNTER, William S. Jr.** HUNTER'S PANORAMA OF THE SCENE FROM THE NIAGARA FALLS TO QUEBEC Montreal: Published by Benjamin Dawson Boston: John P. Jewett and Company 1857. £ 350

*8vo, pp. 66. 4, adverts; engraved vertical panoramic strip measuring 3,070 × 190 mm, consisting of seven sheets conjoined and forming frontispiece to Hunter's book; original decorated red cloth, the upper cover with decorative title blocked in gilt.*

This American waterways panorama consists of a bird's-eye view of the Niagara River from the Niagara Falls to Lake Ontario, and then the St Lawrence River from the Thousand Islands to Quebec. On either side of the bird's-eye strip, and in the Lake Ontario section, appear 43 roundels of landmarks and character types. The accompanying text consists of 64 pages of description, repeating many of the wood engravings that appear on the panorama itself.



## A PIONEER IN PHOTOGRAPHY DURING THE MEIJI ERA

87 **OGAWA, Kazumasa** *photographer* and **TAKASHIMA, Suteta** *text*. ILLUSTRATIONS OF JAPANESE LIFE. described by S. Takashima, A.B., professor in the higher commercial college. Reproduced and published by K. Ogawa, F.R.P.S., Tokyo. Yokoshama: Sole agents Kelly and Walsh, Limited, circa 1900. **£ 600**

*Folio 35 x 26.5cm title and fifty hand coloured gravure plates each with titles and captions original decorated crepe paper boards with silk ties - a fine copy.*

A fine copy of these sympathetic and delicately executed photographs of Japan.



Ogawa was Japanese photographer, printer and publisher who was a pioneer in photomechanical printing and photography during the Meiji era. he learnt his trade in Boston and on moving back to Japan. in 1889, he set up Japan's first collotype business and it was through this method of reproduction that he successful produce a number of photographic survey of Japanese life.

## CRINOLINE CAPERS

88 **[ONWHYN, Thomas]**. CUPID AND CRINOLINE. T.O. del. [i.e. Thomas Onwhyn]. London: Rock Brothers & Payne, Oct. 20th 1858. [1858]. **£ 600**

*Engraved panorama (14.5 x 145cm) consisting of ten hand coloured illustrations, bound between yellow covers with blue spine.*

The design of the front cover consists of the title and the imprint, and an illustration showing Cupid, imprisoned within a crinoline cage. Several women view the contraption with expressions of awe, to the left and on the right a gentleman weeps.

The series of illustrations tell the story of the lovely Kitty and her darling Adolphus, and how the crinoline has come between them. Adolphus is forced to stand back from the 'thing all wire and whalebone' and in the last scene stands in a doorway disconsolate while Kitty and her friends fill the ballroom floor. Abbey, *Life*, 606.





### THE SWEDISH NIGHTINGALE

89 [OPERA DRESSING TOY] JENNY LIND [German]: [c. 1846].

£ 3,250

*Dressing game consisting of a hand coloured, lithographic mannequin of Jenny Lind and 10 hand coloured lithographic and varnished dresses (back and front glued together at the edges); together with 5 hats. contained in the original publisher's box, the lid with lithographic and hand coloured image of Jenny Lind ; with gilt decorative edging.*

A rare toy of probably the most famous opera star of the nineteenth century.

The ten costumes show Jenny Lind in most of her famous stage roles including Alice in Meyerbeer's *Robert of diavolo*; Valentine in Meyerbeer's *Les Huguenots*; Amine in Donizetti's *La sonnambula*; Donna Anna in Mozart's *Don Giovanni*; Marie in Donizetti's *La Fille du Régiment*; Norma in Bellini's *Norma*; two dresses for Vielka in Meyerbeer's *Ein Feldlager in Schlesien*; Agathe in Weber's *Der Freischütz* and one dress depicting Lind in her concert dress.

We have not come across any similar toy of an identifiable opera singer especially one so famous as the 'Swedish Nightingale'. Evidently the toy was produced sometime immediately following her reprise of the role of Vielka at Berlin on 7th December 1845. This was a curious opera for it was essentially written as a work glorifying the Prussian royal family. The opera had no production outside of Germany or indeed much outside Berlin and has since fallen completely from the repertory

The text on the upper side of the box in German and English would strongly indicate that the toy was produced for both these markets. Lind made her debut as Alice in *Roberto il diavolo* on 7 May 1847, the Haymarket.



After her triumphs in Europe Lind was persuaded by the showman P. T. Barnum to undertake a two year tour of the United States. This was to be the end of her stage career as Lind until her retirement only performed at concerts.

## A GERMAN FORGERY?

90 [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.

Gestetner-Hyde 111; See Gumuchian 2219 and 2220.



## THE BRITISH SUFFRAGETTE MOVEMENT IN HER OWN WORDS

91 PANKHURST, Emmeline. MY OWN STORY. London, Eveleigh Nash, 1914. £ 450

**FIRST EDITION.** 8vo, pp. [xvi], 364; with frontispiece and a number of plates throughout; errata slip tipped in; handsomely bound in later blue morocco, spine lettered and ruled in gilt.

First edition of the autobiography of Emmeline Pankhurst (1858-1928), political activist and leader of the British suffragette movement who helped women win the right to vote.

In 1999 *Time* named Pankhurst as one of the 100 Most Important People of the 20th Century, stating: "she shaped an idea of women for our time; she shook society into a new pattern from which there could be no going back." She was widely criticised for her militant tactics, and historians disagree about their effectiveness, but her work, along with her daughters, is recognised as a crucial element in achieving women's suffrage in Britain.

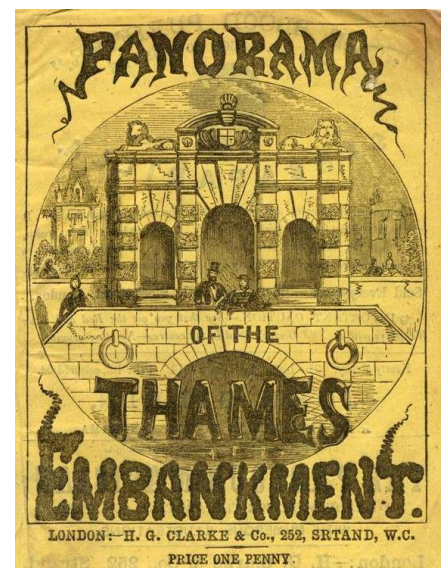


## AN UNCOMMON SURVIVAL

92 [PANORAMA] PANORAMA OF THE THAMES EMBANKMENT, London: H.G. Clarke & Co., n.d. [c.1865]. £ 285

*Two wood engraved panoramic views printed one above the other onto a single folding sheet, measuring 88 x 28.5cm overall, folding into original yellow printed wrappers.*

The panorama depicts Victoria Tower to Adelphi Terrace, and Adelphi Terrace Landing Stairs to New Blackfriars Bridge.





#### PART TOY PART SALE PROMOTION.

93 [PARIS FASHION TOY]. PSYCHÉ JOURNAL DE MODES Paris Passage Saulnier, 11 [n.d., c. 1850]. £ 1,650

*A fashionable dressing game consisting of an engraved hand coloured mannequin and five hand coloured engraved dresses (back and front glued together at the edges), with five matching hats; and a wooden stand; contained in the original cardboard box [14 x 28cm], with the title in manuscript and a gilt decorative edging.*

An unusual dressing game, produced by the *Journal des Modes* as part advertisement and part toy.

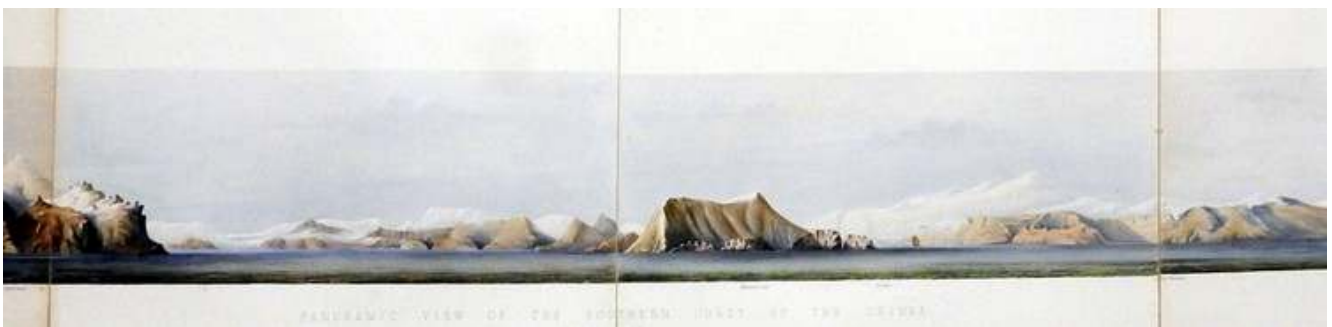
All clothing items show the front and back of the person with the Mannequin engraved which has been engraved at the base directing the owner to both the *Journal de Modes* and 'Corset sans Coutures, Rue neuve des Petits-Champs, 48'.

#### SUPERB VIEWS AROUND THE CRIMEA

94 **PARKER, Captain William Hyde.** A SERIES OF SKETCHES IN THE BLACK SEA. London: Dickinson Bros. Her Majesty's Publishers, 114 New Bond Street [1854]. £ 4,500

*Oblong folio containing 10 plates on 8 sheets including two panoramas of 'The Southern Coast of Crimea' and 'Trebizond'; [of 11 on 9 sheets - lacking plate 5 'Sinope, from the Peninsula'] Original printed upper wrapper for part one; contained in modern black cloth portfolio.*

Rarely found at all, never mind complete, this series of views were destined to continue but petered out due to the death of the author.



Captain William Hyde Parker (1824-54), commanded a steam warship in the Royal Navy, H.M.S. Firebrand, a 2nd class paddle frigate or sloop. He was from a naval family including several admirals and captains and took command of his ship on the 18 December 1852

Hyde Parker would have been charged with making a survey of the Crimea peninsula and the adjacent coast as part of his reconnaissance and intelligence duties and doubtless took the trouble to also to record areas of conflict and

local character. Unfortunately Parker's his time was short lived for whilst storming a Russian fort in Sulina in the Crimea he was shot and killed on the 8 July 1854.

The work was in the early stages of being printed and although advertised both before and immediately after his death the publishers decided to give up on the project, or more probably could not find a suitable artist to continue the work.

Atabey 924; Abbey, *Travel* 234.

#### A TYPICAL DAY AT THE PARIS MARKET

95 [PEEPSHOWS]. LE MARCHÉ AU BEURRE DE PARIS. / Der Butter Markt / The Butter-market of Paris. [German?] c. 1836. £ 1,500

*Hand coloured lithograph concertina-folding peepshow with four cut-out sections. Front-face, measuring 14 x 19.6 cm, forms lid of cardboard box containing peepshow; extending by paper bellows, left and right to approximately 66 cm, some near to box lid with some loss of border, but still a very appealing item.*

The peepshow shows a typical day at the Paris Butter Market (presumably *Marché au Beurre, aux Œufs, et au Fromage, St Germain*). The coloured label on front of the box consists of the titles within three arches, a scene of the exterior of the market with vendors and customers, and an oval peephole.



Peering through the peep-hole reveals the scene within the market building. *Galignani's New Paris Guide* (1837) describes the *Marché au Beurre* as a triangular building in the *Marchés des Innocents* complex erected in 1822. It was open every day from 6 to 11 in the summer and from 7 to 11 in the winter. Despite the title, fish are on sale, as well as ducks and geese? (Gestetner-Hyde *Paper Peepshows*, p. 131).

Gestetner-Hyde 97.

#### A BUCOLIC SCENE

96 [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.



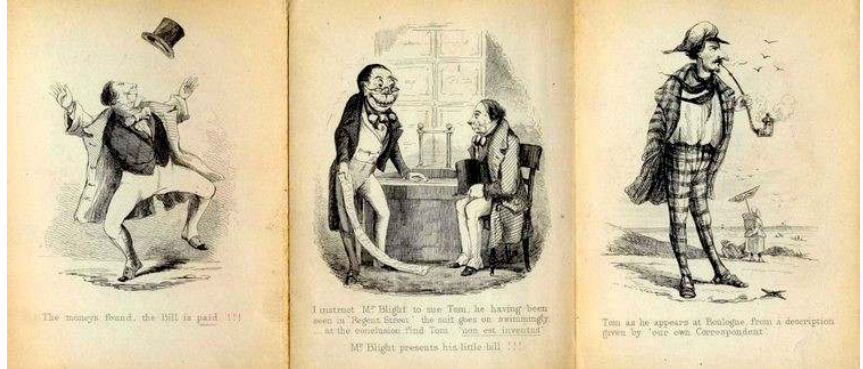
Gestetner-Hyde 1; See *Der Guckkasten*, p. 68.

97 **PHILLIPS, Watts.** AN ACCOMMODATION BILL [*cover title*]. [London], D. Bogue, [c.1840]. £ 500

*12mo, one continuous etched strip composed of 18 concertina folded leaves; a little browned, a few minor spots; original illustrated boards; a little worn and spotted, rebacked.*

Fine panoramic cartoon strip by Phillip Watts describing a case of one bill of exchange (accommodation bill, -paper, -note, or windbill) endorsed by a reputable third party acting as a guarantor as a favour and without compensation. The story ends with a *Grand Tableau - Burning of the Bill*.

Phillip Watts (1825-1874) was a pupil of George Cruikshank and published caricatures in *Punch* in the mid-1840s. He lived some years in Paris, where he closely observed the political upheavals before settling in London as a playwright and novelist, virtually abandoning art.



AN ATTEMPT TO CONTACT HER ESTRANGED FAMILY?

98 **[POTTS, Ethelinda Margaretta].** MOONSHINE. In two volumes. Vol. I [-II]. London: Printed for Longman, Hurst, Rees, Orme, and Brown. 1814. £ 850

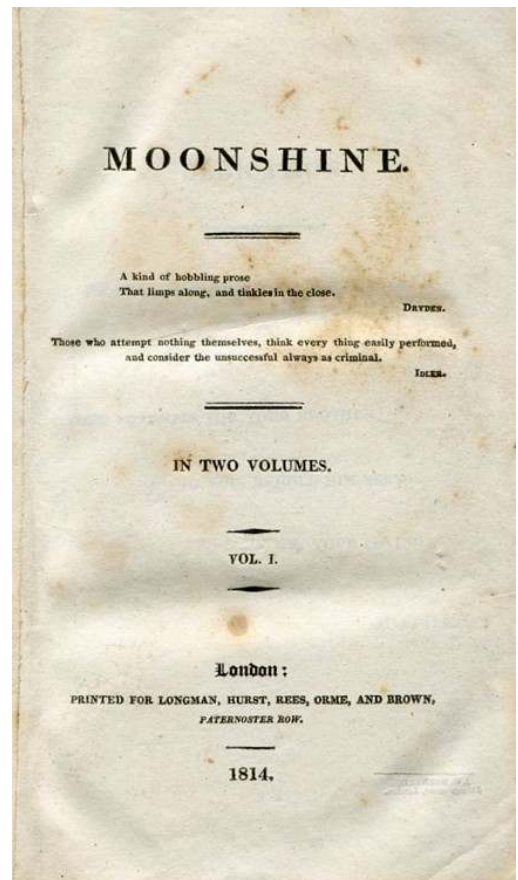
**FIRST EDITION.** *Two volumes bound in one, 8vo, pp. viii, 260; [ii], 232, [ii], 233-271, [1] blank, [12] index; some occasional minor spotting, otherwise a clean copy throughout; in later green half calf over marbled boards, spine lettered in gilt, light sunned, but still a very good copy.*

Scarce first edition of this voluminous collection of epigrams and poetry by the little known Ethelinda Margaretta Potts (1757-1836), dedicated to her "Dear Children, To Augment Your Fondness for your Brother, To You, Behold Him Sent, By Me, Your Loving Mother". Potts quotes writers such as Samuel Johnson, David Hume and Alexander Pope, and includes many pieces that whilst light and simplistic, are nevertheless quite fun and perhaps directed at her own children from whom she was estranged.

'To one who took dropsical Medicines, *For a Shortness of Breath, which prov'd to be the effect of Smokey Chimnies.*  
These drugs, relief shall never follow,  
While Portia like, yon fire swallow;  
From this, not water comes your woe,  
Boy, for the *Chimney Doctor* go?' (vol. II, p. 200)

Ethelinda was born in 1757 the daughter of the famous Kent antiquary John Thorpe (1715-1792). She and her sister lived at Bexley in Kent until her marriage to Dr Cuthbert Potts of Pall Mall. However the marriage turned out badly as he produced a hand bill in 1796 exclaiming 'Fifty pounds reward! Whereas, Ethelinda Margaretta Potts, the wife of Cuthbert Potts, of Pall-Mall, ... hath absented herself from her said husband, and cruelly abandoned her three infant children: ... ? This spirited woman seems to have decided not to sink without trace but appears to have contested her case vigorously although she became estranged from her family and apparently an invalid for a while until the death of her estranged husband in 1825. Ethelinda appears to have been reunited with her family and grandchildren before her death at Chelsea in 1836.

*The Monthly Review* was not impressed with the work but correctly conjectured that it 'appears to be the produce of a female hand; and, however little we may be suspected of the grace of politeness, we are always disposed to shew all possible courtesy and forbearance on such occasions.' However the reviewer was not impressed by the content and felt that the 'work seems to be the emptying of a Commonplace-Book, and we collect from the preface that its contents have principally been the result of hours of sickness: but that circumstance can form no just excuse for a publication, if bad. Parents are frequently observed to have a peculiar attachment to such of their children as are weakly, or imperfectly formed;



and, perhaps, it is to the same inclination of the mind that we must attribute the fondness which authors commonly feel towards those productions, which have proceeded from their brain in the hours of its sickness or debility ... We do not pretend to have perused the whole of these volumes; and if any man ever does, we shall ascribe to him the greatest degree of human patience and perseverance.'

Ethelinda may of course have had two reasons for publishing her work, firstly to raise some money and secondly to contact her estranged family. In the introductory pages addressed 'To the Stranger' she may be alluding to her unfortunate situation when she mentions 'such enemies as may condescend to peruse these pages, will be sufficiently entertained by innumerable errors' and 'know that it was from the want of every other relief in a solitude of five years, during which, my pen was often employed on the most unhappy business ...'

OCLC records five copies in North America, Yale, Library of Congress, NYPL, Texas, Austin and Ontario Institute of Technology.

### PENITENT PROSTITUTES NEED ONLY APPLY

99 **[PROSTITUTION]. THE PLAN OF THE MAGDALEN HOUSE FOR THE RECEPTION OF PENITENT PROSTITUTES.** By order of the governors. London: Printed by W. Faden, 1758.

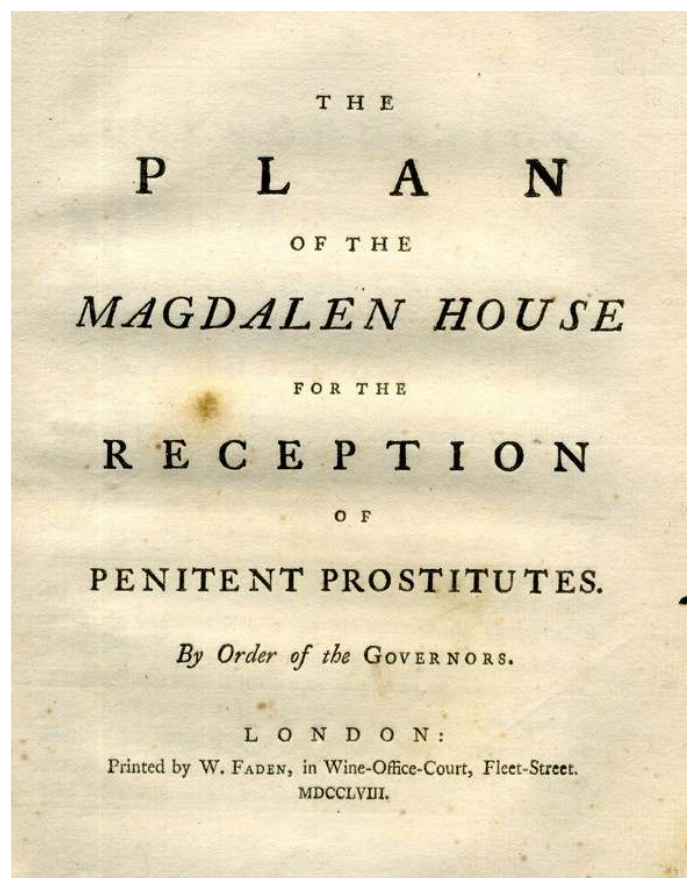
£ 2,250

**FIRST EDITION.** 4to, pp. 28; *handsomely rebound in calf backed marbled boards, with vellum tips; a fine copy.*

The first prospectus for a new venture, as the opening paragraph of a four-page introduction, dated July 17, 1758, explains: 'Noble and extensive are the charities already established in this metropolis: unfortunate females seem the only objects that have not yet caught the attention of public benevolence: but, we doubt not, it will appear on reflection, a task of as great compassion and consequence, necessity and advantage to provide a place of reception for them, as for any under the protection of the public.'

The founders of the Magdalen Hospital were Jonas Hanway, Robert Dingley, Charles Dingley, Robert Nettleton, and John Thornton. Various philanthropists, including John Fielding and Saunders Welch, had offered schemes for dealing with the problem of prostitution, but the plan adopted in the end was the one put forth by Robert Dingley, with Hanway as the administrator and chief spokesman. This pamphlet announces the acquisition of a "commodious house" in Prescott-Street, Goodmans-Fields, to be opened within a month. Also included is a tentative list of rules and regulations, 'to be improved as experience may hereafter dictate.' The rules deal with such topics as finances, staff, dress, diet, admission procedures, and discipline. At the end is a list of subscribers, who had provided a fund of £3,593 19s, amongst whom are included Hanway, William Dodd and Saunders Welch.

Higgs 1810; OCLC records three copies in the UK, at Lambeth, the Bodleian and the BL, and four in North America, at Harvard, Yale, Minnesota and the Huntington; not in Goldsmiths' or Kress.



### ONE OF THE MOST CELEBRATED ENGLISH COOKERY WRITERS

100 **RAFFALD, Elizabeth.** THE EXPERIENCED ENGLISH HOUSEKEEPER, for the use and ease of Ladies, Housekeepers, Cooks, &c. Written purely from Practice ... Leeds: Printed and Published by Davies and Booth, No. 48, Vicar-Lane. [n.d., c. 1815].

£ 400

*8vo, pp. vii, [2], 461, [1] blank; with engraved frontispiece of the author; some minor light foxing and browning in places; in contemporary sheep with later reback, spine ruled in gilt with red morocco lettered in gilt.*

Rare Leeds printing of the enormously popular *Experienced English Housekeeper* by Elizabeth Raffald "the most celebrated English cookery writer of the eighteenth century after Hannah Glasse" (*Gastronomica*, 2005).

‘The book contains some 900 recipes for: soups; main dishes including roast and boiled meats, boiled puddings, and fish; desserts, table decorations and “little savory dishes”; potted meats, drinks, wines, pickles, preserves and distilled essences. The recipes consist largely of direct instructions to the cook, and do not contain lists of ingredients. The book is illustrated with three fold-out copper plate engravings. The book is noted for its practicality, departing from earlier practice in avoiding plagiarism, consisting instead almost entirely of direct instructions based on Raffald’s experience. It introduced the first known recipe for a wedding cake covered in marzipan and royal icing, and is an early use of barbecue. The book remains a reference for cookery writers’ (Wikipedia).

Elizabeth Raffald (1733-1781) was employed as a housekeeper by several families between 1748 and 1763, including the Warburtons of Arley Hall in Cheshire, where she met her future husband, John Raffald, Arley Hall’s head gardener. In 1763 the couple moved to Manchester, where Elizabeth opened a confectionery shop and John sold flowers and seeds at a market stall. They had 16 children, all girls. As well as her cookery book, she wrote a book on midwifery and ran a registry office in Manchester. In 1773, she sold the copyright to the book to her publisher for £1400, equivalent to about £159,000 as of 2015. Raffald writes in her Preface that she not only worked as a housekeeper “in great and worthy families”, but “had the opportunity of travelling with them”. The bibliographer William Carew Hazlitt observes that in this way she “widened her sphere of observation.”

The present work was first published in 1769, and went through 13 authorised editions and at least 23 pirated ones.

OCLC records one copy only, at the BL, with one further copy located at the Brotherton collection in Leeds.



#### UNRECORDED PROSPECTUS FOR AN EXCLUSIVE GENTLEMAN’S CLUB, PUBLIC ASSEMBLY ROOM, AND PLACE OF DEBATE ON PALL MALL

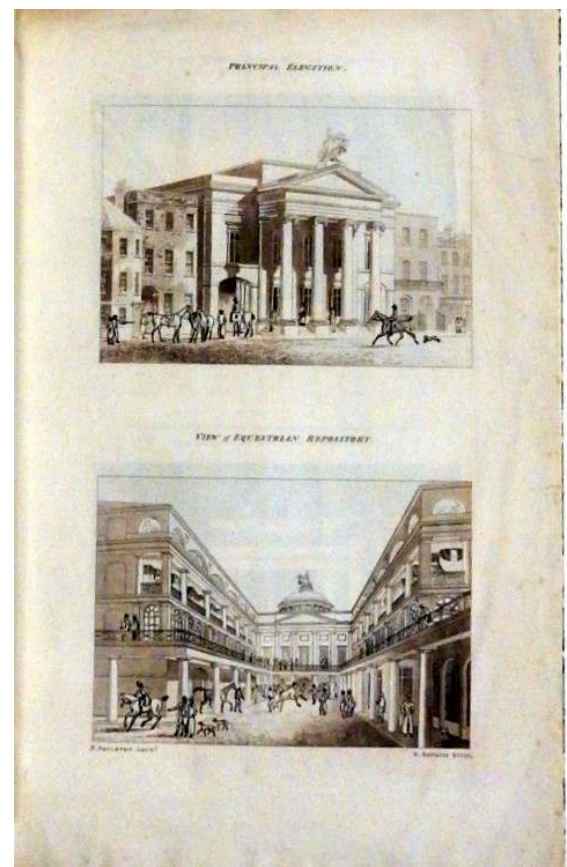
101 [RANDOM, Charles, ‘Baron de Berenger’] and FOULSTON, John. *Architect*. ST. JAMES’S INSTITUTION, EMBRACING AN EQUESTRIAN REPOSITORY, An Improved Auction Mart, and other undertakings, calculated for the further and more effectual encouragement of The Arts and the vigorous cultivation of British Ingenuity and Commerce. London: Printed by J. Black, York-Street, Covent Garden [1813]. **£ 2,250**

*Folio, [drop-head title] pp. 3, [2] imprint; 2, [2] blank; four plates including two plates each with two sepia prints in aquatint and two plans by G. Hawkins; modern morocco backed marbled boards, spine lettered in gilt.*

An apparently unrecorded prospectus for this exclusive equestrian club on Pall Mall.

In his prospectus De Berenger describes ‘The St James’s Institution’ as for ‘philanthropy, scientific researches, rational amusements, metropolitan improvement, and national utility’ in a place of resort available at all hours ‘for the higher classes, which recommends itself by superior accommodation and general informalities, but more especially by a judicious division of the departments, and by furnishing to the early encourager of this undertaking, the constant option of remaining either among a select circle, or of mixing with the general assembly’. It seems it was to be a mixture of a gentleman’s club, public assembly room, and place of debate. [Brown]

The main entrance on Pall Mall was to be entered through a classical entrance and was to include a Public Saloon, Coffee Room and Bar, stairs lead down to Grecian Baths and on the floors above the entrance were to be salerooms, assembly/ballrooms and ‘Auction Supper or Card Room.’ Behind the Pall Mall building was to be a gallery of shops leading to further rooms devoted to Exhibition or Sale Room and another Public Saloon devoted to ‘Displaying Notices relative to Occurrences and Equestrian & Sporting Property &c.’ This part of the building lead out through another entrance saloon onto King Street, roughly opposite Christie’s Auctions Rooms. In the basement level are Fire Proof Stables and box stalls that included



a 'Warm Horse Bath'. Also on this level were to be an auction room and a Horse Painters Room, something of a novelty in stabling your horse and also have the opportunity of an artist supply you with a portrait. The upper floors contained rooms only open to subscription holders and was to include a library, betting and card rooms and a Billiard room.

John Foulston, (1772-1841) the architect of the project, was a pupil of Thomas Hardwick. He had originally started his own practice in London but in 1811 he won a competition for a group of buildings in Plymouth comprising the Royal Hotel, Assembly Rooms and Theatre - this success in combining three distinct buildings into a single architectural composition may have attracted De Berenger to commission him to provide designs for the St James' Institution. Nothing came of this London work and Foulson's career was latterly located in the Plymouth area - one wonders if his association with De Berenger encouraged him to move.

Although not named in the prospectus the instigator of the plan was Captain De Berenger (1776-1844), he can best be described as a French exile officer, undischarged bankrupt, inventor, marksman, later proprietor of the Stadium and probably something of a crook. He also went by the name Charles Random but to make this narrative slightly easier we will stick to the name he preferred at this period of his life. At the time of this prospectus De Berenger, is said to have been a print colourer for Ackerman, also a crack rifleman who joined the Loyal North Britons, a company of rifle volunteers under the patronage of HRH Duke of Sussex. Robert Cruikshank was a sergeant in this outfit and George who joined later was a mere private. De Berenger is said to have met, at the house of a banker friend, a wealthy German baroness whom he married and so acquired his title. The sight of the baron, and his four sons, in uniform with clattering sabres, riding through Pentonville, to visit the Cruikshanks used to 'set all the neighbourhood agog'. Despite his pretensions his grand plan for an Institution fell apart, most probably because of his involvement in the Stock Exchange fraud. This not only caused him to be sent to prison but also the naval officer Thomas Cochrane, tenth earl of Dundonald (1775-1860), into disgrace and prison to.

Review by Patrick Polend of David Campbell (2009) Book Review, *The Journal of Legal History*, 30:1, 107-110, See Richard Dale *Napoleon is Dead! Lord Cochrane and the Great Stock Exchange Scandal*. Stroud, 2006; Arthur G. Credland (2006) Charles Random, Baron de Berenger, inventor, marksman and proprietor of the Stadium, Arms & Armour, 3:2, 171-191; Brown, J. (probably De Bergerer) 1814 *An antidote to detraction and prejudice*. London, 1814.



### WITH A BANDIT, A HUSSAR, NAPOLEON AND A FARMER IN A BOX

102 [RIDING SCHOOL GAME]. DIE REITBAHN FÜR KNABEN. LE MANAGE POUR GARÇONS Guben: F. Fechner, [c. 1850]. £ 2,250

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

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, England and the United States. Fecher appears to have had some joint business dealings with Joseph, Myers & Co. of London in 1861.

## WHAT TO DO WITH AMERICAN TROOPS ON LEAVE IN PARIS DURING WW2

103 **ROGERS, Brigadier General Pleas B.** HISTORICAL REPORT' Headquarters. Seine Section Com Z Etousa Apo 887. Restricted. [Paris?] 25 August 1944 - 8 May 1945. £ 850

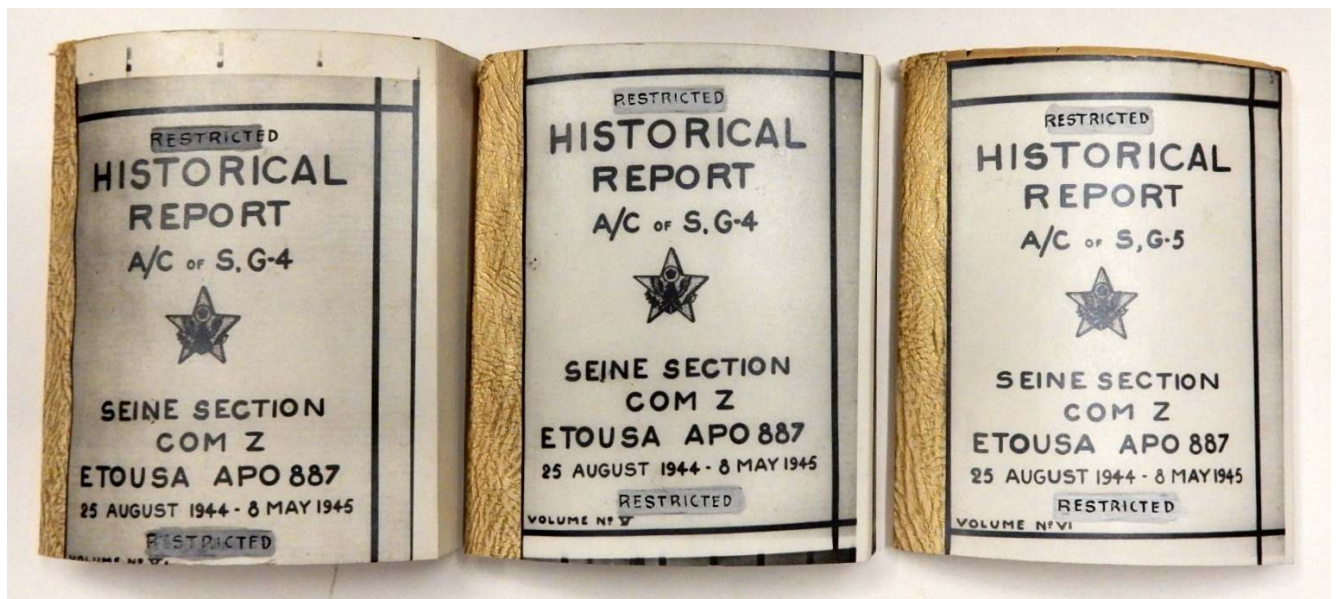
*Eight parts, housed in a custom made plywood box, varnished and painted ownership 'General Rogers' on the front and on the hinged lid with the painted insignia of European Theater of Operations.*

Brigadier General Pleas B. Rogers, was commanding general of the Seine Section in Paris and the director of the leave program, which allowed thousands of American troops to visit the French capital whilst the armed forces continued east into Germany.

The work covers the period of 25 August 1944, The liberation of Paris to 8 May 1945, VE day. The program turned out to be something of an organisational nightmare. Thousands of troops and officers were on short term leave, however the logistics of feeding, accommodating and entertaining the troops with French bureaucracy in a state of near collapse was clearly a something of a challenge. Hotels taken over headquarters for various parts of the US Army commandeered but for sometime no money was flowing to pay anyone to the point were hotels ran out of ready money. In all some 3,600 pieces of property for office space, billets and depots were taken and something near 110,000 civilians were employed. Once France began to recover the civilians employees began to leave for better paid work, others threatened strike action.



Although the *Historical Record* is written up as a glowing example of 'keeping the show on the road' it is clear that the preconceived plans implemented on their arriving in Paris soon gave way to practical near panic, modification.



Rogers had a copy of the report photographically reduced for his own use which could be neatly stowed into a travelling plywood box designed to sit on his desk doubtless for easy reference source.

Initially the report was marked 'Secret' but the cover of each has been overwritten with 'Restricted'. We are unclear if the box was retained by Rogers but the recent provenance of the item points to Rogers leaving it behind in France when he returned to the USA.

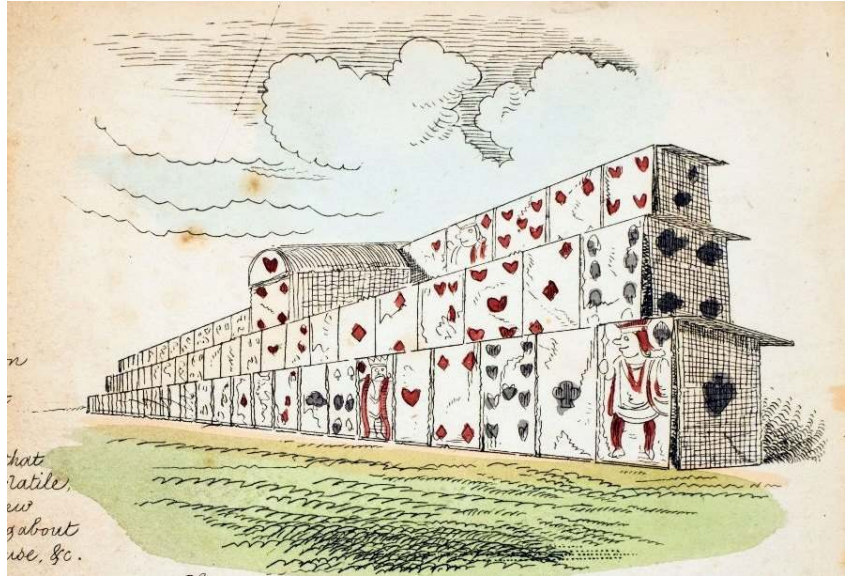
Pleas B. Rogers (14 November 1895-25 December 1974) was a career army man. He served in the Texas National Guard in 1916-1917 as an enlisted man and as an officer in the AEF in France in 1918-1919. From April 1942 to August 1944, Rogers commanded the Central (London) Base Section, Services of Supply, ETOUSA. He was promoted to brigadier general in March 1943. In August 1944, with the creation of the Communications Zone on the Continent, he became commander of the Seine Base Section, a post he held until November 1945. He retired in January 1948 as a brigadier general.

THE UNCOMMON COLOURED ISSUE

104 **SALA, George Augustus.** THE HOUSE THAT PAXTON BUILT. London: [Ackermann & Co.] Ironbrace, Woodenhead & Co. Glasshouse St. [1851]. £ 950

*hand-coloured lithograph strip panorama, consisting of four sheets conjoined, and measuring 110 x 2,120 mm; folding into original cloth boards and original hand-coloured label; somewhat rubbed and some folds repaired.*

British comical panorama. The label on the front cover supplies the title, Sala's initials with gas lamp, and the satirical imprint; together with a picture of Joseph Paxton wearing a glass dome as a hat, and carrying a model of the Crystal Palace under his arm.



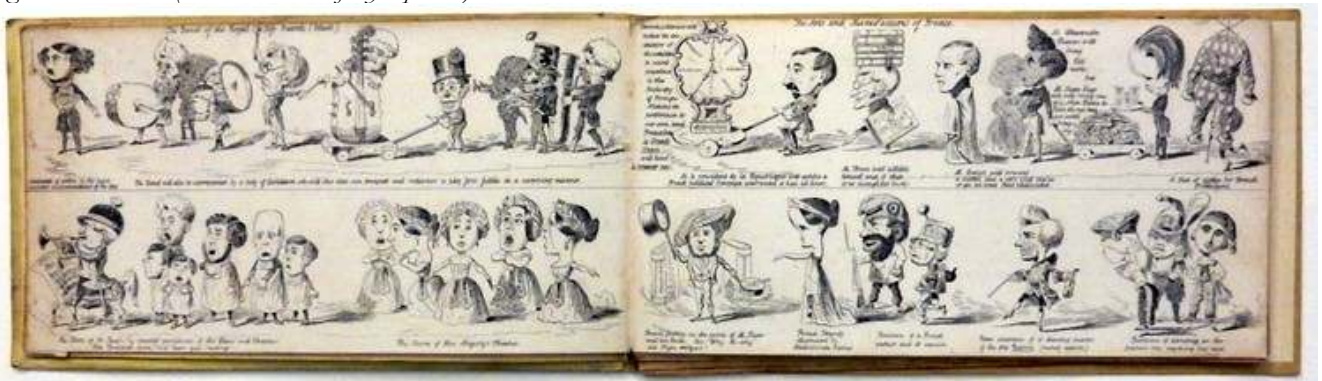
On the panorama itself the 'story' is presented in the form of 'The House that Jack Built' nursery rhyme, and tells of the involvement of Prince Albert, the work of the Royal Commission, the opposition from Colonel Sibthorp and others, rejected designs, the Lord Mayor's Mansion House banquet for provincial mayors, ladies and gentlemen's fashions, and imagined exhibits in the various classes, whilst indulging in rampant anti-Papism and Hibernophobia, and treating slavery in an inappropriately jocular fashion. On the final section a man is looking at an unfolded paper panorama and enjoying the experience. The caption reads: 'Mr. Nobody has purchased a Copy of the Grand Procession against "Papal Aggression" - in mistake for a catalogue of the Great Exhibition, but is so much amused with it that he does not discover his error.'

Abbey, *Life*, 595.

'HOW ITS ALL GOING TO BE DONE'

105 **[SALA, George Augustus].** "THE GREAT EXHIBITION WOT IS TO BE". Probable Results of the Industry of All Nations in the Year '51 showing what to be exhibited, who is to exhibit it, in short how its all going to be done. By Vates Secundus (who can see a thre' a stone wall as well as his neighbours) ... [cover title]. London, Published for the Committee of the Society for Keeping Things in Their Place, 1850. £ 650

*Long-folding engraved panorama (130 x 5470 mm; 23 segments), folding into original oblong 8vo boards, the upper cover with original engraved title label (lower board skilfully replaced).*



Sala produced several similar works, including the *House that Paxton Built* and *The Great Glass House* (both 1851). This is an amusing satire of the buzz of the preparations for the Great Exhibition, and all the progressive and philanthropic common places overused by the press and the spin doctors of the time.

See Abbey, *Life*, 595 & 594. This one, however, not in Abbey.

FIGHTING WOMEN, LICE REMOVAL  
& CHILD SPANKING

106 [SAMARITANI, G.L. da and LENGHI, Giacomo.]  
[NEAPOLITAN COSTUMES]. [Naples], circa 1860. £ 1,250

8vo [180 × 120mm.], 35 hand coloured lithograph costume plate two plates  
slightly smaller and mounted; contemporary roan backed decorative cloth.

Clearly pirated from some of the works issued by Samaritani & Lenghi, but nevertheless individual, charmingly naive, colourful and containing a number uncommon subjects. Also less scrupulous about which subjects could be depicted, for they include, lice removal, spanking a child and women fighting, and on the whole meant to meet the needs of a less squeamish class of customer.

The plates include the following subjects - Cappuccino per legna; Venditore d'oglio; Fran<sup>no</sup> ceranto di vino; Marinaio; Rissa di Donne; Rinaldo vendito redi zeppole; Padulana; Lo scrivano; Sorbettaro; D. Antonio; Zincara; Prete; Cambia monete; Casta storie almolo; Sorella del purgatorio; Franfellicaro; l'Educazione; Nutrice; Il Trovatore; Bagattelaro; Arrotino; Pidocchiosi; Fragolare; Facchino che passalalava; Mangia maccheroni; Vend<sup>ce</sup> de pizze; Venditore di polli; Venditrice di polipi; Venditore d'acqua; Vend<sup>ce</sup> Fruttidimare; Immondezzaro; Donna di S. Lucia; Ven<sup>ce</sup> di tamburi; and Ven<sup>ce</sup> di passatempo.

Unrecorded by Colas or Lipperheid.



'LET BRITAIN DETERMINE AS SHE WILL,  
THE GUILT AND INFAMY OF THIS TRAFFICK'

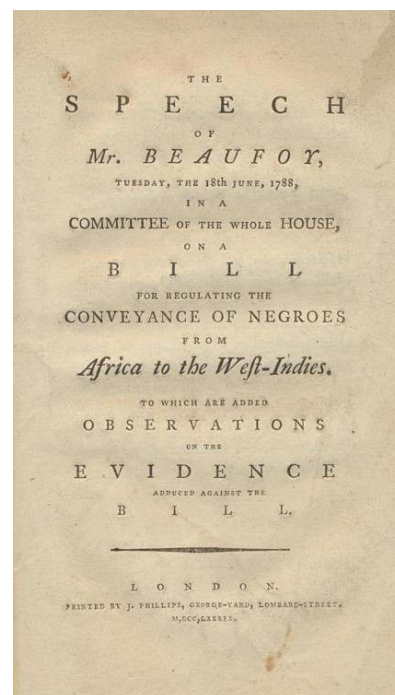
107 [SLAVERY]. BEAUFOY, Henry. THE SPEECH OF MR. BEAUFOY, Tuesday, the 18th June, 1788, in a committee of the whole House, on a bill for regulating the conveyance of negroes from Africa to the West-Indies. To which are added observations on the evidence adduced against the bill. London, printed by J. Phillips, 1789. £ 500

FIRST EDITION. 8vo, pp. [iv], 37; title a little spotted; early 19th century half calf over marbled boards, neatly rebacked and lettered, with the armorial bookplate of Ferguson of Raith on front pastedown.

Uncommon first edition of this speech on the debate of Dolben's Bill to limit the number of slaves carried on each ship, by Henry Beaufoy (1750-1795), a Whig politician and long serving Member of Parliament, who argues for the abolition of slavery altogether.

'One would think from the evidence at the bar, and from the arguments of the counsel upon it, that the solid pestilence, the thick contagion, the substantial rottenest of an African ship is congenial to the spirits of a negro. Could any thing add to the indignation we feel at *such a trade, conducted in such a way*, it would be the *preposterous arguments by which that trade is defended*' (p. 10).

Goldsmiths' 13989; Higgs 2334; Sabin 4166.



KEEPING YOUR COOL ON THE ASCENT

108 SMITH, Albert. MR ALBERT SMITH'S ASCENT OF MONT BLANC, AUGUST. 12TH & 13TH 1851. Paris: Lith. Brioude Laguérie, rue des Fontaines 5, Paris. [1851]. £ 1,750

Wood engraved fan on paper [240 × 450 mm, when open] showing three views of Mont Blanc and on the verso a programme of the lecture with plan of the route; laid on to 16 ebonised wooden stays; a very good state.

The fan was intended as a souvenir of Smith's lectures on the ascent, given at the Egyptian Hall in Piccadilly. The three views include 'The Mur de la Côte' 'The Grands Mulets' and 'Coming Down.' The verso has the programme of the lecture in two parts tabulated in various sizes and styles of font; this enclosing a plan of the ascent with key numbers and description of the stages beneath.

'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. Ascent of Mont Blanc' opened at the Egyptian Hall, Piccadilly, on a stage resembling a Swiss chalet.



'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).

#### WITH SMITH'S TYPICALLY WITTY OBSERVATIONS

109 **SMITH, Albert Richard.** A MONTH AT CONSTANTINOPLE, London, David Bogue, 86 Fleet Street. M DCCC L. [1850]. £ 185

**FIRST EDITION.** 8vo., pp. xi, [1] 'Erratum', 236, [8] adverts; engraved hand-coloured frontispiece margins foxed and numerous wood-engraved text illustrations, original publisher's dark blue cloth elaborately blocked in gilt and blind, (corners bumped, small neat repair to foot of spine).

Author, entertainer and raconteur, Albert Smith (1816-1860) took up travelling fairly late in life. His first tour was to Constantinople in 1849 which resulted both in this book and an entertainment performed by himself to great acclaim at Willis's Rooms.

#### PROBABLY THE MOST IMPORTANT AND INFLUENTIAL WORK ON DESIGN AND DECORATION OF THE REGENCY PERIOD BOTH IN BRITAIN AND AMERICA

110 **SMITH, George.** A COLLECTION OF DESIGNS FOR HOUSEHOLD FURNITURE AND INTERIOR DECORATION, in the most approved and elegant taste; viz. curtains; draperies; beds; cornices; chairs and sofas for parlours, libraries, drawing rooms, &c.; library fauteuils; seats; ottomans; chaises longue; tables for libraries, writing, work, dressing, &c.; sideboards; celerets; bookcases; screens; candelabri; chiffoniers; commodes; pier tables; wardrobes; pedestals; glasses; mirrors; lamps; jardiniers; &c.: with various designs for rooms, geometrical and in perspective, shewing the decorations, adjustment of the furniture, &c. Also some general observations and a description of each plate. Engraved on 158 plates, from original drawings. London: Published for J. Taylor, at the Architectural Library, No. 59, High Holborn, 1808. £ 9,500

4to, pp. [i-vi], vii, [viii-ix], x-xiv [1] 2-33 [1] imprint; 158 plates, plates 23 and 26 cut to plate mark and mounted, plate 146 with repair to margin, some occasional spotting, but still an unusually bright copy; contemporary vellum, upper cover lettered in gilt Marquis of Downshire, Hillsborough Castle; some marks on lower board; inscribed on title For the use of James McBlaine, Hillsborough; bookplate of Donald & Mary Hyde.

After Thomas Hope's publications, George Smith's *Collection of Designs* is probably the most important and influential work on design and decoration of the Regency period both in Britain and America. It is evident that Smith must have had either fairly accurate drawings or personal knowledge of the Duchess Street interiors and furnishings.

'Hope's designs were put into general circulation by George Smith, the author of a pattern book which quickly followed Hope's publication and had practically the same title: *A Collection of Designs for Household Furniture and Interior Decoration*, 1808. Little so far is known about Smith's career. He was a practising craftsman who claimed, without justification it seems, to be upholsterer to the Prince of Wales. There is certainly much emphasis on upholstery in his book, a concession to the growing interest in this branch of interior decoration which was largely due to the increasing output of materials from the factories. This was to be of importance for furniture design, not only in the attempt to relate curtains and window cornices to the various styles which were beginning to affect furniture but also in the thicker padding which was being applied to seats of all kinds with consequent influence on their design' (Frances Collard, *Thomas Hope's Furniture*, in: *Thomas Hope*, Yale, 2008).

'Smith took over many of the classical features of Hope's designs. He makes great use of animal monopodia on a variety of pieces, tables, sideboards, chairs and sofas, for instance, of double lotus leaves meeting centrally in legs and stretchers, of winged feet on tables and cabinets, of console supports on tables and seats, and of varied fashionable decorative ornaments such as stars and bolt heads. His chairs in general adopt the straight lines which were considered to have been the distinguishing mark of ancient furniture, thus failing to continue the use of contrasting curves which were such an attractive feature of the 'Trafalgar' chair. His *Household Furniture* undoubtedly kept classical types of furniture very much alive, as did the reissue of Tatham's Etchings in 1810. But Smith could not possibly match the scholarship which gave precision to many of Hope's designs.

'Smith also paid great attention to Gothic designs; indeed his book of 1808 presents more illustrations of this style than any previous publication. He claims that Gothic produced 'a more abundant variety of ornaments and forms than can possibly be obtained in any other style', and he proceeds to apply his Gothic decoration to every kind of furniture. Herein the fundamental error of designing furniture in historical revivals becomes clear. Smith's designs are not Gothic at all; they simply show furniture of current fashionable forms with the addition of Gothic ornament - pierced quatrefoils, crockets, pinnacles, pointed arches, etc. copied from medieval buildings.

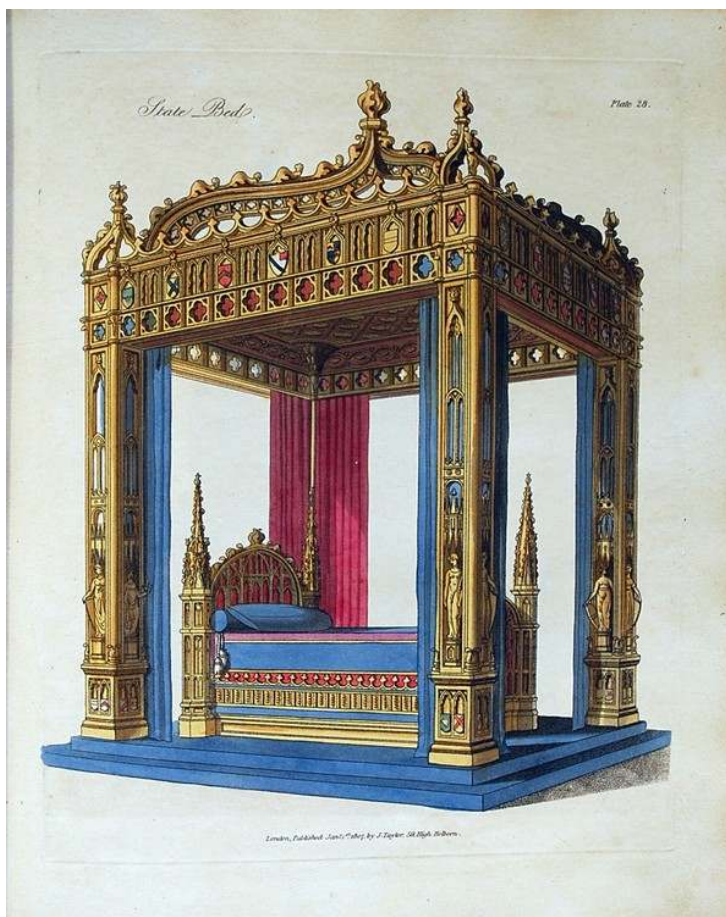
'Smith's *Cabinet-Maker and Upholsterer's Guide* of 1826, with 153 plates, shows what had happened within two decades, for it illustrates interiors in Grecian, Egyptian, Etruscan, Roman, Gothic and Louis Quatorze styles while the author admits that his designs of 1808 are now wholly obsolete owing to the rapid change in taste and the difficulty of finding new forms. Smith's furniture is now heavy and clumsy and its decoration coarser, though the Guide, accepted as the exemplar of late Regency taste, was to have some influence in America as well as in England' (Joy).

The work was published as a complete volume in boards sometime in 1807 for £4 14s 6d or as here 'elegantly coloured' at £7 17s 6d. *The British Critic* for March 1806 advertises the issue in parts each containing 50 plates price £1 11s 6d each, plain; or elegantly coloured, £2. 12s 6d.' The first group of 50 plates dated Dec. 1st 1804; the second group of 50 dated July 1st 1805 with the remaining plates dated Dec. 1st 1806 and Jan. 1st 1807. The first part with the most Hopean designs was clearly available by 1805 and thus prior to Hope's own publication and not after as the title-page would seem to indicate.

Clearly this was a very expensive work and copies are uncommon in the marketplace in anything like original condition.

*Provenance.* From the library of the Marquise of Downshire of Hillsborough Castle (County Down, Ireland) and the architect James McBlaine or McBlain who built the local parish church. He was most likely the overseer of the Hillsborough estate.

See Joy, E. *Pictorial Dictionary of British 19th century Furniture Design*, 1977; Frances Collard *Thomas Hope's Furniture* in *Thomas Hope* Yale University Press, 2008; *Abbey Life* 71.



111 [SUFFRAGETTE GAME]. PANK-A-SQUITH [Germany: 1909].

£ 1,650

*Folding board with centre hinge [450 mm sq.] the coloured playing surface initialled 'FW'; crocodile patterned green boards, lettered in gilt on 'Pank-a-Squith' and stamped in black 'Made in Germany'; boards warped with some evidence of damp marking and partly faded, nevertheless the internal coloured playing face unaffected, and still a very desirable item, complete with the original printed rules, loosely inserted.*

Pank-a-Squith derives its name from two of the chief political opponents of Edwardian England, the suffragette leader Emmeline Pankhurst (1858-1928) and Herbert Asquith (1852-1928), Prime Minister from 1908 to 1916.

The square board has a background of green, white, and violet stripes, the colours of the Suffragette movement, representing the initials in the slogan 'Give Women (the) Vote.' A spiral track illustrates the difficulties encountered by Mrs Pankhurst and her supporters in their campaign to establish universal suffrage.

The game was first advertised in *Votes for Women* on the 22 October 1909 and many of the references to recent events are illustrated by the squares. Square 25 illustrates the demonstration by Women's Social and Political Union members outside the Houses of Parliament on 29 June 1909 that year; and Square 43 the introduction of forced feeding for hunger strikers during the third quarter of that year.

The present example, like others we have handled, does not include the rarely found original metal pieces. It does, however, have the original printed rules, the first time we have handled the game with them present.



### MAN IS NOTHING IF NOT MODEST

112 **SULLIVAN, Sir Edward.** *WOMAN. The Predominant Partner.* London: Longmans, Green, and Co., 1894. £ 300

**FIRST EDITION.** 8vo, pp. [iv], 115, [1] blank; in the original decorative wraps, spine chipped and worn, but still an appealing copy.

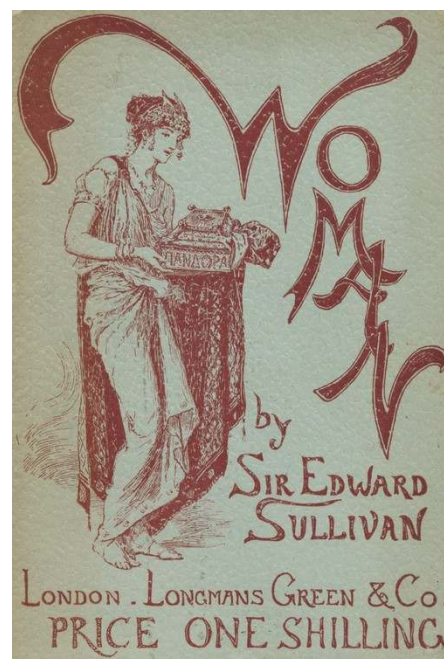
Scarce first edition of this entertaining work in support of equality for women, providing a plethora of anecdotes, involving Venus, Helen of Troy, Elizabeth I and Lady Hamilton to name but a few.

'Man is nothing if not modest. What particularly pleases him is to pose as the superior animal, man, supporting and directing the inferior animal, woman. If the Devil had painters you would see more devils leading monks in chains than monks leading devils. When the lion was shown a picture of a man killing a lion, "That's all very well," he said; "but if lions could paint, you'd see the lion killing the man!" If women were the artists who can doubt that the roles would be reversed, and that we should see the superior animal, woman, supporting and directing the inferior animal, man? Of course we should, and with very much more reason' (p. 4).

In the short preface the author notes that the work was originally intended to be much larger, but 'that a book that required a preface of a hundred pages, and even then left the fringe of the subject untouched, would be far too long for even the most patient. The author therefore decided to offer to the public the preface only, in the place of the complete work, on the chance that he might be thanked for small mercies, and get for the part the attention that would certainly have been denied to the whole' (p. iii).

Sir Edward Sullivan, 2nd Baronet (1852-1928) is perhaps best known as the publisher of the 1914 edition of the *Book of Kells*. His father, also Sir Edward, an Irish lawyer and a Liberal Member of Parliament for Mallow, was made Lord Chancellor of Ireland from 1883 until his death in 1885.

OCLC records three copies in North America, at UC Davis, NYPL and the Carnegie Library of Pittsburgh.



## EXPENSIVE LUXURY IN A DECADE OF AUSTERITY

113 [T.S.S. OLYMPIA]. A PAIR OF PHOTOGRAPH ALBUMS DEPICTING THE INTERIORS OF T.S.S. OLYMPIA. [Glasgow]: October, 1953. £ 4,500

*86 gelatin silver prints, approximately 8¾ x 11½ inches (22 x 29.5 cm.), each stamped W. Wralston, Glasgow with a negative number in pencil on verso, captions stencilled in black below, black paper corner-mounts; in two contemporary faux-snakeskin ringbinders (some mounts loose), black lettering to upper boards and spine (a little rubbed), oblong folio.*

A singular visual record of the ultra-modern interiors of the Clyde-built passenger ship T.S.S. Olympia in the year of its maiden voyage. The design project was executed by Patrick McBride, Theodore E. Alexander, and Athens-based Emmanuel Lazaridis, with others, including Tibor Reich and Stafford Unwin, participating. The fabricants were McInnes Gardner & Partners of Glasgow.



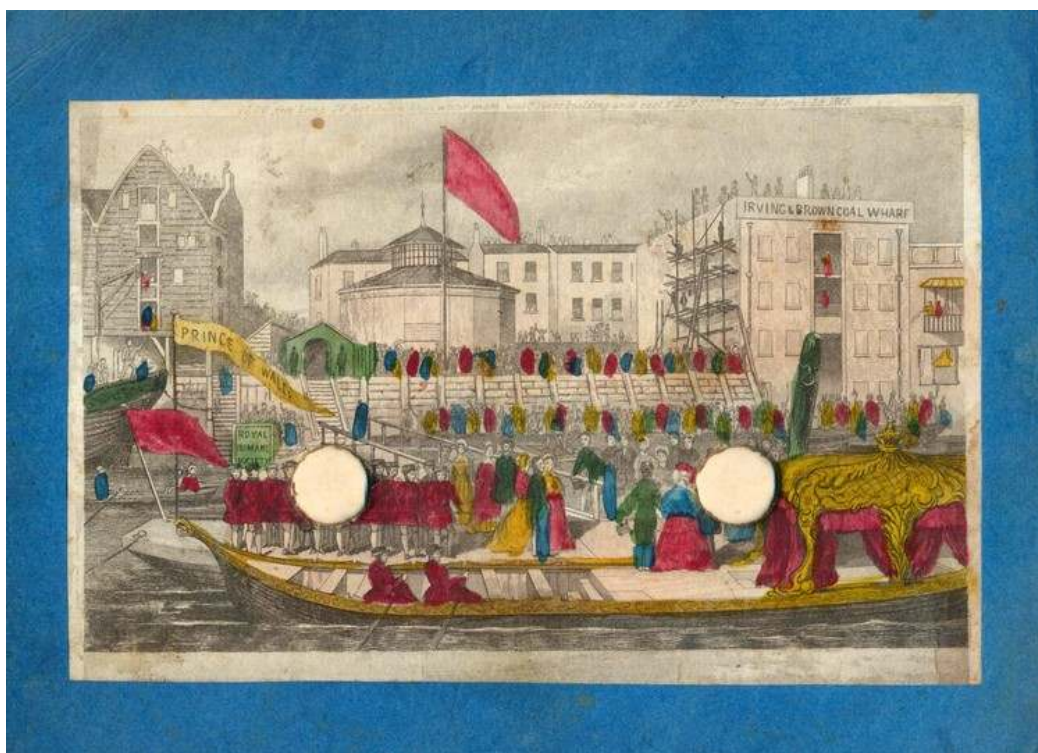
The finely-detailed black and white prints suggest the use of large-format negatives, an expensive luxury in this decade of austerity. Unpopulated by either passengers or staff, the precision of the photographs complements the bold post-war contrasts and angles, such as in the jazzy 'Mycenaean' and 'Derby' rooms. Vibrant upholstery and geometry in the 'Bookworm' reading room and 'The Scribe' writing room are balanced against a classic wood-paneled library and card room.

Each image boasts of the state-of-the-art luxury of this new ship: Olympic athletes adorn the walls of the modern gymnasium, complete with horseriding equipment and contemporary cycle machines; there are two childrens' rooms, 'Wonderland' and 'Neverland', fitted with playground toys; and even the up-to-date amenities in the first-class 'stateroom toilet' are considered worthy of inclusion in this record.

Manuscript notes in pencil on the mounts beneath the photographs, matching the captions later stencilled in black below, are testament that these two albums were compiled with much care and consideration, most likely as a presentation gift. It is unlikely that a similarly extensive set of images exists in such a format.

Having changed hands and been renamed several times, the ship was fully broken up in early 2010.

## WALKING UNDER THE THAMES



- 114 **[THAMES TUNNEL]. AN EXPLANATION OF THE TUNNEL UNDER THE THAMES.** [London]: T.C. Brandon, Perspective View Manufacturer, Counters 5,45,46 Thames tunnel, or 3, Tunnel-road, Rotherhithe. [c. 1843]. £ 1,250

*Plain blue paper upper panel with applied engraved sheet, 2 pierced aquatint panels and a back panel with the figures of pedestrians hand coloured and pasted on, two circular peep holes, measuring 140 × 195 mm, in original red patterned calico wallet with a printed explanation on giving details of the tunnels construction and the visit of Queen Victoria in 1843.*

An unusual wallet version of one of the competing peepshows, manufactured inside the tunnel from various paper waste including parliamentary 'Blue Books'. The engraving on top panel has 'Irving & Brown Coal Wharf' on left hand side and flag, 'Prince of Wales' on right hand side. The print was published by T. C. Brandon and was re-engraved for the *Illustrated London News* of August 5th 1843 as well as being used for other peepshows.

Gestetner-Hyde 240; Elton, *Triumphant Bore*.

### A FRENCH VIEW OF THE TUNNEL

- 115 **[THAMES TUNNEL]. PONT SOUS LA TAMISE.** [Paris c. 1827]. £ 1,750

*Concertina-folding peepshow, with four cut-out sections. Front-face measures 120 × 144 mm. The peepshow extends, by paper bellows to approximately 535 mm; housed in original marbled card slipcase with a cartouche label 'Optique No. 6 Pont sous la Tamise.'*

An uncommon peepshow of the famous Brunel Tunnel.

The design on the front-face consists of a view looking down-stream towards London Bridge as if from Blackfriars Bridge, with the City on the left and Southwark on the right. A title - 'The Tunnel' - appears on a swallow-tailed banderole in the sky above 'Pont sous la Tamise' - on the shutter of the rounded ended rectangular shaped peephole. A brief description beneath the image concludes: '... Cette entreprise, hardie et sans exemple, a été conçue et exécutée par Mr Brunel, Ingénieur français.'

The first cut-out of the peepshow itself shows the two staircases for pedestrians. The twin bores are being used by pedestrians, an equestrian, and vehicles.

Gestetner-Hyde 27; *Triumphant Bore* 147.

### REGENCY THEATRE

- 116 **[THEATRE PEEPSHOW]. THEATREORAMA OR A PEEP AT THE PLAYHOUSE.** [London? c. 1825]. £ 2,750

*Concertina-folding peepshow, with four cut-out sections; the front-face measures 107 × 130 mm; the peepshow extending, by paper bellows, to approximately 530 mm; housed in the original slip-case with printed label on upper cover; edges skilfully repaired.*

An appealing peepshow depicting a theatre during the early years of the nineteenth century.

Peepshow consisting 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 between two actresses, each of them swinging a garland. The back-board displays the scenery a receding marbled hall with a central fountain. The peepshow gives the impression of an extreme perspective stretching into the far distance as seated at the very back of the 'Gods.' However the front-face depicts a box-keeper hastening, through an open door, two latecomers to the 'Dress Circle'.



Gestetner-Hyde 205.

### SHAKESPEARE REVIVED IN ULM

117 [THEATRICAL ARCHIVE]. ORIGINAL ALBUM OF A TRAVELLING BRITISH DANCING COMPANY, documenting their time at the Städtische Bühne in Ulm in Germany with many photographs and related ephemera, including the programmes of plays in which they danced. [Germany, Ulm] [1960-62]. £ 1,750

**LARGE ALBUM.** Oblong 4to, with approximately 100 photographs and 25 programmes tipped (and a few loosely inserted) in on 20 leaves, with dividing tissue guards; bound in original red leather album, upper board decorated in gilt; a very desirable item.

There were more performances of Shakespeare plays and operas than of any other single author in Germany in the early 1960s. This fascinating archive of photographs and theatre programmes documents a British dance company's visit to Germany for the 1960-61 and 1961-62 seasons, at the Städtische Bühne Ulm.

'In Ulm J. J. Eschenburg's eighteenth-century translation of *The Taming of the Shrew* ['Die Kunst, eine Widerbellerin zu zahmen'] had an interesting revival. But on the whole most producers decided in favour of the established translation by Schlegel-Tieck which was used for sixty-four productions.' [Shakespeare Survey]

The company role was to provide dance and ballet sequences for theatre performances and was made up of established British performers Robin Willett, Sally Perry, Michael Tye-Walker and Malcolm Chisham, the latter of whom seems to have been responsible for putting the album together. The Album begins with the group setting sail with Dover's famous white cliffs in the background. Arriving at the Städtische Bühne in Ulm they were to star in no less than 25 productions over the next two years, including Wagner's *Der Fliegende Holländer*, Verdi's *Aida* and *Rigoletto*, and Nicolai *Merry Wives of Windsor* (*Die Lustigen Weiber von Windsor*) and *The Taming of the Shrew* mentioned above. Each production is documented with photo's and the original printed programme, some with rather startling colours and designs! It certainly seems clear from the photo's that the majority of dance performed by the company was ballet. Also included are photo's of the company's 'Trip to Munchen for TV'.



On further research we have found little more on what became of the four members of the company, other than that Michael Tye-Walker went on to star in the film *Man in a Suitcase* (1967).

All in all a wonderful and evocative photographic and printed record.

See *Shakespeare Survey* Volume 15, Cambridge, 1962; p. 134 for a full account Shakespeare in Germany at this period.

## THE FREE LIBRARY MOVEMENT

118 **TOVEY, Charles.** A FREE LIBRARY FOR BRISTOL: with a History of the City Library, its Founders and Benefactors ... London: Longman, Brown & Co., Paternoster Row. Bristol: Evans & Arrowsmith, Clare Street. 1855.

[bound with:] **TOVEY, Charles.** THE BRISTOL CITY LIBRARY: Its Founders and Benefactors; its present position in connexion with the library society; and its future prospects; to which is added, plans and estimates for converting the building into a free library; with a catalogue of the books belonging to the citizens ... London, Longman, Brown & Co., Paternoster Row. Bristol: Evans & Arrowsmith, Clare Street. 1853. £ 275

**FIRST EDITIONS, PRESENTATION COPY.** *Two works bound in one, 8vo, pp. 26; vii, [i] blank, 68, with frontispiece (wood-engraved view of the library building), engraved title and four lithographic plans of the library; xvi, 28; apart from a few minor marks clean throughout; in the original green blindstamped publisher's cloth, upper board lettered in gilt, expertly recased, spine lightly sunned, but not detracting from this being a fine and very desirable copy, inscribed by the author on front free endpaper.*

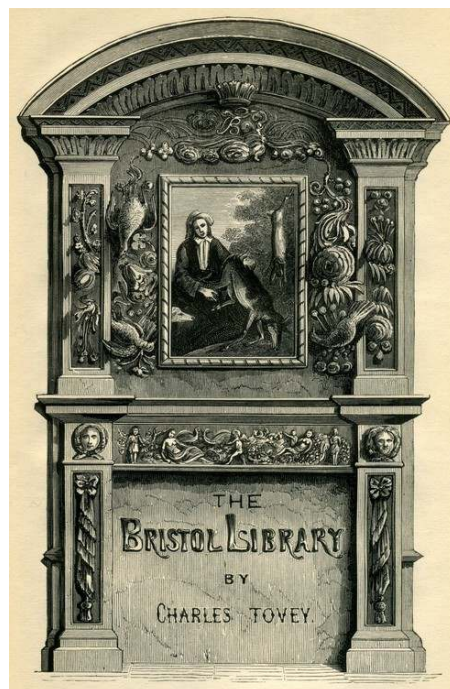
These two works (frequently bound together) are a full documentation with illustrations of how the Free Library movement in Britain campaigned, raised funds and succeeded. Since the seventeenth century Bristol had a public library, the second oldest in England, after Norwich. It was an exclusive subscription library; however, by the 1840s 'membership and revenues fell steadily so that by 1851, the £249 13s raised from 151 subscribers was not enough to maintain the fabric of the ageing building.

At the same time, Victorian values of self-improvement and civic pride loosened the library's hold over the city's collection of books. In 1848, the town council heard a demand for "the Books belonging to the city and now deposited in the City Library more free of access and more useful than at present and for allowing the circulation of such Books amongst the citizens under proper restrictions".

In 1849, the first report of the Select Committee on Public Libraries was published and in 1850, the Public Libraries Act authorised local authorities with a population of more than 10,000 to raise a rate to provide public libraries.

Cometh the hour, cometh the man. In Charles Tovey, Bristol wine merchant and Liberal town councillor, the city found a tireless champion of free libraries and an implacable opponent of the Library Society's brand of exclusivity' (Kathleen Hapgood, *The Bristol Library Society*, in: *Bristol Review of Books*, 2009, issue 9, online).

OCLC records four copies of the works bound together, two in North America, both at the University of California, one at the the Koninklijke Bibliotheek in the Netherlands and a copy in the BL; copies of the the second work alone are at Yale, Washington and the Staatsbibliothek in Berlin.



## FIRST ONE TO SAINT PETERSBURG WINS!

119 **[TRAVEL GAME].** REISE VON PARIS NACH ST. PETERSBURG. Neueste Ausgabe. The Journey from Paris to St. Petersburg. Newest edition. Il Viaggio da Parigi a St. Pietroburgo. Edizione nova. Voyage de Paris a St. Petersbourg, Nouvelle edition [title on lid]. AK [Neu-Ruppin or Altenburg? c. 1845]. £ 2,500

*Lithographic and hand-coloured playing board (33 x 42 cm) with 61 numbered fields; apart from very light spotting well-preserved; folding into the original cardboard box (18.3 x 23.5 x 3 cm) with hand-coloured pictorial lithographic label on lid, surrounded by a gilt and embossed border; only a trifle rubbed; together with a cotton bag containing 25 circular bone counters, one die and the printed rules, in German and French on two 4to double leaves.*

A well produced board game capitalizing on the newly open railway leading the players from Paris to Saint Petersburg.



The lid shows a scene at a railway station with a travelling family buying tickets and a train waiting in the background; the corners with views of Paris and Saint Petersburg, a wood burning locomotive, coaches and a steamship and passengers suitably attired. The aim of the game is to travel as fast and economically to the Russian capital as quickly as possible, with the opportunity of making profit by speculating at the stock exchange or trading grain at Danzig. Bills of exchange can be cashed, and players can end up in prison or be press-ganged into the Russian navy! All of which gives this rare board game the atmosphere of restlessness and adventure.

As Neuruppin and Altenburg, both centres of the production of popular coloured imagery, are both included among the stations on the route we believe that the game was likely produced in one of these towns.

#### RAPHAEL TUCK'S BEST WORK IN THIS FORM

120 **TUCK & Co. IN FAIRYLAND...WITH FATHER TUCK** The pictures are made by arranging the cut out figures in different parts of the Scenery London: Raphael Tuck & Son circa 1912. **£ 650**

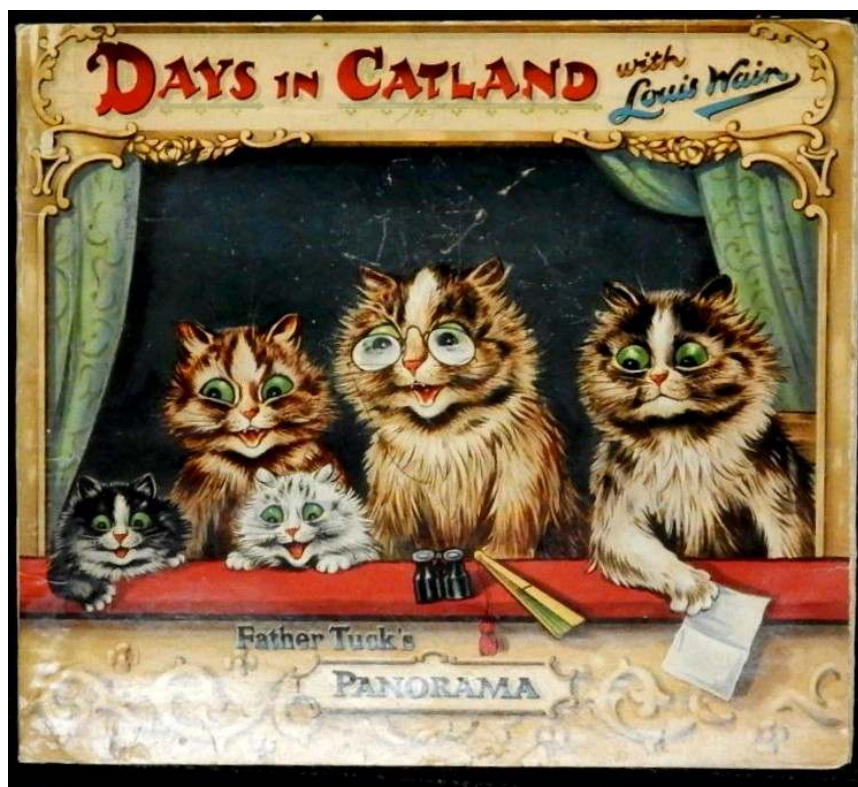
*Oblong folio, [27 x 30.5 cm.] 4 chromolithograph scenes with 16 coloured inserts; original decorative chromolithograph covers.*

#### HOW TO MAKE A VALENTINE

121 **[VALENTINE] VALENTINE'S DAY OR QUIZZES FOR THE POST**, containing Acrostics for the use of Ladies and Gentlemen who wish to learn The Art of Making Love. London: Printed for the Booksellers circa 1840. **£ 225**

*8vo, pp. 24 handcoloured frontispiece caricature; original orange wrappers, somewhat oxidized.*

#### CATS DOING HUMAN THINGS



122 **WAIN, Louis. DAYS IN CATLAND** [The pictures are made by arranging the cut out figures in different parts of the Scenery] London: Raphael Tuck & Son circa 1910. **£ 950**

**FIRST EDITION. (LATER PRINTINGS HAVE INFERIOR COLOUR PRINTING.)** *A panorama comprised of four folding colour-printed panels, with fourteen shaped full-colour figures of cats which can be positioned in different slots within the panorama to create different scenes and stories. Rear panel is designed as a pocket to hold the figures when not in use; it also has the printed 'Directions'. part of flap missing else a very good copy of this scarce Wain toy-book.*

One of a series of 'Father Tuck's Panorama' this example by Louis Wain has a group of illustrations each a parody of human behaviour, satirising fads, and fashions of the day.

## 'SHE DROPS HER PETTICOATS IN CONSTERNATION.'

123 [WEBBER, Catherine Mary]. THE EXPERIENCES OF AN AMATEUR ARTIST by C.M.W. 1858. £ 450

*Oblong 8vo, ff. 34; title illustration on 34 lithograph plates printed on one side only; in contemporary gray wraps, a little rubbed and worn.*

An unusual work giving mixed messages on the occupation of an independent woman and her defeat, chiefly by immobility of current dress.

The work revolves around the efforts of Miss Mullin's determination to draw. Mrs Mullin purchases all the requisite brushes canvases and easel but as 'She encounters unexpected difficulties 'in her first efforts she determines to advertise for a drawing master. 'She goes out sketching from Nature with the Foreign Artist' but very soon ventures out alone. She now hires a youth to carry her equipment but he strikes for higher wages as they cross some fens. The youth falls over in the fens and in her surprise 'She drops her petticoats in consternation.' After this failure she next persuades her cousin to accompany her, they climb a mountain but are defeated by a storm. Her petticoats ballooning up she is blown into the air and is only brought to a standstill by a fence. Mrs Mullin's is now determine to wear Bloomers and again sallies forth to discover her artistic ambitions. Now she is accosted by a peasant who makes fun of her and asks her the address of her hatter; clearly the Bloomers are a disaster. Disconsolate our heroine returns home with the final scene of taking to her bed in despair.



Catherine Mary Webber (1831-1900) was the daughter of Commander William Charles Webber and Catharine Mason. She married Anglican clergyman, the Rev. William Fynes Webber, later Sub-Dean of St. Paul's, in 1853 at Spennithorne, Yorkshire. She is known to have contributed to the *English Woman's Journal* as 'A Clergyman's Wife'. More importantly Webber was, together with Maria Rye and Emily Davies on the committed Anglican wing of the Langham Place group that was to dissolved on some of them flirting or converting to Roman Catholicism. Other works illustrated by Webber include a panorama *Geology Familiarly Illustrated by C.M.W.* 1859 and *Miss Scratchley, an amateur in art and crinoline* 1863. We are unaware of any later works by Catherine who lived her latter years at Dover, where she died on the 7th September 1900.

OCLC records one copy only, at Yale.

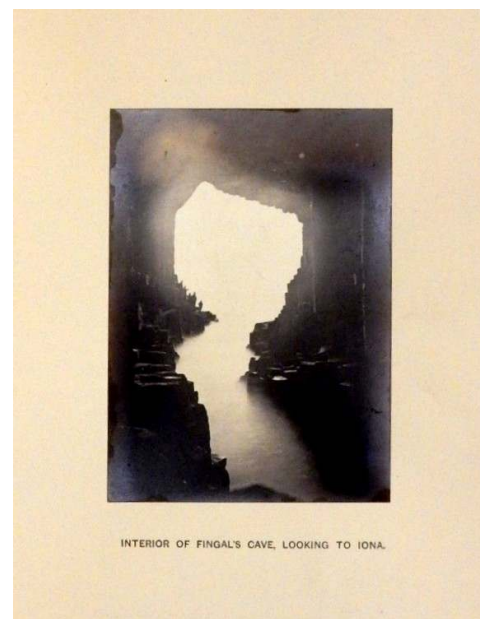
## WASHINGTON WILSON IN THE WESTERN ISLES

124 WILSON, George Washington. PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY ... STAFFA & IONA. 12 Views. Aberdeen: 24 and 25 Crown Street. 1867. £ 450

*4to, ff. 14; 12 photographs each mounted on a card with printed title beneath; original bevelled green cloth, upper cover lettered in gilt.*

A fine example from Wilson's series of *Photographs of English and Scottish Scenery*. By the 1860s with a growing tourist market steamers provided a 12 hour trip with a one hour stop at Iona and Staffa, Wilson seems to have taken slightly more time and can be seen in three of the photographs sporting his signature 'Tam o'Shanter hat' and magnificent beard.

Following the success at the 1862 International Exhibition and after the introduction of the cabinet and album prints, Wilson began to think of other ways in which he could extend the range of his photographic activities. He was already experienced in the tastes of the photograph-buying public and was well experienced in the tastes of the photographic-buying public and was well aware of their preferences for certain views and the way in which these grouped themselves within particular regions... The first two volumes of a much longer series were published under Wilson's name in 1865 with the general title *Photographs*



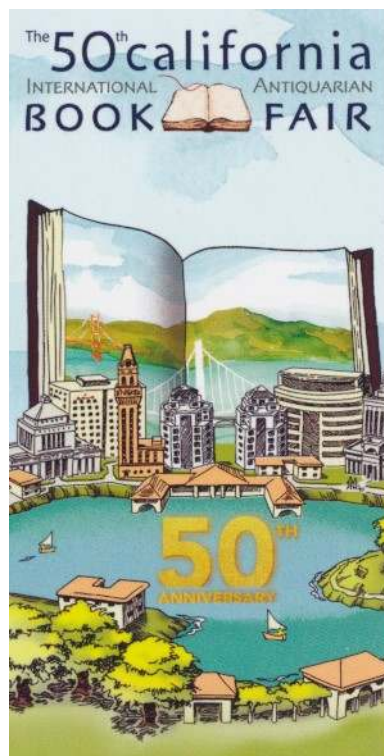
*of English and Scottish Scenery*, These slim green volumes each carry twelve photographs accompanied by a page of text written by Wilson, who relies on a mixture of his own experience and guidebook for descriptions.' (Taylor p. 128)  
Taylor, Roger. *George Washington Wilson*, Aberdeen, 1981; Gernsheim 309.



DECIDEDLY COLD LOOKING, BUT FUN!

125 [WINTER - PEEPSHOW]. ENGELBRECHT, Martin. Augsburg, C.P. Maj. Mart. £ 1,250  
Engelbrecht. excud. A.V., c. 1740.

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



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