



# MARLBOROUGH RARE BOOKS

1 ST CLEMENT'S COURT LONDON EC4N 7HB

TEL. +44 (0) 20 7337 2223

E-MAIL jolyon@mr-b-books.co.uk

2017

LIST 64

---

## NOVEMBER MISCELLANY

---

### SOMETHING MORALISTIC

1 [AIKIN, John and BARBAULD, Mrs Anna Letitia?]. *UNCLE JOHN'S LITTLE RHYMER*. Philadelphia: George S. Appleton, 148 Chestnut Street. 1849. £ 550

24 hand coloured illustrations and text in a continuous strip, [15 x 270 cm] folding down into the original purple cloth backed and hand-coloured pictorial boards.

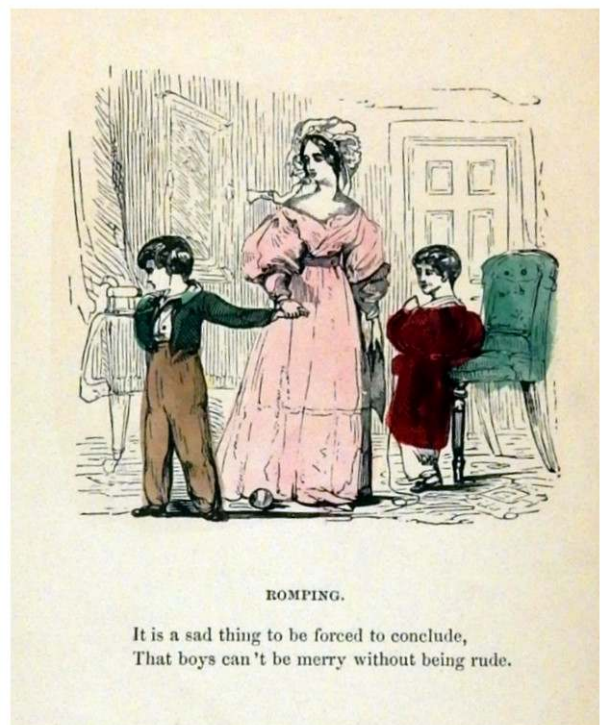
'Uncle John' was used as a joint pseudonym by John Aikin and Mrs. Anna Letitia Barbauld for other of Appleton's publications and no doubt they are very probably the authors or part authors of this attractive American *Little Rhymer*.

Clearly something of moral work with illustrations knowingly engendering good behaviour, good works, good words in transparently simple verses.

The twenty four subjects chosen are: The Honest Ploughman; The Meadow; Old Age; Death; Winter; Good Dobbin; Little Baby; Poor Donkey; The Flower; Early Rising; Camel; The Baby; Vanity; The Kitten; Sleepy Harry; Quarrelsome Children; The Beggar; Romping; Dutiful Jem; Learning to go alone; No Breakfast for Growler; Learning to Draw; The Little Beggar; and lastly, The Cut.

Two of the illustrations as signed by Nicholson B. Devereux after Darley, presumably Felix Octavius Carr 'F.O.C.' Darley the prolific Philadelphian artist whose works often appears under the Appleton imprint.

OCLC records four copies, at Hartford Public Library; Rutgers; Free Library of Philadelphia and the Lilly.



### IN THE CLOUDS

2 [AIRSHIPS & AEROPLANES]. *LITTLE PEOPLE'S BOOK OF AIRSHIPS*. London: Ernest Nister / New York: E.P. Dutton. [Printed in Bavaria] 1912. £ 250

Oblong folio [24.5 x 31cm.] pp. 32, including 14 pages printed in colour and the remaining pages with illustrations in bistre; original cloth backed coloured pictorial boards.

A delightful work illustrating the aeronautic wonders flying over head.

The work includes illustration of airships, biplanes and monoplanes; the frontispiece showing the army Airship (The Baby) rounding St Paul's with other plates of German Zeppelin's, Cody's Kite, Cody 'bi-plane,' the failed attempt of the Wellman airships attempt at crossing the Atlantic, also an impression of Glenn Curtis flying his 'bi-



plane' over New York Harbour; Wellman airship more successfully fling his airship in the Arctic and of course Bleriot crossing the channel.

Published in two editions at 2s 6d for paper copies but ours the 'Untearable' issue at 3s 6d with the paper formed on a silk matting.

Oddly both our copy of the untearable issue and that at the Cotson have inscriptions dating from the early 1920's which leads us to believe that stock was sold off cheaply after the war, hopefully the recipients didn't mind having a book of outdated technology.

Cotson 6549.

### USURER & KALEIDOSCOPE

3 [ALPHABETIC PANORAMA]. ALPHABET DES ARTS ET METIERS. Par H. Duru. [cover title]. Paris. [n.d., c. 1840s]. £ 950

**CONCERTINA-FOLDED PANORAMA.** 12mo, [80mm high, opening out to 1350 mm long]; hand coloured lithographic panorama with alphabet, showing 25 trades (X & Y are here together), captioned beneath in French and English; the panorama folds into the original green publisher's boards (tipped in at front and back), with an engraved printed label on upper cover, joints split (but holding), lightly rubbed, but still a very appealing item.

A more unusual *Alphabet* by the ever inventive 'H. Duru' ; as far as we are aware, unrecorded.

This example includes some uncommon trades and occupations to illustrate the letters - we cannot remember seeing a *Kaléidoscope* or *Xénographe*, nor indeed a *Usurier* before in such a juvenile work.





The subjects for each letter are given in both French and some slightly unidiomatic English translation: Armurier, Gunsmith - Boulanger, Baker - Cuisinier, Cook - Dentiste, dentist - Épicier, Grocer - Fleurist, Florist - Gantier, Glover - Herboriste, Herbalist or botanist - Ingenieur, Engineer - Jardinier, Gardener, - Kaléidoscope (Fabricant de) Manufacturer - Lingère, Sempstress [sic] - Maçon, Bricklayer - Nourrisseur, Milkman - Orfèvre, Goldsmith - Pêcheur, Angler - Quincaillier, Ironmonger - Ramoneurs, a chimney-sweeper - Savetier, Cobler - Tonnelier, Cooper - Usurier, Usurer - Virtrier, Glazier - Xénographe - Zingueur, Jinker [sic].

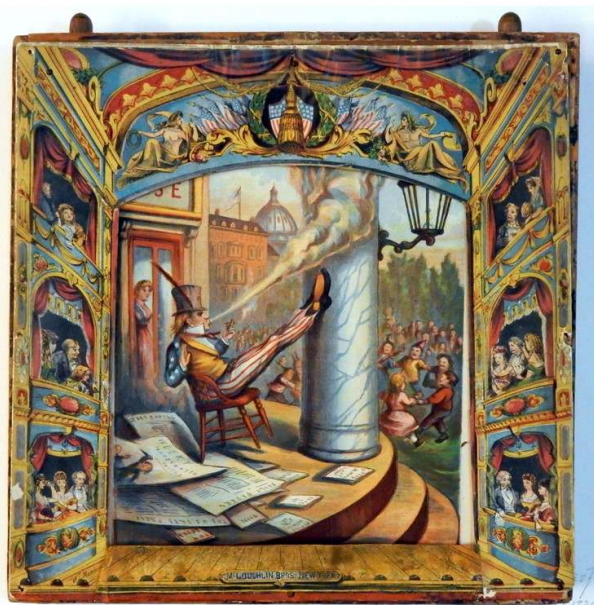
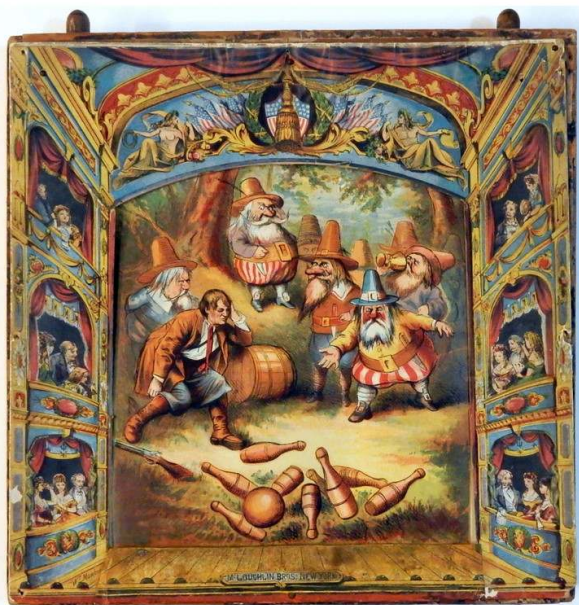
H. Duru is something of a mystery, the name appearing as the author of *Grammaire populaire, ou Nouvelle Methode pour apprendre l'Orthographe sans Maître* 1838 and thereafter on illustrated works and prints for children through the 1840s with sporadic notices - possibly reprinted items - until the 1860s.

Not in OCLC.

## TWO AMERICAN CLASSICS IN ONE TOY

4 **[AMERICAN PANORAMA TOY].** UNCLE SAM'S PANORAMA OF RIP VAN WINKLE AND YANKEE DOODLE. New York, McLoughlin Brothers, [c. 1885]. **£ 1,850**

*Chromolithograph panorama printed on conjoined strips, housed in a theatre with a proscenium of paste-paper and a 'Backstage' of wood, [measuring 31 x 30.5 x 5cm], two wooden winders protruding through the top of the 'Backstage' are attached to the rollers, with American flags across the top of the proscenium, 'boxes' populated with theatregoers on either side, and with the publishers details below (some old damage to to proscenium and backboard with repairs); with the accompanying box cover (later modern sides), the label design for which duplicates the proscenium design, except that its centre is occupied by the title.*



A highly desirable American chromolithograph moving panorama with twelve scenes, six illustrating Rip van Winkle and six of the exploits of Yankee Doodle Dandy.

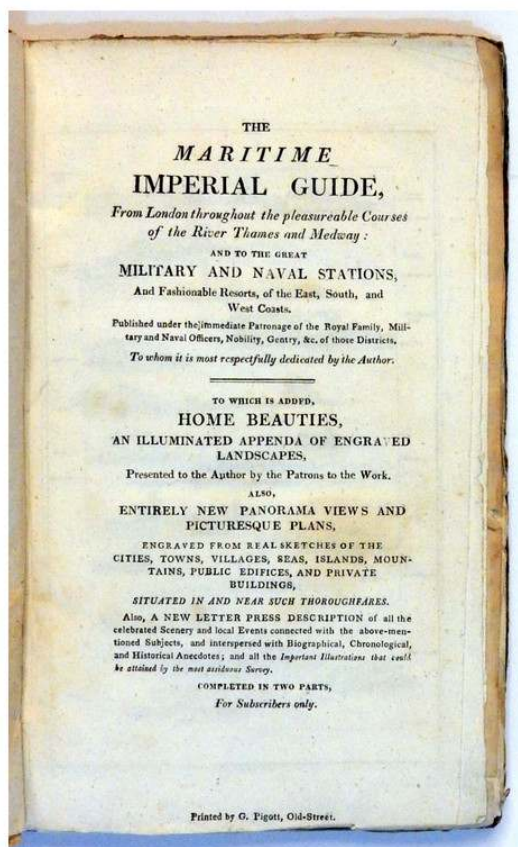
The illustrator, William Momberger (1829-1895) was a native of Frankfurt-am-Main, Germany where he studied art and first learned how to use lithography. Unfortunately his zeal for the revolution of 1848 decided his move to the United States that same year, and by 1852 he had established the lithography partnership, Coughy and Momberger in New York City. Momberger illustrated many books for McLoughlin as late as 1888 and his obituary states that he was one of the last of the 'Old American Illustrators' when he died peacefully sitting in the grape arbour of his garden.

The illustrations can also be found in two works published by McLoughlin and clearly he had designed them to be adaptable for different uses.

## CONVOLUTED PRINTING HISTORY

5 **[BAKER, James].** THE MARITIME IMPERIAL GUIDE, from London throughout the ... courses of the river Thames and Medway: and to the great military and naval stations ... to which is added, Home beauties, an illuminated addenda of engraved landscapes ... also entirely new panorama views. London: [C. Whittingham] and others circa 1809. **£ 650**

*8vo, pp. [2] title, 8, 5, [1] blank, 2, 86, 10; 4 etched 'Picturesque Plans' and 1 etched view; original paper baked blue boards, marked in ink on upper cover 'Subscribers Copy' (slightly worn).*



*The Maritime Imperial Guide* was probably Baker's last attempt at making a commercial success of his previously published guides.

James Baker produced his *Imperial Guide* or sometimes titled *Home Beauties: As Communicated to the Author of the Imperial Guide* between 1797 and 1804. That work has a complicated history that is infuriatingly difficult to disentangle, however John Ballinger made a valiant attempt at collating the different peculiarities of the book in his article for *The Library* 1916; s3-VII: 116-43. He there describes how some of the engraved views were reused from Baker's *A Picturesque Guide through Wales* of 1795. After having run into financial difficulties James Baker then embarked on *The Imperial Guide* in 1798 but this work also seems to have had a troublesome life with copies varying in the number of 'picturesque plans' and the selection of views. This strongly indicates that most copies were made to order with Baker keeping stocks of the various gatherings and plates to produce copies when needed.

Clearly by 1809 Baker was trying again to revive his work, and possibly his fortunes, and *The Maritime Imperial Guide* is the result. Baker pulled together some new and quite a lot of previously published sections, had them bound up and sold it on to unsuspecting subscribers.

The most notable additions are probably the 'New Panorama, Picturesque plan of Stroud' which is dated Oct 1st 1808, and also what seems to be a new illustration of Portsmouth, 10 pp. of subscribers for 'A Concise, faithful, and Select New Provincial Directory' - alas none of the landed gentry or anyone who could promote the work are included, instead the list is of the 'middling sort': builders, linen drapers, apothecaries, schoolmasters, attorneys and, of course, booksellers. Lastl, the title to the work, which is very long and full and not to be taken at face value, but with the telling word 'Completed in Two Parts For Subscribers only.' Was their promise of another part, was it ever published - we think not.

We know that much of the text was set by C. Whittingham in London although to add to the complexity we also see that the 'Caddel, Printer Rochester' appears at the foot of p. 4 in the aforesaid subscribers list and that of 'G. Piggot, Old Street [London]' on the 'Title.'

COPAC list copies at Guildhall Library in London and a copy at the National Trust property, Osterley Park

## EMIGRATES TO NEW ZEALAND

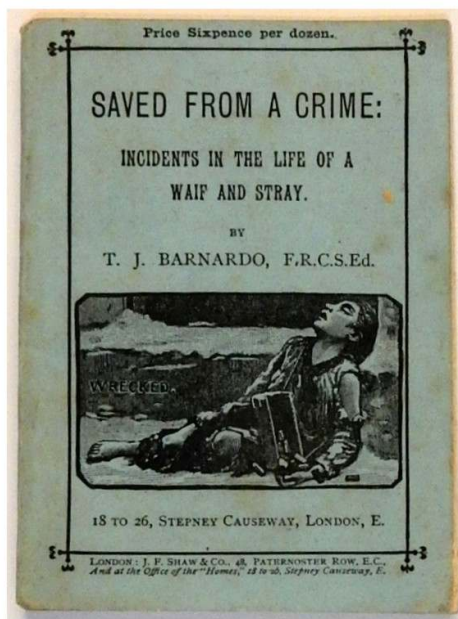
6 **BARNARDO, Thomas John.** WORSE THAN ORPHANS: Incidents in the life of a waif and stray ... London: J.F. Shaw & Co., 48 Paternoster Row, E.C. [1887]. £ 285

**FIRST EDITION.** 12mo, pp. 40; stapled as issued in the original printed wraps, upper wrapper with woodcut depicting a waif and stray, lightly dust-soiled, but still a very good copy.

The work was issued during the Christmas period of 1887, the main aim of Barnardo being to attract 'Sympathy and practical aid of every one' to his cause. This particular work was unusual in that it was intended to attract adequate refuge for rescued children in New Zealand.



The story revolves around the life of 'Sally' not a girl, but the nickname for 'George M.' who's anonymity Barnardo does not reveal. Born of a dissolute and criminal mother, Sally leads first a life of petty thieving directed by her. Once out of her clutches Sally lives by his wits about Covent Garden there Barnardo by offering 'a few slices of



very tempting cake' brings him to the refuge of Stepney Home. Sally is given an education, new cloths and after a few years becomes the servant to a West End lady. She unfortunately losses part of her fortune through bad investments but on moving to the country decides to keep the honest and hard working Sally as her butler. Sally foils a break-in by a number of London thieves, only to discover that one of their number is his brother. Here Barnardo gives a Cain and Abel comparison with Sally brought up to be good at one of his 'Homes' and the younger brother as one of the lost 'homeless gutter children of the metropolis.' This younger brother threatens to give Queen's Evidence against Sally in order to incriminate him as the leader of the London robbers. Rather than give evidence at the trial against his younger brother, Sally, with the help of his employer, emigrates to New Zealand 'and there meet with kind friends and useful employment' The criminals are convicted in any case from other evidence.

The work attracted some notice in the New Zealand press in January 1888 and it is clear that the main purpose of the publication was to raise funds for Barnardo's organisation, and particularly for the migration of children to the colonies and in this work to New Zealand.

OCLC records two copies worldwide, at the BL and the University of Waterloo in Ontario; another example is held at the Bishopsgates Institute, London.

## NO COPY RECORDED OUTSIDE OF BRITAIN

7 **BARRET, James Vine.** ECHOES ... London: Dean & Son, 11 Ludgate Hill. [1859]. **£ 450**

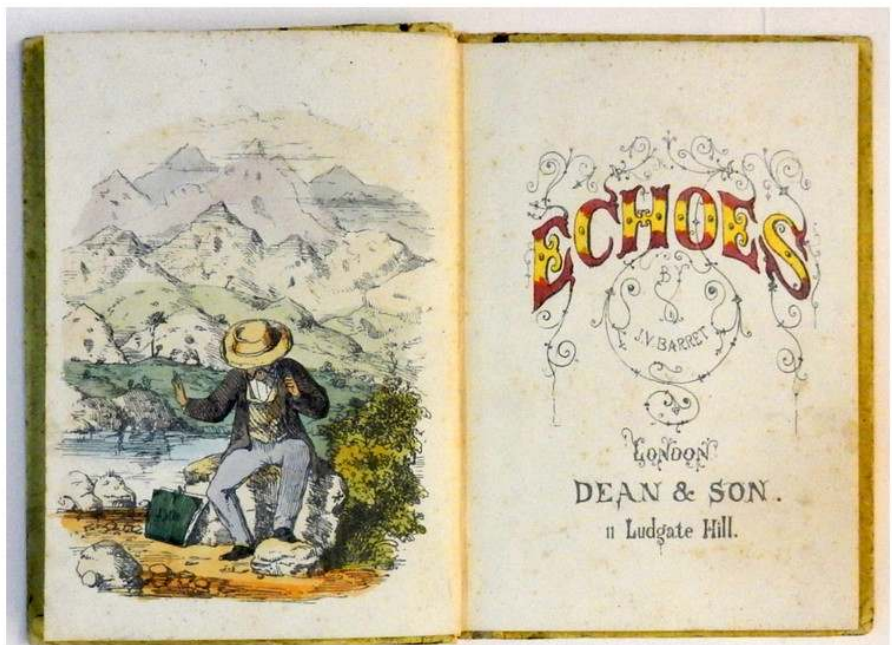
**FIRST EDITION.** *Small 4to, 14 hand coloured illustration including a title-page and frontispiece; in the original yellow publisher's printed boards, rebacked, some rubbing, but still a very good copy.*

The work follows on from Barret's *Mirrors* of 1857, substituting visual humour with that of sounds.

The illustrations are conceived in pairs, each pair having their subjects described in verse with the *Echoes* as responses. The first has a very keen young man with his sweetheart. 'Tea with Lovely Caroline, / Surpasses all my fondest dreaming, / She pours it out with grace divine / And then she puts the richest cream in.' The response showing Caroline hitting a top note and the line 'Echo. - And then she puts the Richest Scream in.'

Sold by the versatile Dean & Son in two versions this is the deluxe hand coloured issue priced at 3s 6d appearing in time to be included in the publishers Christmas and New Year offerings for December, 1859. As in Barret's previous work the artist includes a partly obscured self portrait, here as a frontispiece Barret is shown in an Alpine scene startled by an echo.

We have been able to establish the identity of the artist as James Vine Barret (1822-1868). He is something of a conundrum as we know next to nothing about him except for a number of lithographs and a few books produced by Dean & Son. We now know that he was the son and grandson of the landscape artists George Barret Jr. (1767-



1842) and George Barret Snr. (1732?-1784). Unfortunately when James' father died in 1842 the family was left impoverished, although some attempts were made through the *Art Union* in raising funds by subscription to support the widow and her orphans. Another brother, also an artist, was Charles Percy Barret (1819-1857?) who together with James exhibited a few items each at the Royal Academy in the early 1840s. Their was also a daughter, Catherine, of whom we know nothing but her name.

OCLC records three copies, all in the UK, at Oxford, Cambridge and BL.

## EARLY PICKERING IMPRINT

8 **BAXTER, Richard.** THE POETICAL FRAGMENTS London printed for William Pickering Lincoln's Inn Fields. (Samuel and Richard Bentley, Dorset-street, Fleet-steet [sic]). 1821. £ 150

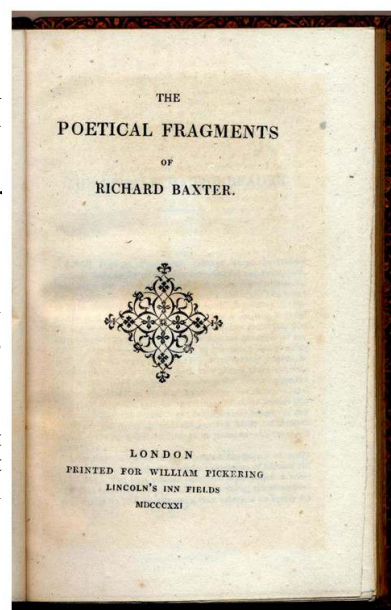
**FIRST PICKERING EDITION** 12mo, engraved portrait frontispiece and pp. [ii], vi, 182; uncut in later divinity calf, gilt top; a very clean copy.

William Pickering's second published work.

Traditionally thought to be Pickering's first 'real book', and once thought by Keynes to be the first book issued in cloth. In his second edition Keynes recognised the error and promoted Burnet's *Lives of Sir Matthew Hale and the Earl of Rochester* to the position of honour.

Baxter's *Poetical Fragments* is nonetheless significant as one of Pickering's earliest books, and encapsulates the path his publishing career was to take: elegant reprints of antiquarian English literature, particularly of the seventeenth century, and promoting among the book-buying public an appreciation of one of the great periods of English prose and poetry.

Keynes pp. 11 and 51.

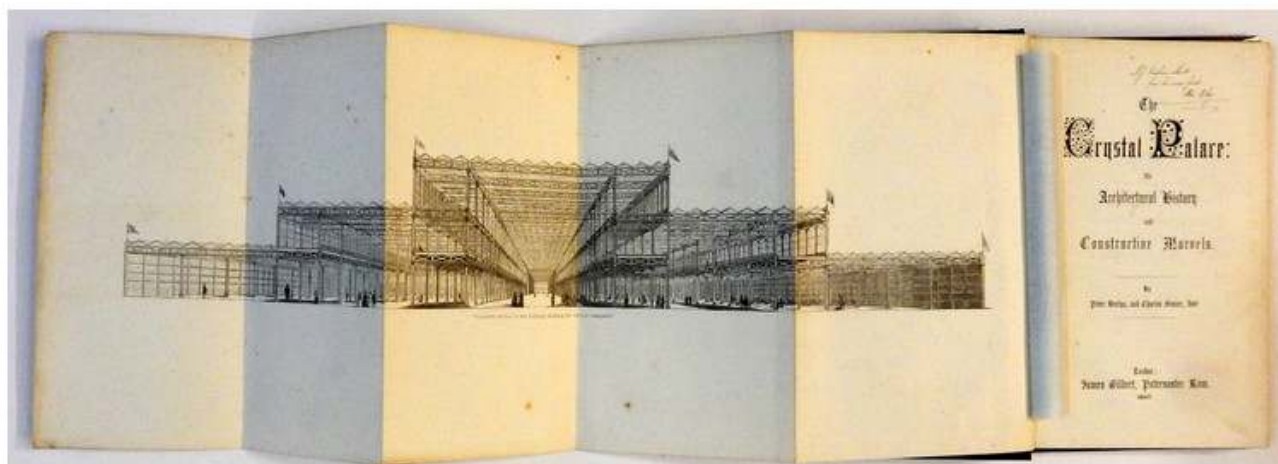


## BUILDING IN GLASS AND IRON

9 **BERLYN, Peter and FOWLER, Charles.** THE CRYSTAL PALACE: its architectural history and constructive marvels. London: John Gilbert, Paternoster Row. MDCCCLI. [1851]. £ 485

8vo, pp. viii, 92, xix, [1] imprint; 16 wood-engraved plates including a folding frontispiece; and text illustrations after George Measom; original blue cloth, the upper cover blocked with a view of the Crystal Palace and lettered in gilt; inscribed on the title page 'Miss Caroline Hoult from her sincere friend Peter Berlyn'

An excellent and well illustrated work describing the construction of the Crystal Palace.



The work discusses the various pre-Paxton plans, the urgency and near panic in trying to find a suitable building within a limited budget. The work also gives a description of the construction techniques that allowed completion of this revolutionary building in so short a time. Early examples of mass production, prefabrication, and an 'on-time' delivery systems together new types of machinery that were needed to carry out Paxton's plan.

OCLC 7411608

## MELTED DOWN

10 **BOILEAU, Louis-Charles, fils.** MONUMENT GAMBETTA. Souscription et programme. Commentaire du projet Aubé-Boileau et monographie. Paris, [Soye et Fils.] for André, Daly Fils et Co., [1887]. £ 750

**FIRST EDITION.** Large folio, pp. 69, [4], [3, blank], [75]-88, [2, blank], (i.e. pp. 90) half-title printed in red, main title printed in red and black, illustrations in the text, 20 tinted plates in héliogravure printed by Lemercier; plates and a few leaves of text a little foxed in places; loose as issued in contemporary pebble-grain cloth-backed marbled boards, front cover lettered in gilt; extremities a little worn.

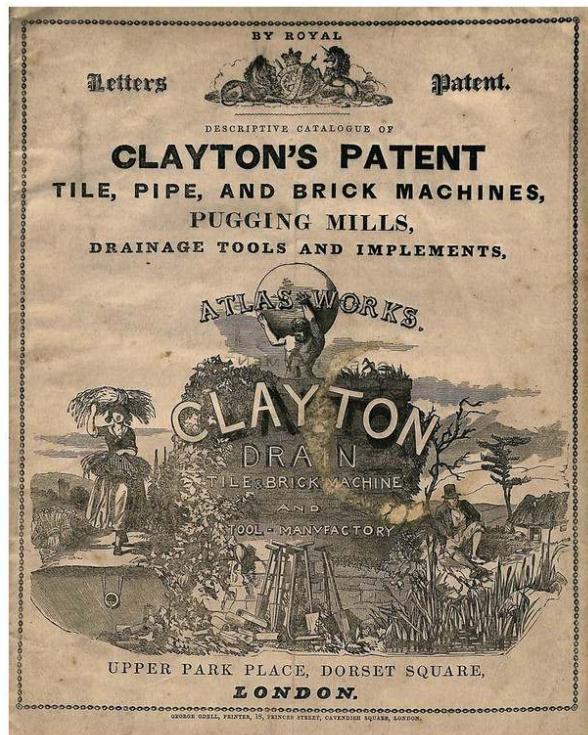


Soon after the death of the Republican Léon Gambetta in 1883, a national committee was formed to initiate the design for a suitable monument of the Franco-German War hero.

Four entries are described and illustrated in the work which includes elevations, detailed plans and artists impressions of the monument in situ. The winner was the architect Louis-Charles Boileau, whose obelisk was adorned with statuary work by Jean-Paul Aubé (1837-1916), cast in bronze. The estimate for the cost of the monument was a staggering 350,000 francs which was raised through public subscription.

The monument erected in the Place du Carrousel approximately on the site of the Louvre Pyramid. The Vichy government, keen to show patriotism had the bronze portions melted down in 1941 with the bare obelisk being later removed in the 1950's. The Musée d'Orsay retains the maquette and the sculpture of Gambette has found a home in the Square Édouard-Vaillant.

OCLC locates copies in the Canadian Centre for Architecture, the Frick Museum, the V&A, at Columbia University and in the Bibliothèque Nationale (all without pages 75 to 88).



### BRICKS FOR PRINCE ALBERT

11 **[BRICK MAKING].** DESCRIPTIVE CATALOGUE OF CLAYTON'S PATENT TILE, PIPE, AND BRICK MACHINES, Pugging Mills, Drainage Tools, Implements, and other Agricultural Spade Tools. Henry Clayton, Patentee and Manufacturer, Atlas Works, Upper Park Place, Dorset Place, London. London: George Odell, Printers, 18, Princes Street, Cavendish Square. 1851. **£ 185**

4to, pp. 33. [1] blank; wood engraved illustrations throughout; original decorative printed wrappers, old central fold and remains of three penny reds stamps on back cover.

The catalogue was produced during the run of The Great Exhibition at Hyde Park in 1851, with Clayton describing how it was their machinery that produced bricks for Prince Albert's Model House.

As the longish title suggests, brick making was only one of the many facets of Clayton's list of manufactured goods. The upper cover has a topical illustration showing a happy country lass carrying a wheat sheaf and walking down a drained and therefore dry pathway. That view of a country idyll is contrasted with a disconsolate Irish 'peasant' seated outside his tumbledown cottage and staring into a waterlogged marsh.

A somewhat obvious if misdirected reflection of the recent Irish famine as something due to fecklessness rather than poverty.

### BUNYAN'S DREAM SEQUENCE

12 **BUNYAN, John** THE PILGRIM'S PROGRESS. From the City of Destruction to the Celestial Office. [London?] circa 1840. **£ 450**

Hand-coloured steel engraving strip panorama measuring 37 x 1250 mm, folding into modern buckram covers measuring 42 x 142 mm.





A finely produce panorama connecting all the main scenes from Bunyan's work. We have however not been able to identify either artist or publisher and have found not example in any collection.

The captions on the lower margin are as follows: 'Christian setting out'; 'Evangelist'; 'Slough of Despond'; 'Worldly Wise-man'; 'Interpreter's Gate'; 'Picture'; 'Passion & Patience'; 'The Fire'; 'Palace'; 'The Man of Despair'; 'Christian at the Cross'; 'Simple &c. asleep'; 'Formalist & Hypocrisy'; 'The Spring'; 'The Arbour'; 'Christian passing the Lions'; 'The Study'; 'The Armoury'; 'Fight with Apollyon'; 'Valley of the Shadow of Death'; 'Vanity Fair'; 'Trial'; 'Faithful at the Stake'; 'Chariot waiting for Faithful'; 'Demas at the Hill of Lucre'; 'Lot's Wife'; 'Discovered by Giant Despair'; 'The Dungeon'; 'Escape'; 'The Delectable Mountain'; 'Mount Clear'; 'Pilgrims'.

The panorama is almost the perfect vehicle for illustrating Bunyan's dream sequence into a connected visual narrative.

### BEFORE BEING BURNED TO THE GROUND

13 **CALLIAT, Victor.** HOTEL DE VILLE DE PARIS, Mesuré, Dessié, Grave, et Publié par Victor Calliat, inspecteur de l'Hotel de Ville. Avec une histoire de ce monument et des recherches sur le gouvernement municipal de Paris par Le Roux de Lincy. [- Deuxième partie ou Supplément. Décorations Intérieures.] Paris: Chez l'Auteur rue des Bernardins, 32 at chez Carilian-Gœury et Victor Dalmont, Libraires, quai des Augustins, 39. M DCCC XLIV [- ... Et chez Bance, Libraire, rue, Bonaparte, 13. M DCCC LVI]. [1844-1856]. £ 550

**FIRST EDITIONS.** Elephant folio [64 x 54 cm], pp. [8], vi, 77, [1] blank, 68, [1] 'table', [1] blank; 28 engraved plates including a frontispiece and one of 'Sceaux de la Ville de Paris', also 6 engraved vignettes; Deuxième partie, pp. [6], ii (dedication to Hussmann) [2], 5, [1] blank; 14 engraved plates and two chromolithographs; original maroon morocco backed cloth, the covers with a central gold arms of the city, the spine in six compartments, gilt with one lettered in gilt, top edge gilt, some minor chips to spine but a good copy of this excessively large and heavy book.



A monumental work, carefully recording the Hotel de Ville before the Paris Commune left it as a burnt out shell.

Pierre Victor Calliat like many of his contemporaries was trained in the official teaching of l'École des beaux-arts, in the rue Bonaparte in Paris. Here he was a pupil of Léon Vaudoyer (1803-1872) and André-Marie Chatillon (1782-1859), admitted in 1817 and entered the première classe in 1823. From 1825 to 1831, he won several awards for his impressive draughtsmanship which in turn led to commissions for draughtsmanship and produced several models based on ancient architecture which further gained him in 1832 the prix départemental at the École des Beaux-Arts. He then travelled to Italy to gain further experience and on his return became a surveyor of the City of Paris.

His skills gained him a commission for the contraction of granary and soon after he became an inspector for the planned extensions to the l'Hôtel de Ville of Paris. Here Victor Calliat learned a great deal from his senior colleagues, especially from Étienne-Hippolyte Godde and Jean-Baptiste Lesueur. At this time Godde was directing the restoration of a great number of the older churches of Paris, and the exterior of the Hotel de Ville with Lesueur in charge of the decoration. The arrival of Victor Calliat to this team marked a decisive turning point in the expansion and restoration of the building. Calliat undertook the exterior work with Godde and Lesueur completing the interior decoration project.

In 1853 Victor Baltard took over from Calliat whose career started to evolve from architect to writer. Calliat felt his future role was better placed as a teacher believing his skills as a draughtsman better directed to the education of young students in architecture. With the help of the publisher Balthazar Bance, they produced *l'Encyclopédie d'architecture*, and the present monumental work on the l'Hôtel de Ville.

For Calliat, the figurative representation of architecture had to play a fully didactic role, and so his work, which was renowned for the accuracy and quality of his drawings explain why Calliat publications were at the time highly regarded as a reference for the students of the l'École des beaux-arts.



## PLAYING CARDS IN TRANSFORMATION

14 **[CARD GAME]. KALOPROSOPION. BEAUTIFUL DISGUISE.** London: Published as the Act directs by E. Olivatti, 6 Leigh St., Burton Crescent, January 1st 1828. **£ 3,500**

*Card game of consisting of a pack of 52 hand coloured cards in 4 suites and a 'Duty One Shilling' card; together with the original booklet Explanation of the Cards, called Kaloprosopion. A Beautiful Disguise London, Printed by E. Thomas, Denmark-court Strand. [1829], pp. 14, [2] blank; in marbled wrappers with decorative cover as replicated on the box; preserved in the original pink paper covered box, the upper cover with a decorative title printed on green and replicated on the cover of the booklet (see note).*

A rare card game, very clearly produced as a copy of the J.G. Cotta transformation series published at Tübingen but here opening up an English market.

All the designs barring one card, the nine of Hearts, are copied from Cotta's sets as published in the *Karten Almanac* with the 'face cards' each having the characters from Greek literature and the number cards having a wide mixture of cleverly wrought designs incorporating the pips of each suit. Of the face cards the spades, with K. Q. and J. as Agamemnon, Clytemnestre and Egiste - clubs with Menelas, Helene, and Eneas - diamonds with Priam, Hecube, and Homer - and hearts with Polypheme, Penelope and Ulysses. Unusually, all the cards are fully rather than partly coloured as in other examples seen, so possibly our set was retailed in several forms to different classes of buyer.

This set would appear to be the second issue with the addition of titles to each face cards as tabulated above, although we also think that during 1828 and 1829 the set changed slightly with Reynolds taking over the selling of the set. This set has the Ace of Clubs with the imprint *London. E. Olivatti 6, Leigh Strt. Bruton Crescent 1st January 1828*; the lithograph on the box *London: Published as the Act directs by E. Olivatti, 6 Leigh St., Burton Crescent, January 1st, 1828*; the booklet cover with *London: Published January 1829 by N.E. Olivatti & by Reynolds & Sons, 7, Breams Buildings, Chancery Lane* and the additional Duty Card with just *Reynolds & Son*.



Confusingly the name is lithographed as 'E. Olivatte' 'E. Olivatti' or 'N.E. Olivatti' but we have found no trace of this name in any form published in contemporary literature. In Catherine Parry Har, 1930, gives Olivatte to which most tabulators of the suit seem to concur. The small booklet with this set describes the contents of each of the number cards and must have been produced as an afterthought as it has altered cover design with the combined 'N.E. Olivatti' & Reynolds imprint.

### AN UNUSUAL SIDELINE FOR A CURATOR

15 **CAREY, Charles William.** AN ART GALLERY CURATOR AND PICTURE DEALERS PURCHASE AND SALES LEDGER. [London]: 1908-1943. **£ 2,000**

*Small folio, [28 × 16cm] Manuscript in red and black ink, pp. 430; original half roan, now lacking spine; together with approx 50 ALs from various purchasers and sellers, also a number of notes and abstracts from the accounts.*

An oxymoron today that any curator of a public collection could also be a picture dealer, however, Carey was just that, and the survival of his accounts and related correspondence bring some light into the once fluid world of curator, dealer and expert, epitomised by the likes of Duveen and Berenson.

Carey was a meticulous record keeper such that his neatly tabulated accounts that preserve a stock record of the 1,076 pictures purchased during his picture dealing career. He meticulously notes the artist, medium, size, provenance, press notices, together with the vendors name and the price and date of purchase; on the sales side Carey sometimes adds further information on the picture's history and again includes the price and name of purchaser, date sold, etc. Also included are letters received by prospective purchasers, some with notes of reply and another group of letters pre-dating the accounts showing he was semi dealing at an earlier period, either for Holloway or in other to make a commission.

He tended to deal in what he was most confident of, especially the artist he knew best and had good knowledge of whilst performing his duties as keeper of pictures at Royal Holloway : John Phillip, Ernest Parlow, Seymour Lucas, George John Pinwell, John Linnell, Van Couver, James Hayllar, Samuel Cousins, Patrick Nasmyth, James Tissot, Frederick Sandys, Samuel Prout, David Cox, George Moreland, John Constable, Francesco Zuccarelli, Sir Edwin Landseer, Edward Calvert, Clarkson Stanfield, Peter de Wint, J.M.W. Turner, Samuel Prout, Jean-Baptiste-Camille Corot, Paul Sandby, David Roberts, John Opie, J.S. Cotman, W.L. Wyllie, Walter Crane, Muirhead Bone, Samuel Palmer, and Daniel Maclise.

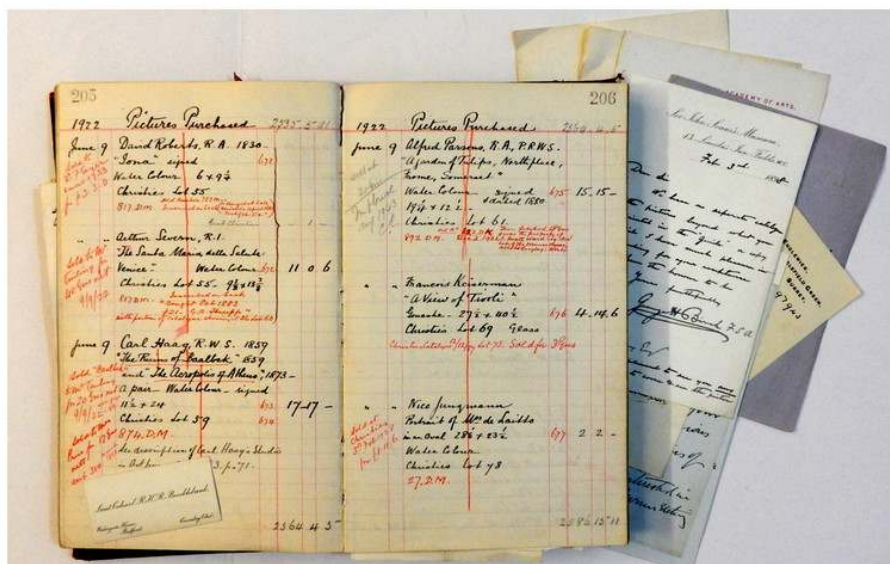


Some dealing also in Japanese prints chiefly purchased from the John Stewart Happer collection at Sotheby in 1909 and his discovery of the Greater Silver Palette presented in 1793 to J.M.W. Turner by the Society for the Encouragement of Arts, Manufactures & Commerce [i.e Royal Society of Arts] that Cary tried to sell to the National Gallery who turned him down after six months of deliberation and so was instead sold for £21 in 1927 to....ah but that would be too much information for me to divulge!

Charles William Carey was born in London on 21st August, 1862, and was educated at St Mark's

College, Chelsea. He studied art at South Kensington, Heatherley's School of Art, the British Museum, and St. John's Wood Art Schools, and at Cola Rossi's studio in Paris. In 1881 he gained a studentship at the Royal Academy and was employed to restore the collection of pictures belonging to Christ's Hospital on its removal to Horsham, including the Charter's picture 30ft. long, and Antonio Vern's picture. 90ft. long. He established the identity of Turner's four 'Van Tromp' pictures and discovered the medal gained by Turner in 1793. In 1886 he married Clara Dursley, of Bristol and had two sons and a daughter and in 1887 appointed as the first Curator/Keeper of the Picture Gallery at Holloway College, long before this he had the founder Thomas Holloway (1800-1883) had personally appointed Carey to the care of the pictures before the college was opened. In 1888 Carey also became visiting teacher in drawing and painting, both posts he was to hold until his death in 1943.

One wonders why he took up picture dealing - was it to supplement his income? Carey's total investment in the 1,076 works of art was something over £7,300 with sales amounting to £9,000 not accounting for stock left unsold. Although the most productive years were between 1908 and 1929 the profit only accounted to £85 per annum.



## ABSOLUTELY NO IDEA

16 [CHELTENHAM]. EXTRAORDINARY TREAT! Admission Free. Marshall's [Monkey] will shave Shirer's [Donkey] At the Royal Old Wells, at Five o'Clock. A grand Feat of Jugglery: A Dinner to be turned into a Grand Display of Fireworks. God Save the Queen. [Cheltenham] circa 1840.

£ 95

Printed flyer on pink paper [25.5 x 18cm]

We are at an absolute loss to what this flier refers.

No imprint, but the notice of the 'Royal Old Wells' at least pinpoints the location as Cheltenham, also the '1' in 'Royal' substituted by the numeral one probably indicates that the printing was done on a travelling hand press rather than by a commercial printer.

There is a possibility that it may have something to do local politics, but it could just as well be a boxing match, or a visiting circus. Still, the use of woodcuts and text to make both a striking and still humorous piece of provincial printing is probably why it survives.

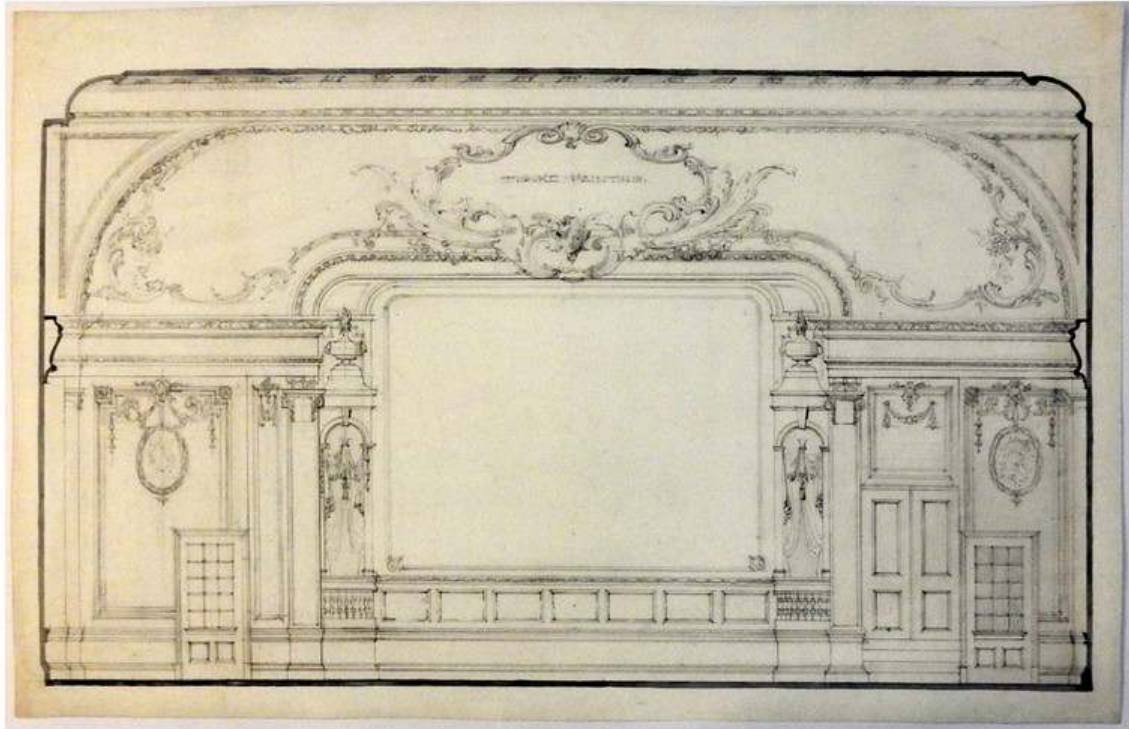


## EARLY PICTURE HOUSE DESIGNS

17 [CINEMA DESIGN]. SOUSTER Ernest George William. DESIGNS FOR THE INTERIOR OF THE 'OXFORD AND POLAND STREET' CINEMATOGRAH THEATRE' [London]: [n.d. c. 1912].

£ 850

Three sheets pencil and ink wash comprising: entrance corridor and auditorium ceiling [63 x 87cm] (left hand edge slightly shortened) auditorium elevation [43 x 75] and the all important Proscenium. [43 x 67cm]

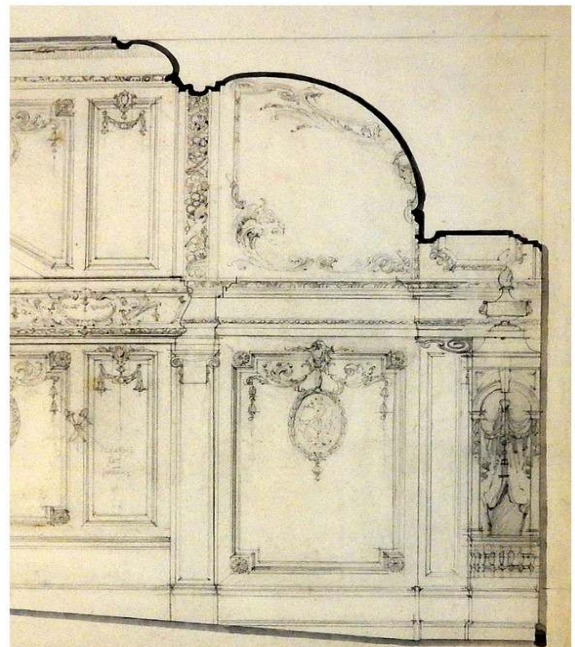


An unusually early series of architectural drawings of a 'Cinematograph Theatre' in London before the First War.

The building, which once stood at the corner of Poland and Oxford Streets, was erected in 1911-1913 to the designs of Horace Gilbert and Stephanos Constanduros of Finsbury Square. Although it seems that the fairly splendid Beaux-Arts interior decoration had been subcontracted to Ernest Souster.

The newly fitted out cinema opened on Friday 24 January 1913 as a semi-permanent home for the world's first full-colour feature film, *The Miracle*. A contemporary reviewer in *Cinema News and Property Gazette* describes how this event, and the effect of the new interior, had on them.

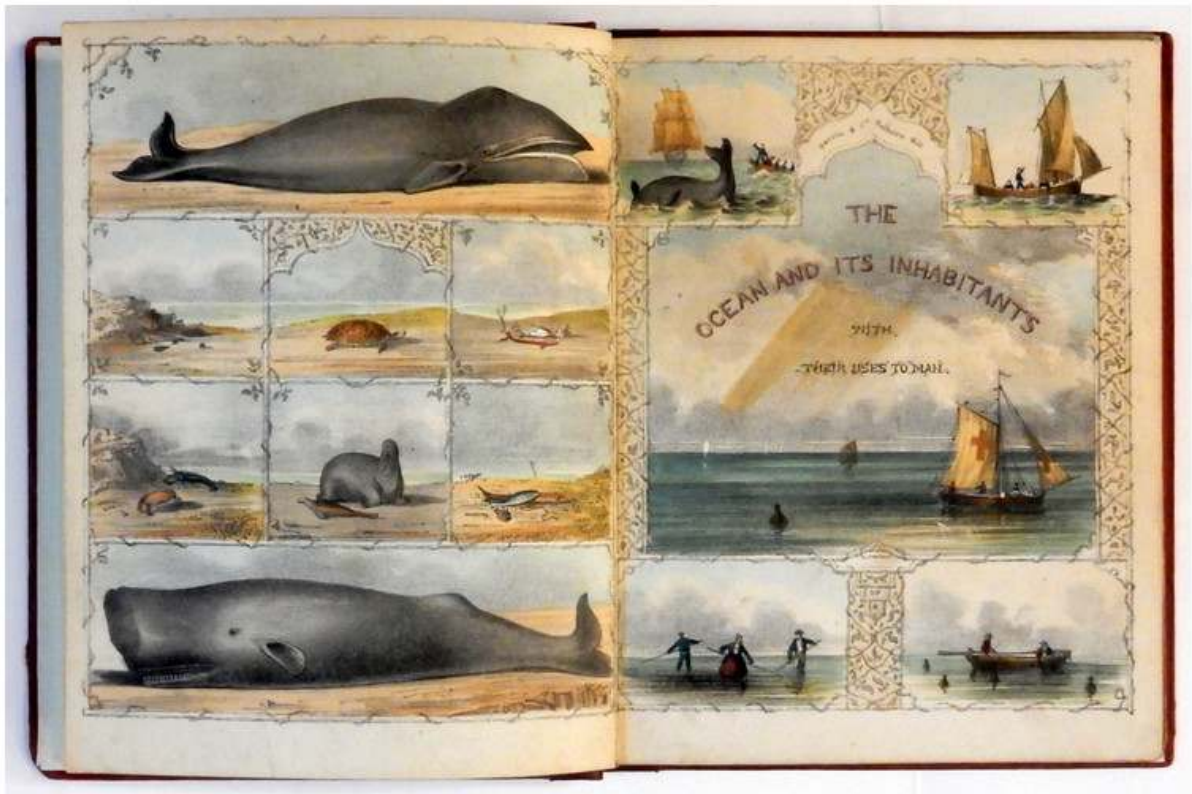
'On Friday last the Picture House, Oxford Street, opened its doors for the reproduction of that extremely successful play, "The Miracle", as performed at Olympia. As most of our readers may be aware, the Picture House is in Oxford Street, at the junction of Poland Street, and exactly opposite to that long neglected playhouse, the Princess's Theatre. One steps from the street down a mosaic pavement straight into the stalls, which are fitted with tip-ups, upholstered in canary silk. Here and there the walls, in cream and gold, are relieved with exquisitely panelled paintings of seventeenth century figures, while the lower part of the walls are of solid mahogany. Lights branching from old-world vases are dotted about, and high overhead is a huge electrolier, beyond the crystal beads of which gleam and glow 500 lamps, bathing the hall in a soft, warm light. The circle - there is only one - is reached by a broad stairway of white and green marble, and there is never a pillar to obstruct the view. But even beyond an outward display science plays its part at the picture house, in that the heating and ventilating arrangements are on the most approved system, and fire is certainly considered to be next to impossible.'



We have not been able to find a contemporary photograph of this interior although, the decoration in the three designs clearly confirms the contemporary description.

Ernest George William Souster, FRIBA, (1882-1953) was first articulated to William Hull at Northampton, his entry in *Who's Who* lists his architectural works all from a later period and include the 'Reconstruction of "Beechholm" Wimbledon Common, 1920; billiards hall and cafe. Forest Gate, 1919; Kingsbury House, King Street. St. James', 1922 : reconstruction of factories and depot Old Street and Cowper Street, for The City Tailors. Ltd., 1920; shops, domestic and industrial buildings.' Probably his publication of 1919 *The Design of Industrial Buildings* drew him away from purely decorative work.





### UNDER THE OCEAN WAVES

18 [CLARK, Samuel & HAWKINS Benjamin Waterhouse, *Illustrator?*] THE OCEAN AND ITS IN HABITANTS. with their uses to man. London: Darton and Clark, Holborn Hill., [n.d., c. 1844]. £ 850

**FIRST EDITION.** 8vo, pp. [iv], [16]; with hand-coloured frontispiece, title and eight finely hand-coloured lithographic plates; bound in the original red pictorial cloth, upper board and spine lettered and tooled in gilt, rebaked, new endpapers, with early ownership signature of 'W.H. Nicholson' on front free endpaper; a very good copy of a scarce work.

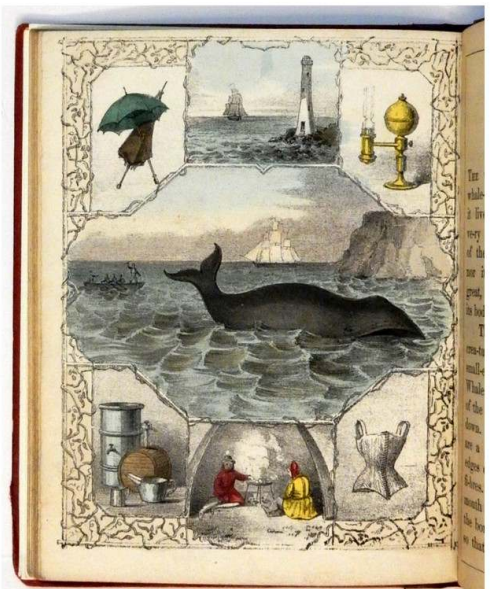
A finely produced work on the products of the sea with each illustration containing a subject elucidated with vignettes of the 'uses to man.' These include chapters on: The Turtle; Coral and Pearl; The Fishmonger; The Sperm Whale; The Common Whale; Shell Fish; Shells; and lastly The Seal.

Some of the plates seem somewhat callous to our twenty-first century sensibilities. We are, or rather the children were, shown turtles flipped to die on their backs; sperm whales being caught and their oil described as 'best for lamps and steam engines and other machinery' or a couple of young 'sa-vage peo-ple' tucking into some raw seal whist the animal, dead or alive, lies at their feet!

The illustrations for this delightful work, although not credited, are nevertheless fairly obviously of the same design and quality as Benjamin Hawkins' provided for Thomas Varty's *Graphic Illustrations of Animals*, c.184.5 .Benjamin Waterhouse Hawkins (1807–1894), is chiefly remembered as an illustrator to parts 4 and 5 of Charles Darwin's *The Zoology of the Voyage of HMS Beagle* (1838–43) and for creating the incredible life size sculptural recreations of dinosaur's at the Crystal Palace. Three of the plates are from the hand of another artist Robert Kent Thomas (1816-84), a lithographer, painter and etcher who is chiefly remembered for his topographical work.

The Darton bibliography suggests that Samuel Clark was the author but there is no mention of artist. Two issues of this work were produced but we think that bibliography is wrong in giving precedent to the other issue. Not only does that issue have somewhat cheaper looking plates but it also drops both title and preface found here but retains the sprinted sheets of text. The probable reason was the company changing from 'Darton and Clark' imprint to 'Darton & Co. something of an ambiguity over time. The later issue, with a new 'fancy' printed title in gold and cheaper illustrations, reflects the price drop to one shilling.

Darton H1158; not in Freeman; OCLC records 5 copies in North America, at Toronto, NYPL, Princeton, Indiana and the New Bedford Whaling Museum.



## LITERARY DOMINOES

19 **[DOMINOS].** NEU BILDER DOMINO. / Nouveau Jeu de Domino avec figures. / The Modern Game of Domino. [Germany] [n.d., c. 1850?]. £ 450

*Complete with sixteen domino pieces each with a hand coloured lithograph picture and name at opposite ends; contained in the green paper covered box, the sliding lid with a hand coloured image of a family group within a domestic setting playing the game at a table.*

Although the title on the box is also given in French and English players in these countries would feel hard pressed in trying play this educational game of dominoes.

The pieces each have with names of various common objects including boxes, wheels, hats, straw, pearls, fish, mirrors, etc. The object of the players is to join ends of two pieces together to form new words: thus 'Rosen' and 'Blatt' become 'Rosenblatt' or 'Haus' and 'Schlüssel' become 'Hauschlüssel' [House-key]. Even with a fairly rudimentary knowledge of the German language the game would be difficult to play.

The charmingly designed lid shows a rather stern looking father pointing, probably to the correct combination of dominoes while his boy looks on, the mother figure coming forward to reassure the lad while a sister lookover her shoulder, the younger child, playing with another toy on the floor and generally looking busy.



## UNCOMMON EXAMPLE OF ALKEN'S ART

20 **[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. £ 1,250

**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.

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*.



'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.

Fitzwilliam Museum, *From Gilpin to Ruskin*, No. 52; OCLC records eight copies in North America.



## ENGLAND'S REVOLUTION

21 [DU MOULIN, Pierre, *ascribed to*]. TRAGICUM THEATRUM. Actorum, & Casuum Tragicorum Londini publice celebratorum, quibus Hiberniae Proregi, episcopo Cantuariensi, ac tandem Regi ipsi, Aliisque vita adempta, & ad Anglicanam Metamorphosin via est aperta. Amsterdam: Jodocum Jansonium. 1649. £ 185

**FIRST EDITION.** *Small 8vo, pp. 320 [ie 324 with 'Benevole Lector', bound between pp. 84/85], with 7 engraved portraits (without the portrait of Henry, Earl Holland which is not always present) and one folding plate of the execution, some browning, but a good copy in contemporary vellum, spine lettered in ink*

A popular commentary on the civil war ascribed to Pierre du Moulin (1568-1658), the French reformed theologian. Du Moulin spent part of his early life in England as tutor to the young Earl of Rutland, but returned to the continent in 1592 to a professorship at Leyden. This work achieved wide popularity in England and on the continent.

OCLC: 2889857.



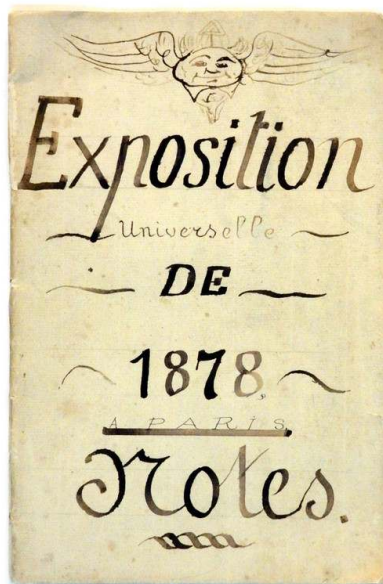
## A VIVID MANUSCRIPT ACCOUNT

22 [EXPOSITION, PARIS 1878] EXPOSITION UNIVERSELLE DE 1878, A PARIS, NOTES [Paris?]. 1878. £ 650

**MANUSCRIPT IN INK** Folio [31 x 20cm] pp. 50; including a few small sketches in the margins; original wrappers with title in with a cherubim the head almost certainly a self portrait.

A truly vivid account of one of the most important French Expositions of the nineteenth century.

From the writing style of our contemporary visitor it is very likely that he, we assume the writer was male, recorded his thoughts and observations very likely for his children and for posterity.



He made regular visits to the Exposition describing the celebrations, various events and many of the exhibits with undiluted enthusiasm, even the continual downpour of rain could not dampen it. Some of the items on display he neatly illustrates in the margins. He appears to be a hugely patriotic republican taking any, and all, opportunities in having a go at the church, religion in general, and also aristocracy whom he blames for encouraging the disastrous Franco-German War of 1870-71.

Yes, some of the restaurants are ripping people off but that will be taken care of, after all the Exhibition is to promote the Republic and such behaviour is only to be expected at such events. He also takes some time out to explore the Voltaire Centenary Exhibition: Victor Hugo defined the Exhibition as the alliance of industry, the Voltaire Centenary as the alliance of philosophy, and the Congress then sitting as the alliance of literature. So it is clear our writer was just as caught up with the new beginning that these events heralded for the French nation.



### THE PLEASURES AND PITFALLS OF CRINOLINES

23 [FASHION]. [GUÉRIN, T.H.]. COLLECTION OF SIX SATIRICAL PLATES SHOWING THE PLEASURES AND PITFALLS OF CRINOLINE-WEARING. [London]. Published by T. Archer, Mortimer Street, Regent Street. 1858-9. £ 850

*Six sepia tinted lithographs with colour added by hand, captions beneath, sheets 345 x 435mm, some chipping to edges, but not affecting the images; housed in a custom made cloth portfolio, with red label lettered in gilt on upper board.*

A rare and desirable set of sepia tinted lithographs issued to lampoon the mid nineteenth century craze of crinoline-wearing.

All scenes show ladies rather awkwardly dismounting from carriages, usually with unintentionally comic results: five of the six are set in London, at Hyde Park, St. John's Wood, Brompton, Belgravia and perhaps most notably Cremorne Gardens, once a popular pleasure gardens by the side of the River Thames in Chelsea, the image showing a lady in a huge dress descending from a carriage, the driver above ensuring that his reins are well out of the way. The final scene shows ladies in the process of descending on to a beach at the sea side.

Théodore Guérin was a painter, lithographer; active in Paris 1840-60s who also used the name Th or T H Guérin when he produced a few satirical lithographs published in London c.1858/59?

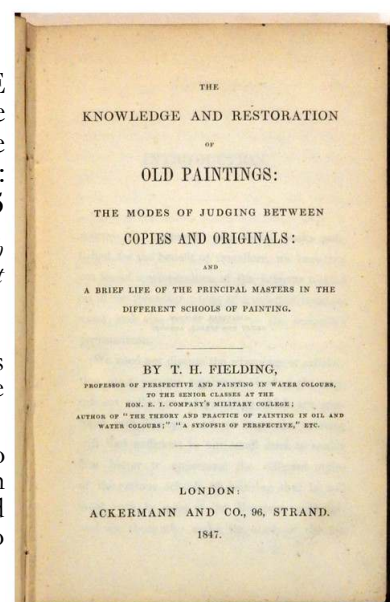
### BETTER INFORMED PICTURE RESTORATION

24 FIELDING, Theodore Henry Adolphus. THE KNOWLEDGE AND RESTORATION OF OIL PAINTINGS: The modes of judging between copies and originals: and a brief life of the principle masters in the different schools of painting. London: Ackermann and Co., 96 Strand. 1847. £ 385

*12mo in 6s, pp. xv, [i] blank, 217, [1] 'Works by the same author.'; original brown cloth blocked in blind with title in gilt on upper cover; somewhat faded at edges and chaffing at head and tail of spine; still a good copy.*

An early work on the vexed subject of identifying and restoring paintings which was the last in a series of well-regarded books on the theory and practice of painting and engraving.

Fielding lays out his work with chapters on distinguishing copies, how to compare the 'best with the best' on their colouring, touch and finish with interesting contemporary information on the number of picture imported and how best to sell you collection. Probably the most interesting section is to do with restoring of paintings - some of Fielding's suggestions would bring a





present day practitioner wince! That said for the 1840's Fielding's methods err on preserving works of art rather than transforming them 'to one so uninformed or unpractised, and where a good picture is at stake, the best advice we can offer is not to attempt it...'

OCLC: 13355692.



#### REFINED DELIGHTS OF THE FORMAL GARDEN

25 **[GARDEN PARTY - PEEPSHOW]**. [Augsburg: Mart. Englebrecht]. circa 1750.

£ 1,250

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

A fine peepshow depicting an eighteenth century garden party.

The cut-aways in this set depict; [1] a view taken beside a classical building on the left and a gentleman hailing his friends whilst leaning against a classical urn on base in a partial wooded landscape; [2] within a small covering of trees a garden party of three couples seated together on red plush chairs around a green cloth covered table whilst a manservant serves wine from a basket of victuals at his feet; [3] further into the garden with a row of trees and a couple stabling; [4] the screen developing into four rows of trees forming a canopy leading to; [5] a further canopy a couple conversing by one of the trees and looking on to; [6] a river with a party in a boat and in the background villas and building with mountains rising behind.

Englebrecht (1684-1756), a native of Augsburg was the son of a colour merchant. In 1711 Englebrecht was in Berlin working at a fine art publishers with his older brother Christian Englebrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

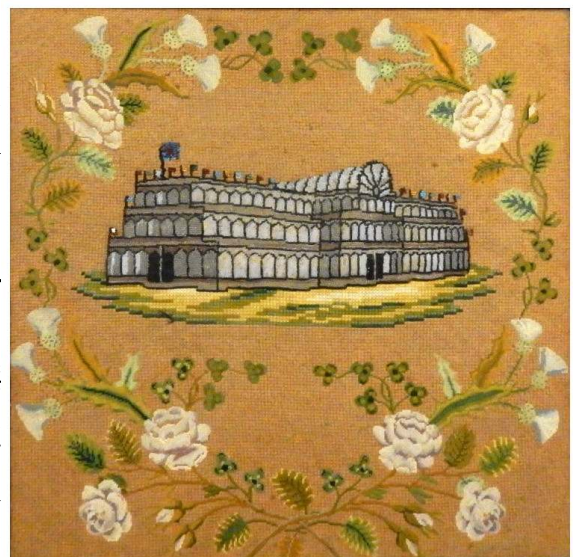
#### BY ONE OF THE SIX MILLION VISITOR'S?

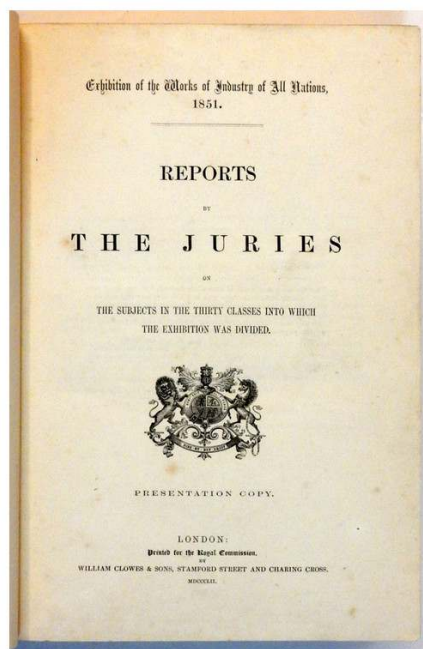
26 **[GREAT EXHIBITION]**. A VICTORIAN WOOL AND BEADWORK RECTANGULAR SAMPLER, centred by an elevation of the Crystal Palace, the border with flowers of the Union. [n.p., n.d., but c. 1851].

£ 450

*50cm x 51cm, colours a little faded, but still an appealing and rare object; in a contemporary wooden frame.*

Besides the numerous memento's and printed matter that were commercially produced to coincide with the Great Exhibition of 1851, it also spawned numerous creations by those who had attended. Although we cannot be sure that the present sampler was created by one of the six million visitor's, it is certainly the work of someone who was moved by the event, with many hours spent on it, particularly on the beadwork of the Exhibition building.





## THE FIRST INTERNATIONAL EXHIBITION

27 **[GREAT EXHIBITION 1851].** EXHIBITION OF THE WORKS OF INDUSTRY OF ALL NATIONS, 1851. Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided. Presentation Copy. London: Printed for the Royal Commission, by William Clowes & Sons, 1852. **£ 850**

**FIRST EDITION.** *Large octavo; with three chromolithograph plates; original red ribbed cloth, boards stamped in gilt and blind, decorative gilt spine, all edges gilt, expertly recased with new endpapers; housed in a modern custom made slipcase red cloth slipcase; a very good copy.*

First edition of this key contemporary document concerning the Great Exhibition of 1851, an exhaustive work giving the jury awards and details of the thirty categories of exhibit. "The total effect of The Great Exhibition was considerable, if incalculable" (*Printing and the Mind of Man*).

*Printing and the Mind of Man* 331.

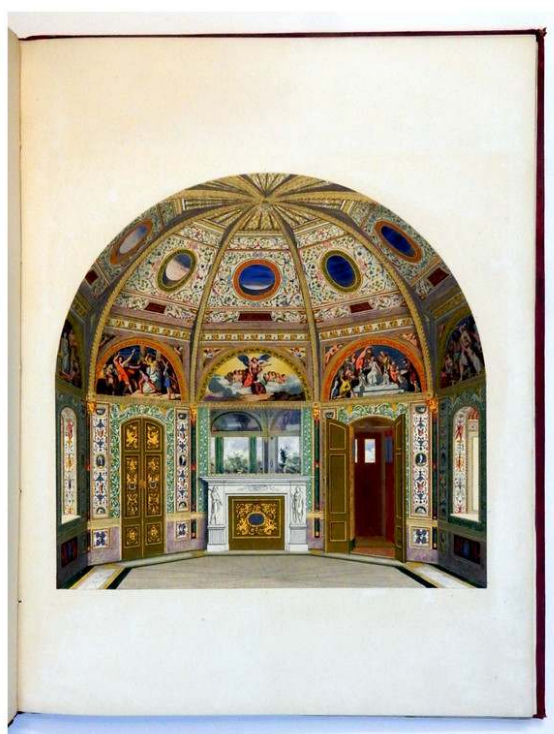
## SOMETHING FOR THE GARDEN

28 **GRÜNER, Ludwig.** THE DECORATIONS OF THE GARDEN-PAVILION in the Grounds of Buckingham Palace. Engraved under the superintendence of L. Grüner, ... With an introduction by Mrs. Jameson. London: Published by John Murray, 1846. **£ 950**

**FIRST EDITION.** *Large folio, pp. 11, [1] list of plates; 15 engraved plates (including 4 tinted and 6 chromolithographs, some light spotting; in publisher's original red cloth, upper board lettered and tooled in gilt, rebaked. armorial bookplate of Samuel Rogers (1763-1855).*

Queen Victoria and Prince Albert were keen to encourage fresco painting in Britain and commissioned Landseer, Maclise, Dyce, Eastlake and the Doyle Brothers to decorate the garden pavilion with subjects ranging from Milton's Comus, to the novels of Walter Scott; other rooms were decorated in the Pompeian or Romantic style.

In the preface Anne Jameson explains that "The introduction, or rather the revival of Fresco Painting in this country has become, in connexion with a great national monument, a topic of general interest, an affair of national importance, and no longer merely a matter of private or artistic speculation." A general interest in applying Pompeian frescos to modern building in both Europe and America architecture was in the ascendance at this time, the garden pavilion affording an integration of design with





contemporary artists. Alas, like much Victorian art, the pavilion came to be seen as anachronistic, even antagonistic, and was swept away in 1928.

The person to draw this scheme together was Ludwig Grüner (1801-1882). 'He became Albert and Victoria's official art adviser, while Eastlake performed the same function unofficially. Grüner was employed to design and decorate the Garden Pavilion at Buckingham Palace (1844), and subsequently published *The Decoration of the Garden Pavilion* (1846). He worked with Albert and Cubitt on Osborne (1844-8). With Albert's backing, Grüner designed Princess Sophia's grave at Kensal Green (1848) and the mausoleum for Queen Victoria's mother at Frogmore (1861). Victoria recognised Albert's fondness for Grüner when she employed him on her own and Albert's mausoleum (1862), also at Frogmore.'

The work does not appear to be listed in Samuel Rogers sale at Christie's in 1856 although he may very well have gifted this copy of the work prior to his death.

OCLC : 5020328

### OF GREAT INFLUENCE ON MID VICTORIAN TASTE.

29 **GRÜNER, Ludwig, editor.** THE TERRA-COTTA ARCHITECTURE OF NORTHERN ITALY (XII<sup>TH</sup> - XV<sup>TH</sup> CENTURIES) portrayed [sic] as examples for imitation in other countries from careful drawings and restoration by Federigo Lise. Forty-eight illustrations engraved and printed in colours, with woodcut sections, mouldings, etc. and descriptive text by V. Ottolini and Federigo Lise. London: John Murray 1867. **£ 650**

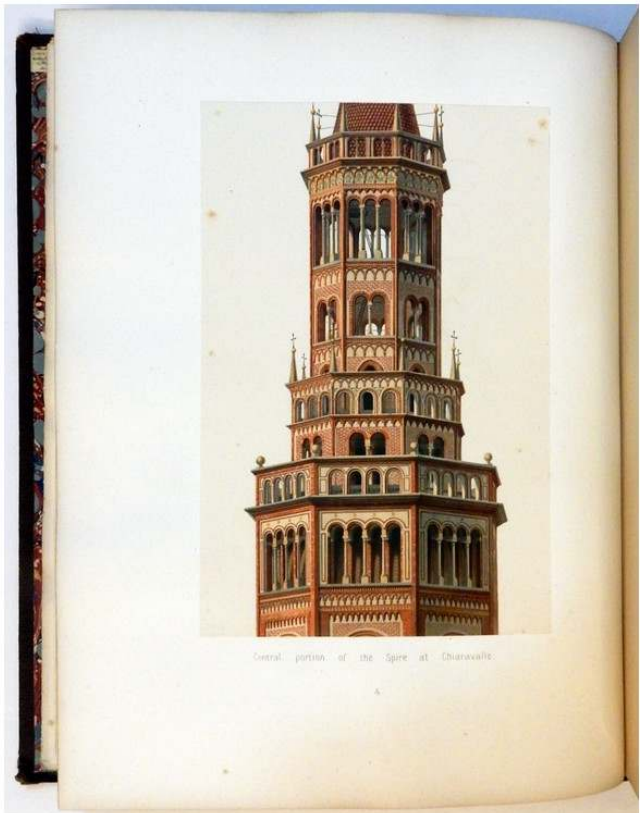
**FIRST EDITION.** *Large folio, pp. vii, including title and dedication printed in red and black, [1] blank, 7, [1], with a number of woodcut illustrations in text and 48 full-page plates (of which 32 chromolithographs laid, 15 monochrome or tinted, and 1 albumen photograph laid in; original green morocco 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 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. He 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.

### AMERICAN GIRLS IN EUROPE

30 **HAGEN, Evelyn.** ORIGINAL SCRAPBOOK documenting the travels of two young ladies in Europe, arriving in England and then travelling through France and Switzerland to Spain, where most of the contents relate to. [Various: England, France, Switzerland, Spain, etc.] [c. 1930]. **£ 850**

**ORIGINAL SCRAPBOOK ALBUM.** *With 84 original mounted snapshots, 150+ mounted postcards, and various miscellaneous ephemera; tied with cord, as issued, in green boards, some minor rubbing and loss to extremities.*

Fascinating scrapbook documenting the travels in Europe of two adventurous young American ladies in the summer of 1930.

The compiler of the album, Evelyn Hagen, of Bellingham, Washington, together with her lady friend, evidently set sail on the T.S.S. Statendeem as the first entry in the album is a postcard depicting the rather grand passenger ship. Landing in England they made their way to London staying in the Royal Hotel in Russell Square and visited all the usual tourist haunts, with photo's of the Tower of London, St. Paul's, Westminster Abbey etc. included. They then travelled north on the tourist trail to Stratford-upon-Avon, taking in Anne Hathaway's cottage and saw Edith Evans and Godfrey Tearle on stage at the Royalty Theatre in Farquhar's *Beaux Stratagem*, before a short hop to Warwick to see the famous castle. They conclude their stay in England with a tour of Oxford, the colleges, and of course the Bodleian library.



Next stop France, ephemera in the album telling us that they visited L'Arc de Triomphe and took in caberet at the Folies Bergère. From there (if the order of the album is to be believed) they seem to move in all manner of directions, to Biarritz, Avignon, visited Munich's oldest museum, the Glyptothek, and stayed in Switzerland for a time (at the Eden-Hotel, Interlaken), with spectacular photo's of the Alps and Rhône Glacier, before travelling south to Spain, the main reason of their European jaunt.

Arriving in Madrid there are snapshots of the two ladies (singly and together) and Spanish friends and sights around town, together with further ephemera including another visit to the theatre, Greyhound racing and a flyer for a bullfight they evidently saw at the Plaza de Toros, together with several rather gruesome postcards. Visits are also recorded to Sevilla (visiting the Exposition in its second year), Cordoba, Granada, Barcelona (where they paid homage to Gaudi visiting the La Pedrera and La Sagrada Familia, postcards included) before concluding their tour in San Sebastian, from where they presumably set sail home for America.

All in all a nice record of an American tourist throughout Europe and particularly Spain during the last days of the Primo de Rivera dictatorship, though you wouldn't know it from the photo's!

### PARISIAN JEWELLERY DESIGN

31 **[JEWELLERY DESIGNS]. [CAVEZANA, P.]** A COLLECTION OF 211 DESIGNS. [France: 1925-1935]. **£ 1,450**

*211 sheets of pale 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*

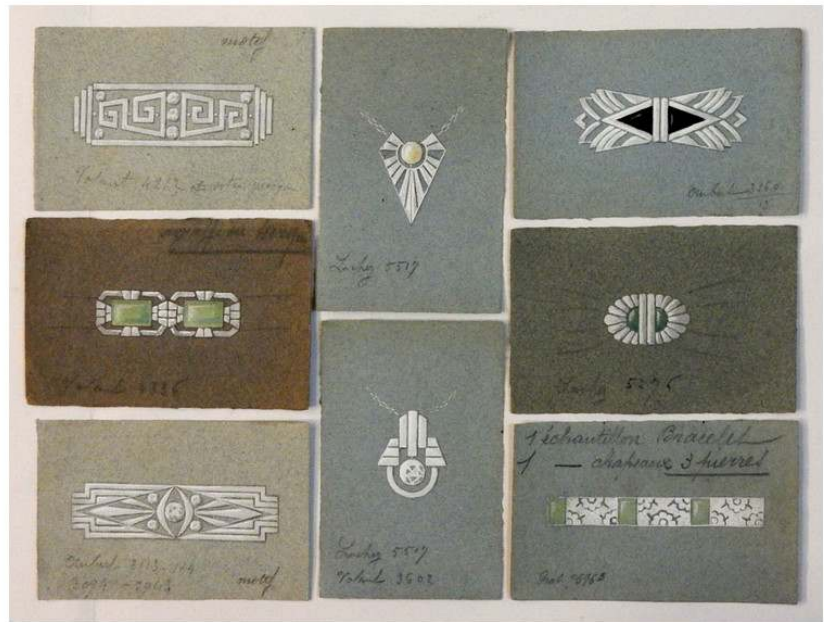
A good collection of designs for brooches bracelets and buckles set with diamonds, sapphires jade and coral from the studio of P. Cavezana (joaillier fabricant).



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 Lacloche, 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 Després (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]

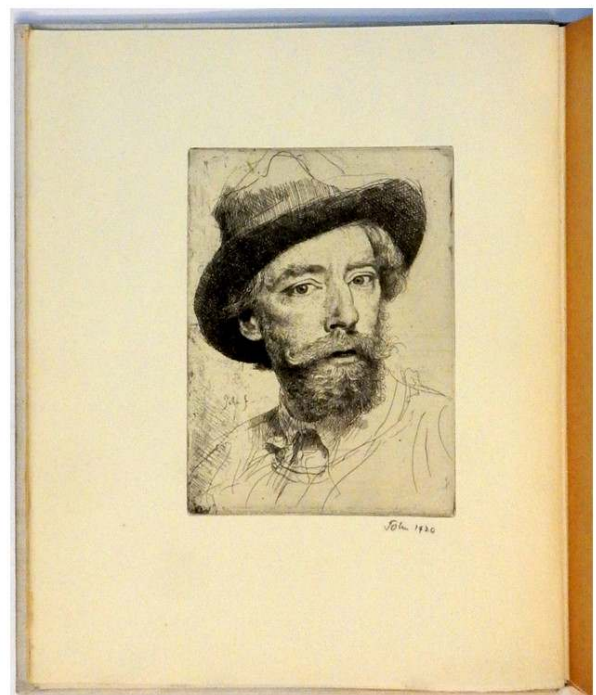
## SIGNED ETCHED PORTRAIT

32 [JOHN, Augustus]. DODGSON, Campbell. A CATALOGUE OF THE ETCHINGS BY AUGUSTUS JOHN 1901-1914. London: Charles Chenil and Co., Ltd, MCMXX. [1920]. £ 350

**SPECIAL EDITION NO. 101 OF 105 COPIES WITH SIGNED ETCHING.** 4to, pp. xi, [1] blank, 151 [1] imprint, loosely inserted leaf of errata; etched frontispiece self-portrait signed by the artist in pencil; original white buckram, upper cover and spine lettered in gilt.

A clean copy still with the etched self portrait in place. Campbell Dodgson was Keeper of Prints and Drawings at the British Museum, editor of the *The Print Quarterly*, collector of prints and somehow found the time to write an impressive number of catalogue raisonnés. Augustus John and Dodgson do not seem to have seen eye to eye on the former's quality as an artist, nevertheless Dodgson produced this excellent catalogue and also purchased prints and drawing from John for the British Museum.

Almost de rigueur for such publication, it had a limited number printed and bound together with a signed etching by the artist. The etching was often removed for framing but somehow this copy still retains it as the frontispiece.



## THINGS TO SEE

33 **[JUVENILE]. LONDON SCENES; or Easy lessons for Children.** Price Sixpence, coloured. London, Harvey and Darton, [n.d., c. 1840]. £ 385

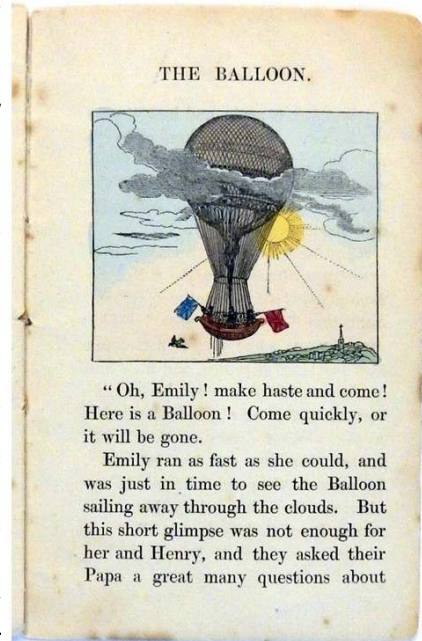
*12mo, pp. 16; illustrated with eight hand-coloured half-page engravings. stitched as issued in the original printed wrappers with a vignette to the upper cover. spine splitting; else a very good copy.*

This didactic travelogue of some of the main attractions and sights in London was first published 1837; however the work was soon reissued before the text referring to the 'our young Queen' was too out of date.

Noteworthy is the inclusion an early illustration of 'The New Cab': 'Look! There is one of the new cabs. How very strange for the driver to sit up there!' - 'Yes, it does look very odd, but I think he looks quite as well there as he used to do in one of the old fashioned ones, when he had a little dickey on one side of the Cab.' Other subjects include George the Third's Statue; The Duke of York's Column; The Mail-Coach; The Omnibus; The Steamer; The Fire-Engine; and lastly The Balloon.

The delightful illustrations are here, as in almost every work under the Darton imprint of this period, neatly and effectively hand-coloured.

Darton G593(2) having a brown paper wrapper; our copy is turquoise, an arbitrary difference for the publisher, but worthy of note by this harmless drudge; OCLC does not record this undated issue, and only two copies of the first edition, at Cambridge and Toronto.

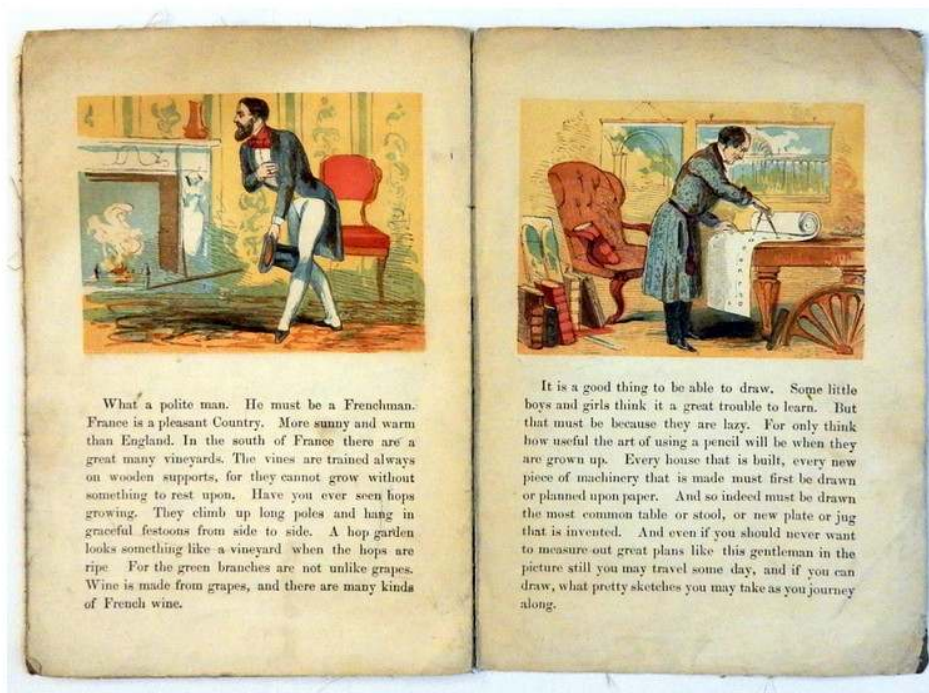


## APPARENTLY UNRECORDED

34 **[LEATHLEY, Mary Elizabeth Southwell (née Dudley)]. UNCLE TOM'S STORIES FOR LITTLE FOLK.** by the author of "Chickseed without Chickweed," Etc. London, Darton & Co., Holborn Hill. [n.d. but circa December, 1854]. £ 285

*Imperial 8vo, [24.5 x 17 cm] 8 leaves (1st and last leaves pastedowns) printed in oil colours with text below and mounted on linen; original printed green wrappers enclosing the title and an illustrations (somewhat rubbed and edges slightly fraying but still surprisingly robust).*

An unrecorded work from the talented and prodigious Darton enterprise, and another work to added to Leathley's voluminous, yet anonymous, output.



The first four leaves contain the story of John Hobbs, come to town to sell eggs, he returns home with packets of seeds for 'Radish, onion, cabbage [and] celery.' Falling asleep three boys, Dick, Harry and Tom, mischievously mix up the seeds, and the moral in the last scene has the Tom, the chief culprit, repaying John Hobbs money for his loss. The other four scenes include a boy running an errand but waylaid by a Punch and Judy show; A grand looking



gentleman from the East with a dagger, obviously meant to represent a Turk; a gentleman from France 'What a polite man'; and lastly a gentleman with compasses in hand shown looking over a drawing, on the wall behind him is hung a drawing of the Crystal Palace.

The last three scenes help confirm a date for of Christmas 1854. It was by then that the Crystal Palace had opened at Sydenham Hill and the period when the British, French and Ottoman Empire were allies during the Crimean War.

A harder juvenile production advertised as 'Printed in Oil Colours, and warranted to clean with water, without injury; Or, on Cloth, as Indestructible Books' - this warranty no longer honoured by us alas.

Mary Elizabeth Southwell Dudley Leathley (1818-1899) produced a prodigious output for the Dartons', either with the 'Chickseed without Chickweed' acknowledgement, or completely anonymous - but no work ever carrying her true identity.

Leathley, Mary Elizabeth Southwell (née Dudley) (1818-99), writer, was born 18 June 1818 in Clonmel, Co. Tipperary, the daughter of George Dudley, a member of the Society of Friends. She published her first book when she was sixteen, and subsequently became a prolific writer of children's fiction and religious works. She produced over a hundred publications, of which the best known were *Chickseed without Chickweed* [circa 1850], which sold up to half a million copies, *Children of scripture: a Sunday school book for youth* (1866), *The story of stories* (1875), and *Requiescent: a little book of anniversaries* (1888). On 11 June 1847 she married William Henry Leathley, a barrister, and later that year converted to Catholicism. Their only child, Dudley, was raised as a catholic. Leathley spent most of her life in England, residing variously in Midhurst, Ascot, Malvern, and finally Hastings, where she died 22 December 1899.' (Frances Clarke in the *Dictionary of Irish Biography*.)

Not in OCLC and no copy found, apparently unrecorded.

### RARE ECCENTRIC TRAVELOGUE

35 **LEE, John.** A TOUR FROM NORTHAMPTONSHIRE TO LONDON, down the River Thames to the Isle of Thanet, from Thence to Dover and the Coast of France ... and an Agricultural Review of Both Counties. London: Published by R. Carlile, Fleet Street. 1827. **£ 450**

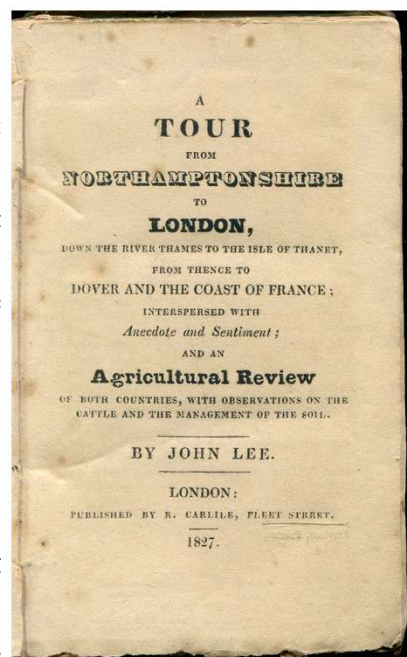
**FIRST EDITION.** 12mo, pp. [ii], iv, 155, [1] blank; lightly foxed in places, but generally clean; uncut in original boards, expertly rebaked, minor surface wear, otherwise a very good copy.

First edition of this very rare travelogue, including much on London, Kent (especially Margate) and Calais, written in an eccentric style and issued by the radical London publisher Robert Carlile.

The author, John Lee, sets out from his home in Daventry and provides short snippets on the places he visits along the road towards London. Once there he marvels at the great city, the buildings, statues, theatres, the streets 'filled with chariots and vehicles of every kind'. He is, however, mindful of what the future holds for the metropolis with references to 'noxious vapours combined with the atmosphere, which is detrimental to bodily health, and injurious to population'. After encountering 'several men hanging in gibbets' on the banks of the Thames he then travels onwards towards Margate, which he finds altogether more agreeable, particularly the bathing machines of which he gives an excellent account.

After a lengthy stay in Margate he continues his journey south to Dover, noting that 'the people of Dover seem very lively, and the ingress and egress of visitors make them on the alert' and thence onwards to France, arriving after a turbulent trip across the channel on which he was dreadfully ill. Entertaining accounts are given of his time 'in the land where Sterne met with his *Fair Fille de Chambers*' and *Mademoiselle's*, with descriptions of Calais, Boulogne and the French people, customs and manners, before his return back to England.

OCLC & COPAC record one copy only, at the BL.

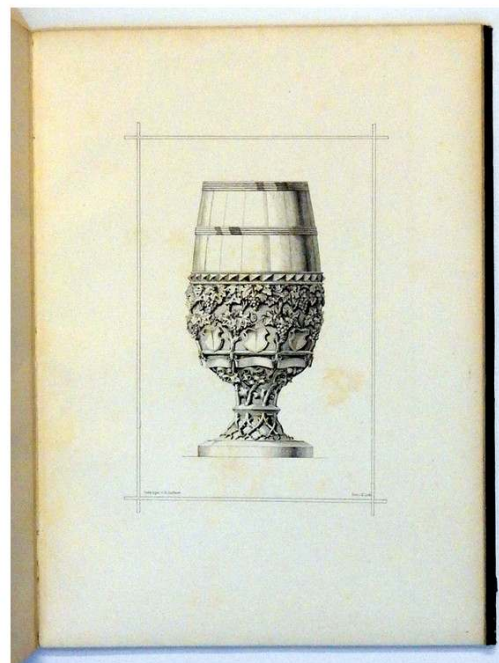
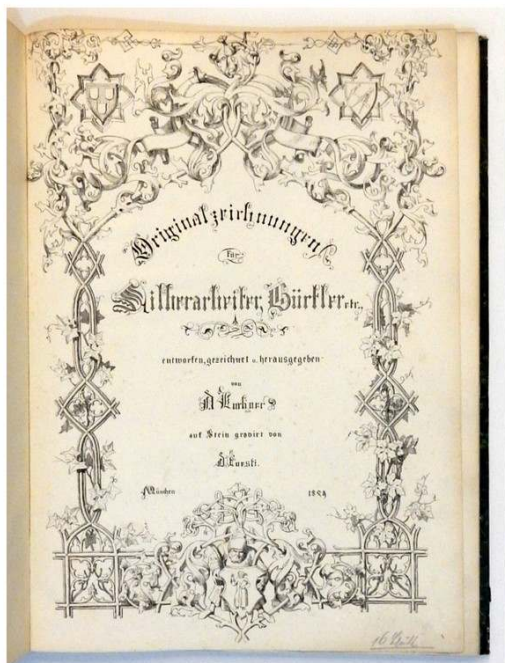


### NEO-GOTHIC SILVER DESIGNS

36 **LOCHNER, Andreas.** ORIGINALZEICHUNGEN FÜR SILBERARBEITER, GÜRTLER etc., entworfen, gezeichnet u. herausgegeben von A. Lochner auf Stein gravirt von D. Loesti. München, [published for the artist], 1849. **£ 450**

**FIRST EDITION.** Folio, lithograph title and 16 lithographic plates by E. Loesti, one with a short folded turn-in; title cropped at head; contemporary cloth backed green marbled boards, the upper cover with a label lettered in gilt, backstrip with gilt-stamped library number.

A very uncommon collection of chiefly neo-Gothic designs for silversmiths.



The first work of four such fascicles of designs was privately published, by the young and promising artist Andreas Lochner (1824-1855). in 1849. These show a variety of elaborate gothic and renaissance domestic and ecclesiastical silverware and include flagons, trays, a jewel box, an epergne, candlesticks, a reliquary, etc.

Lochner was the child of poor parents who both died early during his childhood, Lochner was apprenticed to a silversmith and continued his education through travelling and working in Northern Germany. In the late 1840s he settled at Munich in order to support himself where he worked on designs for silversmiths at night and studied during the days at the Academy.

No copy recorded in OCLC or any reference work consulted; KVK locates one copy in the Museum of Abensberg with six lithographs only.

### A JACOBITE OUTED BY A UNIONIST

37 [LOCKHART, George of *Carnwath*]. MEMOIRS CONCERNING THE AFFAIRS OF SCOTLAND, from Queen Anne's accession to the throne, to the commencement of the Union of the two kingdoms of Scotland and England, in May, 1707. With an account of the origin and progress of the design'd invasion from France, in March, 1708. And some reflections on the ancient state of Scotland ... London: Printed and Sold by J. Baker, at the Black-Boy in Pater-Noster-Row. 1714. £ 195

**FIRST EDITION.** 8vo, pp. xxx, 1-305, 321-420; 23 ('A Key to the Memoirs of the Affairs of Scotland' - Second edition); a little dust-soiled in places but generally clean throughout; bound in contemporary panelled calf, spine with red morocco label lettered in gilt, minor rubbing to extremities, but not detracting from this being a handsome and appealing copy, with the armorial bookplate of 'Mr George Carre Advocate' on front pastedown.

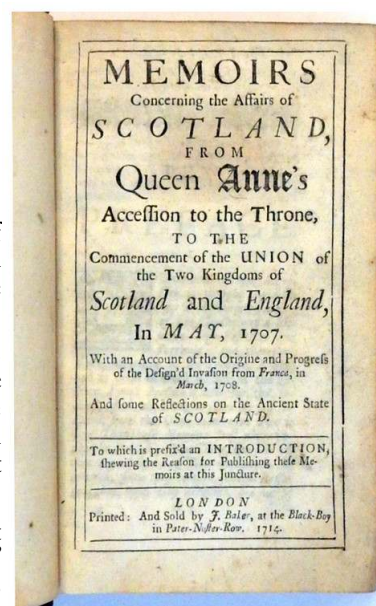
Lockhart, a confirmed Jacobite, was to be involved the year following this publication in the Scottish 'Rebellion' of 1715.

He became one of the richest landowners in Midlothian and Tory Member of Parliament for that constituency in the parliamentary sessions of 1703-7 when he was unexpectedly appointed a commissioner for the negotiations for the Union with England but as an opponent and leader of the Scottish protesters.

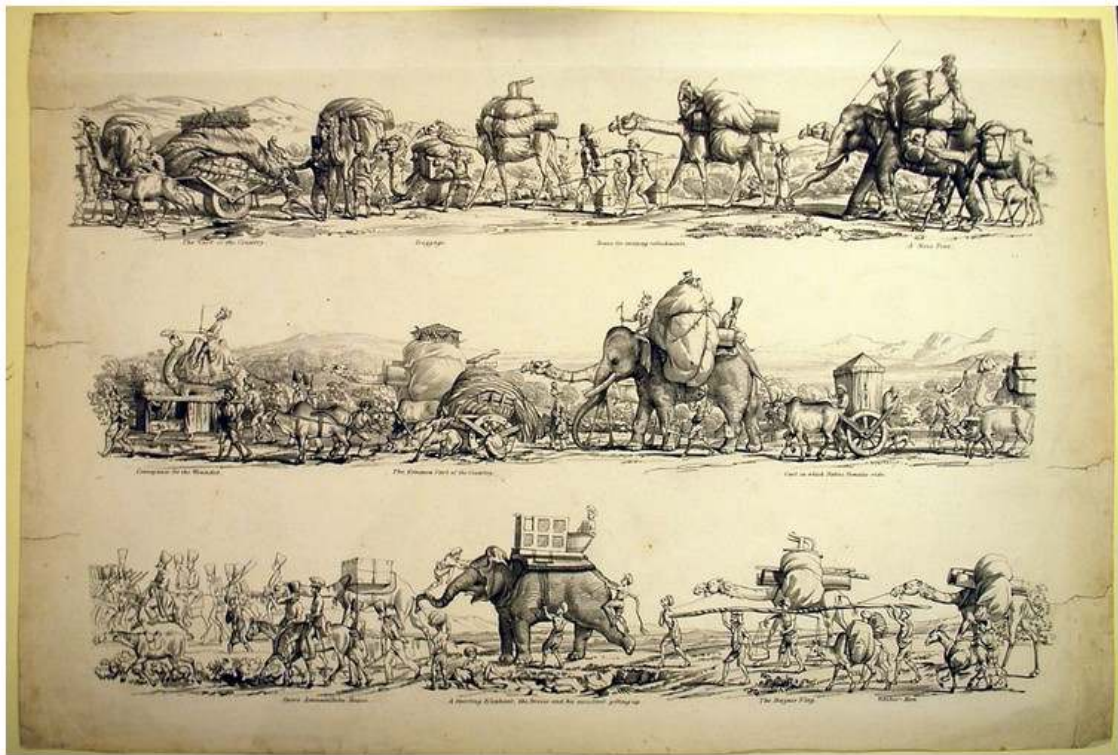
Having been unexpectedly appointed a Commissioner for the Union in 1706 he was able to further his parties interests. These revealing memoirs were published without Lockhart's consent, by the pro-Union Sir David Dalrymple as an awful warning. The consequence was that the Jacobites were in consternation at finding themselves betrayed. The Whigs were delighted at possessing an armoury of facts and arguments against their opponents.

It would appear that this is a variant issue as some copies have the imprint 'London: printed: and sold by the booksellers of London and Westminster' but they would not seem to have the appendix ( pp. 405-20) present in this copy. The main text is from the same setting of type throughout, as the error in pagination was never corrected.

McBean, p. 160.







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

38 [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]. £ 950

*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 *Line of 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'; 'Fakeers 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 Pindarri 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]

## PRIOR TO RESTORATION WORKS

39 **LYSONS, Samuel.** A COLLECTION OF GLOUCESTER ANTIQUITIES. London, Sold by Messr. Cadell and Davies, MDCCCIII [1803]. £ 1,100

**SUBSCRIBERS COPY.** Folio, engraved title-page, pp. [iv], 38; 111 engraved or soft-ground plates numbered I-CX and LXXIV\* numbered, including 11 with hand-colouring also an inserted portrait of the author engraved by Bond after Newton; some foxing to portrait and engraved title, the plates mainly clean with occasional foxing chiefly outside the platemark; contemporary blue straight grained morocco, rebaked preserving original spine, lettered in gilt; armorial bookplate of John Townley Esq.

A handsome volume of Gloucestershire antiquities illustrating the notable buildings prior to inevitable nineteenth century 'restorations'.

The work included a comprehensive survey of castles, churches, brasses, stained glass windows and secular houses, all skilfully delineated by Lysons. Apart from the principal buildings featured are Bristol Cathedral, Gloucester Cathedral, Berkeley Castle, Suddeny Castle, Tewkesbury Abbey and Thorn bury Castle, Lysons also illustrates a number of lesser buildings including of mediaeval parish churches and manor houses.

The bibliography of the volume is complicated by the fact that thirty-six of the plates originally issued were cancelled and replaced by better re-engraved versions; the Townley copy was evidently bound up from the part issues and retains one of 'Mattoon House' subsequently cancelled.

Our copy, which once belonged to the architectural historian Sir Howard Cloven, clearly has a number of plates in early state very good impressions, very probably selected by Townley himself. The work would have formed a lot in the sale of Townley's library in 1811.

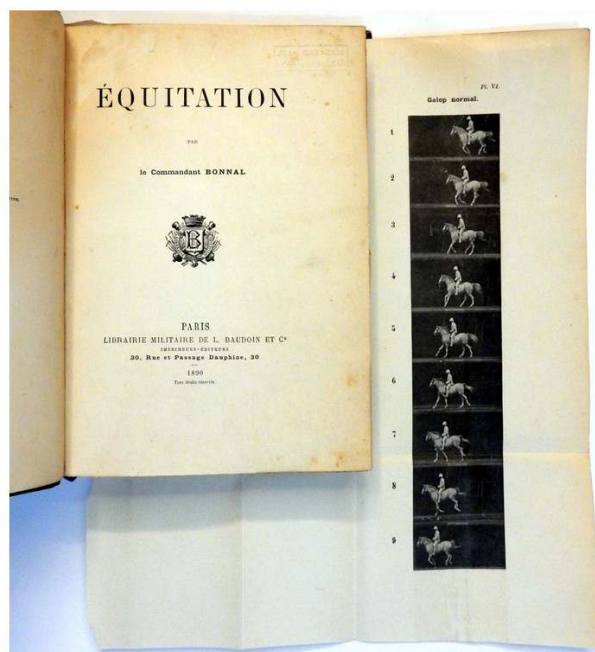
Upcott, Vol. I, pp. 259-63.



## MOTION STUDIES OF HORSES

40 **[MAREY, Etienne Jules] and Henri BONNAL.** ÉQUITATION. Paris, Librairie Militaire de L. Baudoin et C<sup>e</sup>, 1890. £ 950

**FIRST EDITION.** Large 8vo, pp. viii, 267, 8, advertisements, diagrams, tables, calculations and illustrations in the text, 8 plates in héliogravure and 7 folding plates of motion studies by Marey (one with marginal tear); evenly a little browned due to paper stock, a little foxed or spotted in places; 1930s blue half-morocco over marbled boards, raised bands, spine ornamented and lettered in gilt, marbled endpapers; light rubbing to extremities; blind-stamp of the Greek book collector Jean Cazaglis of Patras on title.



This rare book includes an important contribution the the history of early cinema.

The second 'Appendice' contains an illustrated section by Marey with the title *Légendes explicatives de quelques épreuves chrono-photographiques obtenues* that includes seven chrono-photographic folding plates of motion studies chiefly of the horse.

Marey took up the proto-cinematic studies after Muybridge began publishing his own studies on the subject. Marey then linked up with the French expert in this field Henri Bonnal. In his preface he explains that Marey's chrono-photographic method was applied at the research station in Auteuil, and that Marey employed an apparatus which was able to shoot 25 frames per second 'avec une rapidité que notre imagination peut à peine concevoir' (p. viii).

Mennessier de la Lance I, p. 139; not in Hecht, *Pre-Cinema History*; OCLC locates only four copies in the US, at Yale, Kent State, University of Pennsylvania and in the Library of Congress.



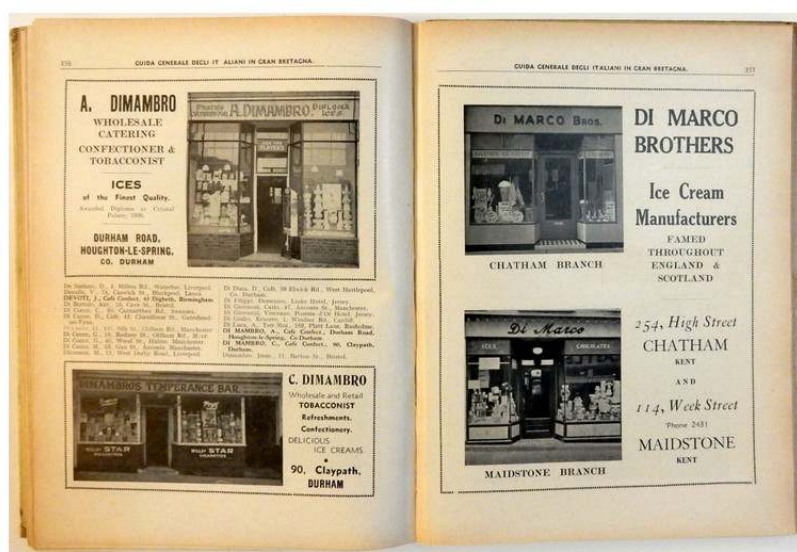
## DIRECTORY OF MUSSOLINI'S COMPATRIOTS LIVING IN BRITAIN

41 **MATTEI, Francesco, and Edoardo ERCOLI [editors].** GUIDA GENERALE DEGLI ITALIANI IN GRAN BRETAGNA. London, [Edward Ercoli & Sons Ltd], 1939. **£ 350**

**THIRD EDITION, ENLARGED.** 4to, pp. xvi, [advertisements, printed on pink paper], [4], 319, [1, blank], [8, supplement], [321]-474, 2, [blank], [xvii]-xxxii, [advertisements, printed on pink paper], highly illustrated throughout; margins a little browned; otherwise well-preserved in the original publisher's cloth-backed illustrated boards; extremities a little worn.

An extremely uncommon work published to encourage cultural relations between Italy and Great Britain and prepared for the benefit of Mussolini's compatriots living in Great Britain.

To what extent the British population of Italians acquiesced to such propaganda is left unclear; however, the extensive lists of Italian households and businesses (often with images of the premises) seem to show some agreement with the policies of Mussolini's Italy. The work probably helped the British to round up Italians for internment during World War II and probably goes a long way to explain the work's rarity.



The first two advertisements are for English translations of Hitler's *Mein Kampf* and Benito Mussolini's *Autobiography* followed by extensive articles on fascist institutions and good works in Britain, including many articles on the key members of British Italian society. The work also includes several hundred illustrations of Italian shop fronts and small business that were soon to disappear from British wartime streets.

OCLC lists copies at BL and Cambridge and only one copy of the second edition of 1936 also at Cambridge.

## THE FIRST PRINTED CONFESSION OF AN ALCOHOLIC

42 **[MONTAGUE, Basil & LAMB, Charles].** SOME ENQUIRIES INTO THE EFFECTS OF FERMENTED LIQUORS. By a Water Drinker. London: J. Johnson and Co., St Paul's Churchyard. 1814. **£ 650**

**FIRST EDITION.** 8vo, pp. [4], xxxii, 368, [2] 'Directions for placing the plates...'; 5 engraved plates, some water marks; contemporary green half calf, repaired with new label to spine.

The first published confessional account of an addiction.

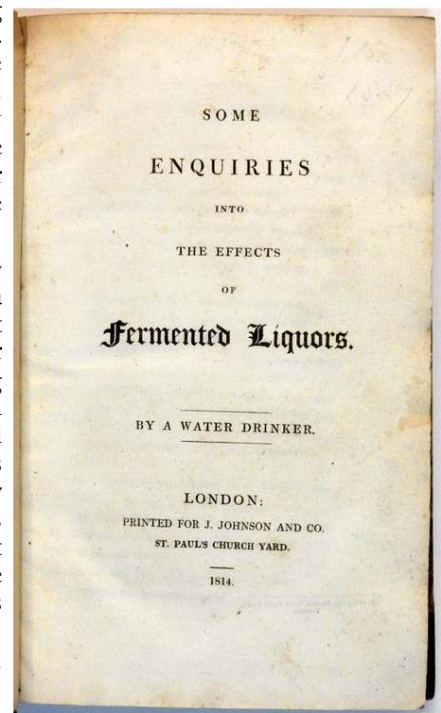
"The 'ungovernable passions' which characterised the habitual drinker took on a new resonance as sensibility mutated into full-blown Romanticism. For a generation obsessed with the limits of experience, the drunkard was far too intriguing a figure to remain confined to the pages of sermons and medical tracts. The drinker's literary confession (a genre so extraordinarily commonplace now it is hard to believe it was once unknown) was about to make its appearance. Whereas habitual drinkers had previously been described, diagnosed, defined and dissected from the outside - by sober preachers, doctors and moralists, they were about to start speaking for themselves. The first example of this appeared in a book called *Some Enquiries into the Effects of Fermented Liquors*, published in 1814 by "A Water Drinker". That "water drinker" was the lawyer and writer Basil Montagu who was close to a number of leading Romantic writers including William Hazlitt and Charles Lamb. *Some Enquiries* was a strange and idiosyncratic book which fused an early temperance moralism with a deeply Romantic sensibility. It contained an extraordinary collection of disparate bits of writing gleaned by Montagu from an array of sources: excerpts from *The Life of Samuel Johnson*, from Benjamin Franklin's memoirs and from Thomas Clarkson's *Portraiture of Quakerism*; it cited Thomas Trotter, Benjamin Rush and Erasmus Darwin; and it contained lengthy excerpts from parliamentary exchanges which took place in the run-up to the 1736 Gin Act.

More chaotic than encyclopaedic, it was unlike anything printed on the subject previously. While most of the material was already in print, two pieces of writing stood out as remarkably novel: one an anonymous piece called

“On the origin and progress of drunkenness in a letter to a young gentleman”, and the other Charles Lamb’s “Confessions of a drunkard”. The first of these prefigured in almost every detail the kind of temperance narratives that would become widespread from around 1830 onwards. Written in the form of a letter from father to son it describes the journey from convivial pleasure to poverty, sickness, tragedy and death; from the student drinker as the “prince of fine fellows” to his deathbed as “a martyr of INEBRIETY!” Had it been written twenty years later, it would have been utterly conventional. In 1814, however, it was a literary oddity.

“Confessions of a drunkard” is an even more remarkable example of early temperance literature. We know far more about “Confessions of a drunkard” than the epistolary tale discussed above. Though anonymous, it was written by Charles Lamb and had been originally published a year earlier in *The Philanthropist* a journal edited by Montagu’s friend, and leading Quaker, William Allen. We also know that Lamb later published it as an Elia essay in the *London Magazine* in 1822 - and that this time he appended an irate riposte to a suggestion in the *Quarterly Review* that the essay was autobiographical (a contention which failed to convince those who knew Lamb well). The fact that it was first published eight years before Thomas De Quincey’s *Confessions of an English Opium-eater* makes it the earliest example we have of the “confessional” narrative of addiction - a narrative form which would play a central role in shaping wider cultural beliefs about both what addiction was and how it should be treated’ [Nicholls].

See James Nicholls, *The Politics of Alcohol: a History of the Drink Question in England*, Manchester University Press, 2010.



## A GRAND MOTOR TOUR OF EUROPE, NORTH AFRICA AND THE MIDDLE EAST

43 [MOTOR TOUR]. LARGE ALBUM OF PHOTOGRAPHS detailing a grand tour of Europe, North Africa and the Middle East. [Various places] [n.d., c. 1920s]. £ 375

**PHOTOGRAPH ALBUM.** Oblong 4to, with approximately 425 photographs tipped in on 30 leaves, some abt faded, but most clean and clear; in the original green cloth backed boards, upper board lettered 'Photographs' in gilt, joints rubbing and worn, and scuffing to extremities, but still an appealing item.

Original photo album documenting a motor tour with a significant and long itinerary, including visits to Marseilles, Nazareth, Jerusalem, Algiers, Samaria, Cairo, Bougie, Bou Saada, Pompeii, Capri, Tivoli, Versuvis, and Rome.





Outward passage was on SS Andes, with further photo's included on SS Adriatic, SS Timgad and many on SS Gloucestershire as the party travelled over land and sea with images of the car's and their occupants along the way. Many of the photo's depict the obvious sites, such as the Colosseum in Rome, the Pyramids, the Amalfi coast, Capri, Vesuvius and Pompeii. Of the latter there are many detailed pictures presenting interesting views of the site prior to the major archaeological works made throughout the latter twentieth century, and showing a time when the visiting tourist could still wander the site, uninhibited. It is also interesting to note that the North Africa section was taken on an early outing of the Cie Gle Transatlantique Motor Tour. The tour concludes with the return leg on SS Ormuz, eventually landing in Plymouth.



Although we have been unable to trace any of those on the tour (as only first names are given) we have been informed that the album was originally sold in an estate sale auction in the late 1970's and that the house in question was a very grand affair on Chorley New Road, Bolton. This was demolished to build a luxury estate on the grounds - possibly 'The Glen' or 'Hillside', but we cannot be sure. Nevertheless, still a wonderful and evocative record in the still early years of motor travel.



### ROLLING JOURNEY THROUGH THE HISTORY OF AMERICA

44 [MOVING PANORAMA TOYS]. BRADLEY'S HISTORISCOPE. [Milton Bradley & Co., Springfield, Mass.] [c.1870?]. **£1,850**

*Chromolithographed panorama, made up of 8 conjoined strips resulting in an image measuring 140 x 2210mm, unwinding from right to left, from one roller to another; with some minor discreet repairs to panorama in places; housed in model theatre, 165 x 285 x 50mm, made of wood, printed in pink and gold, displaying the title above, the front of the box resembles a proscenium, the inside of the box provides the 'Backstage', the 'Backstage' is equipped with winding mechanism and has two mortises into which a crank is inserted to roll the panorama along, besides the two rollers, the interior of the 'Backstage' has two metal stabilisers; in fine original condition, complete with the original crank.*



A very desirable example of this American toy theatre, providing a rolling journey through the history of America, from its discovery by Columbus, through the War of independence, to cotton picking and the age of steam.

The scenes on the panorama, which were probably intended to be held to light, include: Discovery of America by Columbus; Spanish conquest; baptism of Pocohontus; Pilgrim Fathers; early settlement; treaties with Native Americans; battle between English and French; American War of Independence [several scenes]; opening of transcontinental railway celebration; Capitol building, Washington; cotton picking; corn being harvested with steam threshing machine; and two more scenes representing progress and prosperity.

For a version with a differently designed front see reproduction of illustration in Milton & Bradley's 1873-4 catalogue in *A Cavalcade of Toys*, by R. and L. Freeman, p. 291, priced \$1.00.

### PHOTOGRAPHIC RECORD OF A WW1 NURSE AT HOME AND ABROAD

45 [NURSING]. [PEARSON, Mona Marguerite]. ORIGINAL PHOTO ALBUM OF A FIRST WORLD WAR NURSE. c. 1915-18. £ 850

**PHOTO ALBUM.** 25cm x 19cm, with over 250 original photographs tipped in, of differing sizes, some with captions beneath, many in good state but some quite faded, also a number of postcards tipped in; album in half black roan over cloth boards, apart from some very minor rubbing to extremities, in good original state.

Original album compiled by nurse Mona Pearson, which whilst mostly depicting her time at the military hospital at Hovingham Hall together with many photo's of soldiers convalescing in 1916, also records her brief forays to aid the war effort abroad, both in France and Salonica.



The album opens with a fine photographic postcard of the rather grand Hovingham Hall, a Palladian style mansion in the village of Hovingham in North Yorkshire, the home of the Worsley family, who had lent it as a military hospital during WW1. Numerous photo's throughout depict convalescing soldiers, some in groups with Mona and her fellow nurses, many jovial in nature, seeming to show the relief of being removed - albeit by serious injury - from the horrors they had witnessed on the Western Front.

The various other photo groups in the album show Nurse Pearson's brief spells spent abroad, such as 'Canadian Troops embarking for England', 'In France' with a photo of a POW captured by 2nd Black Watch (Nov 1915), of 'Indian Troops', 'Near Ypres' and her time in Greece at Salonica in the winter of 1916/7, before returning to the comfort of Hovingham in January 1917.

The second half of album is given to photo's taken after the war when Mona travelled again to France, with photo's and postcards included of time spent in Rouen and Paris in 1919, one showing 'The "Ladies Hostel" for Y.M.C.A workers. Another interesting group shows the American Y.M.C.A Camp at Rheims, with one particularly nice image captioned 'Arrival at the "Hindenburg Line"' with Mona photographed in front of a truck containing American soldiers. The album concludes with photographs showing the desecration of the war, at Albert, Amiens, Ypres and Kemmel Hill, and the 'Chinese Labour Corps on the March with their god'.



Mona was born in Helmsley in North Riding of Yorkshire in 1894, after the war she did not marry and died just shy of her hundredth birthday in 1993, still living in her native North Riding. We have no knowledge of her career in the intervening years.

### A PROGRESSION OF ROYALTY

46 **[PANORAMA].** THE KINGS AND QUEENS OF ENGLAND. London. Printed by W.S. Johnson, 60, St. Martin's Lane, Charing Cross. [c.1843]. **£ 150**

*Panorama strip measuring 108mm x 2220mm, consisting of four sheets conjoined, and folding into a single pink paper wrapper measuring 110mm x 100mm, wood engraving, crudely hand-coloured in sweeps and dabs, the title and publisher's details, with a vignette of a warrior riding a chariot through the clouds, appears on the front wrapper, information about W.S. Johnson's penny magazine, Home Circle, on the back wrapper, split to hinge and some minor chipping, but still a very good copy.*

Scarce chapbook panorama consisting of 38 engravings of royal personages from Alfred the Great onwards, each of the rulers being captioned below the image.

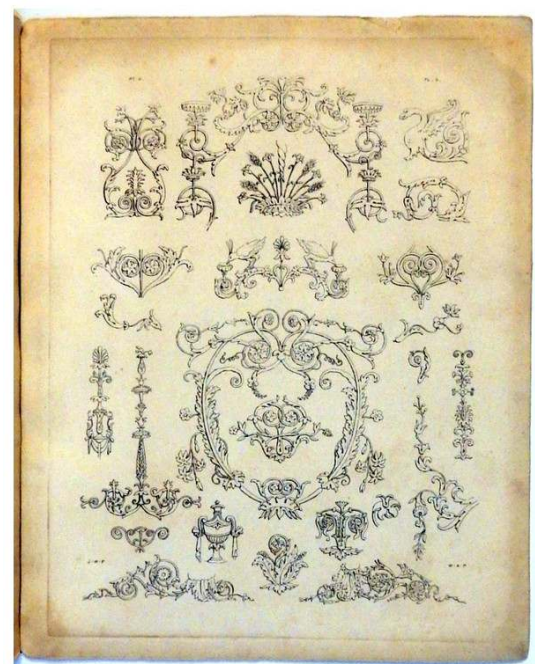
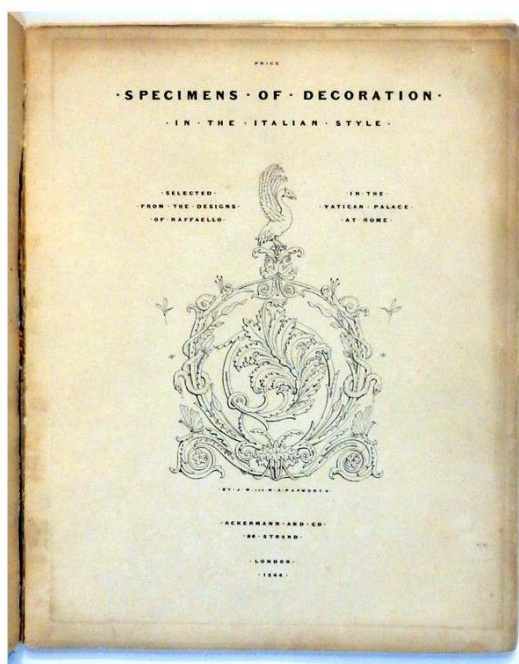


The panorama concludes with Queen Victoria, 'The Royal Children', and Prince Albert which helps to date this item. By 1843 Victoria and Albert had produced three children, Victoria (b. 1840), Albert (b. 1841), and Alice (b.1843), the next progeny being Alfred in 1844.

### VATICAN DECORATION FOR YOUR HOME

47 **PAPWORTH, John Buonarotti.** SPECIMENS OF DECORATION IN THE ITALIAN STYLE. Selected from the Designs of Raffaello in the Vatican Palace at Rome. London, Ackermann and Co., 1844. **£ 425**

*4to [310 x 250mm], engraved main title with added letterpress, typeset title, typeset dedication leaf, 2 engraved sectional titles, 12 engraved plates; a little foxed, one plate with small damage to upper margin; original cloth-backed printed cardboard wrappers; loose, (ticket of J. Rowbotham, Caoutchouc Bookbinder' inside front cover); a little spotted; price 10/- entered in ink on upper cover; bookplate of Thomas Elsley designed by Robert Anning Bell.*

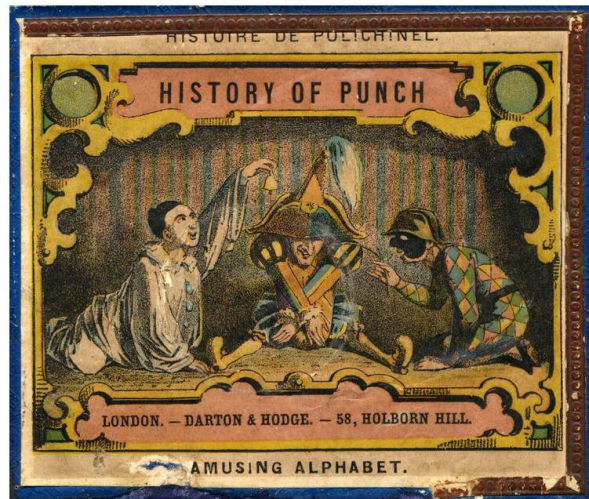


Papworth here presents ornaments as inspiration for designers of furniture, interiors, and architecture after those by Raphael for the Vatican Palace.

Papworth's contribution to the evolution of design is particularly important, spanning, as it does, the changes in taste and fashion that mark the transition from the late Georgian to the early Victorian periods. This was a time which saw the emergence of a new group of patrons—bankers, industrialists, and businessmen—who were to constitute Papworth's main clients, and for whom he not only designed estates, villas, and business premises, but also handled the internal furnishing and decorations of these buildings, as well as landscaping of the gardens' [ODNB].

This copy belonged to Thomas Elsley, Arts & Crafts Metalworker who worked with Voysey.

OCLC locates only four copies in America, at Yale, Smithsonian Institution, Saint Mary of the Woods College and the Boston Athenaeum.



### ALPHABETIC PUNCH & JUDY

48 [PUNCH & JUDY PANORAMA]. [CORDIER, A.]. HISTOIRE OF PUNCH. Histoire de Polichinel. Amusing Alphabet. London. Darton & Hodge, 58, Holborn Hill. Paris, Typ. Henri Plon, rue Garanciere. [1864]. £ 750

*Chromolithograph panorama measuring 108 x 3360mm, concertina folding into board covers, measuring 117 x 153mm., the design of the label pasted on the front cover consists of Punch with [Columbine?] and Harlequin on what is presumably a Punch and Judy show stage, with title and publisher.*



Rare and desirable panorama consisting of 24 scenes depicting the life and adventures of Punch/Polichinel with Harlequin. A letter of the alphabet is assigned to each image, the letter being emphasised in the English and French text in the bottom margin.

Darton H280.

### A GOOD SECOND BEST FOR STUDENTS OF RAPHAEL

49 [RAPHAEL]. CAMUCCINI, Vincenzo & FOLO, Giovanni. STUDIO DEL DISEGNO: Ricavato dall'Estremita delle Figure del Celebre Quadro della Transfigurazione di Raffaele. Rome: Studio di Folo Posto in Piazza di Spagna nume 13 [1806]. £ 450

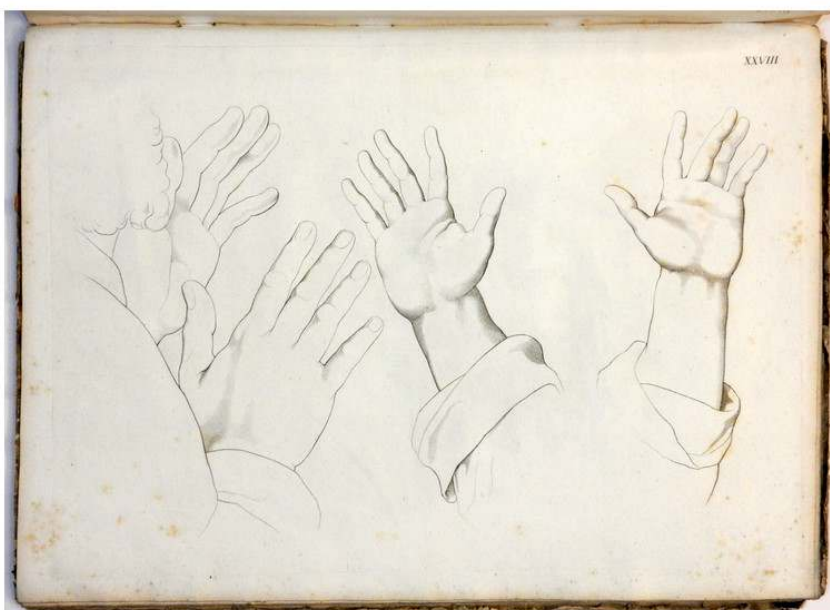
*Folio, [49.5 x 35cm] engraved title, and 31 engraved plates. old stain affecting head of title and first few plates; contemporary marbled boards, sympathetically rebacked.*

The work was issued as an aid to aspiring artists who were so numerous that Rembrandt Peale, recommended the works to students as they had little hope of access to the originals.



Camuccini published 'a volume of drawings in 1806 or 1807 after Raphael's Transfiguration, perhaps the most admired painting of the time. The volume, comprising studies of the heads, hands, and feet of Raphael's figures, was designed to instruct pupils in what one reviewer termed "the most difficult thing in art, the purity of drawing"'

'The enthusiasm with which Raphael's Stanze frescoes came to be studied under Camuccini's influence was described thus by the American artist Rembrandt Peale (*Notes on Italy, Written During a Tour in 1829 and 1830*, Philadelphia, 1831, 130ff.): "Artists of all nations are continually copying them-some mounted on scaffolding up to the ceiling-some drawing, others painting, and all seeking out, with almost idolatrous, or rather superstitious admiration, the beauty of every head, hand, limb, and fold of drapery ... But these works are now faded, dirty, defaced and repaired, to such a degree, that a just conception of them cannot be formed without the assistance of careful drawings made from them. From the example of Camuccini, the celebrated historical painter of Rome, these drawings are frequently made of single figures or groups, at a time, of full size and carefully shaded on gray paper with black and white crayon." Owing to the number of applicants, the waiting period to copy Raphael's Transfiguration was said by Peale to be several years.' [Hiesinger]



Considered to be the premier academic painter of his time at Rome Vincenzo Camuccini (1771-1844) gained his fame for his accurate engravings after famous paintings and sculptures of the most eminent masters. The other artists that Camuccini promoted in his works included Michelangelo, Titian, Nicolas Poussin, Bertel Thorwaldsen and Antonio Canova.

The work is usually ascribed to the year 1808 however a review after the publication in *Memorie enciclopediche*, [Vol. II, 1806(07), p. 134] shows it having been issued at least a year earlier.

OCLC records copies in north America at Boston Athenaeum, Harvard and Fordham University. See Ulrich Hiesinger *The Paintings of Vincenzo Camuccini, 1771-1844: The Art Bulletin*, Vol. 60, No. 2 (Jun., 1978), pp. 297-320

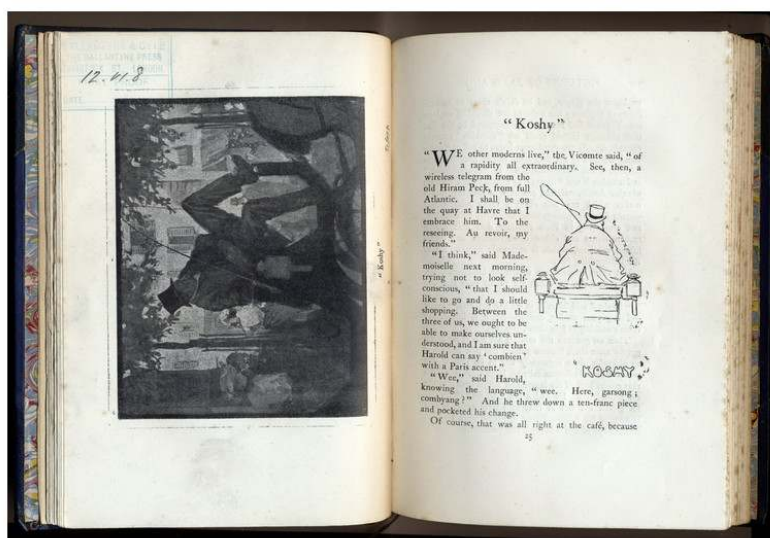
## PUBLISHERS PROOFS

50 **RAPHAEL, John Nathan.** PICTURES OF PARIS & SOME PARISIANS. Containing forty-five illustrations from drawings by Frank Reynolds. London: Adam & Charles Black, 1908. £ 185

**PROOF COPY.** 8vo pp. [viii] [1-2] 3-136; 12 half tone plates and numerous text illustrations; contemporary blue half morocco, spine decorated and lettered in gilt, top edge gilt; inscribed 'The Proofs of a small book for the sweetest of small darlings, John N. Raphael, Paris, July, 1908'

John Nathan Raphael (1868-1917), an English journalist, novelist, and dramatist, who endearingly described his recreations in *Who's Who* as "Things theatrical in every sense, other people's automobiles, a lazy life."

Each gathering is stamped 'Ballantyne & Co. Ltd The Ballantyne Press Tavistock St. London Revise' followed by a date in manuscript for the 11th or 12th July 1908; the plates by Reynolds do not quite follow the same placement as the published work and are also unfinished and have not been completely worked up for final printing.



Actually he was not lazy at all, for he produced a great number of articles on life in the French capital that appeared under the pen name of 'Percival' such that he almost became an institution by the time he died. His works appeared in the *Pall Mall Gazette*, *The Referee*, and *Daily Express* covering many light and serious topics the latter including the Dreyfus Case for the *Daily Mail*. Raphael also produce work for music hall and translations for the London Stage.

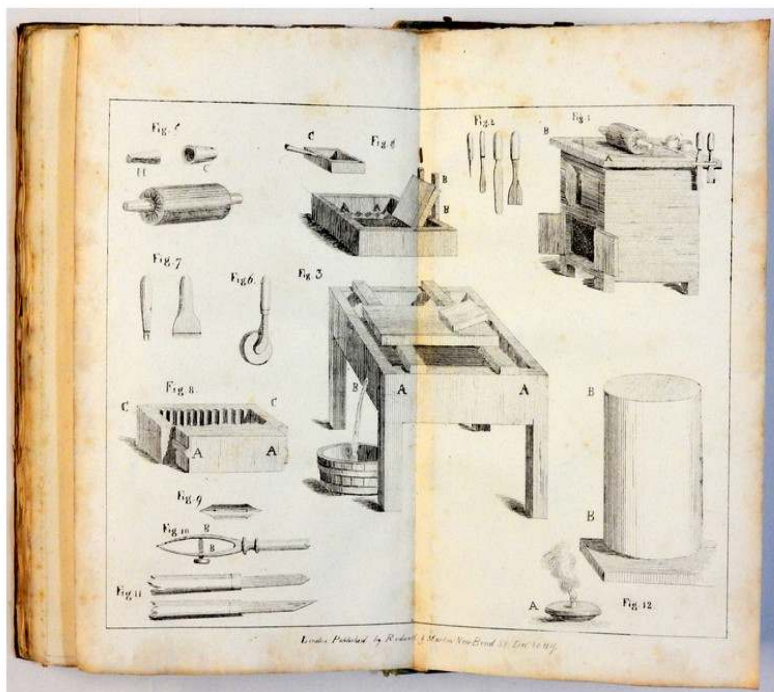
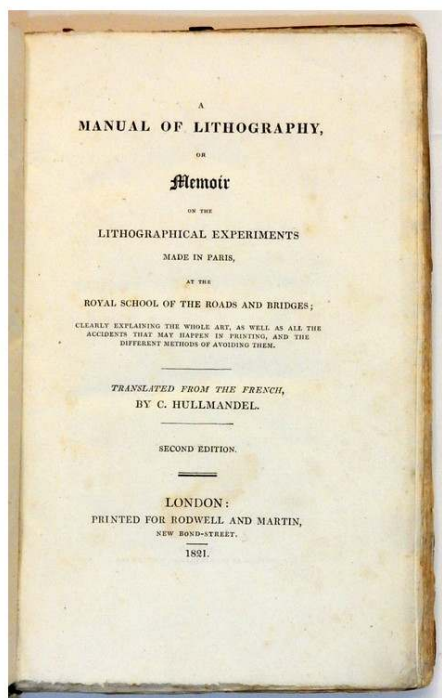
We do not know who the recipient was but presumably the 'sweetest of small darlings.' was someone close!

### 'THE MOST USEFUL BOOK YET PUBLISHED ON THE SUBJECT'

51 **RAUCOURT de CHARLEVILLE. HULLMANDEL, C. *Translator*** A MANUAL OF LITHOGRAPHY, OR MEMOIR ON THE LITHOGRAPHICAL EXPERIMENTS MADE IN PARIS, At the Royal School of Roads and Bridges; Clearly Explaining the Whole Art, as Well as All the Accidents that May Happen in Printing, and the Different Methods of Avoiding Them. Second Edition. London, Printed for Rodwell & Martin, 1821. **£ 550**

**SECOND EDITION.** 8vo., pp. xix, [i], 138, 1f. adverts., 2 folding lithograph plates; publisher's drab boards with marbled paper spine, printed paper label, uncut.

Second edition in English of the first work actually to give practical advice to the beginner in the "new art". Originally published in Paris in 1819, a year after Mairet's brief *Notice*, the same year as Senefelder's French translation (of which he was apparently unaware) and Peignot's short *Essai*, Raucourt's manual was hailed by Hullmandel as: "...the best work which has ever been published on this art."



Raucourt divides his text into four parts starting with a description of the principles of lithography and the basic materials used. In these early days many of these could not be procured directly from manufacturers and the early lithographer was thus usually obliged to make his own chalks, drawing and printing inks. In many cases the printer would have had to construct his own press, that is unless he wished to make the extended journey to Paris or Germany to procure a ready-made article. In the third part he then treats upon the precautions required for drawing on stone. This is possibly the part found most useful by his contemporaries who would have also have read with rapt attention the author's revealing comparison of lithography with copper-engraving. Here he concludes that whilst lithographic work could not compete with the best copper plates, it did have advantages in terms of economy and speed.

The first English translation appeared in 1820 and this second edition a year later. Charles Stokes in his entry under lithography in the supplement to the 4th, 5th, and 6th editions of the *Encyclopaedia Britannica*, Vol. V. 1824, refers to Raucourt's book as 'the most useful book yet published on the subject'.

A good unsophisticated copy in the inscribed 'Leicester 1822' in ink ms. across the front board.

Twyman, *Lithography*, pp. 110-114 and 269; Bigmore and Wyman II, p. 240: "a very complete exposition of lithographic printing".

### SOMETHING OF A STANDARD TEXT

52 **RE, Filippo.** ELEMENTI D'AGRICOLTURA. di Filippo Re cavaliere dell'ordine della Corona di Ferro, professore nella r. Università di Bologna ec. ec. Edizione Terza riformata ed accresciuta. Venice, Vitarelli, 1806. **£ 125**



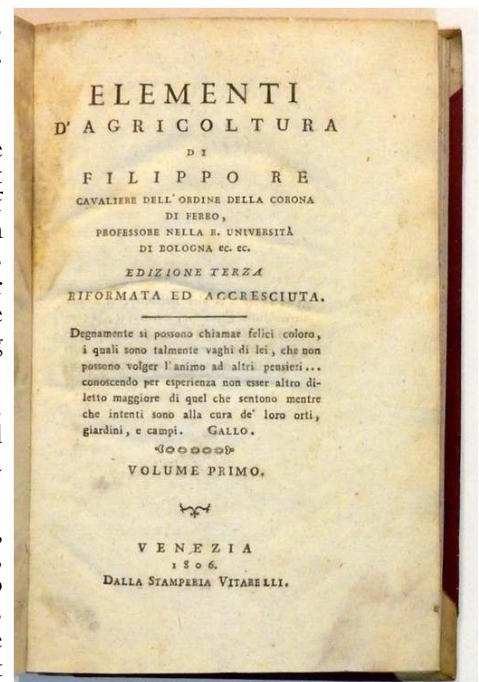
**THIRD EDITION.** *Three volumes, 8vo, pp. xv, 241, [3, advertisements]; vii, 225; xi [recte ix], 256, 2 large folding tables; occasional spotting; contemporary Italian half vellum, spines with gilt-stamped lettering-pieces, one of them a little chipped.*

This enlarged edition begins with a short history of Italian agriculture from the period of the middle ages, followed by general plant physiology, including then fashionable question of the influence of electricity on vegetation. The second volume contains a long section on meadows together with a table showing all the culinary, medicinal herbs that can be found in an Italian meadow be it culinary, medicinal together with notes on soil, manure, fertilizers, irrigation and drainage. In the third volume Re gives more into detail about fructiculture, including wines; cattle husbandry and agricultural buildings.

First published as a two-volume work in Parma, Re reworked his *Elementi* with considerable additions and correction, the text continued be published long after the authors death and be something of a standard text.

Filippo Re (1763-1817) first studied at the Jesuit College in Ravenna, after the abolition of the order he went to study in Reggio Emilia, graduating in mathematics in 1781. From this time he devoted himself to the study of plants in the family garden at Santa Croce and in the fields of Villa Cella by Reggio Emiliaans also taking field trips to the Apennines and Tuscany. In 1790 he became teacher of Agronomy at Reggio Emilia High School where he built a herbarium containing 7835 different specimens. In 1803 Re was appointed professor of botany at the University of Bologna and from 1809 to 1814 he co-ordinated an agrarian survey in the Kingdom of Italy.

OCLC locates as earliest edition represented in American libraries the 1830 edition, at Harvard only.



## HELPMATE TO GOTHIC RESTORATION

53 **ROBSON, Edward Robert.** ARCHITECTURAL SCRAP ALBUM 1857-1865. £ 1,250

*Folio, 179 pen & ink and pencil sketches plans and elevations together with a few prints and a calotype of York Minster Library in 1853 by William Pumphrey. original half roan over cloth, spine lettered in gilt Scraps somewhat worn at extremities.*

The album is clearly the result of Robson's work during the late 1850s and 1860s with that redoubtable restorer Sir George Gilbert Scott.



The drawings are generally of details of doorways, windows, towers, and various others devoted to furniture and fittings with a group on iron door furniture, with some tracings from magazines and journals of the period. In all probability these were brought together as an aide-mémoire whilst working in George Gilbert Scott's practice as an 'improver.' A role today castigated for the unsympathetic restoration of so many ecclesiastical buildings during the nineteenth century. This is not to devalue either Scott or Robson's work which was, in its day, thought as both worthy and sound practice in preserving historic buildings

The album gives an interesting insight into the features that were thought to be good examples from which to work in both restoration and extensions, rebuilding and other improvements to the stock of British church architecture in the Gothic manner.

Robson was articled as a pupil to John Dobson (1787-1865) of Newcastle-upon-Tyne, a leading architect of the north-east, however, Robson was ambitious and came to London where he got a position as a draughtsman in the office of Sir George Gilbert Scott. While still in Scott's office Robson commenced independent practice c.1858 as architect to the Dean and Chapter of Durham. It was also during his time with Scott that he became acquainted with John James Stevenson and subsequently to work with him on various projects. Later still Robson became architect in the London County Council for whom he designed several hundred schools chiefly in the 'Queen Anne' style.



## TAXES ON PRINTER'S DEVILS AND GARDENERS

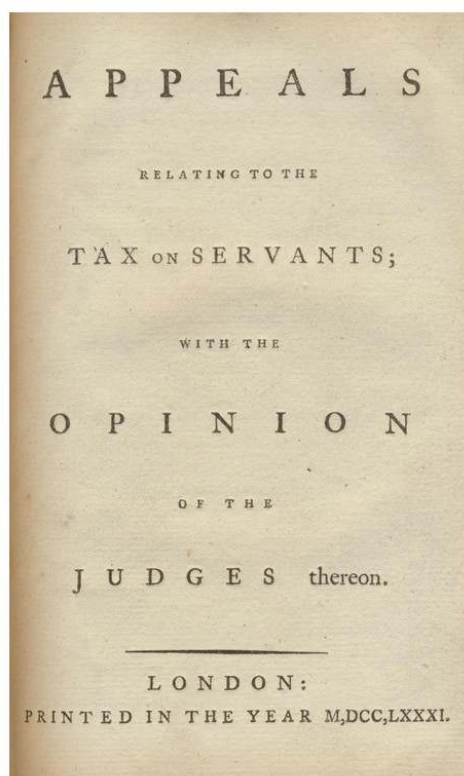
54 [SERVANTS]. APPEALS RELATING TO THE TAX ON SERVANTS; with the opinion of the judges thereon. London: Printed in the Year M.DCC.LXXXI [1781].

[bound with:] ABSTRACT OF CASES AND DECISIONS ON APPEALS relating to the Tax on Servants. London: Printed in the Year M.DCC.LXXXI [1781]. **£ 550**

**FIRST EDITIONS.** *Two works bounds in one, 8vo, pp. [iv], 196; [iv], 64; recent calf back, marbled boards, spine with red label lettered in gilt.*

One of the means to increase the funds to put down the rebellion in the American colonies was a tax on male servants introduced by the Prime Minister, Lord North, in his 1777 Budget speech to Parliament.

Initially the tax was one guinea for each male servant employed as a non-essential luxury, so butlers, footmen, gardeners, gamekeepers and such were taxed, but factory workers, farm labourers, employees at inns were all to be exempted. The problem with this tax was where to draw the line.



[ 5 ]

	B	Whether liable to the Tax, or no	Page
Bailiff, or Agent —	Employing a man to look after a horse, and to manage a little land, rented on account of said horse —	Liab	190
Boy —	Only twelve years of age, fatherless, taken out of charity, and employed to go on errands, clean shoes, knives, light fires, &c. —	Liab	1
Brewer —	Man, employed as such, being also employed as a gardener, though a weekly servant —	Liab	68
Butler —	A servant retained and paid for as such, being at the same time deputed game keeper by another person; is, in the latter capacity —	Not liable	72
Button- maker —	Employs a man to look after a horse used in business, for diversion, and otherwise; the man does not live in the house, but is employed by others in the like manner —	Not liable	66
Button- maker & Farmer —	Employs a man in both branches, who also looks after a horse used in the business —	Not liable	64



If you asked your farm labourer to put a saddle on you horse you were liable to be taxed! Masters were also very keen to find ways to avoid the tax and tried all kinds of manoeuvres to save money. There were plenty of good upstanding 'public minded' people just as ready to report evasion to the courts, so judgements were handed down and appeals were plentiful.

The appeals were often heard by Lords Mansfield and Blackstone who on the whole upheld the original courts decision. The cases are all enlightening on the relationship between master and servant. The first case to come before their lords was on the 23 January 1779 'The Reverend Mr Humphrey, assessed for John Stephenson, a foot-boy, appealed against the same, and alleged that the boy is only twelve years of age, is fatherless, and taken by him out of charity, and is employed by him as an errand-boy; the he pays him no wages, only cloths, and boards him; that Mr Humphrey's keeps no horse, that the boy wears no livery, does not wait at table, only two or three times when his master has been at a public dinner, the boy has then waited on his master; that the boy goes errands, cleans shoes, sharpens knives, sweeps the garden, lights the fire, and does other occasional business in the house.' The determination was that the Commission was right to tax the Rev. Mr Humphrey's for having 'a male servant acting in the capacity of a footman.'

All sorts of trades and employment's came under their lords ultimate decision, with the cases of gardeners, grooms, errand boys, and labourers plentifully argued and in one case the duties of a 'Printers Devil' to be decided on. Their lords found that all the Clergymen who made an appeal were all found to be liable; and curiously all attorneys were 'not liable' to this interesting tax.

A contemporary note of the work in the *The Monthly Review* [Vol. 65, 1781, p. 396], commends the work but felt that it would 'have been still more generally useful, if the Editor had given a proper abstract of the act in its own words.' This must have spurred the publisher into action who did then circulate the *Abstract*.

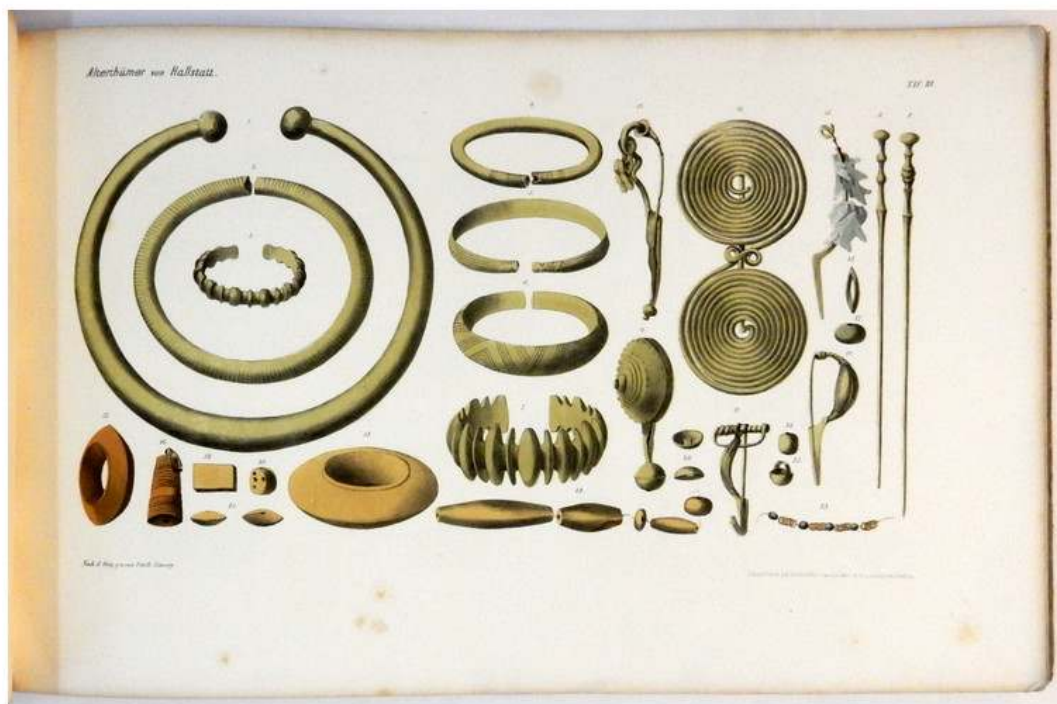
The tax was not completely repealed until 1889, by which time we Britishers had doubtless decided that we were no longer hoping to put down the rebellion.

### BRONZE AGE ARTEFACTS CAREFULLY DELINEATED

55 **SIMONY, Friedrich.** DIE ALTERTHÜMER VOM HALLSTÄTTER SALZBERG UND DESSEN UMGEBUNG ... Als Beilage zu den Sitzungsberichten der philos. histor. Classe der Kais. Akademie der Wissenschaften (Band IV. 1850. S. 338). Vienna: Aus der Kaiserlich-Königlichen Hof- und Staatsdruckerei, 1851. **£ 250**

*Oblong folio, [30 × 48cm], pp. 11, [1] blank; 7 plates including 6 chromolithograph and one lithograph; original cloth-backed printed buff boards; a little rubbed.*

A rare series of colour plates illustrating the archaeological finds of the ancient Celtic burial place in the salt-rich mountains of Hallstatt in Austria.



The illustrations were taken after drawings by the natural scientist and pioneering Alpinist Friedrich Simony (1813-96) who was organiser of the excavations and also collector of finds. The Celtic origin of the Hallstatt is derived from 'halen,' denoting salt, the only substantial source of income for the population of this difficult to access area. During the Bronze Age the Celtic population of the valley had become highly developed and technically advanced and Simony's work brought the importance to wider public attention.

The first plate illustrates the view of Hallstadt seen from the further side of the lake, with further plates depicting two skeletons, in situ, bronze artefacts, pottery, jewellery, two ornamented swords and a bronze statuette. Excavations of the burial site had begun under Johann Georg Ramsauer in 1846 and were meticulously continued until 1846. The precise documentation, using coloured drawings and meticulous detail, set the standard for and methodology of all future archaeological excavations.

Friedrich Simony was the first to climb over the almost 3,000 metre high Dachstein mountain ridge in 1842, he was also a talented draughtsman and later a pioneer of Alpine photography.

### MANY NOW DEMOLISHED OR GREATLY ALTERED

56 **SMITH, Alfred.** TWENTY LITHOGRAPHIC VIEWS OF ECCLESIASTICAL EDIFICES IN THE BOROUGH OF STROUD ... with Short Notices appended to each Drawing. Stroud: J. P. Brisley, 1838. £ 750

**FIRST EDITION.** *Large oblong 4to, pp. [viii], [40], with 20 lithographs on India pasted onto vélin paper, errata slip loosely inserted; preliminaries a bit dusty and with dog-eared lower outer corners; otherwise only very lightly spotted in places only; original printed wrappers, a little worn, lower outer corner of front wrapper torn away; front wrapper inscribed by C. S. Fortescue of Shepworth, dated December 1838, dedication leaf signed by the artist.*

A rare copy of this unusual topographical work.

The fine pencil lithographic views churches in Stroud and the surrounding villages on the edge of the Cotswold Hills were printed by Rowe of Cheltenham. Many of the building illustrated have been either demolished or fundamentally altered since the 1830s. The descriptive text gives the population and capacity of each parish and church and some antiquarian remarks and biographical notes of eminent people connected with each parish.

Alfred Newland Smith (1812-1876) was the son of Daniel Newland Smith (1791-1839), Daniel was born at Farnham in Surrey and worked as an artist in and around London until 1812, when he moved to Gloucestershire. Alfred was apparently trained by his father. At the time of his marriage in 1838 to Catherine Gough of Woodchester he may have considered the publication of the *Twenty Lithographs* as a way to increasing his patronage in the area. Two additional plates, Painswick Vicarage & Rodborough Tabernacle were also produced at this time but sold separately. It also appears that individual hand-coloured copies of all the lithographs were subsequently produced & sold separately although we have not been able to trace any surviving examples. Advertisements in the Gloucester Journal (1840) & Bryant's Directory (1841) show that he accepted commissions, particularly for portraits, & also taught. He called himself simply Alfred Smith until about 1844, when he adopted the use of his middle name, he died at his home, Sion House, Grosvenor Street, Cheltenham in 1876.

George Rowe (1796-1864), artist and lithographer, was baptized on 8 July 1796 at St Sidwell's Parish Church, Exeter, Devon, England, son of George Rowe and his wife Elizabeth. Brought up in Exeter, as a young man he won much repute with topographical lithographs of resorts in Cornwall, Somerset, Devon and Sussex. He taught drawing in Exeter where in 1828 he



married a pupil, Philippa Curtis, the daughter of a major in the British army. In 1834 he moved to Cheltenham and practised as an 'Artist and Drawing Master', aided by his wife and later his daughter. With George Norman, his partner in a printing and publishing business, he was also joint proprietor of the weekly Cheltenham Examiner, first issued in 1839. At an exhibition he reputedly created great interest with his demonstrations of the new 'tinted' style of lithography. He published *Illustrations of Cheltenham and its Vicinity* (c.1840), and *Rowe's Illustrated Cheltenham Guiding* (1845), interesting for its lithographed vignettes' (ODNB).

The print run of the work was certainly very small, as the list of subscribers contains 110 names, who ordered a total of 115 copies, including the publisher and the owner of this copy.

COPAC lists only the British Library copy; OCLC adds one more, at Yale; Anderson p. 113; Austin. *Catalogue of the Gloucestershire Collection* p. 62; See James Dallett *The Cotswold Artists Smith* Philadelphia, 1959.





#### ALBERT SMITH ORIGAMI

57 **[SOUVENIR ROSE].** [SOUVENIR OF MR. A. SMITH'S CHINA] Hamburg: C. Adler Printing Establishment. [c. 1858]. **£ 1,250**

*Wedge-shaped paper object, 130 x 75 mm at its widest, opening up to become more or less a circle, 260 mm diameter. chromolithography and steel engraving (framed within two sheets of glass).*

The item appears as above on C. Adler's list of souvenir roses, and also on that of A.N. Myers & Co., 15 Brewer's Street, Oxford Street, London.

Despite that, instead of roses, it features two Chinese pagodas. These are printed by chromolithography. When opened the object displays around the recto's circumference six steel engraved oval views of places visited on Smith's voyage to China, and in the centre six eastern people and objects. On the verso there are eight steel engraved oval views of places visited by Smith in China, and in the centre eight Chinese people and objects.

Albert Smith's 'Trip to China' panorama opened at the Egyptian Hall on the 22 December 1858, and ran until 5 April. 1860. (Smith died 23 May 1860).

#### THE ELIZA ARMSTRONG CASE

58 **STEAD, William Thomas.** THE MAIDEN TRIBUTE TO MODERN BABYLON. (The Report of the "Pall Mall Gazette's" Secret Commission.) London: Printed and Published by Richard Lambert, at the Office, 2 Northumberland-Street, in the Parish of St Martin's-in-the-Field. *Folio pp. 16.*

[Together with:] THE PALL MALL GAZETTE, An Evening Newspaper and Review. No. 6336 - No. 6347 & 6357, July 7- July 17 and July 30, 1885. London: Printed and Published by Richard Lambert, at the Office, 2 Northumberland-Street, in the Parish of St Martin's-in-the-Field. 1885. **£ 850**

*Folio pp. [1], 2-16 and Pall Mall Gazette each individually paginated [1] 2-16; bound together in contemporary green cloth, upper cover lettered in gilt.*

A run of the *Pall Mall Gazette* including the follow up on the main articles together with the specially printed '2d' issue collecting the story as issued in *Pall Mall* 6th-8th and 10th July under the lurid title *The Maiden Tribute to Modern Babylon*.

continue the same gross and poisonous spirit which they displayed in their manifestoes last night there is little fear but that they will face the General Election with much better prospects than six weeks ago appeared possible.

#### THE MAIDEN TRIBUTE OF MODERN BABYLON.—II.

THE REPORT OF OUR SECRET COMMISSION.

I DESCRIBED yesterday a scene which took place last Derby day, in a well known house, within a quarter of a mile of Oxford-circus. It is by no means one of the worst instances of the crimes that are constantly perpetrated in London, or even in that very house. The victims of these rapes, for such they are to all intents and purposes, are almost always very young children between thirteen and fifteen. The reason for that is very simple. The law at present almost specially marks out such children as the fair game of dissolute men. The moment a child is thirteen she is a woman in the eye of the law, with absolute right to dispose of her person to any one who by force or fraud can hally or cajole her into parting with her virtue. It is the one thing in the whole world which, if once lost, can never be recovered, it is the most precious thing a woman ever has, but while the law forbids her absolutely to dispose of any other valuables until she is sixteen, it insists upon investing her with unfettered freedom to sell her person at thirteen. The law, indeed, seems specially framed in order to enable dissolute men to outrage these legal women of thirteen with impunity. For to quote again from "Stephen's Digest," a rape in fact is not a rape in law if consent is obtained by fraud from a woman or a girl who was totally ignorant of the nature of the act to which she assented. Now it is a fact which I have repeatedly verified that girls of thirteen, fourteen, and even fifteen, who profess themselves perfectly willing to be seduced, are absolutely and totally ignorant of the nature of the act to which they assent. I do not mean merely its remoter consequences and the extent to which their consent will prejudice the whole of their future life, but even the mere physical nature of the act to which they are legally competent to consent is unknown to them. Perhaps one of the most touching instances of this and the most conclusive was the exclamation of relief that burst from a Birmingham girl of

The Eliza Armstrong case caused a major scandal in Victorian Britain when it exposed how easy it was that a child could be bought for prostitution. The uproar caused forced the government of the day to pass the Criminal Law Amendment Act, 1885.

The eye-catching headlines and sensational prose style was in such demand that crowds gathered in front of the Pall Mall Gazette offices fighting tooth and nail for copies partly as a result of W.H. Smith & Sons, the main distributor refusing to stock the publication.

The owner of this copy has marked in a few places 'Private' probably to stop the more sensitive or innocent members of the family from reading the more salacious text.



#### DES RES WITH DOG KENNEL

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

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

Fine documentation of an early twentieth century suburban detached villa built in the Gänsheide district of Stuttgart.

By 1901 an organization had been formed that had set itself the task of strictly preventing large housing estates in favour of a well designed residential quarter akin to a Garden City development.

The photographs show two external views, one with two people standing on the sun terrace and the other showing an alternative elevation including an integral garage housing a small car [see below] and dog kennel too. The interior views show the principle rooms on the ground floor of the house including the sitting room, dining room, hall way and staircase, a garden room/conservatory and a side room. Superb documentary album showing the interior house style of the period which combines conservative furniture alongside modern wall decoration touches including light fittings and radiators. The owner has many memorials of hunting in the photographs, antlers, guns, etc. Gellertstrasse 10 still house survives today.

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

Albums that document house interiors from this period of German architecture in this degree of detail are particularly hard to find.





**DESIGNED TO ENGAGE THE  
ATTENTION OF A SCHOOL OF CHILDREN**

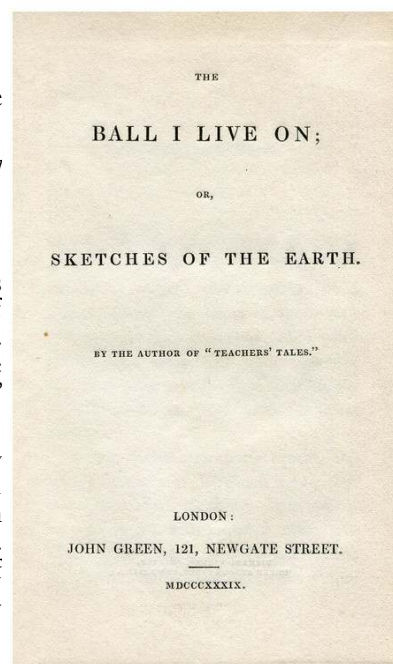
60 **TAYLOR, Emily.** THE BALL I LIVE ON; or, sketches of the Earth. London: John Green, 121, Newgate Street. 1839. **£ 285**

**FIRST EDITION.** 18mo, pp. iv, 104, [2] advertisements; in the original blindstamped publisher's cloth, upper board stamped in gilt, joints split but holding firm, cloth lightly sunned, but still a very good copy.

Scarce first edition of *The Ball I Live On*, containing 'familiar sketches of scenes in different parts of the Globe, designed to engage the attention of a school of children' by the author, poet and hymn writer Emily Taylor (1795-1872). Topics covered include 'Whale fishing', 'The Zones', 'About Iceland', 'The Countries that belong to England', 'Tropical Countries', 'Palestine', 'Polynesia' and 'Islands, Continents, Mountains, Seas and Rivers'.

Emily Taylor, daughter of Samuel Taylor of Banham, Norfolk, wrote poetry and books for children, and started a school for some 30 children, which laid emphasis on singing, partly because Taylor had become friendly with Sarah Ann Glover, a musical theorist who had developed the Norwich sol-fa system. Originally a dissenter, she joined the Church of England under the influence of Frederick Denison Maurice. She moved up to London in 1842 to live with a widowed sister and continued to teach.

OCLC records three copies, at the BL, Oxford and Princeton.



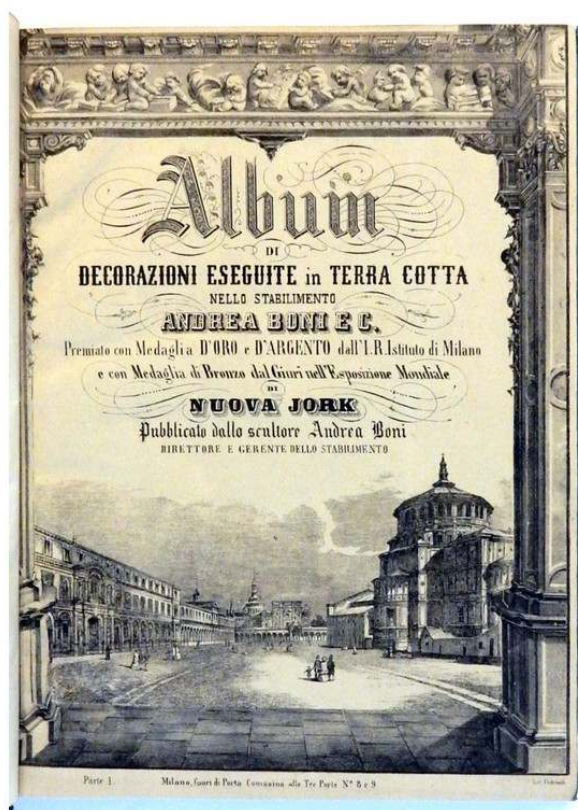
**A MATTER OF TASTE**

61 **[TERRACOTTA WARE]. BONI, Andrea.** ALBUM DI DECORAZIONI ESEGUITE IN TERRA COTTA nello stabilimento Andrea Boni E C. Premiato con medaglia d'oro e d'argento dall'I. R. Istituto di Milano e con medaglia di bronzo dal Giuri nell'Esposizione Mondiale di Nuova Jork [title from front wrapper]. Milano: Andrea Boni, [c. 1860]. **£ 850**

Large 4to, ff. [16], with 60 lithographic plates of which four are folding, one is printed in sepia and one further is tinted; contemporary blind- and gilt-stamped cloth, lithographic buff wrappers bound in.

A fine terracotta manufacturer's pattern book.

'An immense choice of models ranging from the diminutive spill vase to architectural designs for the complete decoration of the walls of a palace. Apart from the reproduction of a few Renaissance friezes and medallions, all modern subjects show the same deplorable taste' (Solon).





In spite of Solon's reservations, the plates, finely lithographed by Pedrinelli, represent a diverse range of subjects: door casements, pedestals, plinths, mirror frames, fireplaces, over mantels and so on. There is a fine range of figures from the neo-classical to more modern tastes as well as examples of monuments obviously intended for a church. Some are perhaps verging on the bad taste, others almost comic, such as the fireplace which seems to sprout giddy cherubs from every corner, or the wall mounted plaque with protruding horse head (all foaming mouth and staring eyes), in imitation of some hunting trophy. A four-page list of price revisions to 1862 inserted at the front and additional price slips pasted to the bottom of each plate. A supplementary plate shows a statue of Vittorio Emmanuele, who became King of Italy in March 1861, and a statue of a carbonaro. The sepia plate shows the unusual Palazzo Rocca in Nervi near Genua, a 27-meter tall building highly decorated with terracotta, which strangely resembles the ornamentation of Russian rural architecture.

Solon, p. 42 (citing an edition of 1864-5); OCLC locates a single copy, in the V&A; ICCU locates copies in Milan and Modena with 12 pages of text.

## CATS DOING HUMAN THINGS

62 **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' Panoramas, this example by Louis Wain has a group of illustrations, each a parody of human behaviour, satirising fads, and fashions of the day.

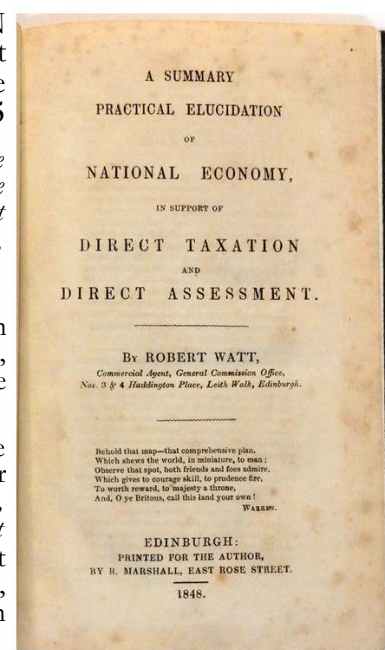
## POOR LAW, RAILWAYS & CRIME

63 **WATT, Robert.** A SUMMARY PRACTICAL ELUCIDATION OF NATIONAL ECONOMY, in Support of Direct Taxation and Direct Assessment. Edinburgh, Printed for the author, by R. Marshall, East Rose Street. 1848. **£ 185**

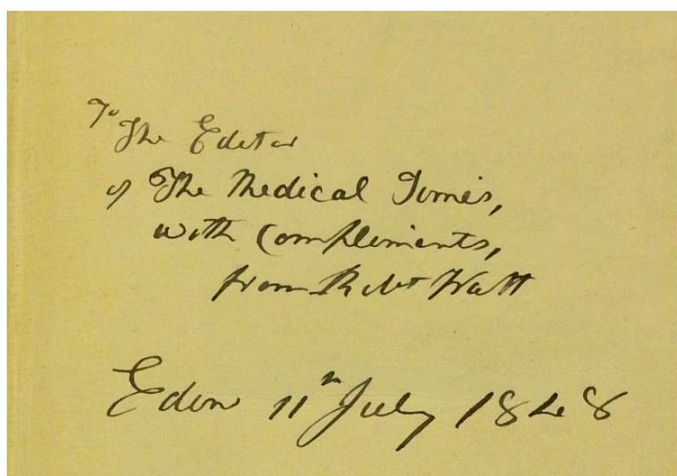
**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. x, [iii-] iv, 5-240; some minor light browning in places, otherwise clean throughout; in the original blindstamped blue publisher's cloth, upper board and spine lettered in gilt, spine lightly sunned; inscribed on front free endpaper 'To the editor of the Medical Times, with Compliments from Robt Watt, Edin, 11th July 1848'; an appealing item.

Scarce first edition of this collection of letters and essays by Robert Watt on subjects as wide ranging as education, the poor law in Scotland, agriculture, legislation regarding the construction of the Railways and Criminal Laws of the time.

Some of the pieces were first published in various Scottish newspapers in the preceding decades although in almost every case the text has been altered or added to. Interesting that Watt anonymously published *A caution to bankers, merchants, and manufacturers : against a series of commercial frauds prevalent throughout Great Britain and Ireland* in 1831 and a second series in 1833. This and the present text point to the author having lived or closely been connected with Kirkcaldy, Fife. He also describes himself a 'Commercial Agent, General Commission Office, No. 3 & 4 Haddington Place. Leith Walk, Edinburgh' - a familiar address







to any Scottish book collector. However the author lived at 28 Scotland Street as Rev. Robert Watt so makes us think he was also a minister in one of the disrupted churches.

The tone of the work is progressive and although written in a rather journalistic style it does convey Watt's sense of justice and leads one to wonders whither it was promoted as a direct result of the revolutions sweeping Europe that year. 'The beneficial tendency of subduing the earth, by improving land and constructing railways is so immense, that it leads with mathematical accuracy to "direct taxation" on the land and the railway, *through the medium of a self-adjusting currency*, as a means of defraying our public expenditure, and liquidating our national debt. The beneficial tendency of enlarging the civil rights, and extending the religious privileges of the people, is so unbounded, that it leads with

mathematical accuracy to "direct assessment" on all territorial property and realized capital, as the means of supporting the poor, educating the young, and employing the unemployed' (p. iv).

Goldsmiths 35787; Kress C.762

### TRANSLATED BY MARY WOLLSTONECRAFT

64 [WOLLSTONECRAFT]. NECKER, Jacques. OF THE IMPORTANCE OF RELIGIOUS OPINIONS. Translated from the French of Mr. Necker. Dublin: printed by M. Mills, no. 36, Dorset-Street, for Messrs. White, Byrne, Wogan, and Jones. 1789. £ 1,250

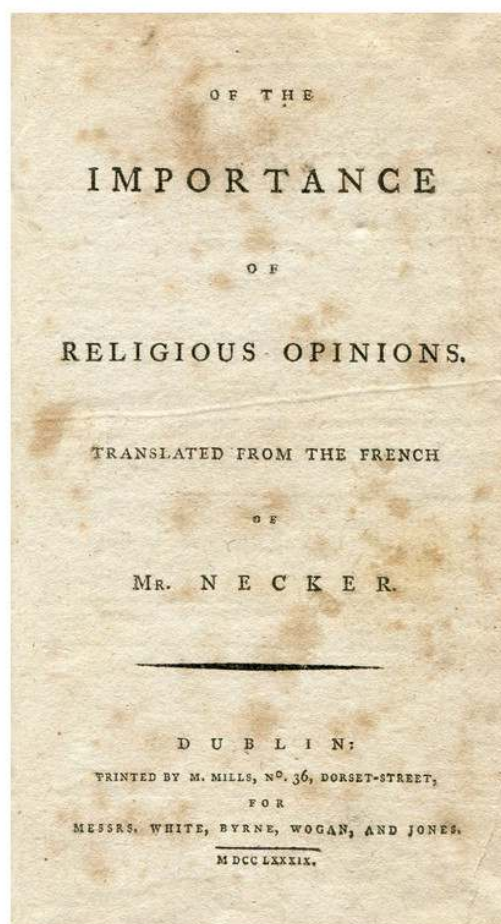
**FIRST DUBLIN EDITION.** 12mo, pp. 'xiv' (actually xxiv), 287, [1] blank; lightly foxed throughout due to paper stock; in a contemporary polished calf, spine ruled in gilt with recent red morocco label lettered in gilt, upper joint cracked (but cords holding firm); with contemporary armorial bookplate on front pastedown; a very good copy.

Rare first Dublin edition of Mary Wollstonecraft's translation of Necker's *De l'importance des opinions religieuses*, first published in London the year before.

Necker's major philosophical work reconciling religious principles with the laws and duties of state. His style has changed considerably (and not only because it is in English translation!) since the cumbersome pages of the *Eloge*. 'Its theological doctrines are a little vague and appear to be situated between revelation and natural religion, the moral doctrines are of a pure and elevated nature.' (Joubert, in stylish translation)

The publisher of the London edition, Joseph Johnson, had, two years previously published Mary Wollstonecraft's first book *Thoughts on education of Daughters*, and after she had spent an unhappy year as a governess, offered her a position translating works from the French. She continued in this occupation to a greater or lesser degree for some five years. Necker's *De l'importance*, published in the same year must have been one of her first assignments and she states that she has taken some liberties in the translation to preserve the spirit of the original.

Windle B1c; ESTC records five copies in North America, at McMaster, NYPL, UCLA, North Carolina & the General Theological Seminary of the Protestant Episcopal; OCLC adds two further copies in New York (Keller Library and the US Military Academy at West Point).



### WENCHING TEMPERED TO GAMING

65 WOODWARD, George M. LILLIPUTIAN MUSEUM, or Panoramic Representation of Pigmy Revels, calculated to create Joy for the Juvenile, Laughter for Languid, Fun for the Feeble, Sauce for the Serious, and Mirth for the Melancholy. Containing Wit without Indecency, Humour without Vulgarly, Mirth without Malice, and Satire without Personality. London: Messrs Fores, 41 Piccadilly, Corner of Sackville Street. [ca. 1837]. £ 2,850



*Continuous etched and hand coloured strip strip panorama 90 x 3630 mm., mm., of nine conjoined sheets with 75 caricature figures and captions above; folding down into the original brown cloth covers with a title in gilt: 'The Lilliputian Museum'; a note on the label states that the panorama was 'In Three Parts, Forty Feet Long, price £1, or 7s. 6d each'. This panorama is inscribed '3'. On the back of the panorama is inscribed the name of 'Wm. Hans Sloane Stanley', identified in a pencil note as the grandson of Sir Hans Sloane F.R.S; A printed label inside the back cover advertises 'Fores's Grand Coronation Procession'*

This work is formed by Fores from caricature sheets previously issued by him under the title *Pigmy Revels or all alive at Lilliput* that were first issued between 1800 and 1801.

The sheets were designed to be cut into strips, as indeed some are in the British Museum collection. Perhaps with the engravings now over thirty years old Fores could be slightly disingenuous in proclaiming on the title that this work illustrated 'Humour without Vulgarly, Mirth without Malice.' What was originally designed for an adult market with biting wit had now become suitable for family, if not juvenile consumption. With this new market in mind Fores was forced to alter the original text with 'Why Parson you touched us up to day about wenching and drinking' now mollified to 'gaming and drinking.'



This particular panorama numbered 'in manuscript as part '3' is formed from 'Pigmy Revel' Plate 7 and 8 together with another work by Woodward which we have failed to identify. Presumably parts one and two were formed of the first six of the eight plate set and in the third part Fores has had to tag on another print to make up the length.

BM Satires 9641, 9642 and an unidentified print.

## WITH SUITABLY ADJUSTED TEXT FROM VIRGIL'S

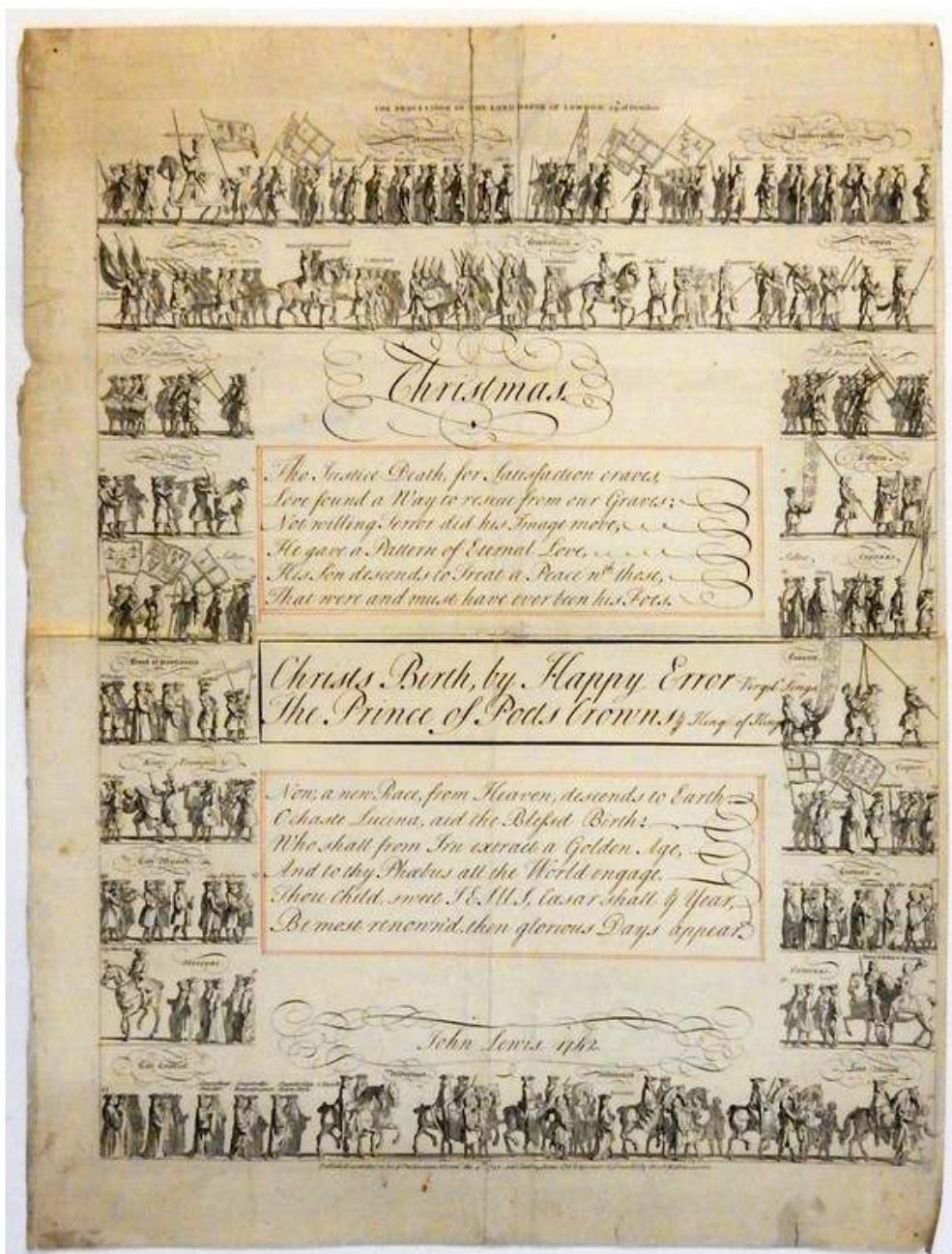
66 [WRITING SHEET]. THE PROCESSION OF THE LORD MAYOR OF LONDON, 29TH OF OCTOBER. According to the Act of Parliament... And Sold by James Cole Engraver in Great Kirby Street Hatton Garden. Novemr. the 4th 1742. £ 1,7a50

**ORIGINAL WOODCUT ENGRAVING.** *Single sheet [46 x 35 cm.] with strip panoramic view of the procession descending down the sheer from top left to bottom right; lightly dust-soiled with some minor damage to edge also strengthen at an early time on verso with two strip of paper and a later repair to a central fold, nevertheless still a very good copy of this fragile item. Provenance: An old note in pencil on the verso 'Engraved by Charles Moseley? (Phillips Collection)' with an old cost code in L.s.d. indication a Robinson brothers provenance.*

A rare and early engraved writing sheet showing the the Lord Mayors procession of upon the election to office of Sir Robert Willmott in 1742.

The thirty five numbered sections of the procession zigzag down the sheet beginning with the 1) Armourers, 2) Leathersellers, 3) Pioneers, 4) Granadiers [sic] 4) Artillery 5 2d Division 7-8) 3d Division 9-10) Salters 11-12) Salters 13-14) Salters 15-16) Coopers 17-18) Coopers 19-20) Band of Petitioners 21-22) Kings Trumpets &c. 23-24) Coopers 25-26) Coopers 27-28) Coopers 29-30) Officers 32-32) Officers - Sword & Mace Bearer 33-34) City Counsel - Aldermen and at the head the Lord Mayor on horseback. One might add that the Lord Mayor was dignified with his coach in 1757 but prior to this they were at the mercy of good public order.





The manuscript poetry given under the heading of 'Christmas' and signed by one John Lewis, 1742' at the foot of the sheet marked out in three sections; Each of the verses has some deviation from the original with the first is taken from the second and third canto's of Waller's *Of Divine Love*, and the other quotations from the Fourth Eclogue of John Ogilby seventeenth century translation of Virgil. The second of these Vigil extracts substituting Ogilby's 'Thou child being Consul, Pollio shall that year' with the more appropriate 'Thou child JESUS, Cæsar shall yt Year.'

Some explanation is needed to explain the preponderance of the London Companies of coopers and salters depicted in the panorama. The 1741 incumbent was Sir Robert Godshall of the Vintners Company, but he had the misfortune to die in June 1742 so Sir George Heathcote, MP of the Salters Company took office as a stopgap measure until October 1742. The new Lord Mayor elected in October Sir Robert Willimott of the Coopers Company and so it was only right to have the previous office holder represent in a proportion of three to five set pieces in the depiction of the procession.

James Cole the engraver of this piece was active in London between 1720 and 1743, his most important work is the series of illustrations he provided for J. Dart's *History and Antiquities of the Cathedral Church of Canterbury* published in London in 1726 Why a previous. We are unsure why a previous owner has pencilled on the verso 'Engraved by Charles Moseley? [sic]' Mosley's and from a comparison of their output we are confident that Cole was responsible for the engraving.

The only other copy noted is held at the British Museum: R, 9.25