



# MARLBOROUGH RARE BOOKS

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LIST 67

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## RECENT ACQUISITIONS

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### ENIGMATIC

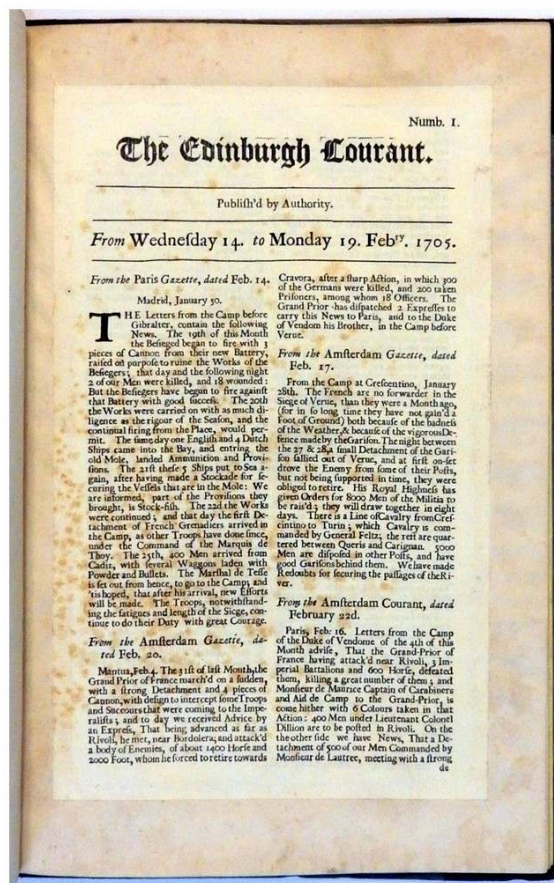
1 [ALPHABET WORD GAME]. LE ROMA ou le Jeu de Logogriphe. [Paris?, n.d., c. 1840]. £ 950

*A set of 25 cards [70 × 46 mm], each engraved with a letter of the alphabet excepting 'W'; 90 tokens in two sizes on six differently coloured cards and 6 bone dice; contained in the original box [85 × 110 × 22mm.], the upper face with a title within an oval with a border of gilt patterned paper.*

The game can be played by up to six players each of whom have their own dice and a number of coloured tokens. Two cards would be dealt in the usual manner to each player thereafter the pack would be placed face down. The players would then throw their dice together and whoever had the highest numbers would be able to draw another card. The players would also be able to bet with their tokens on the number of words they could form from their hand, and over a series of rounds a winner would be found.

The 'Roma' of the title refers to the alphabet chosen, the manufacturer has dropped the 'W', but has perforce included 'J' and 'U' to allow the game to be played using the French language.

The quality of the game suggests that it was designed for polite society rather than children, although some well meaning, or diligent, parent may have forced the little darlings to suffer torment from it. We can find no record of the game in any collection or publication for this title, or indeed if the maker proposed a series, perhaps a Greek form say, for the more sophisticated.



### 'THE COUNTERFEIT RESEMBLANCE'

2 [ANASTATIC PRINTING]. [ROBERTSON, Joseph]. THE FIRST NUMBER OF THE EDINBURGH COURANT. Edinburgh: Reprinted from the Edinburgh Evening Courant. XVIII February MDCCCL [1850]. £ 250

Folio, pp. 24; mounted lithographic facsimile; original dark purple, half roan over cloth, upper cover lettered in gilt; presentation inscription on half-title 'Messrs Longmans & Co. Publishers, London, with the compliments from the Editor, Edinburgh, 20th July, 1850.

Possibly the first attempt in making an antistatic facsimile in Scotland.

The facsimile was of the first issue of the *Edinburgh Evening Courant* from February 1705 and was produced by Samuel Leith. Leith had received awards from Highland Society of London for the quality of lithographed work in 1835, and was for some time in partnership with John Smith, formerly of J. & W. Smith, a partnership that was dissolved in 1840. Leith then brought the artist and lithographer Friedrich Schenck, and W. Wahler from Germany and set up a new business that continued until the year before Leith's death in 1857.

Joseph Robertson, (1810–1866) was a journalist and historian and editor of the *Edinburgh Evening Courant* from 1849 to 1853, his accompanying text is chiefly about the *Courant* although he appears to worry about 'presenting the reader with "the counterfeit resemblance" of a Scottish newspaper of the age of Queen Anne....'. In the early 1860s he selected records for inclusion in *Facsimiles of National Manuscripts of Scotland*, an edition of texts including facsimiles made by the new technique of photozincography. The present work would probably have been his first foray into this new area of reproduction.

Couper, W.J., *The Edinburgh Periodical Press* Stirling, 1908 p. 215; COPAC and OCLC record copies held at four libraries, The National Library of Scotland, LSE, V&A and Guelph.



### A RARE SURVIVAL

3 [ANTI SUFFRAGE]. ORIGINAL BADGE of The National League for Opposing Woman Suffrage. [Manufactured by The Merchants Portrait Co., Kentish Town Road, London, NW.] [c. 1912].

£ 385

*Celluloid badge, 21 mm in diameter, printed with a black and white image of a clover, primrose and thistle, on a pink ground, black border, printed with white inscription, with metal clasp to rear and original inserted paper disk of the manufacturer; some minor signs of rusting, and spotting to paper insert, otherwise in good state.*

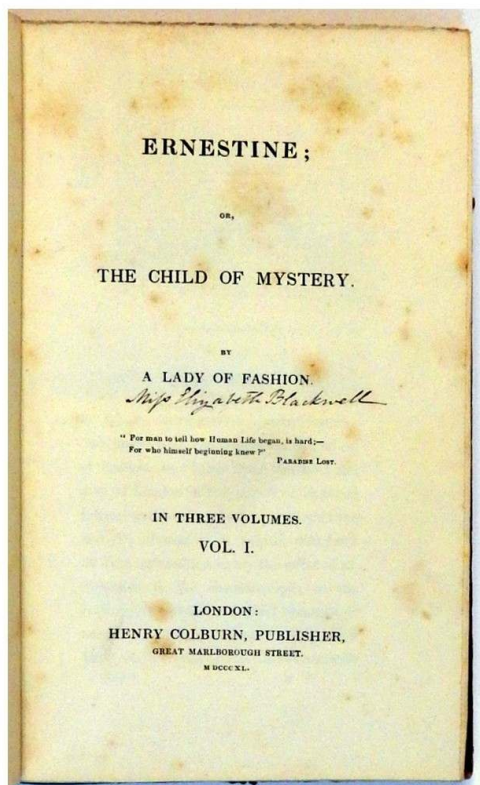
Rare survival of the official badge of The National League for Opposing Woman Suffrage.

'The National League for Opposing Woman Suffrage was founded in London in December 1910 to oppose the extension of the voting franchise to women in the United Kingdom. It was formed as an amalgamation of the Women's National Anti-Suffrage League and the Men's League for Opposing Woman Suffrage. Its first president was Lord Cromer, and its executive committee consisted of seven men and seven women. In March 1912 Cromer was replaced by Lord Curzon and Lord Weardale as joint presidents. It continued the publication of the *Anti-Suffrage Review* produced originally by the Women's National Anti-Suffrage League. In 1912 the first Welsh branch opened in Bangor, following an upsurge in militant action in the country.

The organisation and the Anti-Suffrage Review both ceased to exist following the passage of the Representation of the People Act 1918 which enfranchised some women over the age of 30.' (Wikipedia)

As a consequence of many fewer members, even some later embarrassment, these badges are much rarer than those produced for the NUWSS and WSPU, and therefore rarely appear on the market. This is the first one we have handled.

### 'BY A LADY OF FASHION'



4 [BLACKWELL, Miss Anna]. ERNESTINE; or, The child of mystery... In three volumes. Vol. I [-III]. London: Henry Colburn, Publisher, Great Marlborough Street. 1840.

£ 850

**FIRST EDITION.** *Three volumes, 8vo, pp. [iv], 258, [2] advertisements; [iv], 268; [iv], 288; apart from minor marks in places, a clean copy throughout; uncut in the original publisher's boards, expertly rebaced in green cloth with red morocco labels lettered in gilt, boards rubbed with some soiling, but still a very good copy.*

Scarce first edition of this novel attributed to a Miss Blackwell who we feel is undoubtedly Anna Blackwell (1816-1900).

The writing style and the concern over health in both the plot this novel and that of *Ellen Braye; or, The Fortune-teller*, published in 1841, also by 'Miss Blackwell', points very strongly too the same hand. *Ellen Braye* is ascribed by several writers to Anne Blackwell although we have not been able to establish the evidence. From contemporary notices the tale is based on original manuscripts 'now destroyed' that fell into the hands of the author, on leading families and a fashionable physician who was identifiable by person living at the beginning of the nineteenth century. These were promoted by the publishers and collectively do point very strongly to Anna Blackwell as the author.

'Anna Blackwell (1816-1900) was a poet, translator, and journalist, taught school, was a member of the Brook Farm community in 1845 and settled in France thereafter. She translated the works of the French socialist Fourier and the novels of Georges Sand. She was a contributing correspondent for as many as eleven newspapers (in the United States,

India, Australia, South Africa, and Canada), writing a weekly column under the pseudonym “Fidelitas” on whatever the editors wished: “either purely gossip, purely political or mixed according to the need of their papers.” Towards the end of her life, she lived at Triel, France, and wasted her assets in a fruitless search for the lost treasure of King James II of England.’

OCLC records two copies in the UK, at Cambridge and the Bodleian, and five further copies in the US, at UCLA, Harvard, Illinois, Minnesota and the Huntington; apparently no copy in the British Library; see <http://oasis.lib.harvard.edu> ‘Blackwell family. Papers of the Blackwell family, 1831-1981: A Finding Aid’.

## DROWNING YOUR SORROWS?

5 **[BREWING LAW]. JURIS CEREVISIARI VINDICIAE VINDICATAE...** Das ist: Drittmahlige Rett- und Behauptung Des der Löbl: Stadt Hildesheim privativè, zustehenden Brau-Rechts. Entgegen gesetzt Dem trieglichen Spiegel der verstellten Wahrheit und Gerechtigkeit. Vermittelst welcher der Brauer-Gilde begründete Intentio sowol in possessorio (darinn man noch zur Zeit lediglich versiret) als auch allenfalls und eventualiter in petitorio, praemissa protestatione solitâ, klärlich vor Augen gestellt... Hildesheim, gedruckt bey Michael Geißmarn, Im Jahr 1699. **£ 1,250**

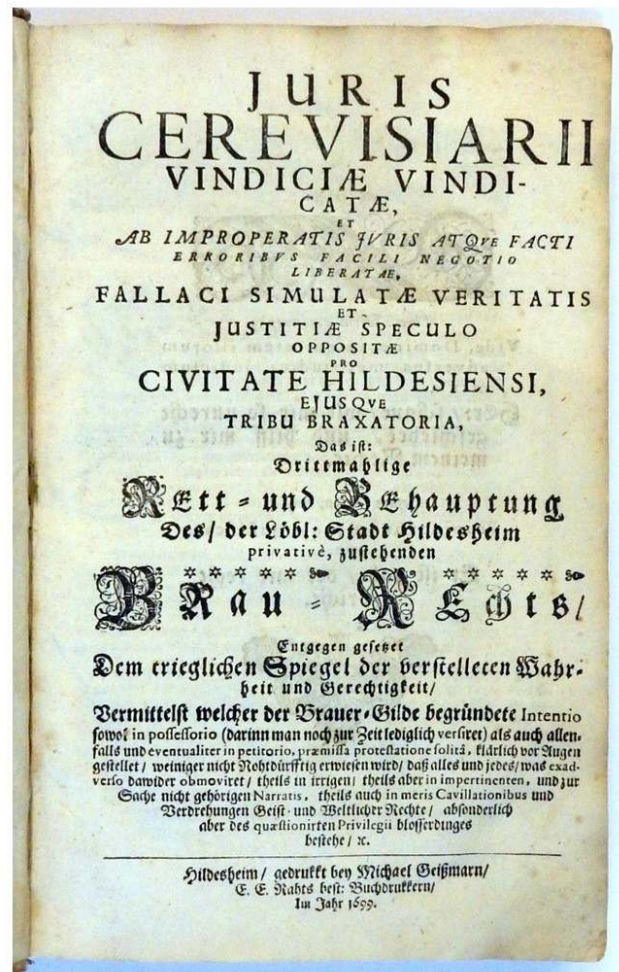
**FIRST EDITION.** Folio, pp. [x], 383, [1] blank; some light foxing throughout, but otherwise clean; in contemporary patterned boards; lightly rubbed.

First edition of this comprehensive treaty on, and defence of the laws concerning beer brewing in Hildesheim, written in response to the *Speculum veritatis et justitiae* of 1691, part of a controversy surrounding the rights of brewers, and by extension commercial rights more generally, that occupied Hildesheim in the late seventeenth century, rooted in a jurisdictional dispute between the Bishop and the city.

After the Thirty Years’ War, the economy of Hildesheim was in ruins, and the only successful sector was the brewing industry. This led to the city authorities depending heavily on the brewers’ guild for the rebuilding of the city, resulting in tensions between the brewers and the city. The present work is written in defence of the brewers’ guild, and discusses the laws governing monopolies, freedom of trade, and the trade disputes between Hildesheim and Braunschweig and other cities.

An interesting insight into commercial law in late 17th century Germany.

OCLC records no copies outside Germany.



## JOHN BRITTON’S COPY WITH PROOFS AND DRAWINGS

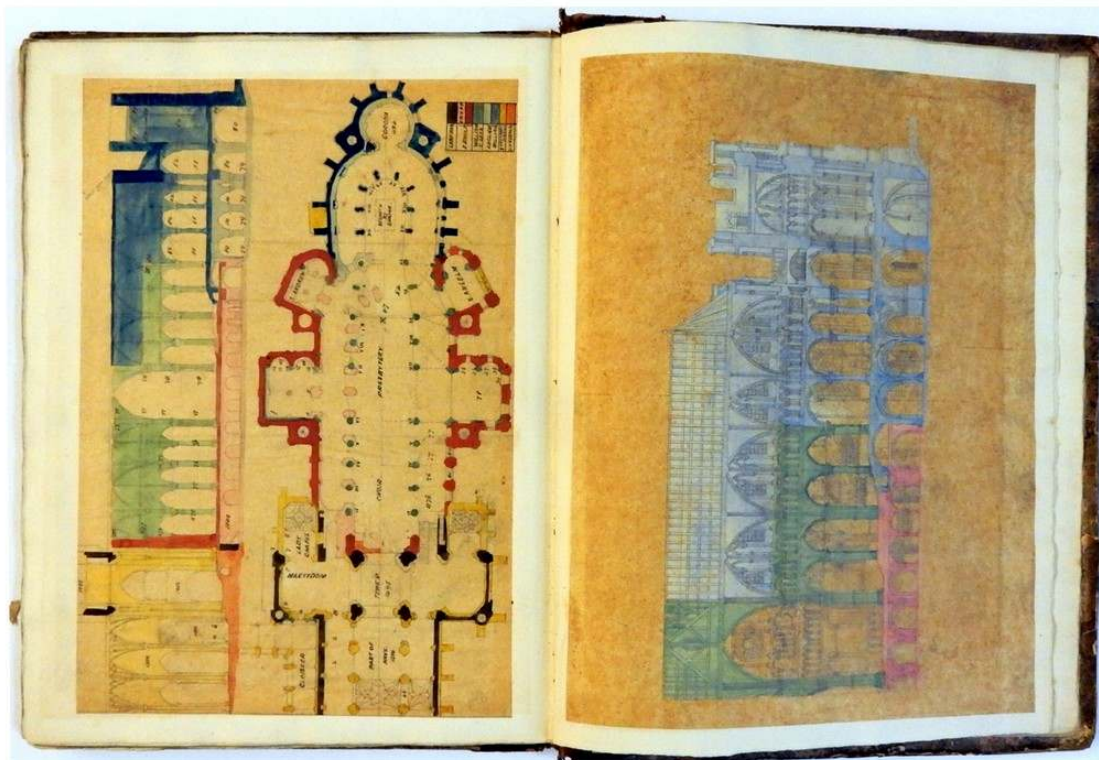
6 **BRITTON, John. THE HISTORY OF THE ANTIQUITIES OF THE METROPOLITAN CHURCH OF CANTERBURY;** Illustrated by a Series of Engravings, of views, Elevations, Plans, and Details of the Architecture of the Edifice: with Biographical Anecdotes of the Archbishops, etc. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row; the Author, Burton Cottage, Burton Street; and Joseph Taylor, 59, High Holborn. 1821. **£ 2,000**

4to, [iv], ii, [5]-110 [4]; engraved additional title, frontispiece and 24 engraved plates, some in proof (see note below); together with 5 hand coloured drawings by Britton; an eighteenth century engraved plan of the cathedral, and an ALs from George Ledwell Taylor to Britton; original green paper wrappers to four parts bound in at end; contemporary roan backed boards, spine lettered in gilt, some wear to extremities.

John Britton’s own copy with the addition of several drawings giving the chronology of the cathedral picked out in different colours each identifying the different periods of construction.

This copy appears to be an amalgam of different plates as the work proceeded to print. Plates VI (the frontispiece), VIII, XII, and XVI, are proofs before letters with pencil marks indicating additions and alterations, plates I, printed at an intermediate stage, partly lettered, and XVII marked ‘proof’ other prints have pencil marks that may indicate that Britton had approved the plates.

Two of the five drawings are used fore sections illustrated as plates V and XI, two show a plane and elevation of the lower proportion of the nave and transept showing comparative sections.



It was after Britton's success with *Architectural Antiquities of Great Britain* 1805-14, that he undertook his next important publication *Cathedral Antiquities of England* published in 14 volumes between 1814 and 1835. 'No complete publication of the kind had appeared since Browne Willis's *Survey of the Cathedrals* in 1742, and more than £20,000 was expended on the production of Britton's work. But, in spite of its excellence, it was so little a financial success, that its publication had to be cut short, leaving untouched the cathedrals of Carlisle, Chester, Chichester, Durham, Ely, Lincoln, and Rochester. At the end of volume iv., while thanking the public for its purchase of 800 copies, Britton complains with natural warmth of the scant encouragement or information received from cathedral authorities.' (ODNB)

*Provenance:* John Britton; 'J. Strock September 1863'; and Charles Henry Money Mileham (1837-1917), architect.

'POWERFULLY IMAGINATIVE - STRIKINGLY  
BRILLIANT IN DIALOGUE - INTENSE IN FEELING -  
PUNGENT AND CAUSTIC IN SATIRE'

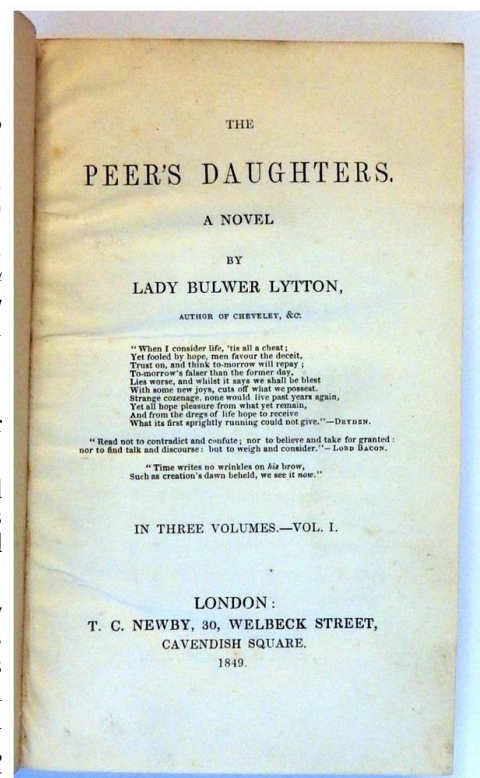
7 **BULWER LYTTON, Lady Rosina.** *THE PEER'S DAUGHTERS.* A Novel... In three volumes. - Vol. I [-III]. London: T.C. Newby, 30, Welbeck Street, Cavendish Square. 1849. **£ 450**

**FIRST EDITION.** *Three volumes, 8vo, pp. vii, [i], 340; [ii], 358; [ii], 372; lightly foxed in places, but overall clean throughout; in contemporary half red calf over marbled boards, spines ruled and numbered in gilt with morocco labels lettered in gilt, head of vol. I repaired and some surface wear and rubbing to extremities, but still an appealing copy.*

Scarce first edition of this historical romance by Lady Rosina Bulwer Lytton.

'In drawing the characters, Lady Lytton displays much reading, and works up dramatic pictures and dialogues, in which even Voltaire's repartees, D'Alembert's and Holbach's philosophical conversational powers are ventured upon with successful talent' (*Literary Gazette*).

*The Peer's Daughters* contains another retelling of Rosina's personal story through the separation of the beautiful Lady Evelyn Howard, who is "not the fashion", from her husband who is "everything that is worthless and bad" and who does the "dirty work for the English government" (p. 10). Rosina married the novelist and politician Edward Bulwer-Lytton (at that time surnamed simply Bulwer) in 1827, against the wishes of his mother, who withdrew his allowance, so that



he was forced to work for a living. His writing and efforts in the political arena took a toll upon their marriage, and the couple legally separated in 1836, with her children being taken away in the process, and him briefly having her committed to a mental asylum. In 1839, she bitterly caricatured Bulwer-Lytton and his alleged hypocrisy in her novel, *Cheveley, or the Man of Honour*, and continued to attack her husband's character for several years, the present work, some ten years later, bearing further testament to their painful relationship.

Rosina Bulwer Lytton, née Rosina Doyle Wheeler, (1802-1882) was the daughter of Anna Wheeler, the advocate of women's rights. Interestingly she was educated in part by Frances Arabella Rowden, who was not only a poet, but, according to Mary Mitford, "had a knack of making poetesses of her pupils". This ties Rosina to other of Rowden's pupils such as Caroline Ponsonby, later Lady Caroline Lamb; the poet Letitia Elizabeth Landon ("L.E.L."); Emma Roberts, the travel writer; and Anna Maria Fielding, who published as S.C. Hall. She was the author of fourteen novels, a volume of essays and also a volume of letters.

OCLC records four copies in North America, at UCLA, Illinois, Tulsa and the Library of Congress.



### THE WEE MINISTER AND HIS WIFE

8 [CALLING CARDS]. COLLECTIONS OF CALLING CARDS OF A HUSBAND AND WIFE, including the original copper plate for 'Mrs. Giles' [1860-1880]. £ 325

*41 book labels on coloured papers and 5 decorative book labels on yellow and green paper with one on silk for 'Alexander Giles' together with a copperplate and 7 visiting cards for 'Mrs Giles'.*

An interesting group of visiting cards and booklabels belonging to the Rev Alexander Giles of the Free Church Ashkirk, Selkirkshire.

The previous incumbent, the Rev. Edmondston library, had been auction off before Alexander Giles was installed in the manse in 1866. Having been at Aberdeen college, Alexander probably brought his own library of books with him, the various coloured papers indicating possibly different subjects. An ink number could be added to the labels so Giles may have contemplated, and indeed ran a lending library of sorts for his congregation. The other bookplate is altogether more 'flashy' having a woman, scroll in hand, seated on clouds in a thoughtful pose together with Cupid, bow in hand. This is clearly an older engraved plate, possibly a ticket of some sort, pressed into a new use. The sentiments expressed in the design do align however with 'Free Church' principles for although printed up on several coloured papers, one even on silk, they may never have been used.

Probably Alexander thought he should have a helpmate for his rural parish for in 1878 at the age of 53 he married Cecilia Dudgeon, a Roxburgh woman then living in London. At 40 Mrs Giles was no stripling but they seem to have settled down to the duties of visiting the poor and 'at homes' that her husbands parish demanded. Her copper plate, and copies of the visiting card, have the bare minimum of information 'Mrs Giles,' F.C. Manse Ashkirk' just enough, and no more, in this Selkirkshire Parish.

### SPECIALLY PREPARED EDITION FOR PRIVATE DISTRIBUTION

9 [CARDIFF EXHIBITION]. A CATALOGUE OF THE FINE ART INDUSTRIAL EXHIBITION AT CARDIFF Cardiff: D. Duncan & Son, South Wales Printing Works 1881. £ 425

*FIFTH EDITION 4to, pp. [8], lxxii, 211, [1] blank, [4]; 22 photographs mounted on card each with title in and border in black and red ink; some damage to the fore-edges of two photographs mounts and some few leaves and foxing to several pages; original maroon cloth, upper cover lettered in gilt, slightly worn.*



VIEW LOOKING NORTH-WEST.

A specially prepared edition reissued some six months after the Exhibition closed was issued for private distribution and as a permanent memento of what was hailed as the most successful exhibition in Wales to date.

The Cardiff Fine Art and industrial Exhibition ran from August to September 1881 with hundreds of exhibits crammed into the city's drill hall. Paintings and watercolours were lent by the South Kensington Museum, Earl Bute and many private collectors in the Cardiff area. Also sections on antiquities, porcelain, photographs, even a catch all cabinet of curiosities. Other room of machinery, models of mines, ships, furniture, fountains and anything that would fit in the tight space.

The twenty-two photographs show this formidable assemblage arranged like an overstuffed Victorian front parlour. With a squeeze of people on busy day it must have been difficult to avoid damage to the exhibits and unlike more metropolitan exhibitions the organisers have valiantly done their very best to give a comprehensive, if a rather miniature 'world fair', to the people of Cardiff.

The funds raised were devoted to building and providing for free libraries, schools and a museum in Cardiff, although it was admitted that one of the clerks to the committee had forged two cheques and absconded with the proceeds.

OCLC & COPAC record five copies at British Library, National Library of Wales, V&A, Birmingham, and the Getty Library.

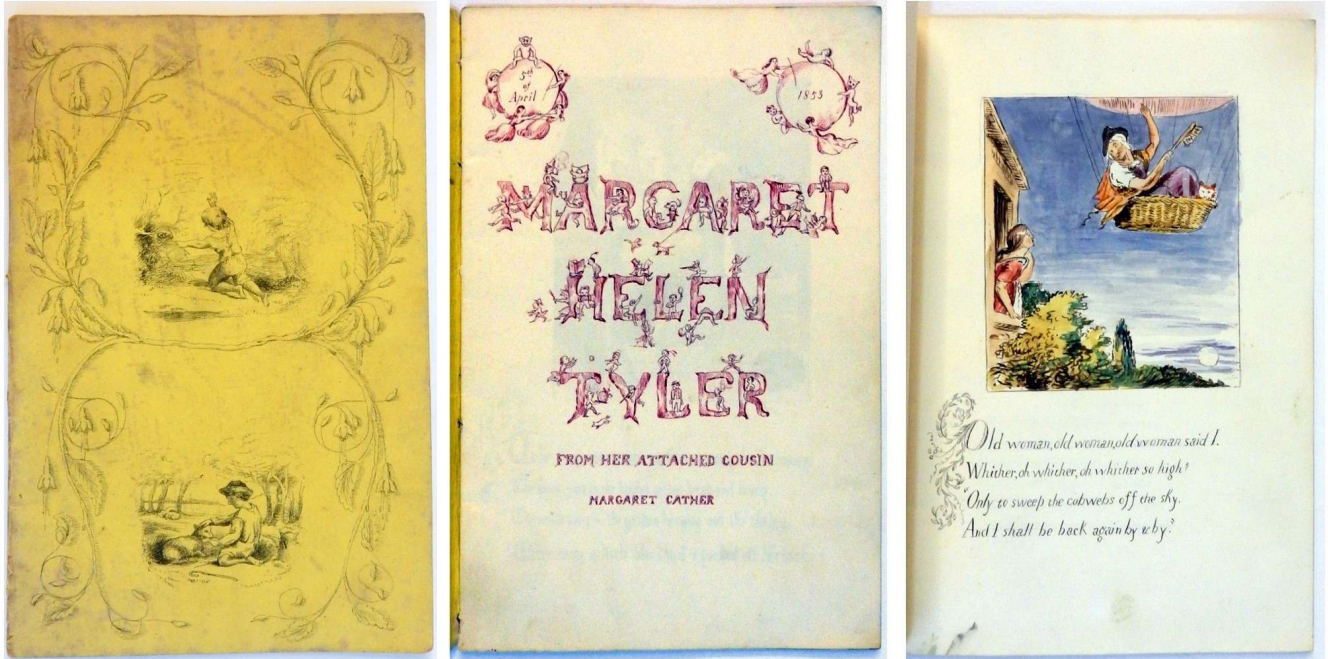
### CHILDREN'S SONGS & NURSERY RHYMES

10 **CATHER, Margaret.** ORIGINAL MANUSCRIPT COLLECTION OF TRADITIONAL CHILDREN'S SONGS AND NURSERY RHYMES, titled: 'Margaret Helen Tyler from her attached cousin Margaret Cather'. [n.p.]: 5th of April 1853. **£ 1,750**

*8vo, pp. 11; with calligraphic title and 10 original illustrations (5 watercolour illustrations, 5 pen and ink illustrations and watercolour "Fimis" decoration at end and), stitched as issued in the original yellow wrappers with pen and ink illustrations on upper cover, slightly soiled.*

A very delightful and touching hand made private gift between cousins.

Margaret Cather was born in 1839 at Rathbrady Beg (alias) Newtown Limavady in County Londonderry. Her father and grandfather owned the Limvady Distillery there where they lived at The Hermitage, a substantial town house close by. We know very little of Margaret although she was clearly adept at drawing for she is recorded as gaining a prize for an illustration entitled 'Forbidden Fruit' at the Dublin Amateur Artists' Society Exhibition of 1876. She appears to have lived by independent means from investments on properties she owned at the time of her death,



unfortunately her life was repetitively short for she died in 1886 from a hematemesis, her death certificate indication that this was her 'last illness' which suggests that she was not a strong soul.

Of the recipient, Margaret Helen Tyler, we have no more information other than that subjoined to the title in that she was a cousin of Margaret Cather and was possibly a birthday present given on the 5th of April 1853.

The Nursery Rhymes chosen by Margaret are all well known although we have not been unable to point to a source of these variants from traditional texts which probably stem, from a mixture of half remembered rhymes or local and family tradition. The selected lines each have a pen and ink headpiece illustration, five of which having been given additional appeal from watercolour additions. The verses chosen by Margaret Helen include 'The King was in his parlour', 'Old Woman, old woman said I', four leaves devoted to 'Little Red Riding Hood', 'Old Mother Goose', 'The Cat sat asleep by the fire', 'One, two, three, four, I caught a hare alive,' and "'Come, let's to bed,'" says sleepy-head'. The final leaf with the word 'Finish' enclosed in an Owen Jones styled cartouche. The yellow covers also have neat pen and ink illustrations of a young boy bird nesting and another feeding a lamb within a design of leafy and floral spandrels.

### SCARCE FRENCH CIRCUS GAME

11 [CIRCUS BOARD GAME]. NOUVEAU CIRCUS [France?] circa 1900. £ 450

*Folding coloured lithograph board [60 x 45cm]; 24 coloured counters and a tray; six hand-coloured metal piece in the form of anamorphic grasshoppers and one of an ape with a water cannon; wooden cup and two dice contained in original box with a large coloured view of a circus; rules pasted to inside of the lid.*

A very simple but decorative game in superb condition.

The game has 54 'squares' that the players have to negotiate, of which 11 either advance or retard a players move. The board includes a variety of acts, almost all of which would be banned today either from cruelty or casual racism. Landing on No. 36 'Les Nigger éxcutent un danse; le joueur avance, en dansant. jusqu'au No. 38' or landing on 44 Le chef indien "Aigle du Guerre" du Far-West exécute une danse inenne. Le Joueur reçoit 1 jeton de chaque partenaire, mais doit, pour cela, pousser un hurlement d'Indien.'

The lid having a very appealing depiction of a circus with a woman in charge of four white stallions; a clown and the master of ceremonies encircled by the audience.



## ART QUACKERY

12 [CLEAVER, Martha]. AN ACCOUNT OF A NEW PROCESS IN PAINTING. Part I. Containing remarks on its general correspondence with the peculiarities of the Venetian School. Part II. Supplementary details, explanatory of the process: with miscellaneous observations on the arts of the sixteenth century. London: Printed for F.C. & J. Rivington, No. 62 St. Paul's Church-Yard, and No. 3, Waterloo-Place, Pall-Mall. 1821. £ 450

**SECOND EDITION.** 8vo, pp. xi, [i], 174; original boards, rebaked to style with printed title label; worn at extremities and lacking front free endpaper.

One of the last publications, a remarkable corpus of quackery, that enveloped the Royal Academy from the 1790's and came to be known as the scandal of the 'Venetian Secret.'

'The slight accident of spilling some wax on a crayon drawing, sketched on the back of a book bound in rough calf leather, first led me to engage in a train of experiments the results of which I now offer to the attention of the public.' So began Martha Cleavers own addition to the growing body of frankly dubious works of the 'Venetian Secret' type.

'[T]he continued attraction of Venetian secrets for lady amateurs is shown by the *Account of a New Process in Painting* ... which was published anonymously at Brighton in 1815. The authoress was the daughter of William Cleaver, Bishop of Bangor and later of St. Asaph, and she claimed to have discovered her process by accident, in 1807. The quality of this strange pamphlet on "dry colouring" may best be judged from its assertion that "oil colour is... so incompatible with the essential characteristics of flesh, suppleness and transparency..." and from the fact that of the twelve specimens (modestly uncatalogued in the second edition) to which the pamphlet was to serve as a text, only one was after a Venetian painting (Bassano), and that thought to be closest to Venetian effects was from an etching by Guercino.'

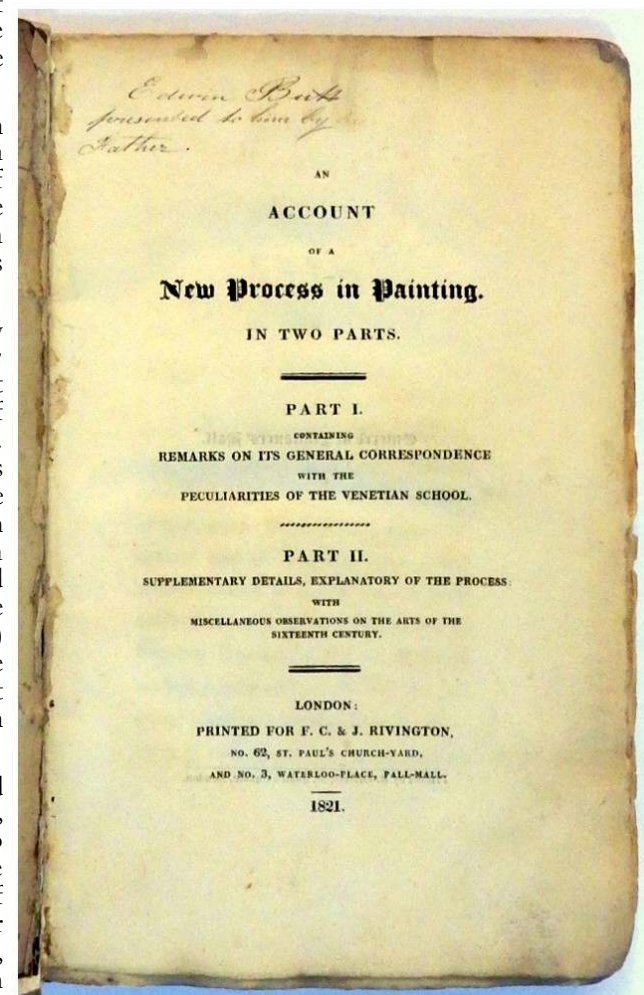
'Miss Cleavers work, which was reissued in an expanded London edition in 1821, would hardly deserve attention, had she not made repeated applications for support to the British Institution and been taken up by Sir George Beaumont, who approached Constable to make trials of the process in 1824. Constable's deep sympathy for Titian, and probably his friendship with George Field, which developed at this time, naturally made him suspicious of all formulae and, though he heard that Miss Cleaver "had been boring at [it] these twenty years," he concluded that he did not much like it. She hoped the Institution would send several artists to test the process at her home in Brighton, "and offer very high premium for their success," but it is not known whether anything further was done." Miss Cleaver claimed that she had never had the opportunity of using original Venetian manuals: but soon with the publication of the historical researches of Mrs. Merrifield and others, there could be very little possibility of further impostures of them. Both historians and chemists were certainly making artists and their public more aware of the limitations and legitimate use of materials; possibly they were also changing an attitude of mind that looked for art in easy recipes.' [Gage].

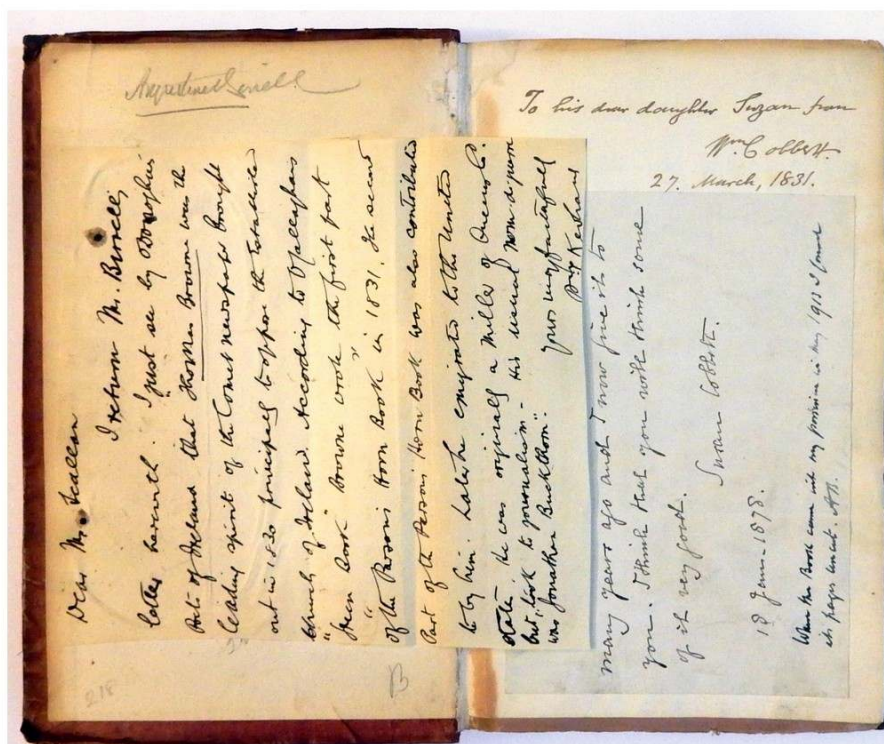
OCLC: 5039440; see John Gage: 'Magilphs and Mysteries' in *Issues in the Conservation of Paintings*, Getty, 2005.

### WILLIAM COBBETT'S COPY PRESENTED TO HIS DAUGHTER.

13 [COBBETT, William]. [BROWNE, Thomas Egerton & Sheehan, John *Editors*; Lover, Samuel *illustrator*]. THE PARSON'S HORN-BOOK... Dublin: Printed and sold by Browne and Sheehan, at the Comet Office... 1831. £ 650

**SECOND EDITION, ENLARGED, WITH ADDENDA.** 8vo, pp. [iv], 203, [3]; with frontispiece and 12 engraved plates; corner of 83 torn away and reattach, some minor foxing and dust-soiling in places, but still generally clean throughout; in contemporary red cloth, rebaked, extremities worn, with eight page prospectus for 'a Sunday Newspaper, to be called *The Comet*' bound in at the front; inscribed 'To his dear daughter Susan from Wm. Cobbett. 27th March 1831' at head of front free endpaper, and with a much later presentation note (dated Jan 1878) by her tipped in below; a very desirable item.





Highly desirable copy, presented by the English pamphleteer, farmer and journalist William Cobbett to his daughter Susan, of *The Parson's Horn-Book* satirizing the temporalities of the established Church in prose and verse.

The work 'embraces a myriad of brief satiric achievements including dialogs, parodies in Biblical style, a classical imitation, purported translations from ancient 'manuscript' and from exotic tongues, songs and dramatic scenes, and, lest any worthy thrust pass unrecognized, copious notes to provide a wealth of statistical data and explanatory information.' [Birshfield] The book was banned and the editors charged by the government for libel, Browne was being imprisoned in Newgate in Dublin and later banished from Britain for seven years; he emigrated to the US, first to Louisville where he set up a newspaper life being uncomfortable there he moved to Washington becoming clerk to the Treasury Department. Sheehan was incarcerated at Kilmainham but was soon released, he studied law, kept a low profile over his past, and enjoyed a career as a journalist in London before marrying a rich widow and taking to a life of leisure travelling to the continent.

See James D. Birchfield: Banned in Dublin: The Parson's Horn-Book *The Journal of Library History*, Vol. 10, No. 3 (Jul., 1975), pp. 231-240.

### STEALING THE SECRETS OF HERCULANEUM

14 **COCHIN, Charles Nicolas and BELLICARD, Jérôme Charles.** OBSERVATIONS SUR LES ANTIQUITÉS D'HERCULANUM; avec Quelques Réflexions sur la Peinture & la Sculpture des Anciens & une courte description de plusieurs Antiquités des environs de Naples [Naples] Paris: Ch. Ant. Jombert, Imprimeur-Libraire du Roi en son Artilleriem, rue Dauphine. Et re trouve a Naples chez Jean Gravier, Libraire François. M. DCC. LVII [1757]. £ 450

**THIRD EDITION.** *Small 8vo, pp. lxi [1] blank, 84; 40 numbered engraved plates, 4 folding; contemporary vellum, a clean copy.*

An Italian copy of the 'Second Edition' and presumably printed on the authority of the authors in Naples. The plates have all been re-engraved but this edition without the engraved headpiece to the dedication; the vellum binding all point to a local alternative to importing copies from France.

A pioneering visit to Herculaneum in 1750-51 by Cochin and Bellicard brought a flood of Grand tourists to the extinct city.

Few surviving records preserve the visual evidence of the beginnings of modern archaeology, however the Paris born architect and engraver Bellicard had the opportunity to visit Herculaneum in 1750 and 1751 when accompanying the most important French Tourist of eighteenth century Italy, Abel-Francois Poisson de Vandières (1727-81), later marquis de Marigny.

Charles VIII of Naples (later Charles III of Spain) recognised the value of Herculanium, bought the site and hoped to preserve it from plunder by outsiders and controlled access to the site. He further instigated excavations and to encourage the intellectuals at his court, he gave them exclusive publication rights to all the riches and new discoveries. In order to enforce his objectives, he imposed strict secrecy concerning the excavations. 'Distinguished visitors were allowed to descend into the deep underground excavation and also to see the treasures once they were

brought to the museum Charles created at his summer palace at Portici. But one rule was rigorously enforced: At no time during a visit could an outsider use a pencil. This prohibition remained in effect for decades. A force of royal guards accompanied visitors to the site to keep tourists moving quickly so that they did not have time to dwell upon particular objects or to smuggle out souvenirs. In the museum, visitors were watched over by the royal keeper, the painter-restorer Camillo Paderni, whose other duty was to prevent drawing.’ (Gordon)

Thanks to the French ambassador’s secretary M. d’Arthenay both Cochin and Bellicard had extraordinary access to the closed world of Neapolitan archaeology, d’Arthenay was at the heart of the foreign



conspiracy to steal the secrets of Herculaneum. His London publisher, D. Wilson, was thus able to publish the first edition of Bellicard’s *Observations* even before the French edition. Cochin and Bellicard must have recognised almost immediately that it would be a great coup, and possibly a lucrative one to rush into print an illustrated commentary on the ancient finds at Herculaneum. The illustrations had to be done from memory and from the notes and sketches from those both sympathetic and frustrated by the lack of progress of official publications, hence the careful concealment of sources for the text.

Bellicard wrote section one, on the history and plans of the principal buildings at Herculaneum, and section three, describing the antiquities in the neighbourhood of Naples. Section two, a dissertation on the paintings discovered at Herculaneum, is based on Cochin’s work.

Partly adapted from Alden R Gordon: Jérôme-Charles Bellicard’s Italian Notebook of 1750-51: The Discoveries at Herculaneum and Observations on Ancient and Modern Architecture *Metropolitan Museum Journal*, Vol. 25 (1990), pp. 49-142.

Cohen de Ricci 245.

## ENTHUSIASM DIRECTED AT A NEWLY WIDOWED QUEEN

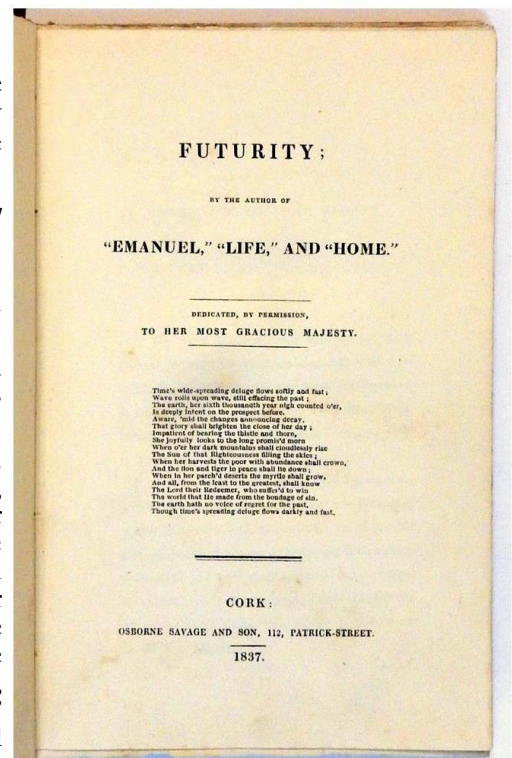
15 **COLTHURST, Miss Elizabeth.** *FUTURITY*; by the author of “Emanuel,” “Life,” and “Home” ; dedicated, by permission, to Her Most Gracious Majesty. Cork: Osborne Savage and Son, Patrick Street. 1837. £ 185

**FIRST EDITION.** 8vo, pp. xii, [ii], 202; original brown cloth, spine lettered in gilt, somewhat damp-marked.

Colthurst was a short story writer given to religious fiction, poetry and novels during the 1830’s and 1840’s

*Futurity* is dedicated to Queen Adelaide and was advertised within a week of William IV’s death, Adelaide was known to be deeply religious and Colthurst’s timing was in some respects impeccably judged.

Pointing the reader to life after death the contents include such titles as ‘A peep into an Irish cabin’, ‘A dream’, ‘Russellas’, ‘The infant school’, ‘Gerissimo Michaelietziano’, ‘Perseverance’, ‘The convert’ - an ever hopeful topic for Irish Protestants to contemplate, ‘Anticipation’, ‘The hurling match’, ‘Edward Campbell’, ‘The cholera’ - a very topical subject, ‘The Jew’ - ‘there were the happy christian parents and their children. “like olive plants round about their table;” and there was the lonely outcast of Zion’, ‘Night thoughts’, ‘The water-cut’, ‘The condemned soldier’, ‘The little old woman of Muckrus’, “all Killarney, when I was young, lie there,” ... pointing to the Abbey burial ground.’ ‘The boatman of Lough-Lane’, ‘The fox’s brush’, and ‘Tomorrow’ all interspersed with equally sombre if not altogether mawkish poetry.



Whatever we feel today about the enthusiasms and morbid outlook of our ancestors, there seems to have been an almost limitless market for work about a better life after death. Colthurst was clearly a deeply religious woman although her zeal today would probably be classed as something of a problem.

The writer has been identified, if not completely so, with Miss Elizabeth Colthurst, third daughter of Charles Nicholas Colthurst, of Clonmoyle (Co. Cork) and Frances Lavinia Gumbleton. Elizabeth lived in Cork, probably with several unmarried sister at Tivoli Terrace. She was associated with Revd Edward Nangle and his evangelical mission to Achill, but the specifics remain unclear. In addition to the works mentioned in the title, she published six works of fiction, some of which are set in Co. Kerry. She died unmarried on the 23rd December 1858.

OCLC records copies in North America at Princeton, Brigham Young, Penn State, Notre Dame, Yale, Florida State and Iliff school of Theology See *A Guide to Irish Fiction 1650 – 1900*.

## CONTINENTAL TRAVEL WITH AND WITHOUT MURRAY'S GUIDE

16 [CONTINENTAL TRAVEL]. WISE, Louisa Elizabeth. DIARY OF A TOUR THROUGH BELGIUM, GERMANY AND SWITZERLAND. Europe: June 21st - August 13th, 1880. £ 650

MANUSCRIPT IN INK. 8vo, [16 x 10cm], pp. 160; illustrated with engraved images from hotel bill-heads, flowers etc. original black roan, gilt ruled, marbled edges.

Louisa Elizabeth Wise was the daughter of the C. J. Wise, of Shrubland Hall, Leamington Spa in Warwickshire and would have been nineteen when she set out on her two months tour of the continent during the summer of 1880.

This was very much a trip that followed one of Murray's Guides and more specifically *The Handbook for Travellers on the Continent*. The party consisted of Louisa's mother and sister who travelled first to Ostend then onto Bruges and Antwerp where they did what tourists do and visited the main sites 'The Pulpit again carved, we admired but "Murray"! didn't seem to think it anything much!, I left my guide book behind & as we fought off a guide I did not discover Ruben's tomb is there,

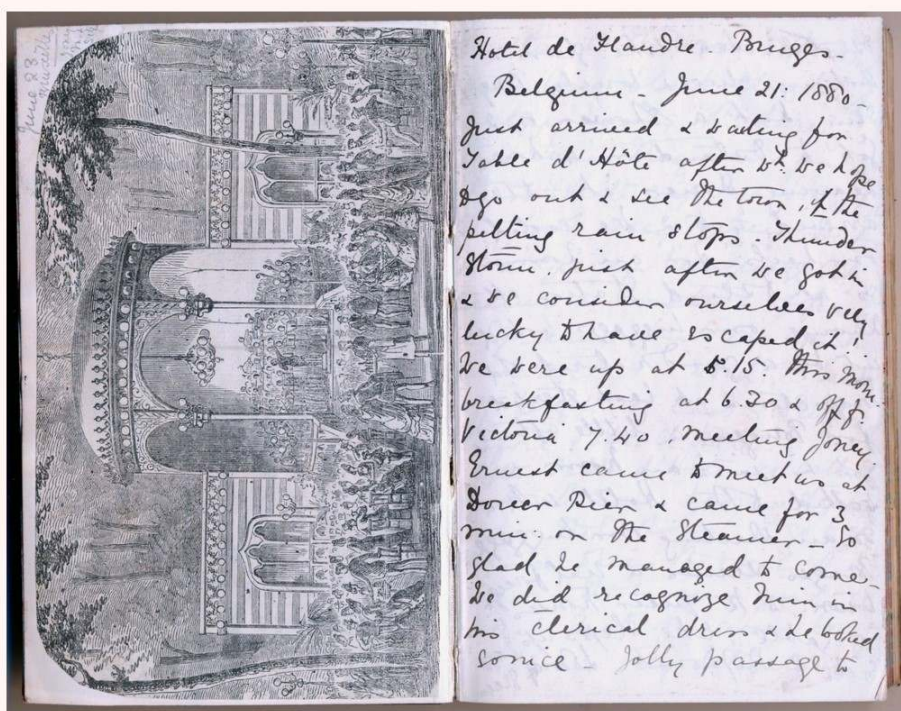
however we went on to see his house in Place de Mer, handsome outside but were refused entry.' At Colbletz 'We confessed ourselves rather disappointed with the Rhine. it being too much cultivated on the banks & the views not enough grown to cover the sticks. Reaching Weisbaden on July 1st 'we went to a "Grosse fest" in the Kursaal, Band & crowds of people a truly German affair, foreign life, very amusing to watch the people, y. girls in bright colours & light dresses much got up, for there was to be a ball after - Grand Officers - Lots of jabbering, smoking, café & bier drinking.' Heidelberg 'We looked out for the gashes of wh. I had heard saw 4 or 5 with horrible scared faces, A wonderful idea of glory!!!'

Next on the tour come Neuhausen, Zurich, Lucerne, Interlaken and Grindelwald, 'Fri.

July 23. Grindelwald... the Upper Glacier. Starting... with 2 horses & 2 guides.... Where the horses cd. go no further, & we 3 climbers ... Rosie & I took one guide & went up such a climb - We couldn't have done it without our stocks. As we got on cane ladders & he tied us together with ropes, our hearts sank & at last, At. R, who had borne all manfully "caved in" at last at an awful ladder with props that swayed about, so tho' the guide seemed very disappointed we would not go up to the cascade.... Where we went was part of the way to the Grindelwald & that week a gentleman & 2 guides were lost & 4 guides had gone after them, but... they felt no hope & expected it was an avalanche.'

The party continued south via Lauterbrunnen, Montreux, Chamonix, Geneva before return with a quick stopover in Paris before embarking back to London and home. Louisa in later years married Robert Skirving in 1898 and settled int the life of minor landed gentry at Shrublands Hall, her husband died in 1935 with Louisa outliving him until 1958.

All in all a lively travelogue of a young lady excited by the sights and scenes of continental travel in contrast to her life in semi-rural Leamington Spa.



## BE KIND TO THE POOR SWEEP

17 **CORNER, Julia.** *SPRING FLOWERS; or, the Poetical Bouquet: Easy, Pleasing, and Moral Rhymes, and Pieces of Poetry, for children...* London: Dean and Munday, Threadneedle-Street. [n.d., c. 1840]. £ 185

**FIRST EDITION, REISSUED.** *16mo, pp. 56; with attractive hand-coloured frontispiece and six plates, lightly dust-soiled in places; in the original stiff printed wraps, clumsily repaired at back-strip with archival tape.*

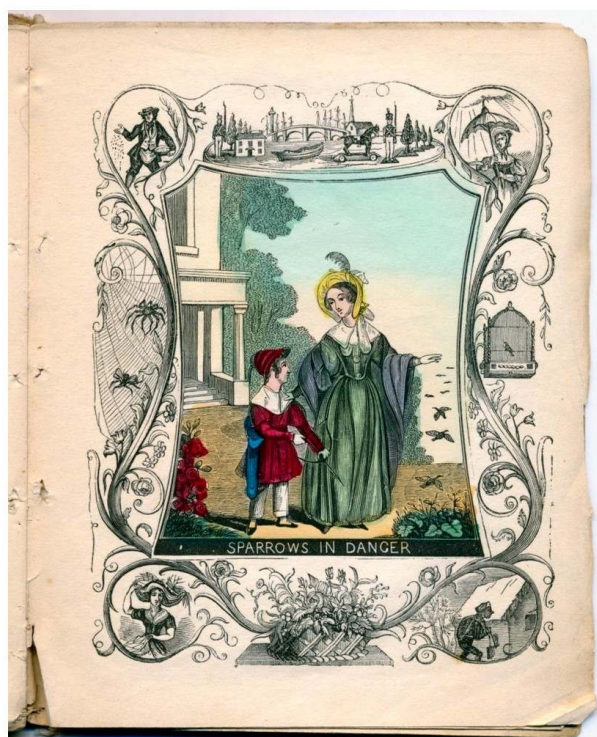
Rare reissue of the first edition of this unusually attractive early Victorian book of poems for children, many of which encourage high-mindedness and diligence, others kindness, such as “The Sweep”, alluding to a poor climbing boy:

‘While you lie snugly in your bed,  
Covered so nice and warm,  
This little suffering boy goes by,  
Half naked, through the storm.

Now, when you heard his trembling voice,  
I think you should have said,  
“Poor sweep! I’m better off than you,  
In my warm downy bed!” (p. 25)

Although stated ‘Second edition’ on the cover, this is a reissue of the first edition which had appeared in a more expensive cloth binding.

No record of this ‘Second edition’ in OCLC, which notes three copies of the first, at the BL, V & A, and the Lilly library.



## HEAVY LIFTING

18 **[CRANES].** *BUTTERS BROS. & CO., CRANES, CATALOGUE NO. 59,* Glasgow: Butters Bros., [circa. 1920]. £ 285

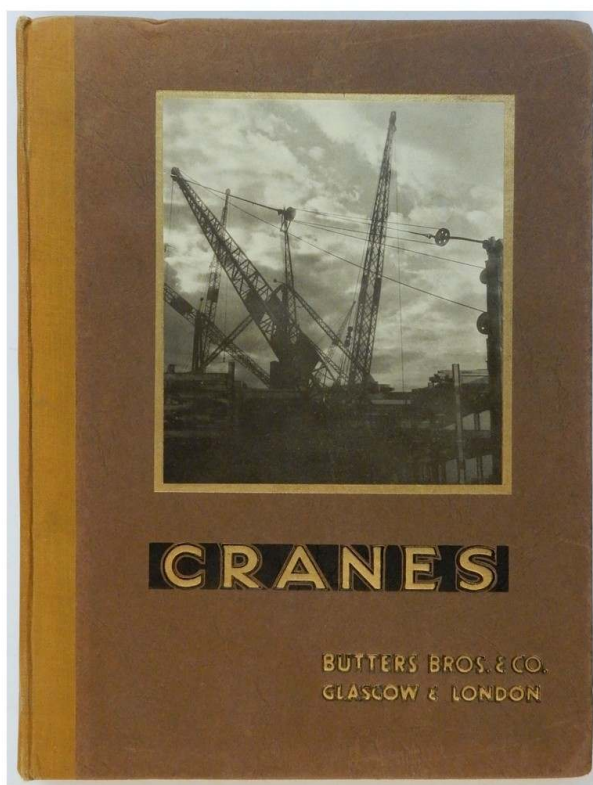
*4to, pp. viii, 164; copiously illustrated throughout with photographs and engineering drawings; original boards with pictorial only to upper cover.*

A comprehensive catalogue from this renowned engineering firm which led the world in crane design during the early twentieth century.

Butters were well placed to gain a wealth of experience from the Clydeside shipyards and heavy industries, then some of the busiest in the world, which put them in good stead when producing their range of lifting equipment. By 1913 this included not only the conventional overhead cranes, winches and wharf cranes, but a range of electric derrick cranes, steam derrick cranes, a 5 ton locomotive crane, hand winches, tower cranes and even a sugar cane electric crane. Each model is illustrated here by photographs which mostly show the machinery in situ, working on quays, buildings sites and in factories, whilst some entries are further accompanied by detailed engineering drawings and technical specifications. The company obviously supplied equipment all over the world; a “Scotch Derrick” was sent to the Dublin Custom House and other 20 ton cranes were for many years in use at the Lovell’s Wharf on the Greenwich Thames riverside. Butters Cranes were amalgamated with Morris Cranes several years ago.

Although this catalogue is numbered ‘59’ we have been unable to locate any earlier publications from this company.

COPAC locates just one copy The National Library of Scotland.



‘FRANCE IS MERRY, FRANCE IS GAY,  
FRANCE DELIGHTS IN HOLYDAY’

19 [CREWDSON, Ellen?]. THE COUNTRIES OF EUROPE, and the Manners and Customs of its Various Nations. In easy and entertaining verse for children. With sixteen illustrative embellishments. London, Dean and Munday. [n.d., c. 1846]. £ 250

**SECOND EDITION.** 12mo, pp. 53; including eight engraved plates with two images per plate; in the original blindstamped publisher's cloth, expertly rebacked, upper board lettered in gilt, cloth lightly sunned, new endpapers; with neat presentation inscription on recto of frontispiece dated 'Xmas 46'.

Scarce simplistic, but nevertheless very desirable, guide in verse to *The Countries of Europe* for children, but specifically young girls, 'by a lady', possibly Ellen Crewdson.

'Once, many thousand years ago,  
That town [Pompeii] was full, like ours,  
Of people, little girls like you,  
And of fountains, baths, and flowers.

But a shower of fiery ashes fell,  
From Vesuvius on the place;  
And buried it deep beneath the ground,  
Till there was not left a trace' (Italy, pp. 22-23)

Seventeen countries are put to verse, each charmingly illustrated giving a visual representation of the manner or custom of that country. Examples include a Scotsman in tartan playing his bagpipes, an Irish lady preparing 'a Scanty Meal in the Cabin', Portuguese 'Vine Gatherers', and the rather macabre scene for Iceland of a seal being caught and fish dried with an erupting volcano in the background.

The first edition was advertised in 1839, but it is presumably close to that of second (1846), which is implied from the entry for Dean in Todd, W.B. *Directory of Printers*, and from dated inscription on flyleaf.

OCLC records two copies in North America, at Florida and Indiana.



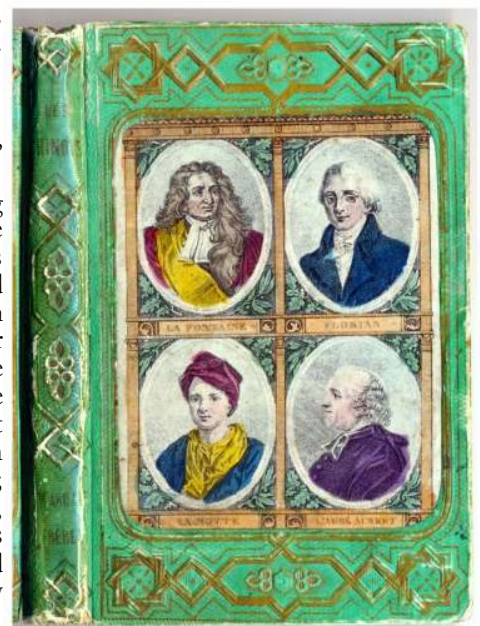
MORAL CERTAINTY FOR YOUTH

20 D'ISLE, René. LES CHINOIS, ou devoirs des enfants... Libraire Des Bons Livres. Limoges, Martial Ardant Frères, 1853. £ 185

12mo, pp. 126, [1] pages. Engraved frontispiece. Original binding of decorative paper-covered boards with pictorial only to front board. 11.8 x 7.5 cm. Quite heavily spotted throughout; boards rather rubbed; Presentation inscription on endpaper: 'Howell Paget Cator from his affectionate God Father John Paget.'

Three connected cautionary and engaging stories for children, guaranteed to inflict moral certainty on young minds.

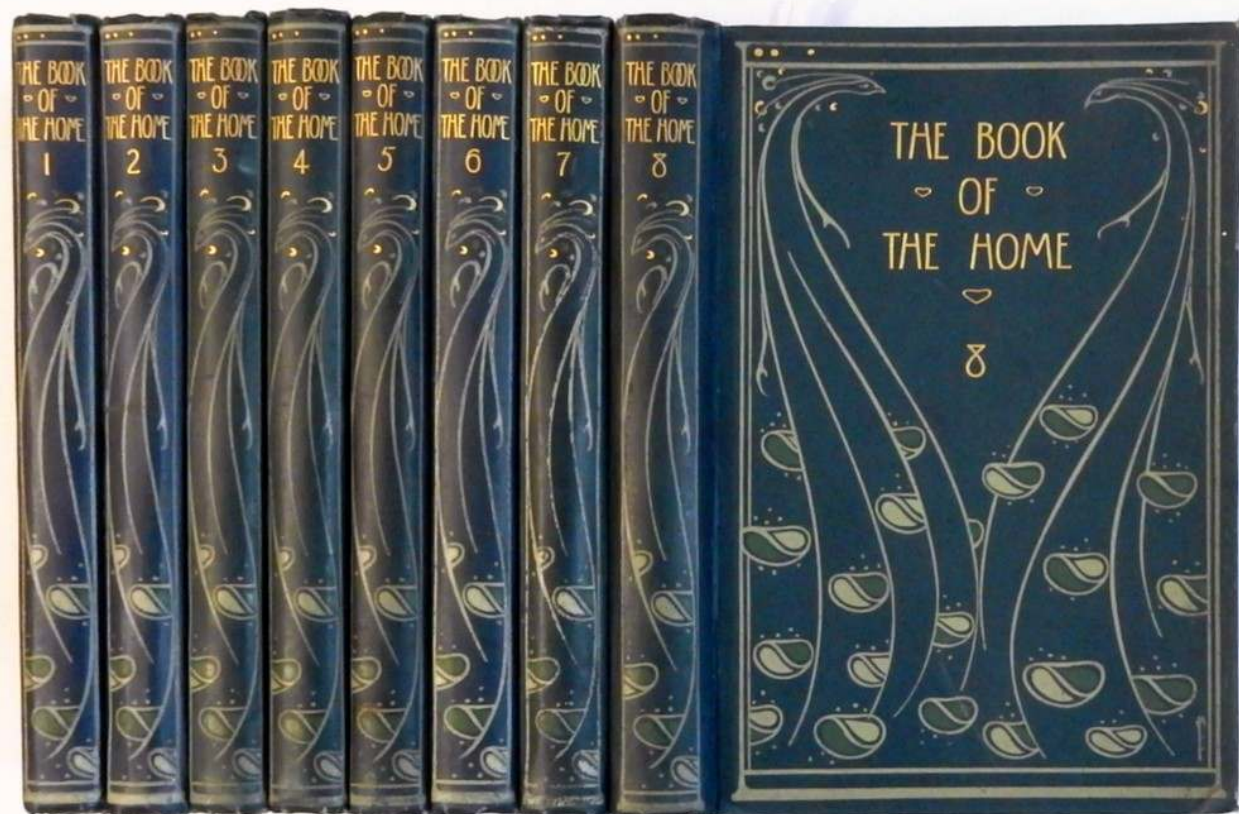
The first story is set in China where the naughty boy Ta-Kin stops going to school and is disobedient to his father and master, many maxims are explained and boy is told that if he is not dutiful he would be seen as disrespectful to the Emperor who would have to chop Ta-Kin's head off. In the end the boy mends his ways and the story is peppered with everyday Chinese life, including watching the butcher weighing dogs for sale, an observations guaranteed to be both thrilling and providing the western readership, a sense of superiority! The second story recounts the life of an Artist who dies young leaving a widow and small child - talent doesn't often bring riches - the mother 'takes in' embroidery and her son takes up the violin, in fact he is a prodigy who revives their fortunes; they move to a better apartment where a banker and his spoilt family, the father commits suicide and they all come to ruin, our prodigy helps the family out and sends the children to school with the promise of hard work and education is the only road to a better life. The last story is very short, but tells of Abraham getting to the promised land.



All three stories show how naughty boys or girls can come to a bad end but if they were to mend their ways, be dutiful to their elders, and do as they are told they will of course prosper.

Published in green coloured and gilt embossed boards, with an occidentals interpretation of Chinese design, that is unfortunately further traduced by portraits of La Fontaine, Florian La Motte and the Pabbé Aubert - clearly the Chinese 'Century of humiliation' had already begun. The work forms part of a series that the publishers called a 'Collection de la Bibliothèque religieuse, morale, littéraire, dirigée par M. l'abbé Rousier.'

OCLC records one copy at the BNF.



### EDWARDIAN HOME-MAKING

21 [DAVIDSON, H.C., *Editor*]. THE BOOK OF THE HOME. A practical guide to household management. Produced under the general editorship of H.C. Davidson, assisted by over one hundred specialists. With coloured plates and numerous illustrations. Divisional - Vol. I. [-VIII]. London, The Gresham Publishing Co., 1905. **£ 450**

*Eight volumes, 4to, pp. xii, 168, 8 advertisements; viii, 169-336, 8 advertisements; viii, 168, 8 advertisements; viii, 169-336, 8 advertisements; viii, 168, 8 advertisements; viii, 169-352, 8 advertisements; viii, 176, 8 advertisements; viii, 177-367, [1] blank, 8 advertisements; with 63 plates including coloured frontispiece to each division and numerous halftone and line illustrations; original blue and green art nouveau cloth designed by gilt.*

By the turn of the twentieth century an avalanche of multi volume sets of an encyclopaedic type were being published to meet the needs of aspirational families.

*The Book of the Home* aimed to be as comprehensive as possible and was clearly intended for a newly married couple setting up home together. The contents follow a logical themed progression with Volume 1 containing chapters on: The choice of a house, the law of landlord and tenant, decoration of the house, furnishing the house - Volume 2 followed with: Furnishing the house (continued), heating and lighting, draperies and home upholstery, final decoration, the garden - Volume 3: The engagement of servants, the law of master and servant, the treatment of servants, cook's department, the larder, cookery - Volume 4: Cookery (continued), the store cupboard, servants and their duties, spring-cleaning, household economy, laundry work, the dairy, the poultry-yard - Volume 5: The law of husband and wife, the master's duties, the mistress's duties, the toilet, choice and care of dress, home dressmaking, embroidery - Volume 6: Embroidery (continued), home art work, reading and correspondence, household repairs, entertaining, locomotion, domestic pets, home occupations for profit - Volume 7: The first baby, management of children, children's dress, children's amusements, health, sickness, invalid cookery, education - Volume 8 Education (continued), home gymnastics, music, recreation, choice of a career, holidays, Christmas and other festivals, coming out of a daughter, a wedding.



The contents of the last sections of volume 8 are evidently working towards circular life-cycle of the pre-atomic family, the publishers showing that the work could be trusted almost as an heirloom of common-sense and practical information for the next generation.

The Gresham Publishing Co. was part of the Glasgow publishing firm of Blackie and Sons Ltd, they had by 1900 developed along two main lines: bookselling and publishing in the subscriptions business. *The Book of the Home* is a classic example of the subscription type of work they carried out and was chiefly the brainchild of John Alexander Blackie (1850-1918), the third generation in the business. 'His wide technical knowledge Blackie revolutionized production methods,

inventing a unique system of mass production so ingenious that constructional uniformities were disguised at the time by rich variations in book design, and were fully comprehended only seventy-five years after his death... His uncle Robert Blackie, in charge of the 'art department' in his father's day, continued to manage it until the appointment in 1893 of the designer Talwin Morris. Almost at once Blackies became patrons of an art nouveau movement more famous in Europe than in Britain, ultimately known as the 'Glasgow style', and associated with Charles Rennie Mackintosh'. [ODNB]

The binding of is typical of Talwin Morris' work for the company, with an upper cover of two stylised peacocks and a back cover based on ostrich feathers, an appropriate symbolism of wealth, abundance, and fertility. The editor was Hugh Colman Davidson (1852-1934) a contemporary of Blackie, although how much he himself contributed is difficult to judge and may have been employed to draw the threads together for the publishers touted that over a hundred individuals were involved in bringing the text together. Illustrations are more conventional than the covers would indicate although the coloured plates and some of the halftone illustrations show contemporary work by Waring and Liberty but generally the work was envisaged as modern but not anything avant-gard

OCLC: records copies in a four volume format, presumably without the decorative Morris binding, at Stanford, and Virginia; and in the eight volume format at the Toledo, Chicago and The British Library.

## HEAVILY INDEBTED TO LOCKE

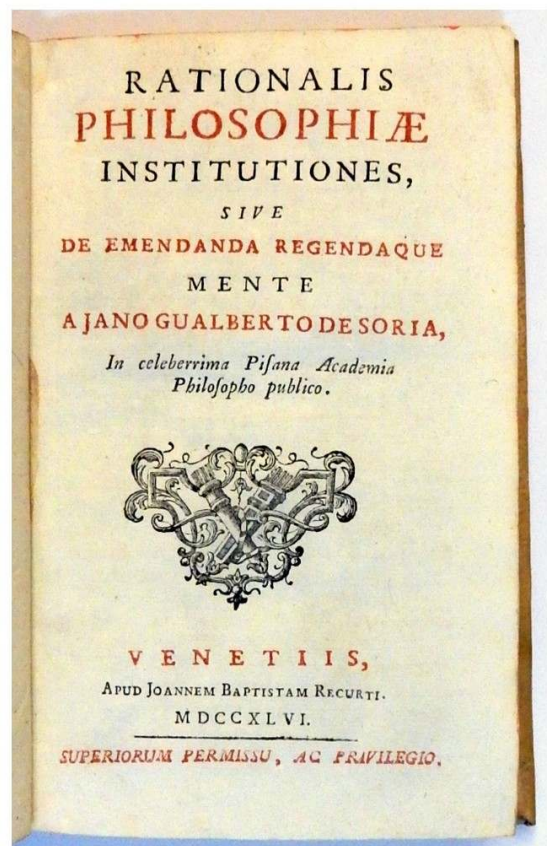
22 **DE SORIA, Giovanni Gualberto.** RATIONALIS PHILOSOPHIAE INSTITUTIONES, sive de Emendanda Regendaque Mente. Venetiis, apud Joannem Baptistam Recrti, MDCCXLVI [1746]. £ 650

**SECOND EDITION.** 8vo, pp. xx, 196; title printed in red and black; aside from light stain to gutter at head of a few gatherings, a very clean, crisp copy in contemporary vellum, title in ink on spine; some rubbing to boards.

First published in Amsterdam in 1741, this treatise examines the workings of the mind, human understanding, and the logical organisation of the intellect, and is, according to Gentile, heavily indebted to Locke; Muratori likened the logic in De Soria's work to that of Malebranche and Descartes. This work is an outline of philosophical logic, with chapters on ideas, judgements, reasoning, the relation of words, meanings and ideas, the analytic and synthetic method.

De Soria (1707-1767) was an empiricist philosopher who was against Cartesianism and exalted Galileo Galilei, he taught logic and philosophy at Pisa, whilst being director of the university library.

OCLC only records one North American copy, at New Mexico, with one copy of the first edition, at Yale; See Garin, *History of Italian Philosophy*, I, pp. 716.



## NURSES OF THE V.A.D.

23 **DENNYS, Joyce and Hampden GORDON.** *OUR HOSPITAL* Anzac British Canadian, Pictures by Joyce Dennys, Verses by Hampden Gordon & M. C. Tindall... London: John Lane the Bodley Head; New York: John Lane; Toronto: S.B. Gundy, [1916]. £ 200

**FIRST EDITION.** 4to, pp. [56], including 26 leaves of coloured plates done in the style of posters; in the original cloth backed pictorial printed publisher's boards, spine lettered in gilt, lightly faded, boards with minor foxing, but still an appealing copy.

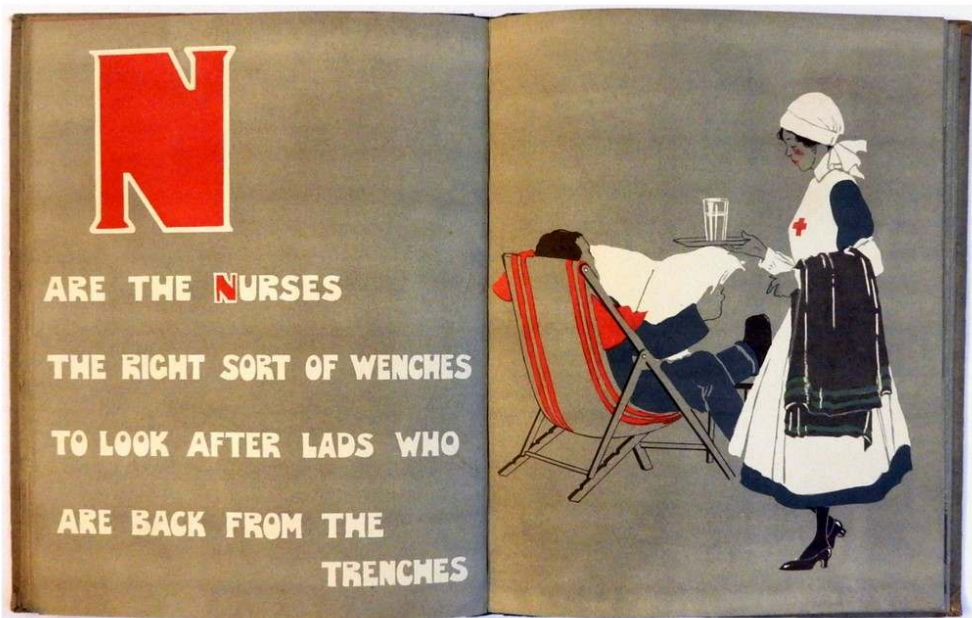
A most appealing First World War satirical 'nursery rhyme book', with numerous delightful caricatures by the noted illustrator Joyce Dennys. Each letter of the alphabet represents some aspect of hospital life, both irksome and pleasant, accompanied by a verse and a cartoon.

The whole work is really a skit on the work of the Voluntary Aid Detachment or V.A.D., an organisation formed in 1909 by the Red Cross and the order of St. John of Jerusalem to provide nursing support, and which by 1914 had some 2,500 members, two-thirds of whom were women and girls. Joyce

Dennys produced several recruitment posters for the V.A.D. so the work in some respects was probably produced with the dual purpose of recruitment.

Before the war started Joyce Dennys was attending an art school in London and it was around 1915 that the publishers, John Lane, The Bodley Head, commissioned her to draw the pictures for *Our Hospital ABC*. She was well placed for she was herself a nurse in the V.A.D. stationed at Budleigh Salterton Auxiliary Hospital from December 1914 until December 1915 before serving at Number Two Military Hospital in Exeter, from January to October 1916.

OCLC: 18236927.



## WHAT TO DO IN THE METROPOLIS

24 **[DIRECTORY].** *LONDON AND FASHIONABLE RESORTS, (ILLUSTRATED).* A Complete Guide to the Places of Amusement, Objects of Interest, Parks, Clubs, Markets, Docks, Leading Hotels... London: J P Segg & Co., 1900. £ 285

*Large 8vo, pp. xii, 330; printed in red, all within decorative chromolithograph neo-classical borders of various hues, blocked with gold, numerous text illustrations; original decorated red pebble-grained cloth gilt over bevelled boards, gilt edges; expertly recased, cloth a little sunned and worn, but still a very good copy.*

The 29th year of this resonantly Victorian publication, with a host of useful advertisements and information on various trades, hotels and amusements in London and satellite 'fashionable' resorts (Brighton, Isle of Wight, The Channel Islands, etc.). Included are numerous full-page illustrations and "An Album of Operatic and Dramatic Celebrities, Managers of Theatres etc. and places of Amusement" (pp. 221-330), with portraits of Madame Adelina Patti, Sarah Bernhardt, Ellen Terry, Madame Melba and many, many more.

We have handled a number of different years of this publication and the contents vary considerably.

OCLC records one copy only, at Bryn Mawr.



BABY SOCKS AND ANTIMACASSARS

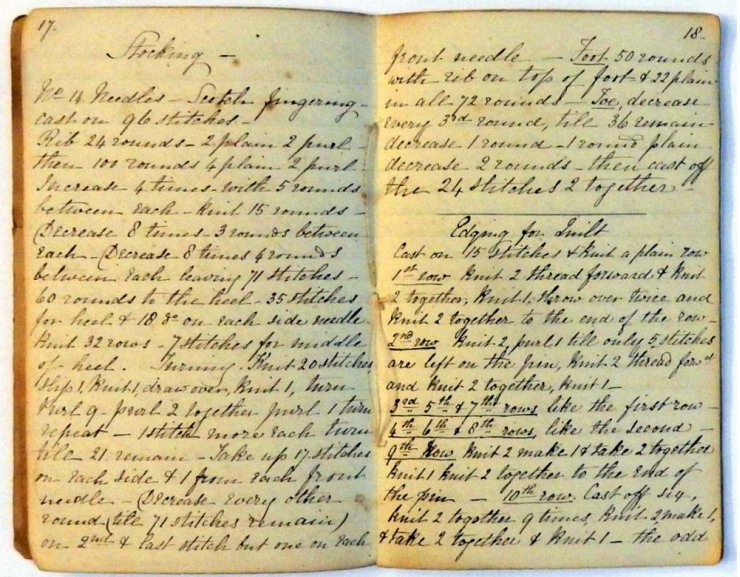
25 **EATON, Sarah Anne.** [KNITTING PATTERN BOOK]. [Derby]: Xmas, 1846.

£ 300

Manuscript in ink, 8v, [18 x 12cm], pp. [3], 34, [3] (i.e. pp. 40); original limp roan, slightly worn.

Sarah Anne Eaton is in all probability one and same as married Samuel Brown, Inspector for Leicestershire and Derbyshire, to the National Animal's Friend Society on 1st November 1846. Both came from Derby and were both members of the Unitarian Church there. Speculatively the blank pattern book may have been given as a present from husband to wife on Christmas 1846 both as an acknowledgement of genteel domesticity, and the contemplated arrival of their first child.

Certainly knitted hoods and baby socks together with antimacassar, a travelling cap, slippers, stockings, knee caps, 1st Socks and 'Hug me tight' abound. Also are instructions with more decorative considerations such as Victoria Scallops, leaf patterns edgings for petticoats and fluted borders. Although many of the patterns may have been copied from journals and newspapers other would have been passed on between friends, although Sarah seems to have been rather coy in accrediting these for only a 'Mrs Handcock' is mentioned by name for an edging pattern.



FIRST AUSTRALIAN WINE TO WIN A GOLD MEDAL

26 [EXPOSITION BORDEAUX 1882], **TERPEREAU, Jules-Alphonse** *photographer.* SOCIÉTÉ PHILOMATHIQUE DE BORDEAUX ... XIII<sup>E</sup> EXPOSITION GÉNÉRALE Bordeaux: Photographie Terpereau, 29 cour de l'Intendance 1882.

£ 1,250

*Oblong folio [27 × 37cm], title printed in red on buff coated paper; 20 woodburytype plates and one albumen print each mounted on card with a titles and a decorative border printed in red; original red cloth, the upper cover with the title blocked in gilt, somewhat worn and soiled.*

The Bordeaux Exposition of 1882 was limited to products from France, Spain, and Portugal, and their Colonies, however it also contained an international section of wine.

The photographs illustrate the principal building that include interiors exhibiting, engineering and machines - the exposition was noted for its many powered working machines principally driven through a belt system. other buildings included electricity, contemporary and 'Art Ancien' however it is for the wine section that the exhibition is chiefly remembered for which a purpose built building and an exhibition space given over to viniculture and wine making equipment.



The exhibition was sited on the Esplanade des Quinconces and the Jardin des Plantes although no buildings from the exhibition appear to survive today. One curious outcome of printing the plates by the woodburytype process appears to have caused all the illustrations to be printed in reverse, the labelling of the items and other signage can be clearly seen in the images it may have put off prospective buyers for the album and this maybe accounts for it's rarity. The last plate, additional to this copy but mounted the same as the other illustrations, shows two large vats of wine - one with the sign 'Medalile d' Or.' Here an Australian wine was to win a gold medal for the first time.

The photographer was the stepson of another prominent French photographer Franck de Villecholle. He began his career about 1863 and became a cameraman for the railroad company of the Midi and is best known for some spectacular images during the construction of Gutave Eiffel's Garabit viaduct.

OCLC records a copy at Boston Library only.

#### PRIVATE MAGAZINE SUPPORTING THE 'SAILORS MISSION BOX'

27 [FAMILY MAGAZINE]. THE KIT KAT PAPERS. No. 1 [-VIII]. January 1891 [-February 1892].  
£ 850

*8, parts [22 × 18cm], each of of approximately 50 to 100 pages entirely hand-written by various hands and interspersed with a few water-colours; each bound in boards with scarlet silk backing, the upper covers with a watercolour of everyday scenes and landscapes and animal subjects, with silk ribbon ties (silk in places perished), but still a very desirable item.*

A delightful manuscript magazine chiefly conducted with contributions by several children and an adult to keep control of things.

We have not been able to identify who the family was, with only the pen names of the contributors 'Aida', 'Snowdrop', 'Ching-Chang', 'Donovan', 'Chrysolyte', 'Buttercup', 'Marigold', 'Emerald', 'Box' and 'Whistling Wind' who was the adult holding the magazine together.

The earliest issue dates from January 1891 when snowdrop sets out the publications agenda 'My dear readers, I think you would like to know the purpose of this little work. First of all it is to afford some amusement for the long winter evenings, and then I hope to get a great many people to subscribe for the Sailors Mission Box, I regret to say is not half full, any contributions are gratefully received by the Editor. Anyone may send on payment of one penny, original stories, puzzles, etc. etc. for insertion in our Magazine and we your loving Snowdrop & Aida will receive them.



'Whistling Wind' appears to have been the mother of some of the children and was probably in her late twenties, they lived in a village and were near the south coast of England, other evidence points to visits to Scotland and the name 'Dalrymple' but what counts as fiction, or fact, is difficult to gauge.

Many of the stories are rather charming fantasy, or recount exploits in the country or are descriptive 'My Grandfather's Pigeons', 'Autumn a fable' 'The Person in the Red Cloak, a Mystery' - the earlier numbers are chiefly the work of the girls in the family but in Number 3 for March 1891 'Donovan' starts making his presence felt, latter on in the series almost half the magazine appears for stem from his pen. Each of the contributors wrote out their contribution in neat long hand on various quires of lined or plain paper. these were then stitched together together, with a contents page in 'Whistling Winds' hand, and bound in stout boards with a water-colour colour. The father of the family also seems to have been pressed into service under where he recounts in one of the number a trip to Norway in 1887. One wonders if the family name could have been Cox as the pseudonym 'Box' - as in 'Box & Cox.'

The last number for February 1892 is the longest in the series and may have been the end of the run. The Sailors Mission Box was hopefully more than half full, but one feels that the magazine was becoming more of a burden as time progressed with 'Whistling Wind' having to produce more copy than they originally envisaged.

A LETTER BETWEEN ARCADIANs

28 **FANTASTICI, Fortunata Sulgher.** AUTOGRAPH LETTER SIGNED from Fortunata Sulgher Fantastici to fellow poet Diodata Saluzzo Roero. Firenze, 14 ottobre 1799. £ 450

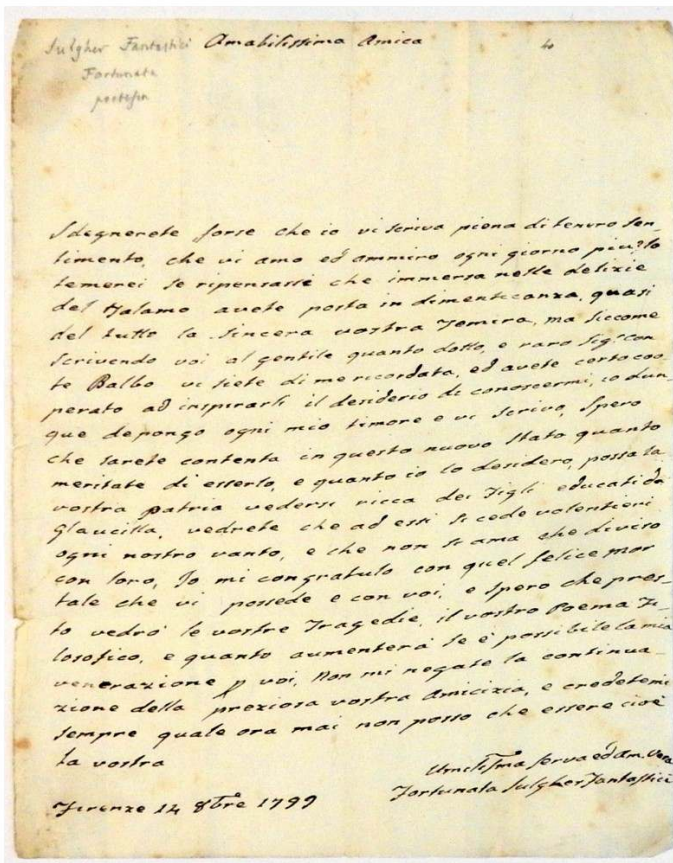
One page, 8vo (246mm x 196mm), some light foxing just visible, and evidence of folding, otherwise in a clean state, in a neat legible hand.

Charming letter from Fortunata Sulgher Fantastici (1755-1824) to Diodata Saluzzo Roero (1775-1840), linking two of the leading female improvisatory poets of eighteenth century Italy.

In the letter, addressed to 'My most beloved friend', Fortunata is concerned with losing touch with Diodata: 'I was afraid that as a married woman you might discard our sweetest friendship as a thing of the past. But then I learned that you mentioned me to Count Balbo. So I dare to write to you, wishing you all possible happiness, and to congratulate that happy mortal who owns you'.

Saluzzo Roero grew up alongside five younger brothers at the court of her father, Count Giuseppe Angelo Saluzzi in Turin. She would have liked to follow a military career. She developed heroic poetry instead, writing successful Ossianic romantic 'poetry of ruins' as well as eight novellas and a few stage plays. Some of her poems are on eminent women, such as on Hypatia, the fourth-century Neoplatonist, who was a victim of the persecution by the Christians in Alexandria, or her earlier 24-canto long *Amazzoni*. She was praised by the contemporary writers Ugo Foscolo, Giuseppe Manzoni and Vittorio Alfieri and besides Fortunata Fantastici was also befriended by other fellow women poets Teresa Bandettini and Clotilde Tambroni.

It is clear from the present letter what high esteem the 24 year old Diodata was held in by the elder Fortunata, who concludes her letter 'I look forward to seeing your Tragedies, your Philosophical Poem, and whatever else will add to the reasons why I worship you. Pray do keep our friendship alive'.



FOR SMALL HANDS

29 **[FINGER EDITION]. THE PSALMS OF DAVID IN METRE:** ACCORDING TO THE VERSION APPROVED BY THE CHURCH OF SCOTLAND. Oxford: Printed at the University Press London: Henry Frowde, Oxford Warehouse, Amen Corner. [Circa 1890]. £ 40

96mo [91 x 32 x 6 mm] pp. 256; printed on Oxford India paper; original black calf, rounded corners, gilt edges, slightly rubbed at extremities.

A rather unusual format, TheOxford University Press certainly used some ingenuity to squeeze the text into such a small space and onto their newly developed India paper. Probably more something of a gift item than something of practical utility and doubtless aimed at proving the dexterity and quality of their press work.



A GREAT HOUSE RESTORED

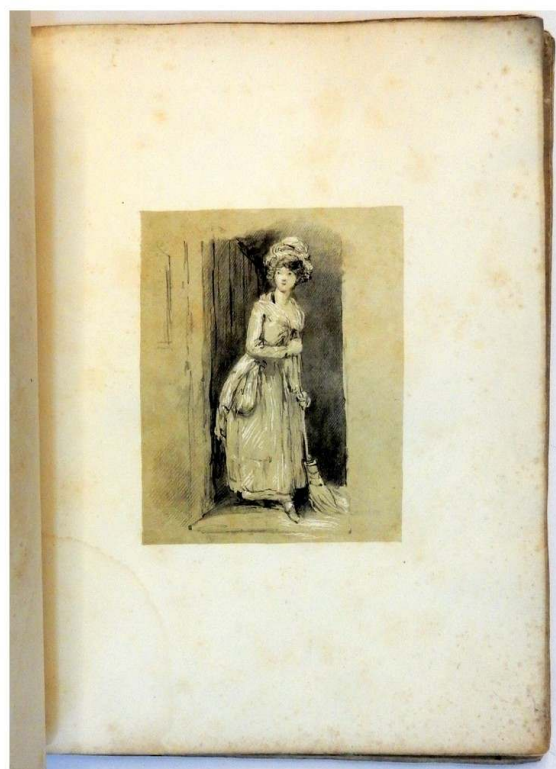
30 **FITZWILLIAM, James Wentworth.** PARHAM IN SUSSEX. A Historical and Descriptive Survey based upon the researches of a number of authorities accompanied by an Architectural Description. London: B.T. Batsford Ltd. 15 North Audley Street, Mayfair, W.1, 1947. £ 600

**FIRST EDITION, PRIVATELY PRINTED.** *Folio, pp. viii, 178, [2]; limited edition on hand made paper, No. 67 of 250 copies for private circulation; 32 gravure plates; original half vellum over turquoise cloth, upper edges gilt, the others uncut, endpapers with survey map of the estate, spine with black morocco label lettered in gilt, gilt top.*

This lavish work, unusually extravagant for the 'austerity' years following the Second World War, records the history and associations of both the house and lands about.

The property, originally owned by the Monastery of Westminster, was granted by King Henry VIII in 1540 to Robert Palmer, whose son Sir Thomas decided to build a new dwelling. In 1577 the foundation stone of the present house was laid by Sir Thomas's two-and-a-half year old grandson, another Thomas then sold the estate in 1601 to Thomas Bysshopp. His descendant, Sir Cecil Bysshopp, became the 12th Lord Zouche in 1816 and Parham remained with the family through a Curzon family connection into the 20th Century. In 1922 Parham Park was purchased by the younger son of Viscount Cowdray, The Hon. Clive Pearson and his wife Alicia, daughter of Lord Brabourne.

The house remained relatively intact over the centuries and the Pearsons spent the next sixty years restoring both house and gardens and filling it with a sensitively chosen collection of beautiful old furniture, paintings and textiles, also acquiring items originally in the house.



#### 'THE MOST SOPHISTICATED EXAMPLES OF TINTED LITHOGRAPHY'

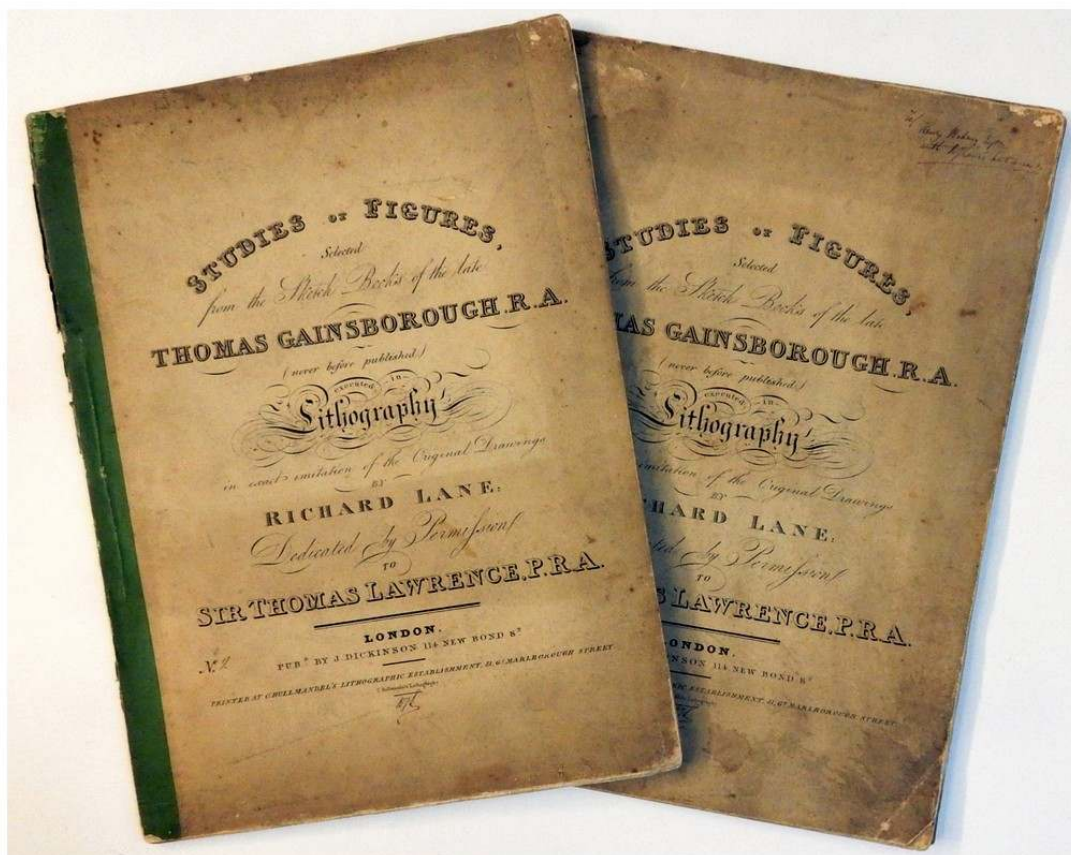
31 [GAINSBOROUGH]. LANE, Richard James. STUDIES OF FIGURES BY GAINSBOROUGH, executed in exact imitation of the originals by Richard Lane. London: Published by J. Dickinson, New Bond St. ... Printed at Chas. Hullmandel's Lithographic Establishment. 1825. £ 850

**FIRST EDITION.** *Two Parts, lithograph title with vignette portrait of Gainsborough and lithograph dedication and 24 lithograph plates of which 14 are tinted; some damp stains to lower corner of first part but not touching the images. original green roan backed lithograph wrappers; inscribed in upper corner of Part one 'To Henry Behner Esqur. with R.J. Lane's best regards' and both parts initialed by lane at the foot.*

Lane, through his mother was a second cousin of Thomas Gainsborough and would have had access to the originals from which these finely executed lithographs derive.

'[Lane] first exhibited at the Royal Academy in 1824 and continued exhibiting there regularly until his death, and also occasionally at the Suffolk Street Gallery. He was elected an ARA in 1827. Not long before this he had dedicated his Studies of Figures by Gainsborough (1825) to the president of the Royal Academy, Sir Thomas Lawrence. Lane produced most of the plates of this work in tinted lithography in imitation of Gainsborough's crayon originals, many of which were drawn on tinted paper and touched up with white. The outcome was one of the most remarkable applications of tinted lithography in the 1820s.' [ODNB]

'Outside Germany probably the most sophisticated examples of tinted lithography in the twenties appeared in Richard Lane's Studies of Figures [Twyman, *Lithography* p. 156].



The dedicatee Henry Behner the conductor of that name - quite apart from his skill as a lithographer Lane had a fine tenor voice and was at home with leading figures from the opera and theatre.

### TENUOUS LINK WITH LEWIS CARROLL

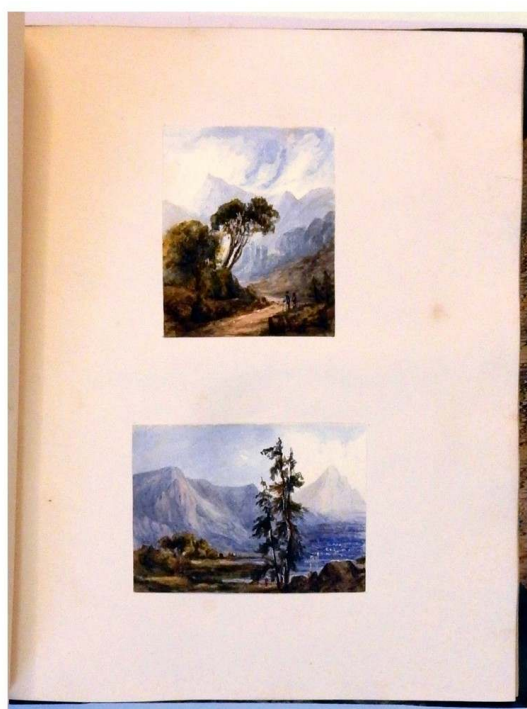
32 **GAISFORD, Helen.** ALBUM OF ORIGINAL WATERCOLOURS. April 21st, MDCCCXLVI. [1846]. £ 2,500

*4to [34 x 27.5 cm] Dedication leaf decorated with watercolours of flowers and 34 mounted watercolours [17 x 126 cm and smaller] together with two unmounted slipped in at end; original green half morocco over marble paper, gilt fillet decoration; yellow endpapers, gilt edges.*

Desirable and highly competent album of original watercolour's by a lady, with connection through marriage to Lewis Carroll.

Helen Gaisford (1825-1905) was the youngest daughter of Thomas Gaisford, classical author and Dean of Christ Church, Oxford. A competent amateur artist, the album was presumably given to her for her 21st Birthday in 1846. In 1859 she married Edward Stokes (1823-1863) who was a student at Christ Church, tutor, Greek reader and late vicar of Staines. He could not have been much of a stranger to Helen for her father very likely taught him classics at Oxford. He was known to 'Lewis Carroll' as Edwards photograph was taken by him and preserved in an album of portraits of fellows of the Common Room at Christ Church. Helen would also have known Carroll slightly for the inclusion of a privately printed posthumous volume of *Poems* by her late husband, issued in 1864, entered in Carroll's library, thus indicating more than just a passing acquaintance.

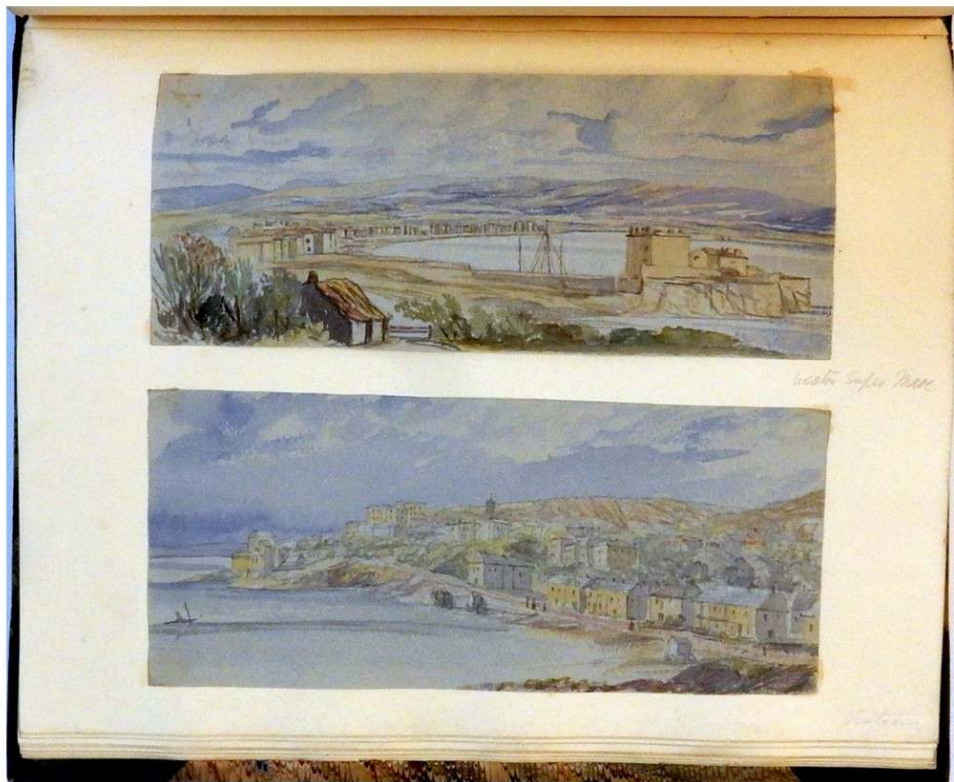
Helpfully the poems guide us to some of the places in the album for Edward thoughtfully appended places and dates including Naples, Venice and Rome during 1857 and 1858. Considering when Helen and Edward were married they must have met or even travelled together with various family members to Italy at this period. The rather charming verses





'The Nettle and the Rose - Presented to.... On her telling him that in smelling his bouquet, her nose had been stung with a nettle.' may have been included as a remembrance of this happy time.

The album opens with a decorative flower border enclosing the Helen's name and her birthday in gothic script. A few of the works are copies from other artists, including one of after T.J. Richardson of an abbey. Other identifiable subjects begin with British topographical views including 'Hayling [Island]' Hampshire (2) and four other views from the same spot described as 'Sketches' opposite I. of Wight.' Later in the album are watercolours taken on a continental tour 'From the Cathedral Milan' although 'Bridge of Ronda From a Sketch by J.W.G.' is after from her brother Major Thomas Gaisford of the 79th; also Triest, and another 'Triest /Copy'.



Again another group of British subjects 'From Iford Bridge' 'Salwarpe' [Worcestershire]; 'Freshford', [Somerset]; 'Cheddar', [Somerset] 'Bournemouth', 'Western super Mare'; 'Stokes Bay' and 'Durham'; before a another continental tour taking in, 'Vecchia', 'Pont du Gard' [France], 'La Spezia', 'Lake Vico', 'Near Avezzano' 'From Capo di Monte', 'Pass of Estrabella' in Italy before and back to England with 'Farnam.'

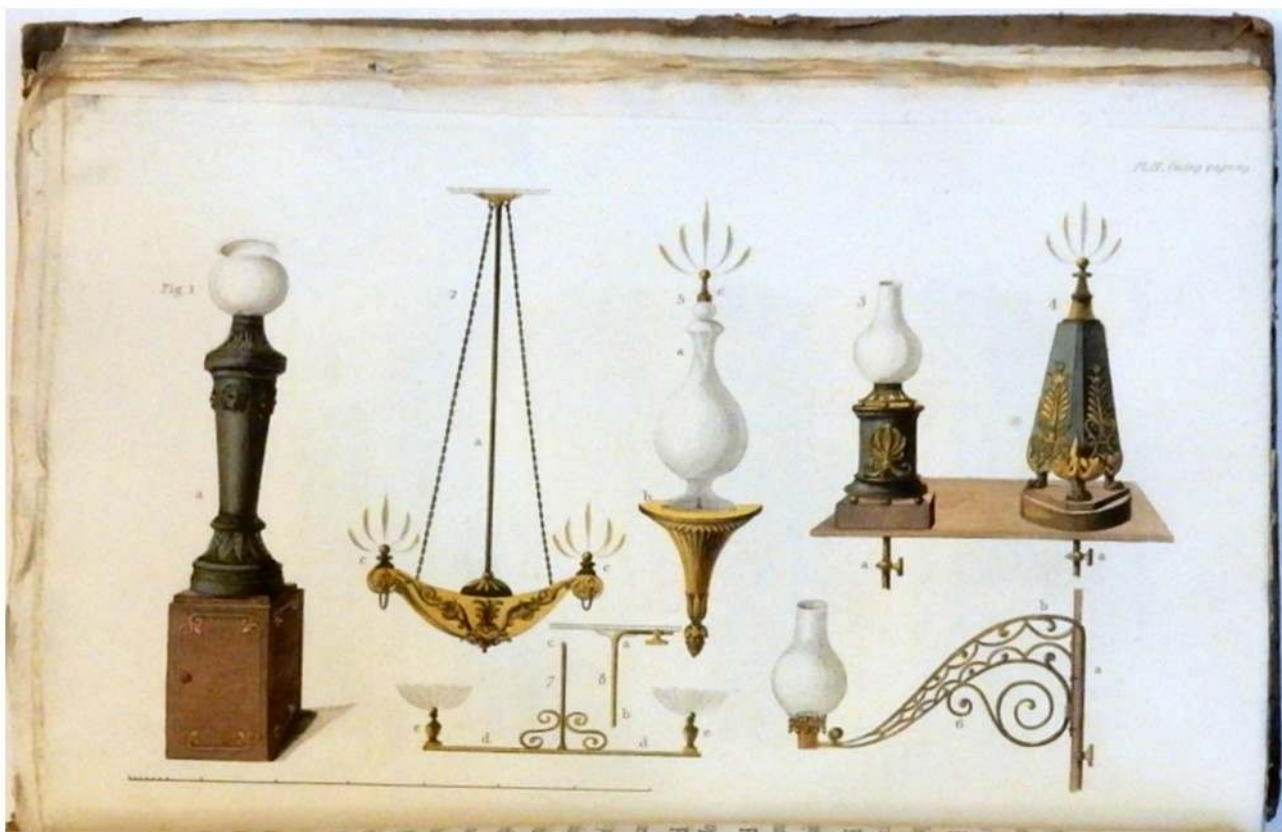
Of course the selection may have been mounted for artistic effect although there seems to be some chronology as the quality of the watercolour's is more proficient later in the album. Helen lived the rest of her life as a widow chiefly with her elder sister Frances, who curiously also married a clergyman, Henry Hobhouse, the year before Helen, and like her became a widow the year before her sister too.

### ILLUMINATING ACCOUNT

33 [GAS]. ACCUM, Friedrich Christian. A PRACTICAL TREATISE ON GAS-LIGHT; Exhibiting a Summary Description of the Apparatus and Machinery best calculated for Illuminating Streets, Houses, and Manufactories, with Carburetted Hydrogen, or Coal-Gas; with Remarks on the Utility, Safety, and General Nature of the New Branch of Civil Economy... With Seven Coloured Plates. London: Printed by G. Hayden... for R. Ackermann... Longman [&c.]... 1815. £ 850

**FIRST EDITION.** 8vo (in fours), pp. [ii], iii, [i] blank, v, [i] errata, 186; with seven hand-coloured lithographed plates (two folding, two slightly shaved), two engraved illustrations and one engraved map within the text; uncut and partially unopened in the original publisher's buff boards, printed paper label on the spine, joints just starting to crack at the head (but binding holding firm), boards abit dust-soiled, but still a very appealing copy.

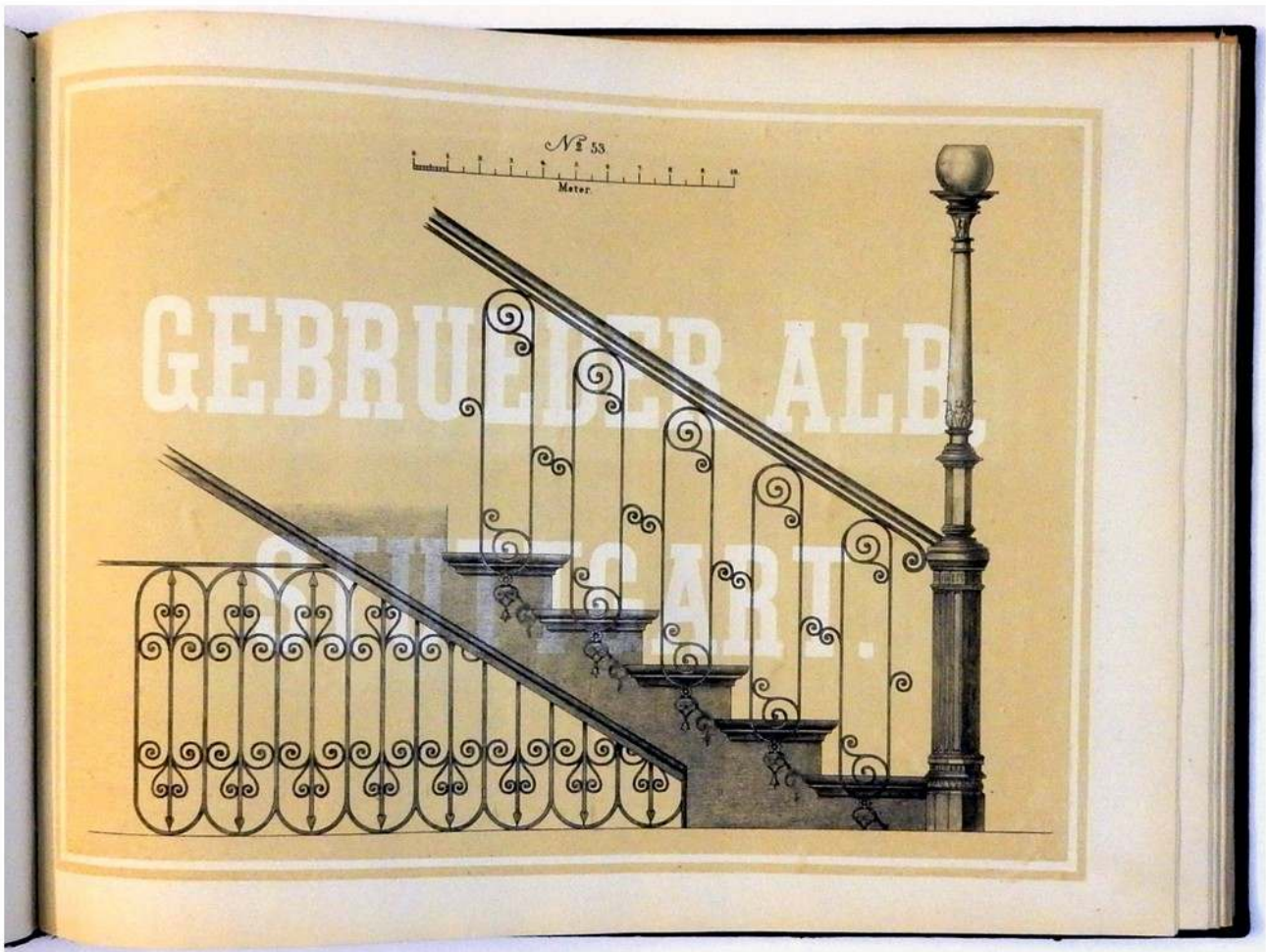
First edition of Accum's 'classic text of gas technology', not only a succinct manual of science, but a contribution to civic improvement and to household art, with the many and various designs of lamps and their fittings depicted. 'Accum was intimately concerned with the application of H. A. Windsor's 1804 patent of a gas-lighting process. He undertook the experimental work necessary to overcome the complaints of Windsor's rival William Murdoch and the scruples of Parliamentary committees. As a result his name appeared as "practical chymist" on the 1812 list of the first Corporation of London's highly successful Gas-Light and Coke Company. Profiting from his experience, Accum advised other fledgling gas companies and wrote the 1815 treatise that became the classic text of gas technology' (DSB).



The gas lights depicted here are remarkable and varied examples of Georgian art - more than 12 different designs for household appliances being shown, as well as several for street lamps.

'The value of Accum's work lies in the way he saw and exploited the technological possibilities of the rapidly advancing science of chemistry. His activities as lecturer, author, laboratory instructor, merchant, consultant, and technical adviser epitomize the opportunities that the industrial revolution opened to the emerging class of professional chemists. His pioneer work on gas-lighting and food adulteration was of fundamental importance' (*ibid*).

Ford, *Ackermann 1783-1983 the business of art*, 1983, p. 220.



### ARCHITECTURAL FITTINGS

34 **[GEBRÜDER ALB]**. FABRIK EISERNER MÖBEL, Bettstellen, Thore, Geländer, Glasdächer, Brücken, etc. Anfertigung von Blitzableitern, Uebernahme der Schlosser und Schmidarbeit für Neubauten oder Reparaturen sowie aller in dieses Fach einschlagenden Artikel. Stuttgart: Gebrüder Alb. 170. Silberburgstrasse, 1872. **£ 1,250**

*Oblong folio 275 × 370 mm., lithographic title and 38 tinted lithographic plates with 131 numbered illustrations; original cloth, upper cover lettered in gilt, binding slightly soiled.*

A rare and well illustrated trade catalogue of a German manufacturer of wrought and cast iron architectural fittings. The plates depict various gates and windows, gratings, fences, balustrades, finials etc.

Figures 39 & 70, which illustrate gratings, are helpfully dated 1872 with the tint on the lithographs gives the name of the manufacturer and clearly aimed at dissuading other manufactures from using the plates of the pattern book.

No copy traced in any reference work or library database consulted.

### 'WOULD THE WOMEN BUT PROPERLY EXERT THEMSELVES, THEY MIGHT BE SECURE FROM THE GROSSEST OF AFFRONT'S'

35 **[GIBBES, Phebe?]**. THE FRUITLESS REPENTANCE: or, the history of Miss Kitty Le Fever. In two volumes. London: printed for F. Newbery, the Corner of St. Paul's Church Yard, MDCCLXIX. [1769]. **£ 850**

**FIRST EDITION.** *Two volumes bound in one, 12mo, pp. [ii], 214; [ii], 224; with pp. 107-110 in vol. I expertly supplied in facsimile; lightly dust-soiled and marked in places; ex Harvard copy with discreet stamps on verso of titles, and blindstamp just visible; in recent calf backed marbled boards, spine ruled in gilt with red morocco label lettered in gilt.*

First edition of this rare epistolary novel, attributed to Phebe Gibbes, an author admired (and reviewed) by Wollstonecraft, who was certainly inspired in part by her work.

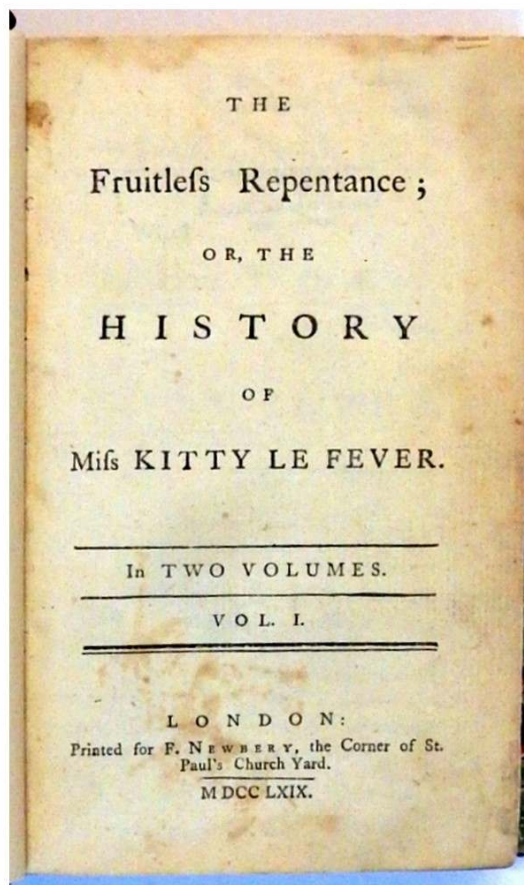
'In these volumes some very uncommon words are introduced, and some very improbable adventures related; but there are many pages in them sufficiently pleasing and pathetic to distinguish this novel from the common run of

such publications... The moral of this little history is obvious - The heroine of it is *great* throughout: her dying speech to my lord is very affecting. The improbabilities need not be pointed out, as Mrs. Leicester's not recognizing lord Clerage in his *round bob* is sufficient to stagger the most careless and credulous reader. - However, this new performance has, upon the whole, a good deal of merit.' (*Critical Review*, 1770, pp. 43-47).

Phoebe Gibbes (d. 1805) is one of the most elusive of the 18th-century women writers, with almost all of the information on her life derived from an application to the Royal Literary Fund for financial support in 1804. As noted in her application, Gibbes, a widow for most of her life, married early and mothered two daughters and one son. Her writing also provides descriptive accounts of her visits to India and the American continent, and indeed one can conjecture that she spent part of her life in British India, as some of her novels, particularly *Hartly House*, avow a markedly accurate knowledge of Indian lifestyle as perceived through contemporary records. The financial mismanagement of Gibbes' father-in-law, a compulsive gambler, was the eventual cause of her extreme poverty; parental neglect and a strong aversion to gambling are manifest in many of Gibbes' novels.

Gibbes claims, in her 1804 application to the Royal Literary Fund, some 22 titles; but only 14 of her novels (or potential novels) are actually traceable. Several contemporary issues surface multiple times in her writing: child neglect, lack of female education, acquisitiveness, gambling, and personal vanity. She also highlights the types of double-standards for males and females predating reactionary works of the later feminist writers, such as Mary Wollstonecraft and Mary Hays, by nearly forty years. It is unquestionable that the later feminists of the late 18th and early 19th century, particularly Wollstonecraft who reviewed Gibbes' work with delight, were inspired in part by her.

Roscoe, A171; OCLC records copies at the BL, BNF and three copies in Germany (Bayerische Staatsbibliothek, Staatliche Bibliothek Provinzialbibliothek and Sommerpalais); we have found one copy in the US, at Harvard (not this copy!).



CONSIDERED ONE THE BEST WORKS AT THE TIME, BUT NOT BY HORSES.

36 **GIBSON, Willam.** THE FARRIER'S NEW GUIDE Containing First, the Anatomy of a Horse, being an exact and compendious Description of all his Parts, with their actions and uses... Secondly, An Account of all the Diseases incident to Horses, with their Signs, Causes, and Method of Cure... the whole interspers'd with many curious and useful observations concerning feeding and exercise, &c. London: Printed for T. Longman, at the Ship and Black-Swan in Pater-noster-row 1725. **£ 150**

Third Edition, Corrected. 8vo, pp. [xvi], 109, [3], 260; folding engraved frontispiece, and 7 plates; contemporary panelled calf, spine rubbed with loss of label, joints cracking at head and foot.

Gibson, an army surgeon who turned to veterinary science, was not deterred by his lack of knowledge of horse anatomy in publishing his *New Guide*.

Despite this his work was full of information based on observation and was considered one of the best works at the time on the subject of horse management. Gibson's work improved as each successive edition was brought forth as he got to grips with his subject. What the horses thought of this trial and error approach is thankfully not recorded.

All copies of the early editions are scarce.

ESTC and OCLC records eight copies held at Dublin, Munich, Michigan and Virginia with variant copies without the separate title-page after p. 109 at The British Library, Oxford, Texas and NLM; Fussell I p. 116.



### THE FALL OF THE MINISTRY SATIRISED

37 [GILLRAY, James]. THE FUNERAL-PROCESSION OF BROAD-BOTTOM. Js. Gillray fec. London Pubd. April 6th 1807, by H. Humphrey, 27 St. James's Street. [1807]. **£ 1,850**

*Hand-coloured etching, 270 x 750 mm, cropped close at left hand edge with some minor loss, later laid down on card; otherwise in very good state, from the Renier collection with signature on verso.*

Scarce caricature by James Gillray, satirising the fall of the Ministry of 'All the Talents' in 1807 over the Catholic Emancipation Act.

The funeral portrays Lord Grenville's weakened government. A sorrowful, motley funeral procession advances through the countryside to an Anglican church. The parson at the door cries: '- no Burial here for Broad-bottom; he died a Roman; - besides, 'tis a felo-de-se case; - take him to the next 4 Cross Roads; & the Family has a large Stake always ready!' The acolyte at the head of the procession drops his bell and candle in alarm. Behind him pall-bearers (Sidmouth, Lord St Vincent, and Windham) carry the coffin. On top of it is the shape of 'Broad-bottom' (i.e. Grenville) lying on his stomach, displaying his gigantic rear. Behind the coffin walks the Pope, weeping, supported by the Marquis of Buckingham and Lord Temple, dressed as priests. Behind them Howick, dressed as a monk, carries the tail of the pope's vestments. At the rear walk Sheridan, General Fitzpatrick, Erskine, Ellenborough, Lauderdale and Moira, all in a state of deep distress.

Grenville fell on the 31 March 1807 and this plate was ready within a week on the 6th April showing how quick artist and engraver could work to a tight political schedule.

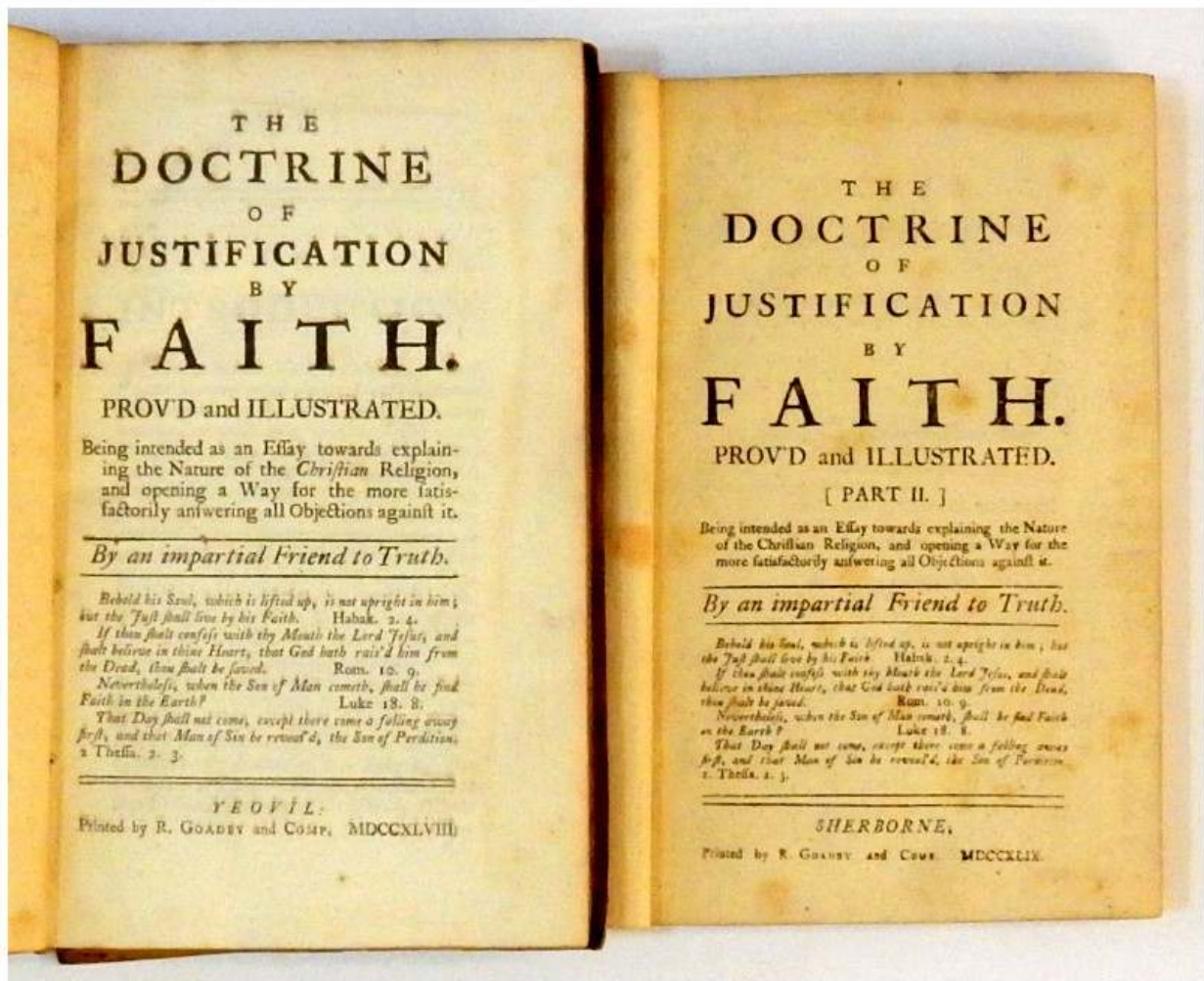
BM Satires 10713.

### AUTHOR IDENTIFIED FOR THE FIRST TIME

38 [GODDARD, Thomas]. THE DOCTRINE OF JUSTIFICATION OF FAITH. Prov'd and Illustrated. Being intended as an essay towards explaining the nature of the Christian religion, and opening a way for the more satisfactorily answering all objections against it. By an Impartial friend of truth. Yeovil: printed by R. Goadby and Comp, 1748.

[Together with:] THE DOCTRINE OF JUSTIFICATION OF FAITH. Prov'd and Illustrated. Part II. Being intended as an essay towards explaining the nature of the Christian religion, and opening a way for the more satisfactorily answering all objections against it. By an Impartial friend of truth. Sherborne: printed by R. Goadby and Comp., 1749. **£ 850**

**FIRST EDITIONS.** *Two works, 8vo, pp. [ii], ii, [iv], 134; [iv], 133, [1] contents; apart from a few minor marks, clean copies throughout; each with the contemporary ownership of Richard Grosvenor and long note in his hand in the second part (see below); first part bound in contemporary sprinkled calf, joints cracked, but cords holding, lightly rubbed to extremities, second part in contemporary panelled calf, boards detached, spine rubbed, with armorial bookplate of Richard Grosvenor on front pastedown; volumes contained within a purpose-made cloth box, with black gilt label.*



Two very scarce provincially printed titles, both with the contemporary ownership of Richard Grosvenor, dated 1750 & 1751 respectively, the former with a long note on the endpaper in which the hitherto unidentified author is revealed as Thomas Goddard. In the 'Extract from a letter dated 30th March 1750 to Sir R[ichard] G[rosvenor]', the publication of the work is explained: 'I have herewith sent you the 2 part[s] of the Doctrine of Justification. The book might have been much enlarged by Quotations & authorities but it seemed absurd to write a large Book upon a subject upon which I fear few will have the patience to read a small one - The author hopes to be excused for being somewhat singular in his opinions. For whoever attempts to clear up the difficulties of religion must either explain the difficult parts of it in a method different from the common one, or else must prove that the doctrine in which the Difficulty is contained is no necessary part of Xtian religion - That the difficulties complained of in the Xtian religion should be removed in any other way is impossible'.

Of Thomas Goddard (1730-1782) we have found little further information other than what is found in the present manuscript note, 'Rector of Swell & Vicar of Fivehead, Somerset. Sometime fellow of Pembroke [College], Oxford'. The only other reference, giving his dates, we found on *The Clergy of the Church of England* database (<http://db.theclergydatabase.org.uk>)

I. ESTC records copies at the BL, Cambridge & Lambeth; II. ESTC records one copy only, at the BL.

## CONFUSING OFFICIAL GUIDE FOR FRENCH VISITORS

39 [GREAT EXHIBITION]. CATALOGUE OFFICIEL DE LA GRANDE EXPOSITION des produits de l'Industrie de toutes les nations, 1851. Redigé et traduit de l'Anglais par G.F. Duncombe et F.M. Harman... Londres: Spicer frères, papetiers; W. Clowes et fils, imprimeurs... [1851]. £ 450

**FIRST FRENCH EDITION.** *4to, pp. 298, [2], 18; title page with border of Coats of Arms; original printed powder blue wrappers similar in design to the title page; together with a loosely inserted plan of the exhibition; unidentified monogram TC surmounted with a crown and motto 'per vias rectas.' Preserved in a black cloth box, upper cover with a red label lettered in gilt.*



Attempts by the Exhibition organisers to cater for foreign visitors included the publication of French and German editions of the 'Small Edition Guide.'

The Commissioner *Report* tabulated that the French edition had a print run of 10,000 copies of which 9,176 were sold during the run of the Exhibition. The effort to have the whole catalogue translated and typeset into French was reflected in the price of 2s 6d, the English version with corresponding print run of 290,000 was priced at 1s even though it was approximately the same size.

French and German compositors were employed on the foreign translations. The Exhibition of all Nations, however, had created a demand for foreign papers; And the compositors, knowing that the employment on the Catalogue would not extend over a long period, accepted other engagements; and those works were finally and successfully brought to a close by men who knew not a word of the respective languages: French and German readers, however, were retained to ensure correctness. The repeated alterations and transpositions in the English Catalogue created a great amount of confusion in the foreign Catalogues. The same mechanical classification, applied to the English, could not be effected: a number of persons were therefore employed to cut up each return separately, and paste them on sheets of paper under their respective class and country, and again place them in the compositors hands for reproduction. Of the French Catalogue 140 pages, and of the German 62, were in this manner a second time set up in type. (*First Report of the Commissioners for the Exhibition of 1851 London, 1852 - Appendix XXVIIa p.142*).

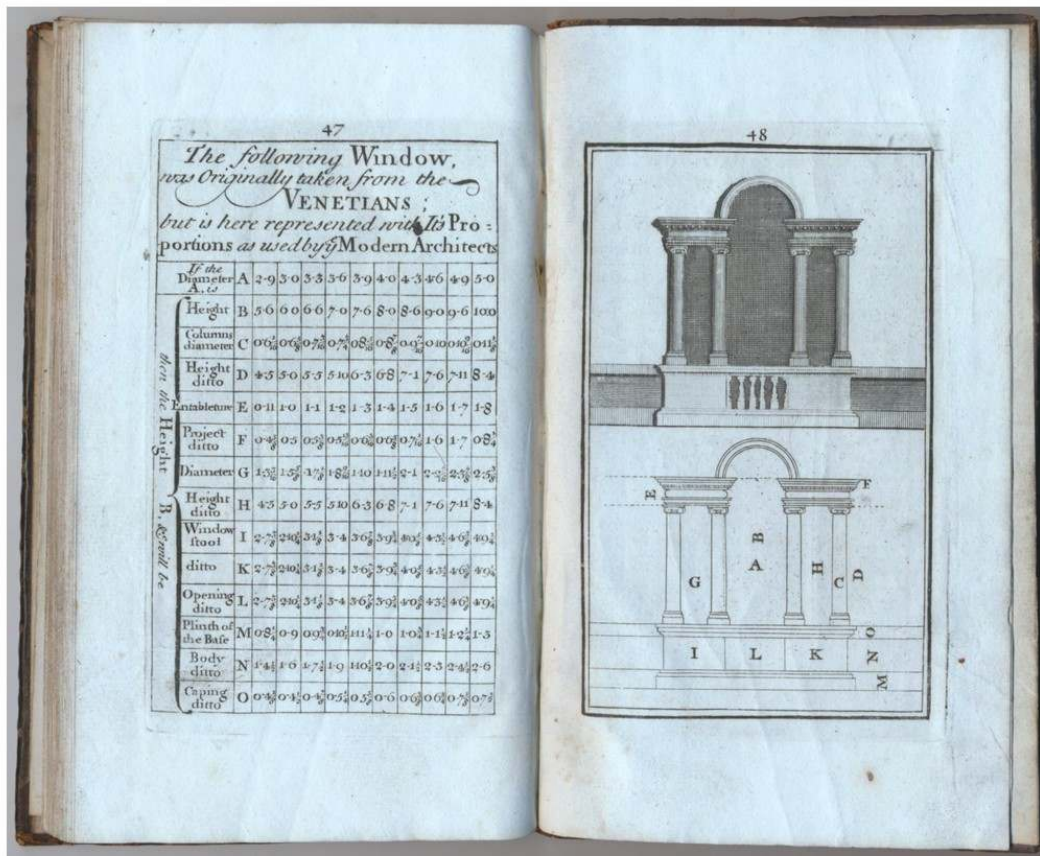
The 'great amount of confusion' is probably reflected in the manuscript notes to the margins of the first sections of this copy. Probably most visitors gave up and threw this French edition away in disgust. At any rate although 10,000 seems a enormous number very few copies appear to have survived in comparison to English editions.

OCLC records three copies in North America, at Michigan, California State and Southern Methodist.

FOR PRACTICAL ON-SITE CONSULTATION

40 **HALFPENNY, William.** PRACTICAL ARCHITECTURE, or a Sure Guide to the true working according to the Rules of that Science: Representing the Five Orders, with their several Doors and Windows taken from Inigo Jones & other Celebrated Architects. [London] Printed & sold by Tho. Bowles Printseller next ye Chapter House in St. Pauls Ch. Yard, and by Jer. Batley Bookseller at ye Dove in Pater Noster Row, & by J. Bowles Printseller aganst. Stocks Market over against. Stocks Market, London, [1724] **£ 950**

*Crown 8vo, ff. [iii], 48 engraved throughout on one side of the paper only, with 24 full-page illustrations and 24 plates, title with engravers name 'J. Clarke, 1724'; contemporary calf, spine with raised bands; armorial bookplate of John Charley, Finagey House.*



One of two issues of the first edition of a successful work aimed at the practical, ordinary builder. Halfpenny's innovative work appealed for several reasons: first, it converted and tabulated the Palladian modular orders into various sizes, those most likely to be required in practice, and gave the measurements in feet and inches for the first time; and secondly it was of pocket size, giving it great advantage over, e.g., Bosse's unwieldy folio, for practical on-site consultation. Nevertheless a pretty work, which Halfpenny refused to expand with subsequent editions, presumably preferring to retain its elegant simplicity.

Colvin, p. 261; Park 26; Harris 307.

## INVISIBLE FURNITURE

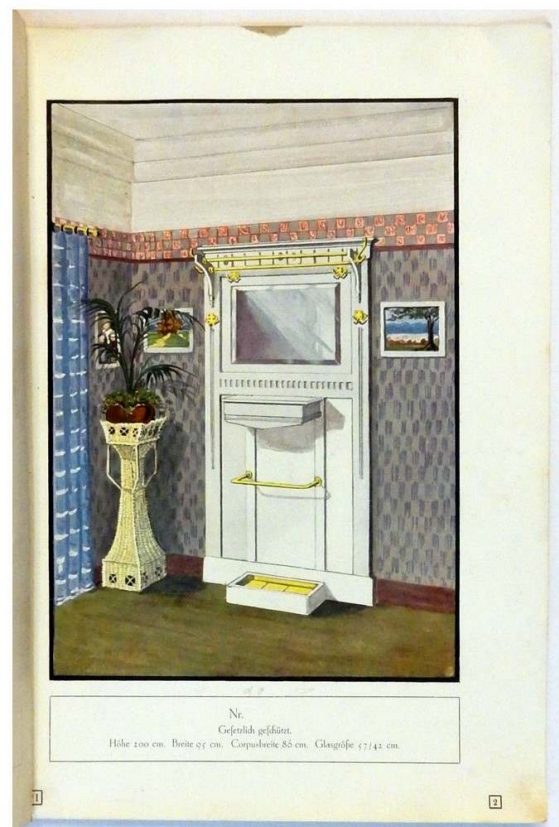
41 [HALL FURNITURE]. DIE ELEGANTE FLURGARDEROBE. Sämtliche Muster sind gesetzlich geschützt, jede Nachbildung sowie Missbrauch der Abbildungen wird auf grund des Gesetzes vom 9. Jan. 1907 unnachsichtlich verfolgt. Geringe Abweichungen in Form und Farbe vorbehalten. [No place or publisher, Prague?], 1913. **£ 180**

*Small folio 280×200mm, pp. [2], 20 colour plates; original black thick paper wrappers lettered and decorated in blue and gold.*

A Fin de siècle catalogue of hallstands.

The elegant cover seems to belie the designs inside; the hallstands are each set in variously decorated and furnished rooms of the period but rather adapted for mass production. Clearly meant to be affordable and as elegant as possible such designs would have satisfied a large middle-class market. Almost invisible under the weight of coats, boots, umbrellas, such furniture as these examples are still for the most part held in some contempt for it neither holds the aesthetic ideals of more expensive and handcrafted work or indeed has it been so extensively studied.

We were unable to locate any other copy.



## INCLUDING DESCRIPTIONS OF CHIMNEY-SWEEPERS CANCER

42 **HOWARD, John.** THE PLAN ADOPTED BY THE GOVERNORS OF THE MIDDLESEX-HOSPITAL FOR THE RELIEF OF PERSONS AFFLICTED WITH CANCER: with notes and observations. London: Printed by H.L. Galabin, Ingram-Court; and sold, for the Benefit of the Hospital, by J. Debrett, Picadilly, and by R. Baldwin, Paternoster-Row. M.DCC.XCII [1792]. £ 650

**FIRST EDITION.** 8vo, pp. [4], 81, [1] blank; modern marbled wrappers.

In 1791 the surgeon called John Howard sent a letter to “the medical gentlemen of the Middlesex Hospital” proposing that a ward be opened for “paupers afflicted with the disease called cancer”. The purpose of this initiative was twofold: to afford relief to the patients and to investigate the causes of cancer. For the relief of patients, an out-patient as well as an in-patient service was suggested. For the purposes of investigation, Howard also suggested that notes on cases be kept carefully and made available “to any intelligent or scientific person”.

Howard was invited to put his proposals to the Middlesex Hospital Board: he not only did so but also produced an anonymous sponsor who was prepared to pay 3,000 guineas towards the costs. The hospital governors accepted the offer, and the ward opened in 1792. A few years later the sponsor was revealed to be the (by now deceased) Samuel Whitbread (1720–1796), the Bedfordshire brewer whose brewery was based in Chiswell Street in the City of London.

The Middlesex was keen to acquiesce for being then somewhat underfunded with empty wards they were looking for a cause to attract sponsorship. Howard suggests ‘one large airy ward, divided into two, one for men and the other for women. or two distinct wards, containing ten to twelve beds, might be fitted up, if a sufficient fund could be raised; and the ward or wards being already built, there would be wanting only the usual furniture of beds, coals, candles, board and nursing; and, Ii believe, the expense of the above articles including medicines, may amount to about 20l. per annum for each.’ The premiss was to include one class. the worst and rapid cases, as in-patients and the ‘second class’ slow moving cancers as out patients. Seemingly there were not many men in the latter ‘The Second class will comprehend such women as have cancers not admitting of operation, the disease going on slowly, in its own natural course, for years. These cancers, although generally adherent, are frequently not ulcerated, nor do they, when so circumscribed, greatly impede the ordinary business of life.’

Following the introduction is a ‘Report of the Committee’ outlining how the plan was to be put into execution and a long section in smaller type in the form of ‘Notes and Observations’ giving examples of cases and their treatment. Included are two early descriptions and treatment of ‘chimney-sweepers cancer’ one of which, at the Middlesex was successful operated on, the other at the Westminster was left for some fifteen years and was too advanced to for any relief.

John Howard subsequently (1797) became ‘surgeon-extraordinary’ to the Cancer Ward and continuing in this capacity until his death in 1791.

OCLC records 5 copies at Harvard and Minnesota in the US and Cambriodhe, Wellcome and The Royal College of Surgeons in the UK

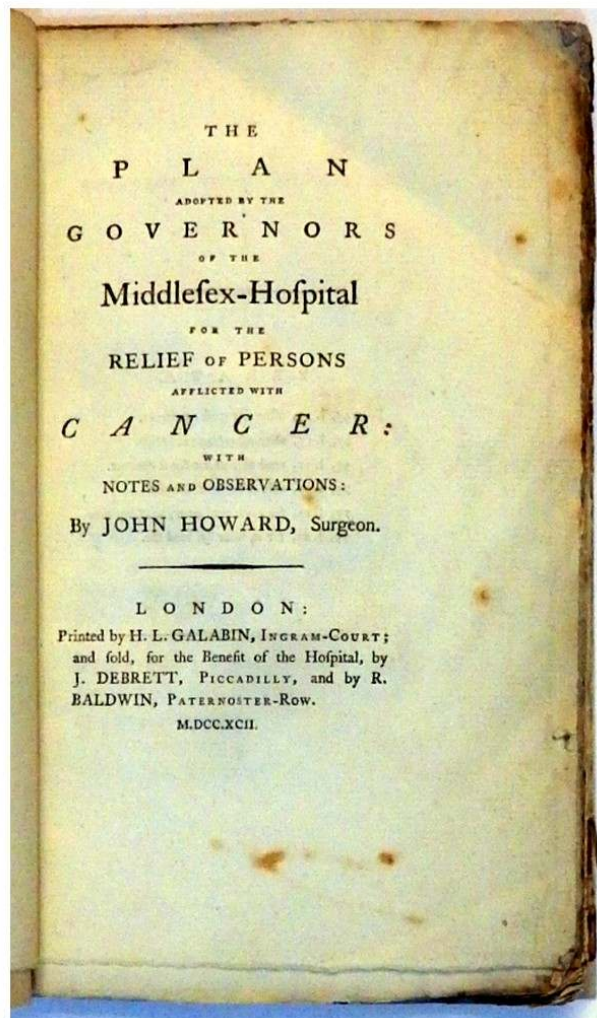
## NOT QUITE A TRADE CATALOGUE

43 **[IRONWORK]. ROBERT, Émile.** TRAVAUX DE FERRONNERIE MODERNE Paris: Librairie Générale de l’Architecture et des arts décoratifs. Ch. Massin, éditeur, 51, Rue des écoles, 51 1912. £ 750

*Large folio, pp. [iv], title-page with engraved illustration; 40 phototype plates, loose as issued; within original cloth portfolio, upper cover lettered in black, with original ties.*

One of the great French wrought ironworks and craftsman and designers at the turn of the twentieth century Émile Robert (1860–1924) was at the height of his fame when his portfolio was produced.

The portfolio gives a flavour of the great variety of craftsmanship Robert was able to achieve in decorating gates, railings, fencing lift shafts, grills, balconies and smaller scale work including light fittings.





Not quite a trade catalogue but more a tool for other designers to spring their own ideas from. Robert had started very young in his trade, being orphaned he was apprenticed and took several years his talent was discovered by an architect, apparently Robert was subsisting as a locksmith when helped free the son of the official architect of the l'Union centrale des arts décoratifs in 1887!

Borrowing his motives from the flora and even to wildlife his work became more aligned as with contemporary taste as the nineteenth century progressed as his skill was able to give wrought metal the lightness of touch and airiness that few others could emulate. Robert was more interested in helping other apprentices reach the same decorative heights and turned to this rather than exploiting his art purely for gain.

OCLC: cites three copies at Rijksmuseum, Amsterdam, Metropolitan Museum of Art and The National Art Library at the Victoria and Albert Museum.

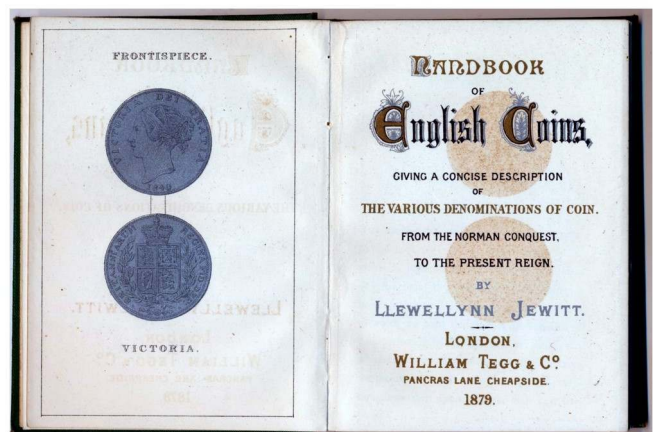
### POCKET MONEY

44 **JEWITT, Llewellynn Frederick William.** HANDBOOK OF ENGLISH COINS Giving a concise description of the various denominations of coin. From the Norman Conquest, to the Present Reign. London: William Tegg & Co. Pancras Lane, Cheapside. 1879. £ 45

**FIRST EDITION.** 12mo, pp. xvi, 77, [1] blank; title, frontispiece and 10 plates printed in chromolithograph; original green cloth, upper cover gilt lettered.

A neat, compact, well illustrated and enthusiastic introduction the coins as an aid to English history.

'Every point in his history is brought clearly before me, and I see all his actions performed anew. I follow him through those which have gathered laurels, through his undermining hatred and enmity, or his policy and benevolence. This is a train of thought that naturally occurs to the student of coins, and it is hoped that the attempt at description in the present series, will have the effect of becoming a key to those events in the history of his own country with which every Englishman ought to be acquainted.'



Jewitt was vice-president of the Derbyshire Archaeological Society, and acted as honorary curator of the town and county museum at Derby ... in 1860 he established a pioneering local antiquarian quarterly journal, *The Reliquary* ... [he] was a prolific author of guidebooks and topographical works, especially on Derbyshire, from the 1850s to the 1870s' [ODNB].

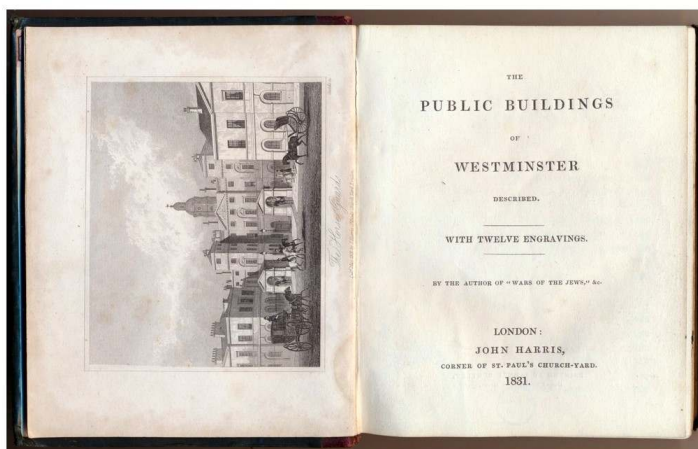
#### WESTMINSTER GUIDE, BY A LADY

45 **JOHNSTONE, Christian Isobel**. THE PUBLIC BUILDINGS OF WESTMINSTER. London, John Harris, 1831. £ 85

*Small square 8vo, pp. [i-ii], [4], [iii-] iv, 220; 12 engraved plates; occasional browning; original red roan-backed green glazed cloth boards; chip to head of spine.*

This London guide was published in the series *The Little Library*, which aimed at a younger public; this volume is furnished with very precise and fine engravings by one of the Sands brothers, either James or Robert but very probably taken from T.H. Sheperds drawings.

Adams 169; Moon 415; Gumuchian 4646.

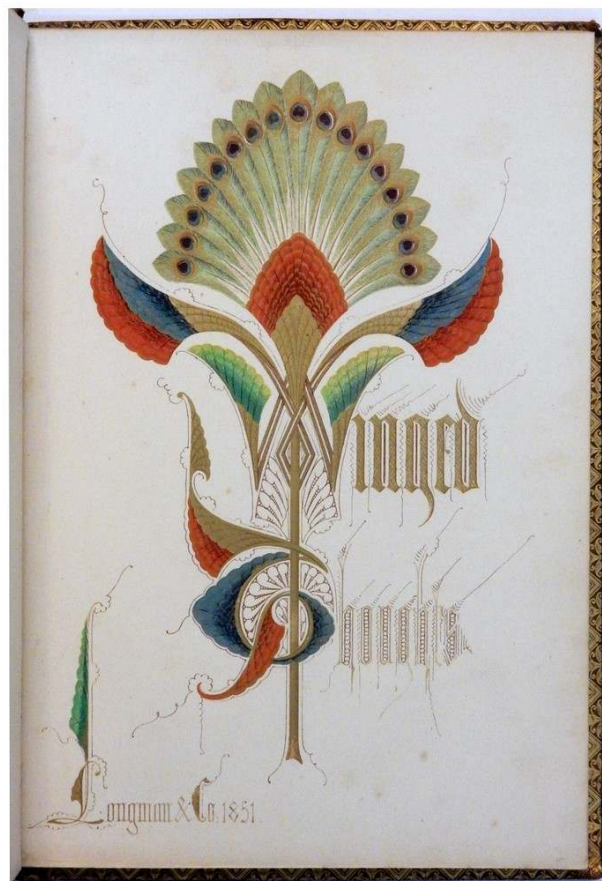
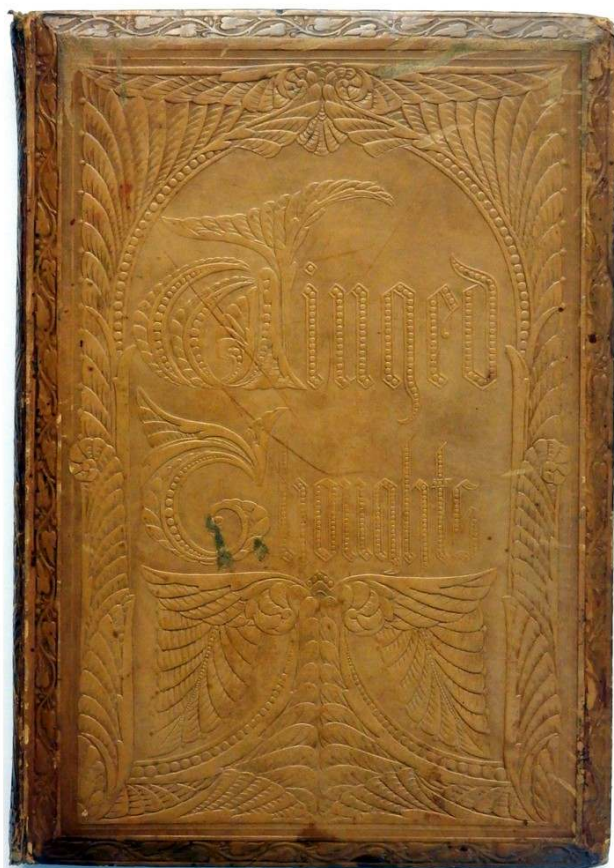


#### DISTINCTIVE EMBOSSED BINDING

46 **JONES, Owen Illustrator & BACON, Mary Anne**. WINGED THOUGHTS. [London]: Longman & Co. 1851. £ 850

*8vo, pp [56], i.e. 16 leaves printed in chromolithograph on stiff card printed in colours and gold interspersed with 12 leaves of text printed in red; original 'Relievo leather' binding embossed with a design by Owen Jones, recased and some rubbing to head and foot of spine.*

A fine example of decorative work of Owen Jones in its distinctive embossed binding.



In 1848 Longman also published a different kind of illuminated book, *Flowers and their Kindred Thoughts*, printed and designed by Owen Jones. The page size is larger, and there are thirty-four pages of stiff card. Each opening consist of a bunch of flowers, in colour, entwined with words that symbolize (e.g. 'Modesty', 'Fascination', 'Childhood'), faced by some religious verses by M.A. Bacon printed in gold ... Owen Jones's next two illuminated books were *Fruits from the Garden and Field*, 1850, and *Winged Thoughts*, 1851, both similar in general style and appearance to *Flowers and their Kindred Thoughts* and published by Longman. Both were bound in blind stamped leather, and both contained extremely bad verse by M. A. Bacon, with facing chromolithographed drawings, presumably by Owen Jones (the former says 'designs by Owen Jones', the latter 'Owen Jones direxit'). Both owe whatever virtues they possess to the indefinable qualities of skilful Victorian chromolithography, which perhaps we appreciate the more since we know that this particular sort of craftsmanship has disappeared and will never be revived. Some of the plates in *Winged Thoughts* are very fine indeed (see pp. 96 and 97). As might be expected, in those days before binoculars and high-speed cameras, large birds which can be seen on the ground, like the swan, peacock and pheasant, are much better drawn than the lark, the nightingale and the swallow.

Although no indication of the printer is given it was very probably drawn on stone, like *Flowers and their Kindred Thoughts* by E.L. Bateman working from 9 Argyle Place, London. It was probably to Edward La Trobe Bateman (1815-97) that credit is due for the flowers, Bateman was an apprentice of Jones but was to emigrate to Australia during the gold rush, where he was to produce similar work to the present volume in Australia once his gold fever had burned out.

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

### ROYAL PANORAMA

47 [KINGS & QUEENS] Read & Co. THE SOVEREIGNS OF ENGLAND from William the Conqueror to Victoria. Containing Thirty-Six Portraits. London: Read & Co., Publishers. 10, Johnson's Court, Fleet street. Circa 1857. **£ 550**

*Hand coloured panorama (extending to 252 cm); folding down to 13 x 15.5cm in the red original cloth case, the upper cover with a colour printed decorative title, (small loss to one corner of title).*



A nicely produced concertina panorama giving 'head & shoulder' portraits of all the Kings and Queens from the accession of William the Conqueror to Queen Victoria, not forgetting that demigod Cromwell.

All looking rather severe but very nicely hand coloured and here subjoined with enough text to provide a neat outline, if not a totally accurate one to the sovereigns exploits – Richard III 'was a perfect monster both in mind and body,' 'George IV 'His private character will not bear investigation.'

Employing George Cruikshank and Alfred Crowquill among others the publisher of Read & Co. produced a sizeable amount of relatively cheap but well illustrated material during the 1840's to 1860's.

Not in OCLC

### TRADE SAMPLE CATALOGUE

48 [LACE SAMPLE BOOK]. NEWEST LACES. P.B. & B.L. [Nottingham? Circa 1925-1930]. **£ 300**

*Folio [38 x 35 cm] 36 leaves mounted with 315 edging samples in plain, coloured thread original blue cloth album, upper cover lettered 'Newest Laces' with the company letters.*

From the colours, styles and naming of the samples we can attribute the *Sample Book* to the late 1920's and just before the 'Flapper' period ended with Wall Street Crash.

The samples are ticketed with labels containing sample number, prices and sometimes names and materials available. The numbers range between the 6,000-9,000's, the lower having simpler designs perennially in vogue, with newer and more recently fashionable wares in the higher numbers. Also inked on the label is the all important price, these range from a modest 3½d up to a fairly swinging 8s 11d per yard, the more expensive trimmings clearly having been finished by hand.

The first third of the sample book contains lace trimmings interwoven with a rainbow coloured element, each of these are mounted on white paper to show to better effect the qualities of the designs. This particular lace may have been a leading product of one of the manufacturers, although we feel sure that the samples contained in the book were actually brought together by a factor, or wholesaler, who in turn marketed them through a patterns are taken



a from traditional handmade lace, the majority of the work sampled is lighter and more modern in flavour. The last two leaves have larger samples available in a 24 and 18 inch widths with colours including the ever present beige, but also Veldt, black, navy, nil, wine, powder blue and mimosa.

We are fairly certain that the samples are British and derive very probably from the Nottingham lace district, the lace business between the wars had fluctuating success, both from changes in fashion but also from economic depression and latterly ceased altogether.

#### PROBABLY RUN BY AN INSANE DOCTOR

49 [LADIES ORTHOPAEDIC INSTITUTION]. ORTHOPAEDIC AND NOTOPATHIC INSTITUTION, for the cure of deformities and diseases of the spine in young ladies. Conducted by Dr. Kingdon, at Gothic House, Stockwell, Surrey, about three miles from London. London: Printed by M.G. Duke, 99 Chancery Lane. [1836]. £ 375

**FIRST EDITION.** 8vo, pp. 8; disbound, stab sewn, spine repaired with contemporary paper.

Dr Kingdon's second career was helping young ladies with spinal problems at his Gothic house in London.

Kingdon is something of a shadowy character, he was a younger son of the Kingdon's of Launcells, near Stratton in Cornwall, a moderately well off landed class who produced regular doctors, deputy-lieutenants and magistrates for the local area. Richard who was born probably around 1785, was governor of Cornwall Asylum from 1820 but was then dismissed in 1824 for his poor performance. Confusingly there was another 'Kingdon' working at Exeter and Aldersgate Dispensaries.

In 1836 Richard set up his Orthopaedic and Notopathic institution, and the pamphlet appears to have been something of a first prospectus. Kingdon may have been in France for he alludes to 'inspecting the different orthopaedic Establishments in the Country.' He outlines that for his Institution patients would only be of the better sort, and they would be divided into three classes each with a governess for their care. The young ladies would not be just subjected to mechanical means of straightening deformity but also given 'Exercises of the Body... The Comfort and Happiness, the Health and graceful Development of the Form are particularly studied ; and these are considerably promoted (in those Cases where they can be resorted to the Tone and Strength acquired by the perfect development of the Muscles, and by the greater Solidity of the bony Fabric, have a powerful tendency to maintain such a stability of Health as shall secure the young Persons from a relapse.) by the employment of gymnastic and callisthenic Exercises; and the Consideration which more especially demands our Notice, is, that by their salutary influence, in combination with other Means used in this Establishment.'

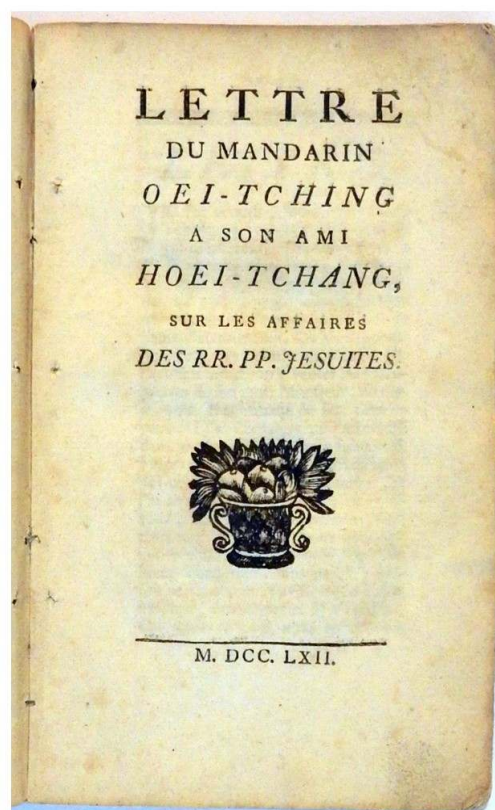
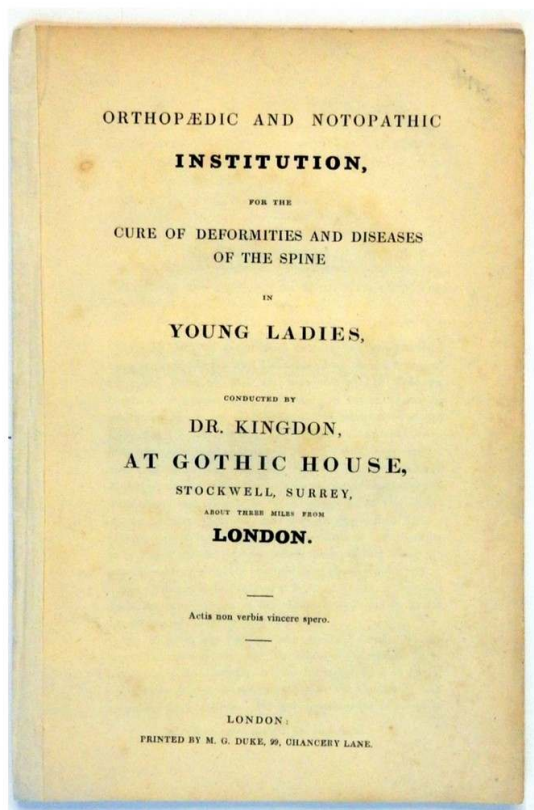
Kingdon would board the young ladies, and together members of staff, he would give them an education too; 'No species of Punishment will on any occasion be resorted to.' Improvements in the young girls could be gauged from

a plaster cast taken every six months and also every three months Kingdon would be in touch with parents or friends giving an account of their progress.

Another establishment was opened by Dr Kingdon on Marine Parade in Brighton, and a patent was granted him for an instrument to straighten curvature of the spine, he even advertised in one the part issues of Dickens' *The Life and Adventures of Nicholas Nickleby*. Despite this the Institution failed, and so in a sense did Richard Kingdon.

He was employed as a surgeon on an emigrant ship, the 640 ton barque *British Empire* from Plymouth which sailed on 6th February 1849 in what was to become one of the most notorious voyages of that era. It soon became evident that Kingdon was insane and unable to treat the 240 emigrants properly. The passengers included a large proportion of people described by him as 'Irish beggars.' During the 121 day voyage to Port Philip (near Melbourne) forty-two separate complaints were made concerning the incompetence and neglect of their on board surgeon and altogether three married women and four children had died on the voyage in often extremely harrowing circumstances. He appears to have become a Taranaki settler in New Zealand, changed his name to Richard Kyngdon and died in 1867 at New Plymouth.

Not in OCLC; See <http://www.westdown.org.uk/> for Kingdon's voyage to New Zealand



‘FOOLHARDY DEVIANT’

50 [LINGUET, Simon-Nicholas-Henri]. LETTRE DU MANDARIN OEI-TCHING a son ami Hoi-tchang, sur les affaires des R.R.P.P. Jesuites. [Paris], MDCCLXII [1762]. £ 650

**FIRST EDITION.** 12mo, pp. 92; some browning throughout but generally fresh; in contemporary marbled wrappers, paper labels on upper cover and spine; some light wear to extremities, and traces of shelfmark label on front paste-down.

First edition of this work in praise of the activities of the Jesuits in Fujian Province, by the French lawyer and controversialist Simon-Nicholas-Henri Linguet (1736-1794).

Linguet had broken his association with Dorat in 1760, when he returned home to Reims, before moving back to Paris in 1762. There he published two pamphlets in support of the Jesuits, whose suppression in France was being enacted throughout that year: the present work, and the *Epiître d'un J... de D... à un de ses amis*. It seems, Levy suggests, that he had hoped that these “would bring him some attention from the père Berthier, editor of the Jesuit *Journal de Trévoux*; what is more likely is that he alerted triumphant Jansenists and philosophes to the presence of a foolhardy deviant” (Levy, pp. 15-16). The final sentence, in the circumstances, at least seems foolhardy: “We shall decide who is the most culpable: the faithless, who hate and reject religion; the Jansenists who dishonour and destroy it; or the Jesuits who love, practice, and preach it”.

Two issues appeared in 1762; we have been unable to establish priority.

OCLC No copies of this issue outside of Europe and only two copies of the 117 page issue in North America, at Princeton and Pennsylvania. See D.G. Levy, *The Ideas and Careers of Simon-Nicholas-Henri Linguet* (Chicago: University of Illinois Press, 1980).

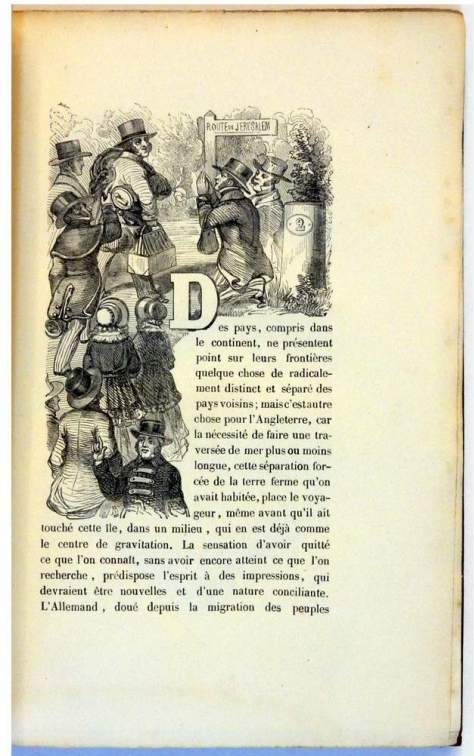
## AVOIDING THE EXHIBITION

51 **LOEWE, Jules Marie.** LETTRES D'ANGLETERRE, Études Humoristiques ... Dessins de Bourgerie Paris: Georges Kugelmann, éditeur, Rue Feydeau, 7. 1851. £ 75

Royal 8vo, [243 × 157 mm], pp. [1-7] 8-175, [1]; some waterstains to lower margin of some leaves, most noticeable on pp. 129-160; contemporary light brown cloth, spine with black label lettered in gilt; rubbed and soiled, cancelled library stamp on title.

The work deals in a comic and sarcastic manner with the English way of life - something like second nature to our French cousins reciprocated in equal measure. Printed in 1851, Loewe pays no attention to the coming of the Great Exhibition, why should he as it was not a French project, but instead takes a dig at the English with more than a little anti-Semitism thrown in for good measure.

OCLC records three copies in North America at Harvard, Rice and The Library of Congress.



## LOTTERY GAME FOR CHILDREN AND FAMILIES

52 **[LOTTERY GAME].** UNTITLED MID-NINETEENTH CENTURY DUTCH LOTTERY GAME [Netherlands], [n.d., c. 1840]. £ 1,250

180 cards including, 60 lottery counter cards [48 × 30 mm.] each with a proverb or saying; 60 printed lottery numbers [66 × 50 mm.] each with a scene depicting everyday life and 60 'Klasse' tokens [50 × 30 mm.] in various monetary denominations; lightly dust-soiled and some occasional marks; housed in a contemporary? wooden box, though not originally issued as such.

The game is played by dealing out the lottery cards and lottery counter cards equally to each player. They in turn then draw a 'Klasse' token that indicates to the other players the lottery cards that have to be forfeited; although



based on chance, in this version the object is to acquire as many cards as possible and knock out the other players; or if this is not possible, then by a pre-agreed number of cards or 'points', the winner of the game is declared.

The scenes of everyday life together with proverbs and sayings indicate this particular version was for children or family entertainment rather than any serious betting.

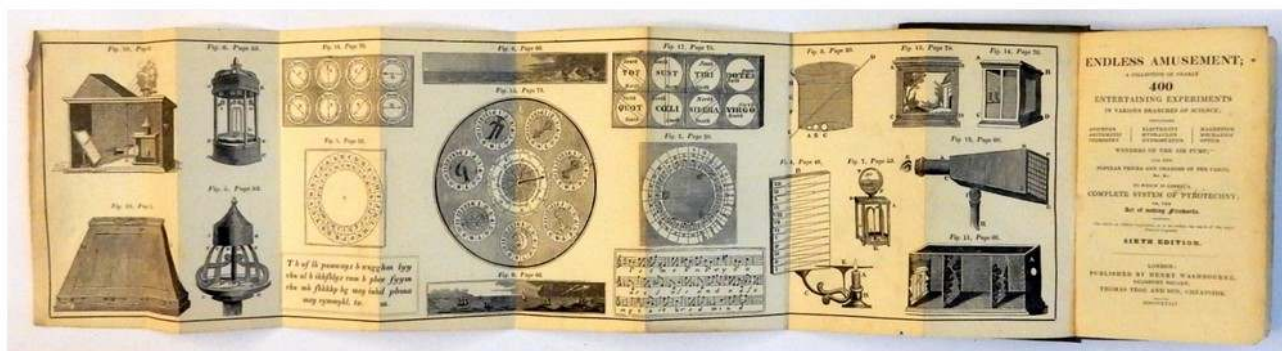
A Dutch lottery is something of an oxymoron, and despite quite a bit of moralising during the period of its production there still seems to have been strong attachment to this type of game during the eighteenth and nineteenth centuries. As this copy was produced for a local Dutch speaking market it is consequentially both slightly naive in nature and also of a rough and ready quality. Together, these attributes may account for the scarcity of examples in this form.

### PROBABLY CONSTITUTES BREAKING THE LAW TODAY

53 **[MAGIC, CONJURING and PYROTECHNICS].** ENDLESS AMUSEMENT; A Collection of nearly 400 Entertaining Experiments in various Branches of Science; Including Acoustics Arithmetic Chemistry Electricity Hydraulics Hydrostatics, Magnetism, Mechanics, Optics, Wonders of the Air Pump; All the Popular Tricks and Changes of the Cards, &c &c. To which is added, A Complete system of Pyrotechny; or, the Art of making Fireworks. The whole so clearly explained, as to be within reach of the most limited Capacity London: Published by Henry Washbourne, Salisbury Square; Thomas Tegg and Son, Cheapside. MDCCCXXXIV. [1834]. **£ 200**

**SIXTH EDITION.** 12mo, xii, [1], 14-216; folding engraved frontispiece and numerous text illustrations; original green cloth, the upper cover blocked in gilt with the title within a decorative cartouche.

Endlessly amusing and also quite dangerous.



Such attractions as 'The Exploded Bladder', 'Artificial Earthquake', 'Magical Explosion' would not pass today's health and safety tests even if the home experimenter could readily buy the chemical compounds so freely available to nineteenth century families.

As the expansive title would suggest, the work also includes card tricks, electrical experiments, 'Detonating Works' fireworks magic lantern experiments among its contents, all neatly described and illustrated and 'within reach of the most limited Capacity.'

OCLC records three copies in North America at Toronto, Brown & New Hampshire Historical Society.

### SANITISED FOR YOUNG MINDS

54 **MAXWELL, Caroline.** THE JUVENILE EDITION OF SHAKESPEARE; Adapted to the capacities of youth... London: Published by C. Chapple, 1828. **£ 450**

**FIRST EDITION.** 12mo, pp. iv, [iv], 359, [1] blank; near contemporary calf, somewhat rubbed, joints repaired.

Maxwell adjusted the more 'difficult' passages of Shakespeare and 'tamed' them in order to be appropriate for family, and especially juvenile, consumption.

'It may also be necessary to state, that any incident, passage, or even word which might be thought exceptionable by the strictest delicacy, is entirely omitted, and on no occasion has the fair purity of the youthful mind been for one moment forgot, in offering, and in selecting these pages for their perusal.'

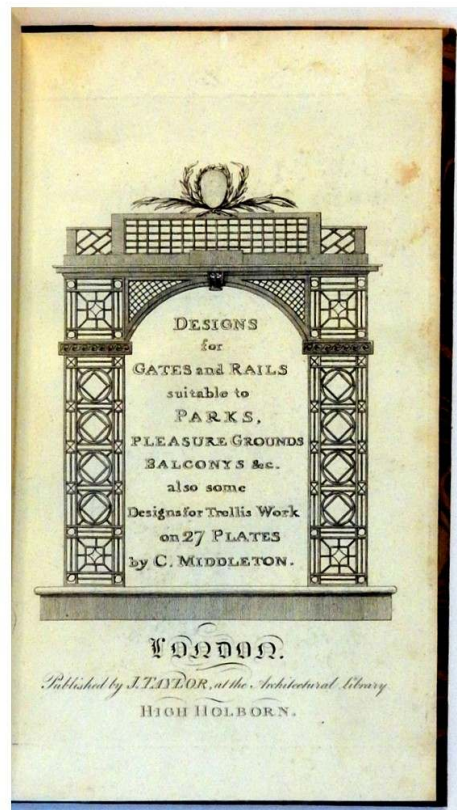
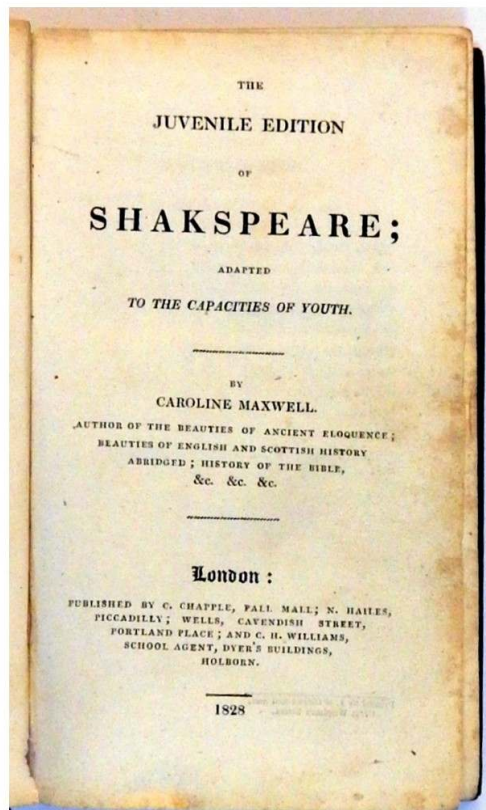
There was a flowering of such censorship during this period with Bowdler's *Family Shakespeare* chief among them, as the market was quite well represented in similar editions of Shakespeare it may account for relative scarcity of Maxwell's own synthesis.

The plays chosen for treatment were *Cymbeline*; *Timon of Athens*; *Cleopatra*; *Cressida*, *Henry the Eight*; *Titus Andronicus*; *King Lear*; *Richard the Second*; *Pericles, Prince of Tyre*; and *Sir John Oldcastle, the Good Lord Cobham*

Caroline Maxwell's career as a writer was divided into two quite distinct literary spheres, first in a series of novels and then, after a break of a few years, as a compiler of 'elegant extracts.' In 1808 she issued her first novel *Alfred of Normandy* followed in quick succession by such titles as *Lionel* (1809), *The Earl of Desmond* (1810), and *Laura, or the*

*Invisible Lover* (1811). Maybe her fiction was on the wane, but Caroline came back into the literary milieu with a number of compendiums of which *Beauties of Ancient Eloquence* was the first. Later titles included *Beauties of Ancient English and Scottish History* 1825; two 'abridgements' of the Bible 1827, and her last known work *Juvenile Edition of Shakspeare: Adapted to the Capacities of Youth*, 1828. Her name, together with some bias towards Irish and Scottish subjects appear to indicate her origins in one of these countries.

OCLC records copies at Folger; Michigan; Princeton and UC Santa Barbara in the US, and Edinburgh University, National Art Library V&A; Birmingham Bodlean, St Andrews and the British Library in the UK.



### REGENCY PATTERN-BOOK

55 **MIDDLETON, Charles.** DESIGNS FOR GATES AND RAILS SUITABLE TO PARKS, PLEASURE GROUNDS, Balconys, &c., also some Designs for Trellis Work. London, Published by J. Taylor, at the Architectural Library, High Holborn, [c. 1810]. **£ 450**

*8vo, with 27 engraved plates including decorative title; a clean copy in modern marbled boards, with cloth spine.*

A fine copy of this charming Regency pattern-book.

Charles Middleton (1756- c. 1820), architectural draughtsman, was a pupil of James Paine and superintended the reconstruction of Carlton House to the designs of Henry Holland. He published two collections of designs for smaller domestic buildings which appeared as *Picturesque and Architectural Views for Cottages, Farm Houses and Country Villas*, engraved by himself in 1793, and *The Architect and Builders Miscellany* which came out in 1795 and contained a series of plans and elevations "through all the gradation of Buildings, from the Primitive Hutt, to the superb Mansion".

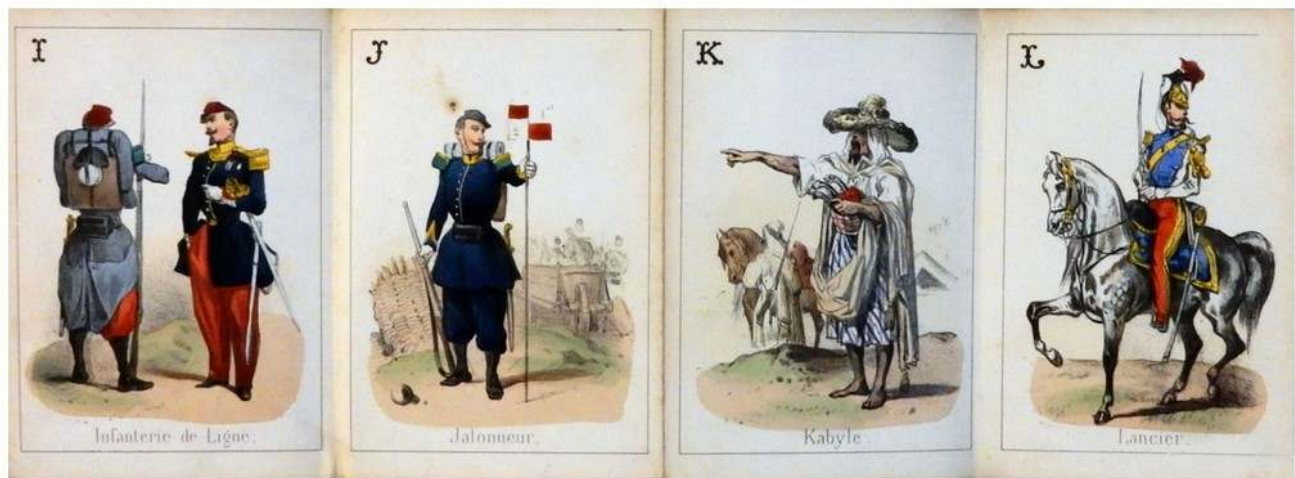
The present title, though, is entirely devoted to miscellaneous designs for the embellishment of parks and gardens. The 26 plates, not counting the decorative title, illustrate a whole array of rustic fences and gates in wire work, iron and timber, some supported by simple wooden posts and others flanked by grand brick or stone pedestals. At the end are added six engravings of orangeries and other small garden buildings to which quite elaborate trellis work has been added as a support for vines or other climbers.

Colvin, 3rd edition, p. 652; not in Archer or Berlin Katalog; OCLC: 16182022.

### NAPOLEON III'S ARMY

56 **[MILITARY ABC PANORAMA].** ALPHABET DE L'ARMÉE et de la Garde Impériale. Paris, Maison Martinet. Paris, Hauteceur Frères, Vivienne 41, et rue de Rivoli 172. Imp. Godard à Paris. [c. 1860?] **£ 450**

Lithographed panorama measuring [15 × 253 cm], hand-coloured and heightened with gum arabic, with minor (1cm area) surface damage to letter Z, otherwise clean and fresh throughout; concertina-folding into cloth backed printed board covers (16 × 11.5cm), the front cover with image of two children showing interest in the drum of a drum major, with the publisher and printer beneath, lightly dust-soiled, but still a very good copy.



Rare ABC panorama, each letter of the alphabet being represented by a military costume beginning with 'A - Artilleur' and concluding with 'Z - Zouaves'. Of particular note are the letters K, showing the costume of the Kabyle people, or Berbers of North Algeria, and S, showing the costume of the Spahi, a light cavalry regiment of the French army recruited primarily from the indigenous populations of Algeria, Tunisia and Morocco. As one might expect Napoleon III is chosen for N.

### KEEPING THE POTTERS ENTERTAINED

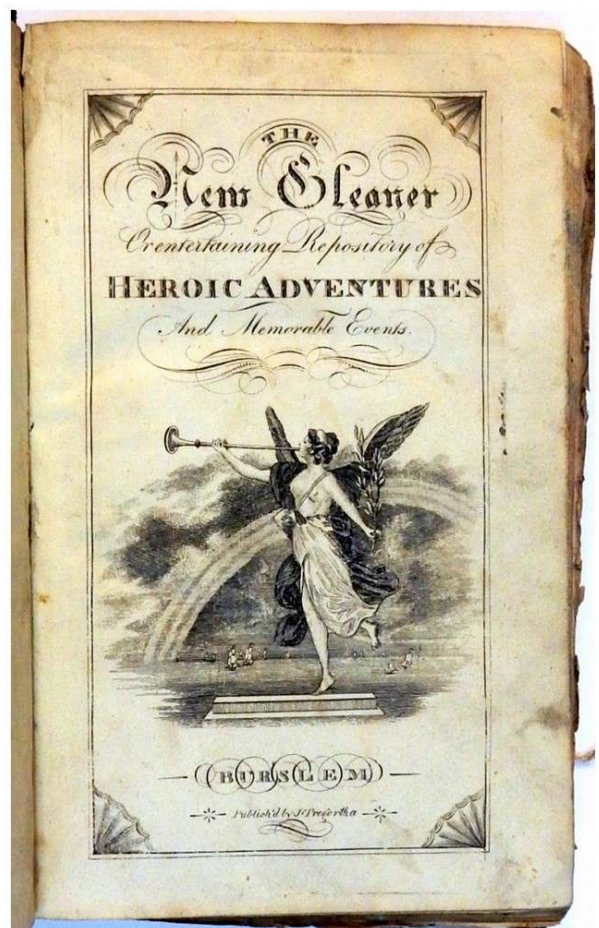
57 **'MONTAGUE, Emilius.'** THE UNIVERSAL GLEANER, or Amusing Companion: Being a faithful collection of choice, valuable, and interesting extracts... Burslem: Printed by John Tregortha. 1810. £ 1,250

**FIRST EDITION.** 8vo, pp. 646 [ie. 638], [2] index; with engraved frontispiece, title and three engraved plates; lightly dustsoiled and foxed in places; in contemporary sheep, rebacked, spine ruled in gilt with red morocco label lettered in gilt.

Very rare collection of over seventy 'choice, valuable, and interesting extracts, consisting of extraordinary voyages, travels, sea engagements, battles, shipwrecks, histories, adventures, anecdotes, stories, narratives, strange occurrences, remarkable events, extraordinary trials, memorable transactions, &c. &c.' seemingly published in parts, and then later bound up.

Several pieces are of particular note, including a lengthy chapter on Mary Anne Clarke (1776-1852), who was then embroiled in one of the biggest sexual, financial and economic scandals of the Regency period, due to her relationship with Frederick Augustus, Duke of York and Albany and commander-in-chief of the army. In 1809, when it was discovered that she had been receiving payments for promising to influence the Duke of York on matters of military promotion, a flurry of pamphlets was published and the ex-mistress threatened to publish her own memoirs, together with incriminating letters, which was suppressed against a substantial payment and life annuity. A full account of her actions are included in the present work, the opening paragraph stating that her *Memoirs* 'must stand recorded by the biographer and ennobled by the historian. Distinguished characters claim distinguished commemoration' (p. 169).

Further chapters worthy of passing mention are 'Famine in the American Ship Peggy' (p. 285), 'Account of the Bedouin Arabs' (p. 333), 'Strictures of Theatrical Amusements' (p. 501) and 'Ladies' Boarding School' (p. 598). Notable that two items were withdrawn from the publication as called for in



the index, the first on the 'Barbarities of American Indians' (p. 125) and following on 'Barbarity of an American Captain' (p. 129). As to why the chapters were pulled is unclear, but two possibilities: a sudden Methodist pang of conscience over this sensational content, or some complaint by another publisher over misappropriated copy. Although the page numbers jump from 128 to 137, the text is continuous as the following gathering has been reset in order to continue uninterrupted to the the next article.

The author 'Emilius Montague' appears to be a construction taken a from a chapter in Rousseau's *Emilius and Sophia: Or, A New System of Education*. Tregotha had published his own edition of this work at Burslem in 1799 and his thoughts on education through this and other publication of popular literature, was to some extent influenced probably influenced by the 'Citizen of Geneva.'

John Tregotha was a Cornishman who travelled between 1786 and 1790 as an itinerant Wesleyan preacher but in 1796 he set up as a bookseller and druggist at Burslem in the Staffordshire Potteries. This area had been his 'second circuit' so he must have found it more conducive to take up printing. Tregotha first produced work for the Sunday schools and Wesleyan Methodists, and later even for the Primitive Methodists, but also issued more day to day advertisements and broadsides as part of his trade. He continued his activities as a local preacher and also Treasurer of the Wesleyan Methodist Sunday School in Burslem and died in 1821, leaving behind him a tradition in Burslem that nothing was as 'old as Tregotha.' His son, also John, continued in the same trade although he was forced into bankruptcy with a forced sale of his inheritance including the printing business in 1822 - still he was back in business by 1829!

Not in OCLC or COPAC.

### IN THE MIDST OF A VICTORIAN PROSPERITY

58 **MORIN, Edmund, artist.** PROTECTION - FREE TRADE. London, March 13th, 1852. £ 450

*A pair of hand coloured tinted lithographs [25 x 36cm]; excellent colours although a few closed tears to edges.*

A barely noticed pair of Radical prints exemplifying the benefits of Free Trade over the scourge of Protectionism.

*Protection* has below a banner title held by a 'Devil' figure with bats and crows circulating a tableau of an evicted and careworn family sheltering as best they can in their rags in a winter landscape. The Father figure looking lost and angry, two children fighting, an old woman freezing, and a mother and emaciated looking baby in swaddling clothes all in want, with the cooking pot thrown over and covered in snow before them; below are three scenes, to the right a group of men about to attack a passing stranger; to the left two 'Peelers' arresting a thug whilst his victim lies on the ground bleeding from the head; and the centre with gibbets with hanged felons at dusk with vultures/crows looking on.



In stark contrast, with *Free Trade* the banner title at the top is held by an angel with doves and grapevines below which is a tableau of the happy family beside their thatched cottage. The father figure looking on as two children give bread to a passing blind man with child; a mother is shown holding up a rosy plump babe with dog, ducks, chickens, a hive all suggesting prosperity; below are two scenes separated by sheaf of golden corn of a vessel loading goods at the dockside and to the right two draymen rolling barrels onto a cart.



The timing of these plates must be tied to the splits in the Tory and Whig parties resulting from the February 1852 election into 'Ministerialists' that is protectionist Tory/Conservatives and 'Oppositionists' that is Whigs, Free Traders and Peelites. Also in 1852 was an abortive agreement with France over free trade that was not resolved until 1860. A complicated period with crosscurrents of revolution, internationalism of the Great Exhibition and the ascendancy of the Second French Empire, Probably something like a Victorian Brexit.

The French artist Edmund Morin (1824-1882) was seemingly forced into exile to London on Louis-Napoléon Bonaparte coup d'État. For five years he was an artist for *The Illustrated London News* working with the radical engraver William James Linton and his brother Henry Duff. Morin later returned to Paris and worked for *La Vie Parisienne* and *Le Monde illustré*

The only notice we have found of these prints is a perfunctory mention in Henri Béraudi *Les graveurs du 19e siècle: guide de l'amateur d'estampes modernes*, Vol. 10, p. 131.

### TO ENCOURAGE THE PRINCIPALS OF DESIGN AND GEOMETRY IN YOUNG BOYS.

59 [MOSAIC TOY]. THE PARQUET DESIGNER. London. A.N. Myers & Co., 15, Berners Street, Oxford Street. [n.d., c. 1868]. £400

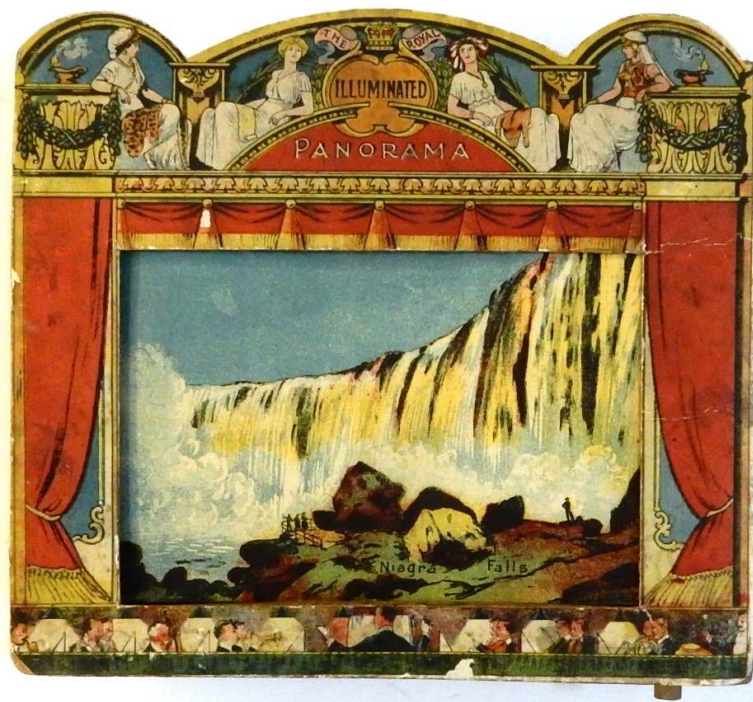
*Construction toy of 133 shaped wooden pieces (of 150?) in two contrasting woods together with of 22 patterns on three sheets, (lacking one? sheet and mounted on latter papers) contained in the original wooden box, with a sliding lid [30 x 25 x 4 cm], the lid with a lithograph title label in terracotta and black enclosing a vignette depicting a child seated at a desk, purposely making geometric designs.*

A neat toy designed to encourage the principals of design and geometry in a young boys.

The pieces include rectangles, parallelograms, quartered-circles and quarter-annulus, squares triangles and lozenges of various sizes in two contrasting woods that could be manipulated into various patterns suggested in the enclosed sheets or through imagination.



A.N. Myers premises were at 15 Berner Street, then the slightly less desirable end of Oxford Street. They specialised in various toys incorporating both an element of design and construction including such titles as 'First Steps to Architecture', 'Pictorial Embroidery' and various block games, many of which had an element of construction or manipulation. Many of Myers toys were either commissioned or bought wholesale in Germany to be repackaged in Britain with Myers own label; this example is clearly of German origin.



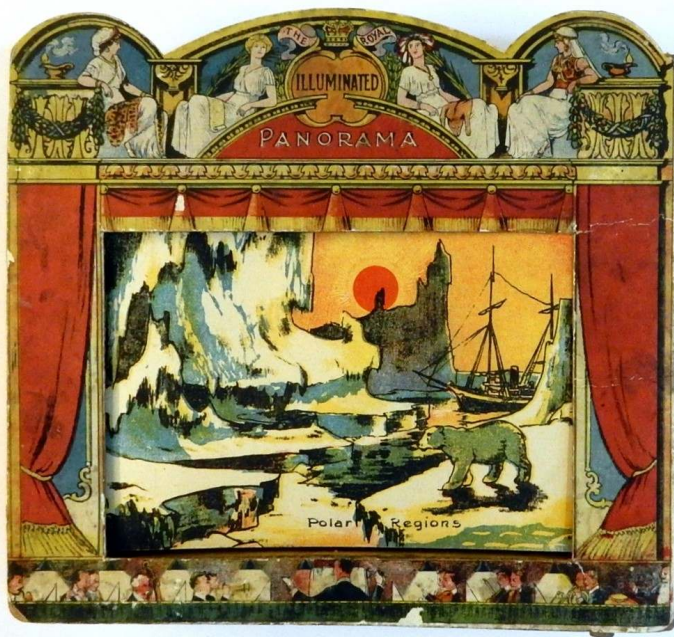
‘NIAGRA FALLS’ BY CANDLE LIGHT

60 [MOVING PANORAMA TOY]. THE ROYAL ILLUMINATED PANORAMA. [German? n.d., c. 1908]. £ 950

*Chromolithographed Panorama in the form of a theatre, (216 × 242 × 65 mm) printed on translucent paper, made up of four conjoined strips, some discreet repairs in places, the proscenium front being made of cardboard, the other sides of wood. Consists of proscenium and a 'backstage'. The 'backstage' is equipped with winding mechanism as on diagram 'a', and candleholder, in the 'roof' of the 'backstage' is a smoke-hole and two cranks for rolling the panorama, lightly rubbed and worn, but overall in good state.*

Uncommon British toy theatre panorama designed to engage and excite a youthful audience. Advancing from left to right there are thirteen scenes, each captioned below as follows: [1] 'Crossing the Ocean' [night scene]; [2] 'The Yacht Race'; [3] 'Volcano' [Bay of Naples]; [4] 'Tiger Shooting'; [5] 'Life Boat Rescue [i.e. storm at sea]; [6] 'The Village Church' [night scene]; [7] 'Niagra [sic] Falls'; [8] 'Polar Regions'; [9] 'Fire' [with horse-drawn fire engine]; [10] 'Charge of the Light Brigade'; [11] Sunrise in the Alps'; [12] 'The Great Northern Express' [night scene]; and [13] 'Motor Car Race' [approaching 'Finish']. The venue of the motor-car race is not Brooklands, which had opened 1907. Instead it seems to be taking place on the open road, though this was not allowed in Britain at this date - nor to this day for that matter!

The Proscenium design consists of the title, flanked by two Edwardian ladies with palm branches, over the proscenium arch, representing Europe on the left, America the right. To the far left a white female figure represents Africa, whilst another at the far right represents Asia, both equipped with oil lamps. The allusion of the theatre is completed with curtains left and right, with an orchestra in pit across the bottom.



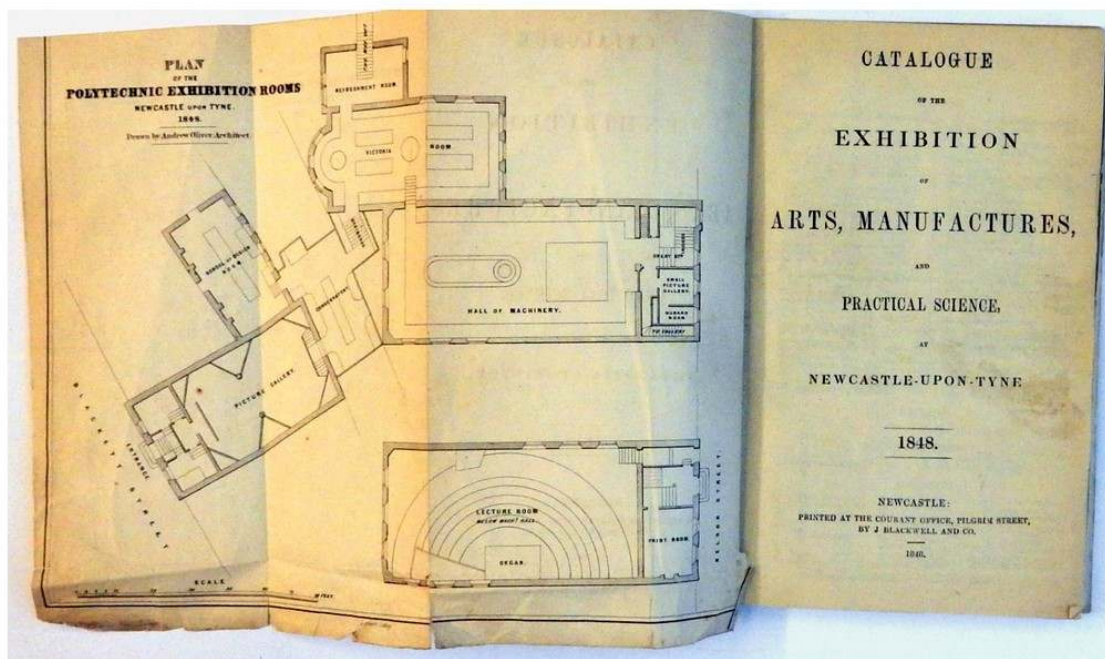
### PRE 'GREAT EXHIBITION'

61 [NEWCASTLE EXHIBITION, 1848] CATALOGUE OF THE EXHIBITION OF ARTS, MANUFACTURES, AND PRACTICAL SCIENCE, at Newcastle-upon-Tyne. 1848. Newcastle: printed at the Courant Office... by J. Blackwell & Co., 1848. £ 450

**FIRST EDITION.** 8vo, pp. 83 [1]; folding lithograph plan, shaved at head and foot. in modern wrappers.

The 'Polytechnic Exhibition' was something of a miniature pre 'Great Exhibition' arranged to augment the funds of the Natural History and Fine Arts Societies at Newcastle.

A previous successful exhibition was arranged in 1840 but in 1848 the organisers attempted something larger with the exhibition now overflowing into Northern Academy of Fine Arts on Blackett Street and adjoining buildings,



including new music hall across the street that was connected together by a conservatory built on rather than over the street. In the centre was a large fountain, the water from which ran into a canal, where miniature boats were floating; and besides which were a number of models, such as a diving-bell, with crane, Barker's water mill, a series of wheels, an overshot breast wheel and undershot, all contributed by Mr. G. Simpson, plumber, &c., 77, Blandford Street, Newcastle; the model of a pump, very ingenious, by Mr. Richard Ayre, Newcastle; a distilling apparatus, by Mr. Gilpin, chemist; a hydraulic fire escape, by Mr. Robert Hall, Newgate Street, Newcastle. &c., &c.

Art was also a very conspicuous part of the exhibition The Duke of Northumberland lending several Canaletto's with other paintings by Murillo, Constable, Angelica Kaufmann with a number of old masters with enthusiastic attributions by their owners; Moderns include William Bell Scott, Landseer, R.B Haydon, H.G. Hine and of course T.M. Richardson. One of the more interesting exhibits is found in Print Room No. 9 where is listed '49a Eight Daguerreotypes of Niagra, &c'. H.L. Pattinson' These are none other than the first photographs of the fall and Hugh Lee Pattinson work was not rediscovered again until 1997

The exhibition ran from April until October 1848 and although there were more than 100,000 visitors the profits were a dismal £150 and it was not attempted in this form again.

OCLC records one copy, at The National Library of Scotland; see T. Fordyce *Local Records: Or, Historical Register of Remarkable Events*, Newcastle, 1866.

## IRISH TENOR

62 [OPERA] O'BRIEN, Gerald. *Opera Singer* AN ARCHIVE OF AN EARLY TWENTIETH CENTURY IRISH OPERA SINGER. 1905-1922. £ 450

*The archive includes 7 large photographs of O'Brien in his principle operatic roles and one of portrait out of costume [33 x 22 cm]; 28 programmes and 15 other items of ephemera connected with the artist.*

Gerald O'Brien was born Albert Crawley in Dublin in 1884, in 1909 he entered and won the Stanley Cochrane singing competition, the prize being a funded visit to Italy for further lessons. Unsurprisingly Crawley was following in the footsteps of his exact contemporary John McCormack. McCormack had also travelled to Italy a few years earlier in 1905 and by 1906 was the leading tenor at Covent Garden. When Crawley travelled to Italy he emulated his fellow Irishman and also took singing lessons from Vincenzo Sabatini.



Crawley's career progression is very like that of John McCormack's although he was never in the same league. After a brief time he changed his name to the Gerald O'Brien to capitalize on the Irish or pseudo Irish ballads and also being cast essaying the operatic rolls of Edgardo (Lucia di Lammermoor), Pagliacci, Duke (Rigoletto) and Rodolfo (La Boheme) and Pinkerton, (Madam Butterfly): all essayed by McCormack who O'Brien was very clearly emulating.

From 1915 he can be found singing with the Beecham's 'Opera in English' season at the Shaftesbury Theatre, London, and the impressive Manchester Season of Grand Opera under Beecham. Concerts in aid of the Italian Red Cross supporting the near legendary, if slightly unstable, Vladimir de Pachmann then followed by a tour through the provinces, again with Pachmann. In 1918 O'Brien was the soloist in one of Henry Wood's contentious Wagner Proms at the Queen's Hall, thereafter starring as one of the principle tenors of the Carl Rosa as it toured up and down the country into the early 1920's.

Alas the progress of O'Brien's fame would evade him for despite being a 'great athlete and an excellent amateur boxer' he took a chill in July 1922 that then developed into pneumonia and followed by a fatal heart attack. The programs, promotional material and photographs of his principle operatic roles appear to have been preserved by O'Brien or a member of his family.

### A SPECIAL COPY WITH PLATES ON VELLUM

63 **OWEN, Hugh.** TWO CENTURIES OF THE CERAMIC ART IN BRISTOL being a History of Manufacture of "The True Porcelain" by Richard Champion... with an account of the Delft, Earthenware and Enamel Glass Works from original sources. London: Bell and Daldy, York Street, Covent Garden, 1873. £ 375

**SPECIAL COPY INCLUDING PLATES PRINTED ON VELLUM.** Royal 8vo, pp. [16], xxiv, 402, [18] 'Index'; 5 engraved plates and hand coloured engraved plate; 16 full page wood-engravings, 142 wood-engraved text illustrations, 8 pages of facsimile letters; Additional to this copy 5 plates printed on vellum, 4 additional engraved plates and a hand coloured engraving 'Coloured by S.J. Hodson R.W.S. from the original'; original brown morocco, the covers with tools of Earth and Water taken from Bristol ware; the spine in compartments, 4 with a vase ornament and two lettered in gilt, with date at foot; gilt edges; armorial bookplate of John Campbell, 2nd Earl Cadvor.

The first work to be devoted to the origins of Bristol Ceramics.

1873 was something of a watershed in British Ceramic collecting, that year the Burlington Gallery had its first major exhibition of ceramics and although principally of eastern wares it did allow space for British wares. The following year Sotheby's sold the William Edkin's collection, often referred to and illustrated in this work, surprising prices were achieved at the sale when several collectors and dealers went head to head for the choicest examples, the figures of Earth and Water made use of in the binding making £141 and Lady Charlotte Schreiber to whom the book is dedicated bidding £308 for a vase.

Hugh Owen (1808-1897) worked as chief cashier of the Great Western Railway in Bristol during in the mid 1850s, but fro before 1845 he was producing Daguerreotypes the following year started making negatives by Talbot's calotype process. He was Bristol's best photographer and supplied around half of the photographs to the 1851 *Reports of the Juries'* volumes (with Ferrier) for the Great Exhibition committee. Doubtless he also had a hand taking photographs for the blocks used in illustration this work.



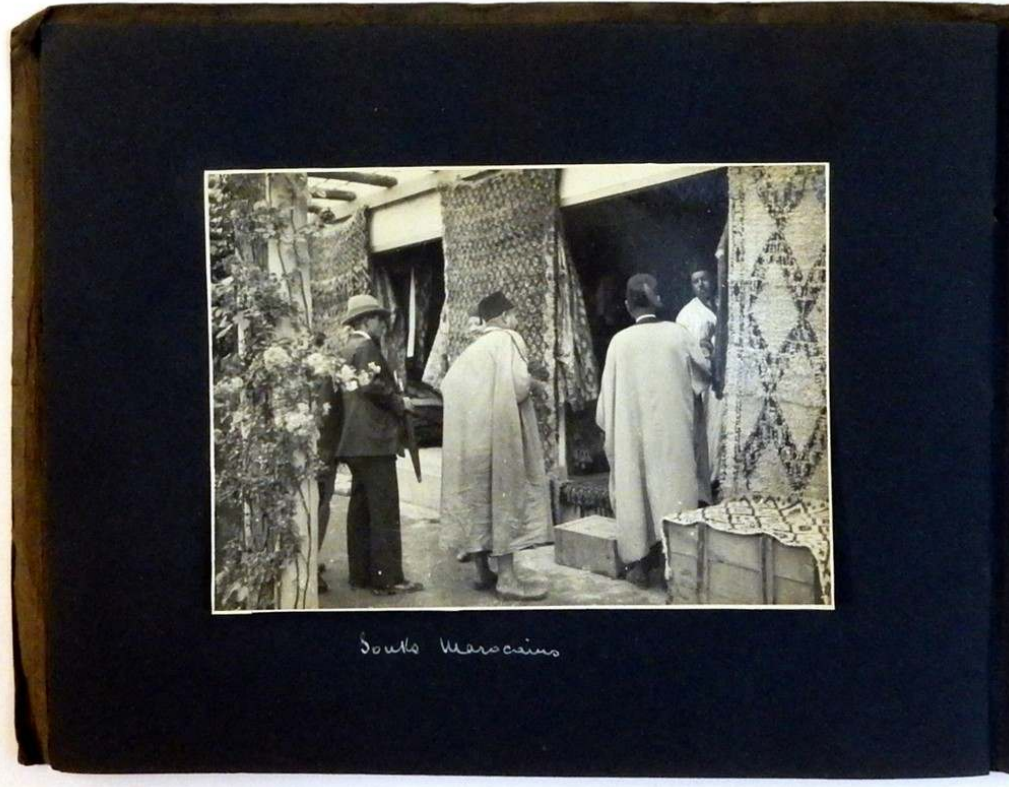
### HUMAN ZOOS

64 **[PARIS EXHIBITION, 1931]. MOULIN, M.** EXPOSITION COLONIALE INTERNATIONALE DE PARIS. Paris: M. Moulin, 17 rue de Tournon, 1931. £ 350

*An album of 28 photographs; grey wrappers, with cloth tie; together with six additional photographs.*

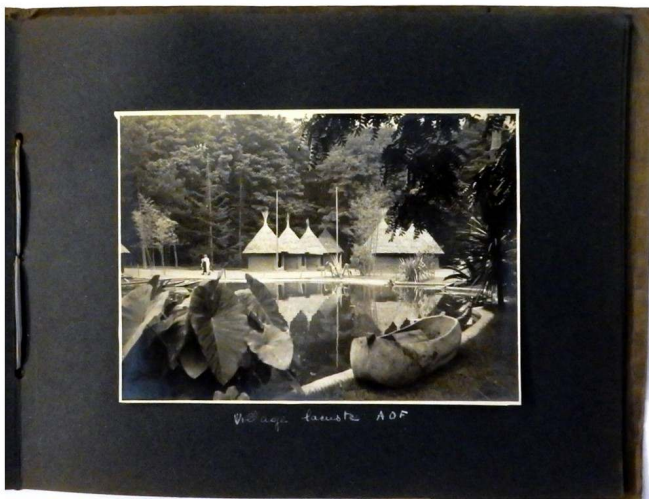
Pavilions relating to the various colonies were constructed as 'Human Zoos', in which the display of people and animals in their 'natural' or 'primitive' state was used to illustrate the cultural differences between the West and its colonies.

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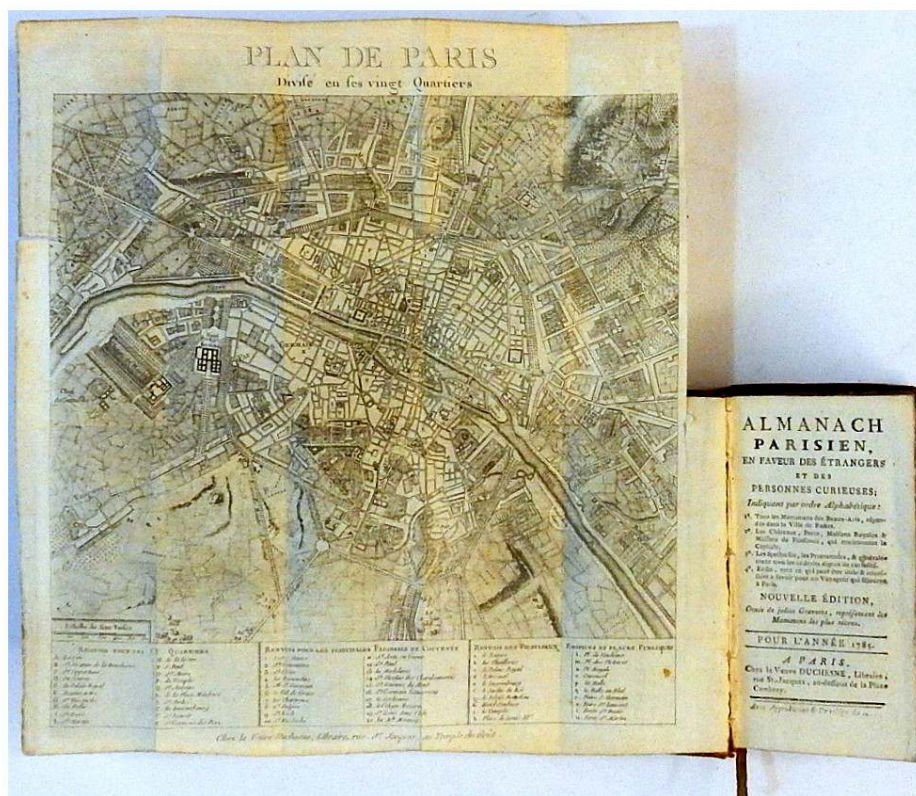


The 1931 Exposition Coloniale Internationale de Paris was one of many colonial exhibitions held from the 1880s onwards, in order to further trade and increase support for their empire. From 7th May to 15th November 1931, the exhibition welcomed close to 34 million visitors to the Bois de Vincennes and was one of the most successful of its kind.

The 1914-18 War had left France in possession of an extensive colonial empire, with some 47 nations whose official language was French and whose governments were under some degree of obligation to France. The primary goal of the Exposition Coloniale was to bring these peoples together in the capital and to educate the French nation as to the importance of the colonies.



The photographs are captioned as follows: 1) Cité des Informations; 2) Avenue des Colonies; 3) Avenue des Colonies - Cavillou de la Martinique; 4) Madagascar; 5) Judes Francaises; 6) Vue Generale Palais d'Angkor; 7) Cambodge; 8) Detail Palais d'Angkor; 9) Palais d'Angkor; 10) Cambodge vue du Palais d'Angkor; 11) Palais de l'AOF vue interieur; 12) Village de l'AOF; 13) Promenade a dos de Chaîneau AOF; 14) Vue de la Tour de l'AOF; 15) Village Lacuste AOF; 16) Village Lacuste AOF; 17) Afrique Equatoriale Française; 18) Algerie; 19) Maroc; 20) Souke Marocaine; 21) Café Maure; 22) Java; 23) Congo Beige; 24) Detail du Congo Beige; 25) Congo Beige; 26) Italie; 27) Le Signal sur le Lac Dammeseil; 28) Palace des Beaux Arts; M. Doumergue et le maérchal Lyautey. commissaire général de l'Exposition, passant, en voiture, devant le temple d'Angkor; Le cortege presidentiel passe devant le Palais d'Italie.



### SOMETHING OF A TRADITION

65 **[PARIS GUIDE]** ALMANACH PARISIEN: EN FAVEUR DES ÉTRANGERS ET DES PERSONNES CURIEUSES 1o. Tous les monumens des beaux-arts, répandus dans la ville de Paris. 2o. Les spectacles, les promenades, & généralement tous les endroits dignes de curiosité. 3o. Les châteaux, parcs, maisons royales & maisons de plaisance, qui environnent la capitale. 4o. Enfin, tout ce qui peut être utile & nécessaire à savoir pour un voyageur qui séjourne à Paris. Paris: Chez le Veuve Duchesne, Libraire, rue St.-Jacques, au-dessous de la Place Cambrai. [1785]. **£ 150**

*12mo, pp. 455 engraved folding map of Paris and four plates; original cats paw calf, spine decorated and lettered in gilt, marbled edges*

Originally written during the 1770 by the journalist Pons Augustin Alletz (1703-1785) the text for the almanac went through yearly updates.

Alphabetically arranged, neatly produced and easy to carry the *Almanach Parisien* became something of a tradition until the revolutionary period made the text of the annual too difficult to satisfactorily update.

OCLC locate two copies only at Chicago and Mississippi

### KOH-I-NOOR IN ITS ORIGINAL GILDED

66 **[PEEPSHOW]**. BUILDING FOR THE GREAT EXHIBITION 1851. [German], 1851. **£ 350**

*Hand-coloured lithograph concertina-folding peepshow, with three cut-out sections, the front-face [115 × 160 mm] with view of the Exhibition building with central peephole, extends, by paper bellows to approximately 300 mm., sympathetic repairs to edges, and upper face soiled.*

The peepshow consists of a view down the nave of the Crystal Palace, with the Koh-i-Noor in its original gilded cage in the first cut-out; Osler's Crystal Fountain appearing in the second cut-out panel; and in the third cut out and back panel with the general assembly of visitors. The front-face displays an embossed domed view of the exterior of the building with the title embossed below.

Whilst the title is in English, the style is German in character.

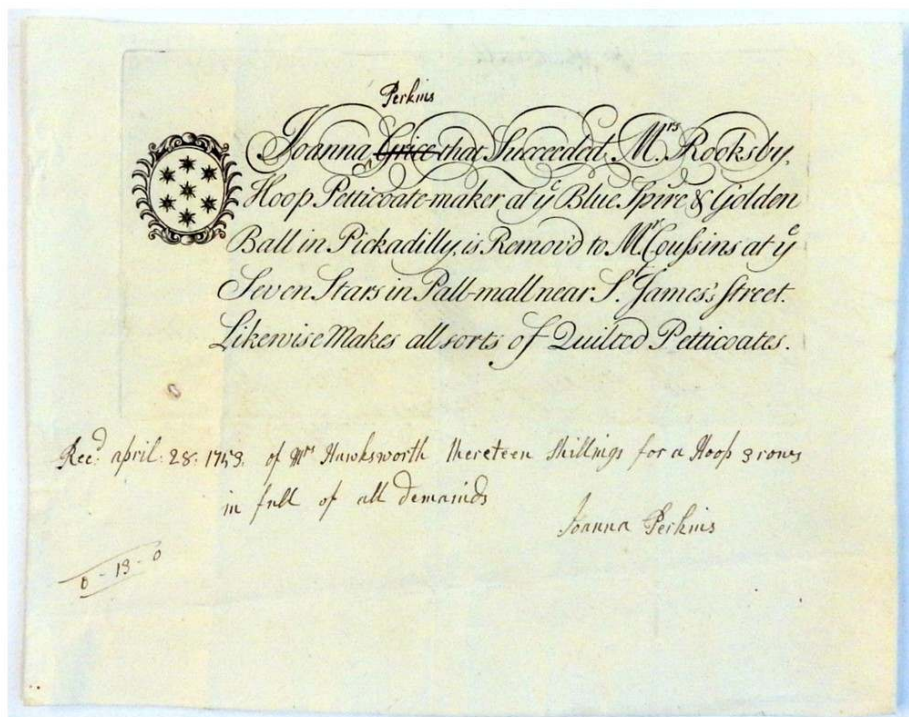
Gestetner-Hyde 168.



‘HOOP PETTICOAT-MAKER AT YE BLUE SPIRE & GOLDEN BALL IN PICKADILLY’

67 **PERKINS, Joanna.** ORIGINAL PRINTED AND ENGRAVED TRADE BILL: ‘Joanna Grice [‘Perkins’ added in ink above] that succeeded Mrs. Rooksby, Hoop Petticoat-maker at ye Blue Spire & Golden Ball in Pickadilly, is Remov’d to Mr. Cousins at ye Seven Stars in Pall-Mall near St. James’s street. Likewise makes all sorts of Quilted Petticoats. [London: April 28th, 1753]. **£ 400**

*Original trade bill, inscribed at foot ‘Rec’d April 28 1753 of Mrs. Hawksworth thereteen [sic] shillings for a Hoop & rows in full of all demands, Joanna Perkins’, with ‘Mrs. Hawksworth’ written in ink on verso, minor evidence of folding, otherwise in fresh original state.*



A good early trade bill for a maker of hoop petticoat’s that became something of both a cause of concerns over morality and a subject of comedy in equal measure.

We know a Joanna Grice married John Perkins close by at Saint Martin in the Fields in 1735 but this union seems too early for the bill head seems strange, however a John Price was using the address of Seven Stars in Pall Mall in 1757 so this may be another Joanna Grice who happened to marry a Perkins about 1759; we have been unable to discover who Mrs Rooksby was of the exact location in Pall Mall of the hoop petticoat business

‘For the first decade of the century, a woman’s legs were covered by a petticoat and overskirt, suspended over a “false rump,” usually made of cork. But in 1709, the hoop petticoat was introduced and rapidly adopted, despite vociferous condemnation. In its early form, it was round and dome shaped, consisting of seven or eight cane or whalebone hoops strung together with fabric tapes. The whole contraption was tied around the waist with a drawstring. From 1713 to the 1740s, another style was also popular: the “fan hoop,” in which additional tapes attached the front and back of the hoops, flattening them and pushing them out to the sides. From the 1740s to 1760s, the hoop became almost rectangular and very wide, and then began to disappear except at Court. For undress (casual dress), women still continued to wear small, separate side hoops, called “pocket hoops” or “false hips.” In the 1770s, the “cork rump” made a reappearance, and padding shifted from the sides to the back, growing smaller and smaller with the late-century emphasis on natural, classical.’ [Olsen]

See Kirstin Olsen *Daily Life in 18th-Century England* London, 1999.

PANORAMIC CEILING

68 **[PETERBOROUGH]. STRICKLAND, William.** STRICKLAND’S LITHOGRAPHIC DRAWINGS OF THE ANCIENT PAINTED CEILING in the Nave of Peterborough Cathedral. Together with descriptive letterpress. Peterborough: Published by the Author. W. Strickland, Painter... London: George Bell, 186 Fleet Street. Cambridge: Mr. E. Meadows, King’s Parade. And all booksellers. **£550**

**FIRST EDITION** Folio, pp. [1-5] 6-9 [10-12]; title poorly attached to front free endpaper; folding chromolithograph plate in seven sections [420 × 1950 mm] printed by Day & Son, some minor spotting, evidence of being poorly folded in the past; original turquoise cloth, the upper cover blocked in gilt with a large cartouche enclosing the letterpress title.

The first serious study of the remarkable thirteenth century painted wooden ceiling at Peterborough.

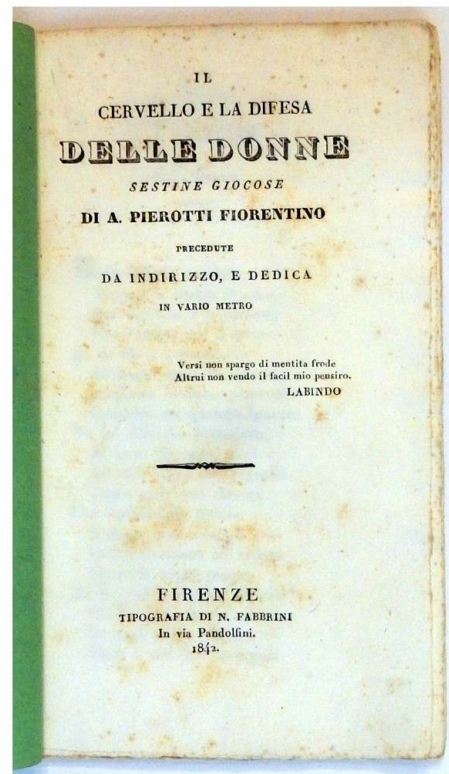
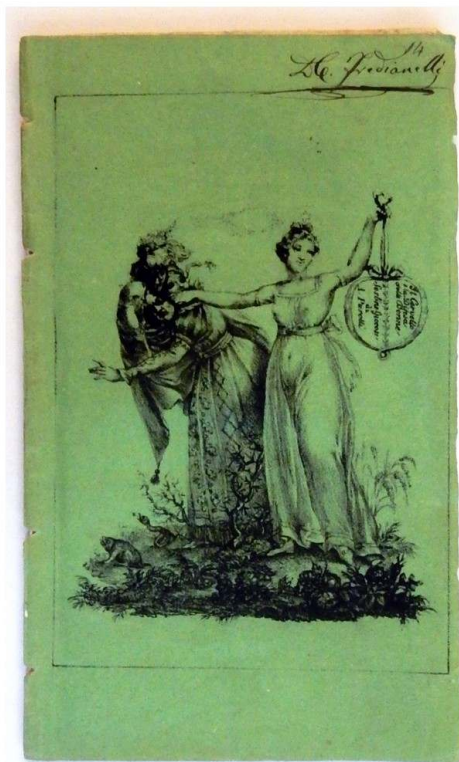
William Strickland appears to have been the first person to accurately examine and illustrate the famous ceiling, the accompanying six foot panoramic chromolithograph accurately detailing the intricate design.



The general design consists of three rows of lozenges, twenty in the central row and nineteen in either side row with borders painted black and white with coloured lines in zigzag patterns. In each lozenge of the central line there is a painted figure, the side rows having alternate figures or decorated leaves.

The lithographer was John Sleigh who was one of the twenty artists employed on copying exhibits at the Great Exhibition for Digby Wyatt's *Industrial Arts of the Nineteenth Century*. He also designed decorated cloth bindings and the use of small flower heads and spandrels on the cover may also be his work.

UCBA p. 1942.



### THE BRAIN OF WOMEN

69 **PIEROTTI, A.** *IL CERVELLO E LA DIFESA DELLE DONNE. Sestine giocose.* Florence, N. Fabbrini, 1842. £ 200

**FIRST EDITION.** 8vo, pp. 21, [3], blank; lightly foxed throughout, stitched as issued in the original green lithographed wraps

Extremely rare humorous poem on *The Brain of Women*, which begins with an anatomical description of a human brain, describing nerve tissue, cells and fibres. In 24 *sestine*, Pierotti deals with theories about female brains, referring to and mocking Gall's phrenology, which ascribed the cause of certain character traits to particular bulges of the brain. He then declares that negative tendencies of a person's mindset do not arise from certain anatomical anomalies of the brain, but from the heart. Pierotti clearly opposes the phrenologist's oversimplified direct link between anatomy and psychology, for example their identification of a region of the brain as responsible for religious feelings. The final third of the little volume is taken up by a poem *In Defence of Women*, a reconciliation with the object of the first poem, women insulted by phenological practice.

OCLC locates a single copy, at Harvard; not in ICCU or KVK.

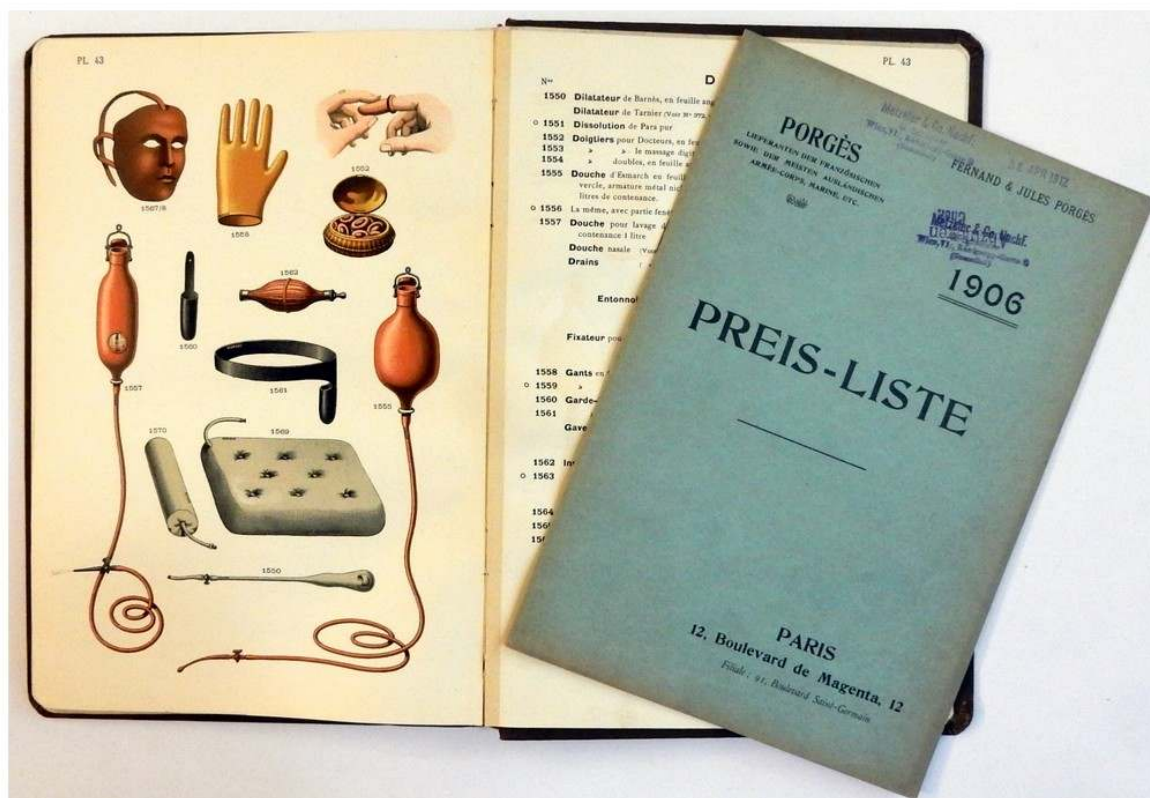
## RUBBER. SOFT AND HARD

70 **PORGÈS FRÈRES.** ALBUM ILLUSTRÉ D'INSTRUMENTS DE CHIRURGIE EN GOMME ET CAOUTCHOUC SOUPLE. 3<sup>me</sup> Édition avec 46 Planches richement coloriées et 65 gravures dans le texte.... Paris, 12 Boulevard de Magenta, 1906. £ 750

*Folio, ff. [52], including 46 chromolithograph plates; with numerous illustrations in the text; some contemporary markings in red ink in places, but otherwise clean and fresh; in the original brown cloth, stamped in gilt on upper board (with little gilt remaining) and in blind on spine.*

A good copy of this rare and superbly illustrated catalogue of rubber surgical and medical instruments produced by the Paris firm of Porgès.

Porgès Laboratories were established in Sarlat in the Dordogne by Fernand Porgès on December 10, 1893, and specialised in the manufacturing of catheters and medical devices for urology and general surgery.



The labour-intensive process consisted in weaving sheaths of silk fibres that were dipped in natural gum then hand finished. The company grew rapidly, due to steady export sales to eastern Europe. Jules Porgès, Fernand's younger brother, emigrated from Vienna to France and joined the company at the turn of the century. The company moved its offices to the Boulevard Magenta in Paris, and operated factories in Sarlat and in the Paris suburb of Les Lilas.

The company continues to the present day, still making disposable medical devices and implants for gynaecological conditions.

OCLC: records two copies at Johns Hopkins and the University of Rochester.

## EXTRAORDINARILY POPULAR

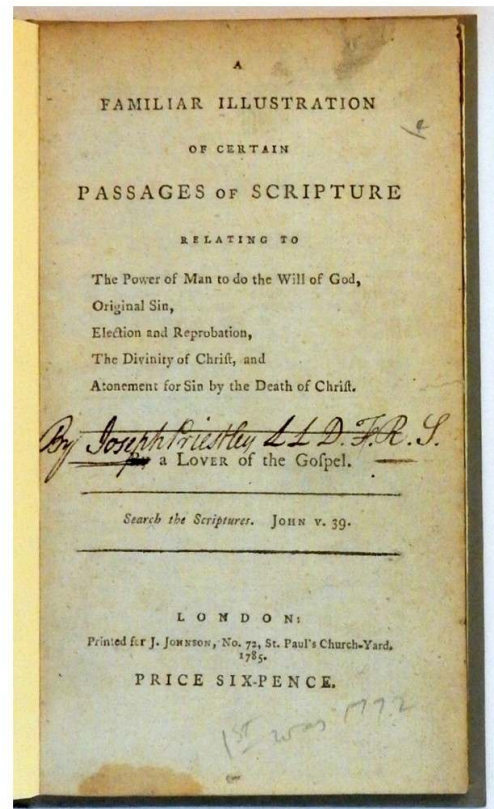
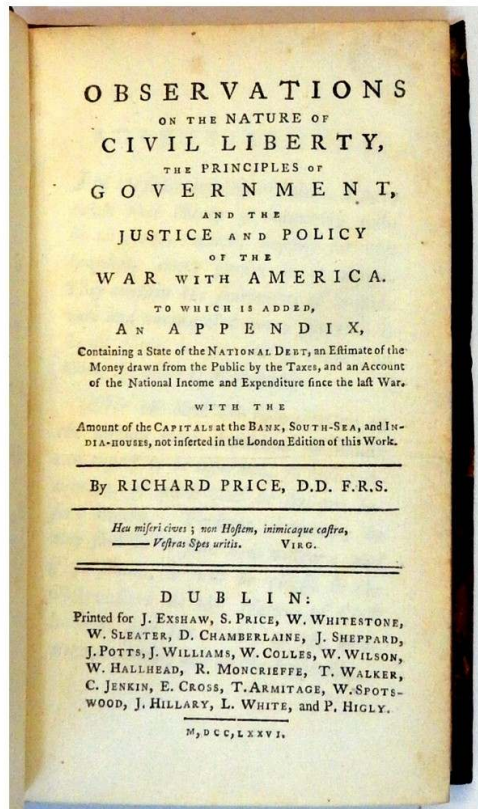
71 **PRICE, Richard.** OBSERVATIONS ON THE NATURE OF CIVIL LIBERTY, the principles of government, and the justice and policy of the war with America. To which is added, an appendix, containing a state of the national debt, an Estimate of the Money drawn from the Public by the Taxes, and an Account of the National Income and Expenditure since the last War. With the Amount of the Capitals at the Bank, South-Sea, and India-Houses, not inserted in the London Edition of this Work. Dublin: Printed for J. Exshaw, S. Price, W. Whitestone... MDCCLXXVI [1776]. £ 350

**FIRST DUBLIN EDITION.** 8vo, pp. [viii], 180; with one folding table; clean and fresh throughout, in contemporary calf, rebaked with labels lettered in gilt, light surface wear to boards, but still an appealing copy.

First Dublin edition of Price's *Observations on the Nature of Civil Liberty*, published the same year as the first English edition.

Price's work was extraordinarily popular, selling several thousand in the days after its first publication. The work "starts with a reiteration of the emphasis on the need for liberty, here classified as physical, moral, religious and civil liberty, the last including all the other forms of liberty. Price's main point is that it is the function of the state to guarantee liberty as a necessary condition for the individual to be able to act in a moral fashion. If it fails in this, which is Price's argument with regard to the American colonies and certain aspects of British Government policy, it needs to be changed as a matter of moral necessity?" (*Dictionary of Eighteenth-Century British Philosophers*, II, p. 714).

ESTC T12969.



### ATTACKS ON THE SACRAMENTAL NATURE OF THE LORD'S SUPPER

72 [PRIESTLEY, Joseph]. A FAMILIAR ILLUSTRATION OF CERTAIN PASSAGES OF SCRIPTURE relating to The Power of Man to do the Will of God, Original Sin, Election and Reprobation, The Divinity of Christ, and Atonement for Sin by the Death of Christ. By a Lover of the Gospel. London: Printed for J. Johnson, No. 72, St Paul's Church-Yard, 1785. £ 65

SECOND EDITION. 8vo, pp. [2], iii, [1], 66; modern grey boards, spine with label lettered in black; authorship added in ink on title by a contemporary owner.

Published as a sequel to *An appeal to the serious and candid professors of Christianity* Priestley continues his attacks on the sacramental nature of the Lord's supper, recommended family religious exercises and a renewal of some kind of church discipline, and supported the practice of infant baptism. Although no edition statement is given on the title Joseph Johnson in his 1804 edition of *A Catalogue of Books written by Dr Priestley*, describes it thus.

ESTC t35299.

### WITH THE APOTHEOSIS OF THE PRINCESS

73 [PRINCESS CHARLOTTE]. M'INTOSH, D[aniel]. THE LIFE OF THE LATE PRINCESS CHARLOTTE; Her Birth, Education, and Sweet Disposition, while an Infant — her Progress in Learning and Polite Accomplishments — with many interesting Stories of her Royal Highness during that Period. — Her Attachment to Religious Duties, and her charitable Demeanour to relieve the Distresses of the Indigent — The Addresses of the Hereditary Prince of Orange — The Reluctance of the Princess to quit England, or to give her Hand without the most cordial Approbation of her Heart — The filial Reverence which she always manifested towards both her Royal Parents — Prince Leopold's first Introduction to her — His amiable Demeanour attracts her Notice, and impresses her Mind with favourable Sentiments towards him — The honourable and manly Conduct of Prince Leopold as soon as he perceived the Indications of her Esteem — His frank Declaration to the Prince Regent — The Regent's free Consent — The Genealogy of Prince Leopold, with some Account of his Life — The Nuptial Ceremony — Their Abode at Claremont — The affectionate, exemplary and domestic Way in

which their Time was passed, and the Charitable Actions of both — Symptoms of Her Royal Highness's Pregnancy — Her Accouchement, and her ever lamentable End — The Funeral, &c. &c. London: Printed for, and published by T. Kinnersley, 1818. £ 250

**FIRST EDITION.** 8vo, pp. iv, 596; additional title and frontispieces and 8 engraved plates; a few leaves at end creased. contemporary mottled calf, the spine decorated in gilt, with black lettering piece; somewhat worn at extremities and splitting to foot of spine but still an acceptable copy; red leather book label of 'Elizabeth Stubbins'.

A hagiographical biography of the 'saintly' Princess Charlotte.

Rushed out in the wake of her death on 6 November 1817, the work would have been written, set in type, and on sale by January 1818. As can be imagined effort in constructing a life was something of a cut and paste job. Mixing as it does, anecdote, press reports and previous biographical information the writer, or writers, moulded the text together with sentimental and near fictional material to form something that looked like a life.



The frontispiece represents carried aloft by angels from her deathbed, replete with swaddled babe, doubtless plucked suckling from the bared breast of the princess. A latter day Freud could have a field-day with this book with its mix of religiosity, sycophantic adoration and catholic symbolism.

The 'author' signs the preface 'D. M.I.', older references state this was Donald McIntosh although as there is no later information substantiating this claim it may be a misattribution.

### SOMETHING OF A CONUNDRUM

74 **PROUT, Samuel.** PROUT'S DRAWING BOOK, of Cottages, Village Scenery, Ruins, Bridges, &c., from Scenes near Exeter, Penryn, Southampton, Tunbridge Wells, Glastonbury &c. [cover title]. [London, c. 1820]. £ 850

*Oblong folio, 270× 440 mm, 31 [not 30] hand coloured soft ground etched plates, each plate with a title caption and signed 'Drawn & Etched by Sam. Prout'; some dust marks and stains, 13 plates with repairs mainly to the plate mark; original patterned red wrappers with title label printed in gold on black on front cover; recently rebacked and repaired, in a modern blue cloth folder, leather label, lettered in gilt.*

The plates have clearly been engraved as two series, of 20 and 11 plates respectively, at two different periods in time. The first series with a single line border, open letters and signed close to the image; the second series with double line border, partially closed letters and signed away from the image.



As far as we can tell the second series might constitute part of the *Picturesque Delineation in the Counties of Devon and Cornwall* published by Palser in 1811-12, but as any further publishing details on the plates appears to have been removed it is difficult to establish this with certainty. As the artist was not paid by his publishers on a royalty basis, but at a flat fee per plate of between 12 shillings and 2 guineas, the later publication of Prout's work was at the mercy of whoever was willing to reissue the plates. Another work with which this private publication must be seen in connection is Prout's 1819 *A Series of Views of rural Cottages in the West of England, drawn and etched in imitation of chalk* ..., published by Ackermann.



As there is no logical order to the sequence of plates in the volume so we have reordered them alphabetically within each series, together with their present numerical position in square brackets.

**First Series** - [18]: 'At Exeter'; [29]: 'At Linton'; [12]: 'At Penryn Cornwall'; [7]: 'At Tinteen Monmouthshire'; [28]: 'Glastonbury'; [11]: 'Haverfordwest'; [23]: 'Minthead'; [30]: 'Near Barnstaple'; [15]: 'Near Bridgend, S. Wales'; [5]: 'Near Caerphilly, S. Wales'; [19]: 'Near Durham'; [1]: 'Near Edinbro'; [22]: 'Near Exeter'; [27]: 'Near Lauceston'; [16]: 'Near Plymouth'; [13]: 'Near Southampton'; [8]: 'Near Tunbridge Wells, Kent.'; [9]: 'Near Waltham, Essex'; [20]: 'Part of the Treaty-House, Uxbridge'; [26]: 'Part of Winchester Palace, Southwark';

**Second Series** - [10]: 'Buckfastleigh, Devon'; [3]: 'Carisbrook, Isle of Wight'; [31]: 'Eastry, Kent'; [24]: 'Kingsteignton, Devon'; [17]: 'Leskeard, Cornwall'; [2]: 'near Helston, Cornwall'; [4]: 'near Looe Cornwall'; [14]: 'Near Looe, Cornwall'; [25]: 'Near Probus Cornwall'; [6]: 'near Saltash, Cornwall'; [21]: 'Newton, Devon'.

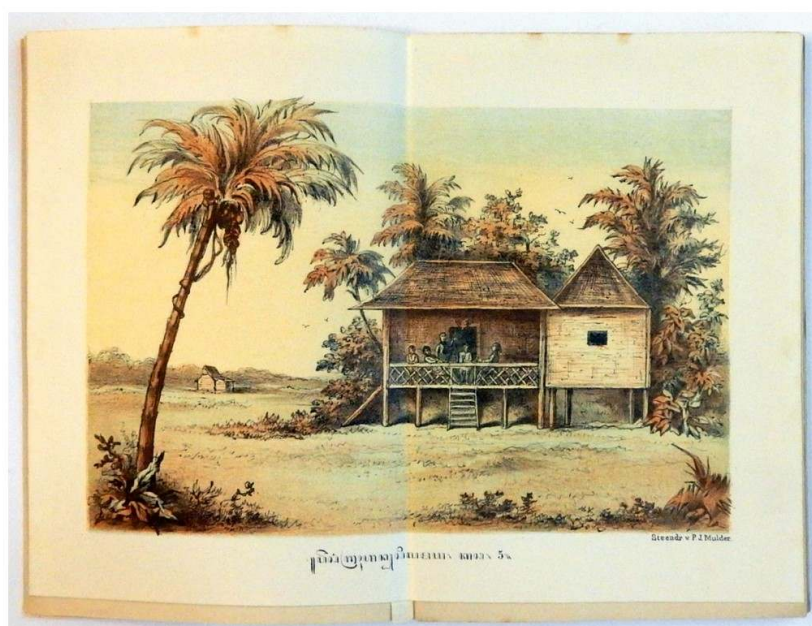
Not found in any reference book consulted, neither in OCLC nor in KVK.

## WESTERN ETIQUETTE FOR ASPIRATIONAL NATIVES

75 **RHEMREV, I. L.** [*pseudonym for Johan Leendert VERMEHR*]. SERAT GURMA LELANA [BIG GAME HUNTING IN JAVA]. Leiden: E.J. Brill 1884. £ 175

*8vo, pp. 92, with four double-page size lithographic plates in three colours; well-preserved in the original printed yellow wrappers.*

Rare work in Javanese, presumably for the native population, explaining the Western approach to big game hunting.



Johan Leendert Rhemrev (1821-1903) descended from a Dutch-Javanese family, whose fathers served the East India Company (VOC) since the eighteenth century. He lived most of his life in Java; however, taught Oriental languages at Leiden University for a short period and worked as a translator of native languages of the Dutch colonies in South-East Asia. Printing in Javanese had started in the 1820s in the Netherlands, after Arabic or Latin transliterations had been used previously. The fine plates were printed by Pieter Jacobus Mulder in Leiden.

Not in OCLC.

## LUXURY TRAVEL

76 **RINGHOFFER, Franz.** ATELIERS DE CONSTRUCTION DE WAGONS, TENDERS, Machines, Fonderie, Chaudronnerie, Forges et Laminoirs de Cuivre. Smichow près Prague, Atriche-Bohême. [Prague, Unie,] [c. 1900]. £ 450

*Oblong 8vo, [170×235mm.], ff. [190]; each leaf with a photograph enclosed within a tinted border; or a measured drawing; original green cloth backed decorated and blindstamped paper boards; small piece missing from lower cover otherwise a clean fresh copy.*

This rare catalogue is one of the largest collections of illustrations of railway carriages produced for a wide range of railway companies from all over Europe, and a few from Asia and North Africa. It was published for the 'Exposition Universelle' at Paris in 1900 and illustrates the extensive range of railway carriages and trucks that the famous Prague engineers had manufactured in the later part of the nineteenth century.

The company had been founded in 1771 but it was under the direction of Franz Ringhoffer (1844-1909), a brilliant engineer and technician, that the company acquired a world-wide recognition for innovation and design.

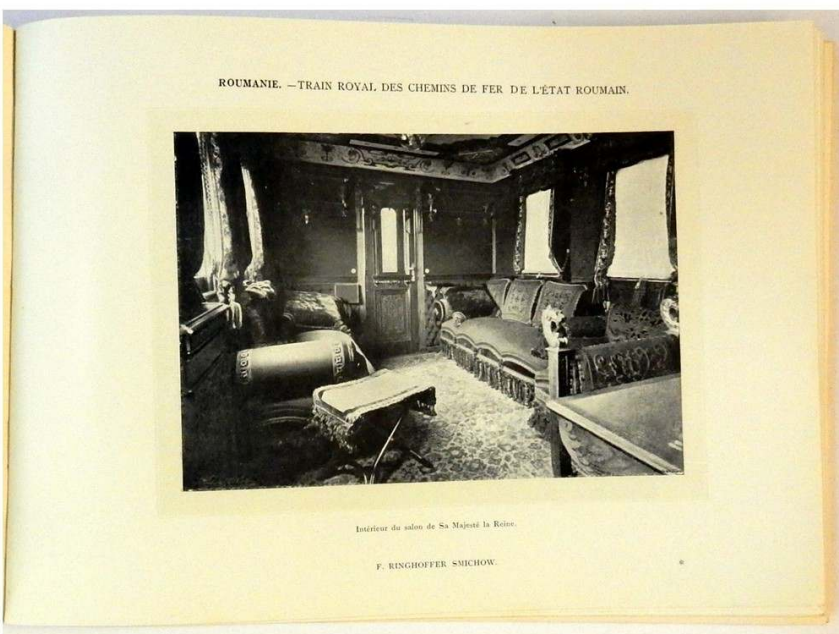
At the time the catalogue was issued Ringhoffer had built up an extensive business in Austria, Hungary, Russia, Roumania, Bulgaria, Serbia and Egypt and was looking to expand his trade to western Europe as he took the opportunity to participate in the 1900 Exposition.

The catalogue shows the interiors, exteriors, and detailed measured drawings for each passenger carriage and goods vehicle. The most extensive part of the catalogue describes commissions by Russian railway companies including all classes of carriage together, dining saloons, royal and official, and special commissions.

Clearly a major part of his business was the supply of freight vehicles and a variety of trucks, open and closed wagons, special wagons e.g. for gas transport.

The title bears a large stamp 'Exposition Universelle Paris 1900. Deux Grands Prix. À la classe 19: Machine à vapeur 2000 HP. À la classe 32: Voitures et Wagons.' That indicates that the catalogue was issued at the exhibition.

Not in OCLC.



### PROBABLY FILE COPIES

77 **ROCK & Co. Publishers.** A COLLECTION OF 163 PROOFS, OR FILE COPIES, OF STEEL-ENGRAVED ILLUSTRATIONS FOR LETTERHEADS ETC. London: Rock & Co. 1850-1870. £ 450

*Steel-engravings printed on thick paper [11 x 14 cm], some spotting and inevitable dust soiling.*

Rock & Co. was a firm of printers and publishers who chiefly specialised in topographical, steel-engraved prints on pictorial note paper and fancy stationery, often the engravings were pressed into use for souvenir books and booklets with other sidelines in maps, playing cards and valentines. William Frederick Rock's business very nearly cornered the market for such publications before he sold out and devoted his last years to philanthropic causes



The 163 steel-engravings in this group would appear to be proof or file copies kept at one time as a reference source by the company, many having a contemporary ink reference number on the verso although the extent of their production amounted to thousands each engraving having another reference number engraved with the printers legend.

Included in this group are 108 views of Suffolk (including 14 of Aldeburgh, 11 of Bury St Edmunds, 14 Ipswich and 35 Lowestoft); 39 views of Wiltshire (including 8 of Salisbury, 6 Trowbridge, 6 Marlborough); and 16 of Kent (including 5 of Sandgate and 10 of Hythe).

### IMITATING ROUSSEAU

78 [ROUSSEAU]. DAUPHIN, **Citoyen de Verdun**. LA DERNIERE HELOÏSE. Ou lettres de Junie Salisbury, recueillies et publiées par M. Dauphin Citoyen de Verdun. Première [-Seconde] Partie. A Paris, MDCCLXXXIV [1784].

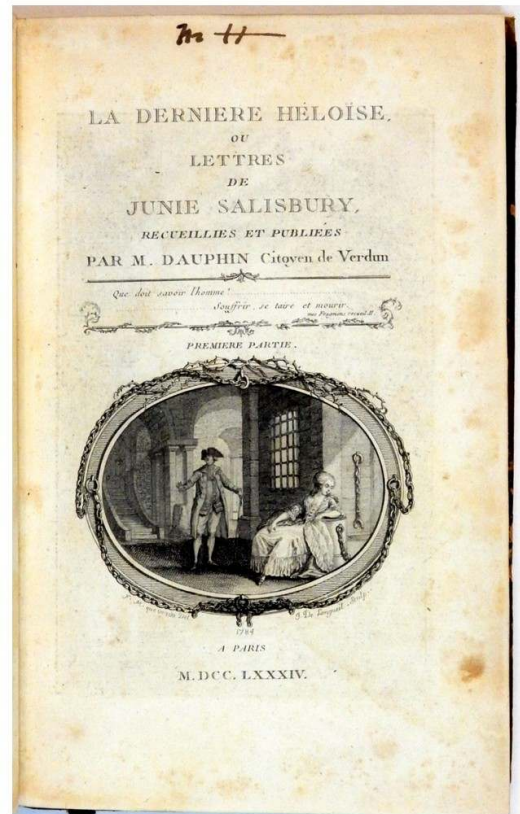
£ 350

**FIRST EDITION.** *Two parts in one volume, 8vo, pp. [vi], 87, [1] blank, [ii], 89-207, [1] blank; with engraved frontispiece and two engraved plates by Quéverdo; plus woodcut headpieces and engraved vignettes to both title-pages; some foxing in places throughout; in contemporary tree calf; boards edged in gilt, spine ruled in gilt with gilt-lettered morocco label; some wear, especially to spine and hinges, but still an attractive copy, with the book-plate of the 8th Duke of Devonshire on front paste-down.*

Scarce first edition of this epistolary novel in imitation of Rousseau's *Julie*, designed both to appeal to the readership of that work, and to the current enthusiasm for all things English.

A brief note appears after the title page, signed by J.J. Rousseau, to say "Although I only here have the title of publisher, I have myself worked on this book, and I won't hide the fact. Have I done it all, and is the entire correspondence a fiction? People of the world, what does it matter? It's certainly a fiction to you". Clearly, the long deceased Rousseau was not involved in any way. A second edition appeared in 1790, without the plates.

Gay/Lemonnyer, I, 856; OCLC records copies at Toronto, McGill, TCD, Canterbury (NZ), Berkeley, UC Irvine, Delaware, and Vanderbilt.



### MUTABILITY OF WOOD

79 SANGUINETI, **Antoni**. CROQUIS DE PETITE CHARPENTE ET MENUISERIE PITTORESQUE MODERNE. Paris: Au Bureau des Publications Boulevard Voltaire, 147, [c. 1870].

£ 350

*Oblong Folio, [23.5 × 31 cm]; 50 lithograph plates, including title, by Becquet original limp black boards, lettered in gilt, worn at extremities, back free endpaper detached.*

The catalogue contains a large number of designs for barriers, gates, fences, balustrades, pavilions, pigeon lofts, campaniles, hen houses, kiosks, garden sheds, rabbit hutches, kennels, hangers, staircases and shelters all constructed in wood.

With enormous natural resources of the United States a glut of timber was available for export to Europe for the first time. The new steam driven saws, planing and shaping machines helped to expand the European and American building trade in this material. As stated on many of the plates the cost was only 5 centimes a metre which at such low rates resulted in a veritable renaissance in timber architecture.



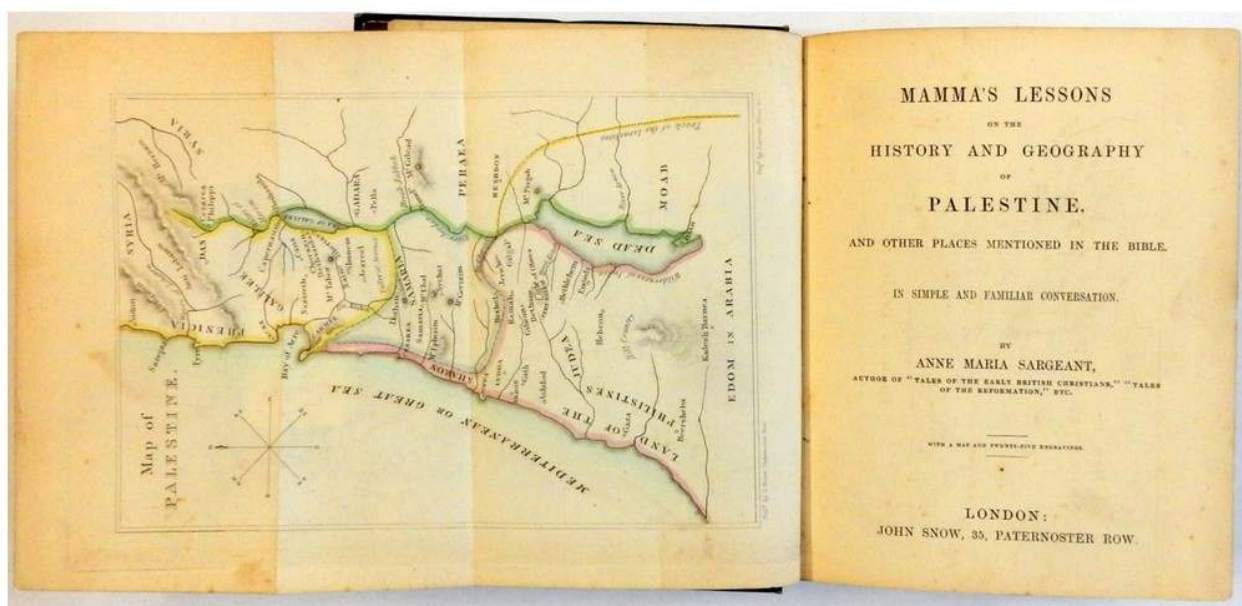
## SUNDAY READING

80 **SARGEANT, Anne Maria.** MAMMA'S LESSONS ON THE HISTORY AND GEOGRAPHY OF PALESTINE, and other places mentioned in the Bible: in simple and familiar conversation London: John Snow, 35, Paternoster Row. [1849]. £ 250

**FIRST EDITION.** 12mo, pp. vi, 154; with folding hand-coloured map inserted as frontispiece, and 25 engravings throughout the text; original blue cloth, lettered in gilt (clearly dating from the 1860s or 70s).

A nicely produced juvenile work by John Snow who chiefly specialised in religious literature for the young.

Produced to the same quality in much the same way that Dean & Co. did for more secular interests, these works would have attracted buyers in equal measure. *Juvenile Missionary Magazine* thought the work. 'A beautiful introduction to the Bible. No child can read it without being better prepared to understand the Scriptures. While the gifted writer does not forget that salvation is the great subject of the Bible, her book is full of facts, taken from history and eastern customs, which explain many parts of God's Word. It is an excellent Sunday book for the young.'



Sergeant takes care to include subjects that children would find familiar, linking them deftly to biblical passages. A new interest in the literary area was created when the Palestine region had opened up after 1840 with Britain's intervention in returning control of the Levant to the Ottomans.

The author, Anne Maria Sargeant (1809/10-1852) wrote poetry and other miscellaneous works often published under the Dean imprint. We know she probably grew up on the Isle of Wight little more than the brief details given on her death on the 18th April 1852 in the *Gentleman's Magazine* 'In London, aged 42, Anna Maria Sargeant, for some years past one of the contributors to "Chambers' Journal," "The Belle Assemblée" and author of several works on education, &c.' She was buried at London's at Abney Park cemetery but her first name had somehow transmogrified by then 'Anna.'

OCLC records four copies, at Cambridge and the BL in the UK, the Bibliotheek Universiteit in Amsterdam, and Florida in the US.

## CABINETMAKER'S ROAD TO RUIN

81 **[SETON, John].** MANUSCRIPT NOTE BOOK of 'Private Expenses'. [London], 1784-1788. £ 1,250

*Manuscript in ink, 8vo, pp. 18, interleaved with blanks, with a further 7 blank leaves stitched as issued in contemporary limp calf, a little rubbed and worn, but still a very good copy.*

A private expense book of the London cabinetmaker, upholsterer and funeral director covering the period before his bankruptcy in 1789.

John Seton (1755-1792) was a grandson of Sir John Seton, Bart. of Garleton, and as with many scions of well to do Scots family they were wont to 'shift for themselves' as there was little in the way of money, especially so as the family chose to fight for the Jacobite cause. John's father, also John Seton had settled in London where he carried on business as an upholsterer from 'the corner of Drake Street, Red Lyon Square' until his death in 1775. After this date when his son carried on the same business probably under his mothers guidance.

The expenses noted down in his new account book began on the 1st January 1784 with the purchased '2 Hatts' for £1 15s other purchases included buckles, silk waistcoats, shoes, coats, etc. but including the rather charming entry

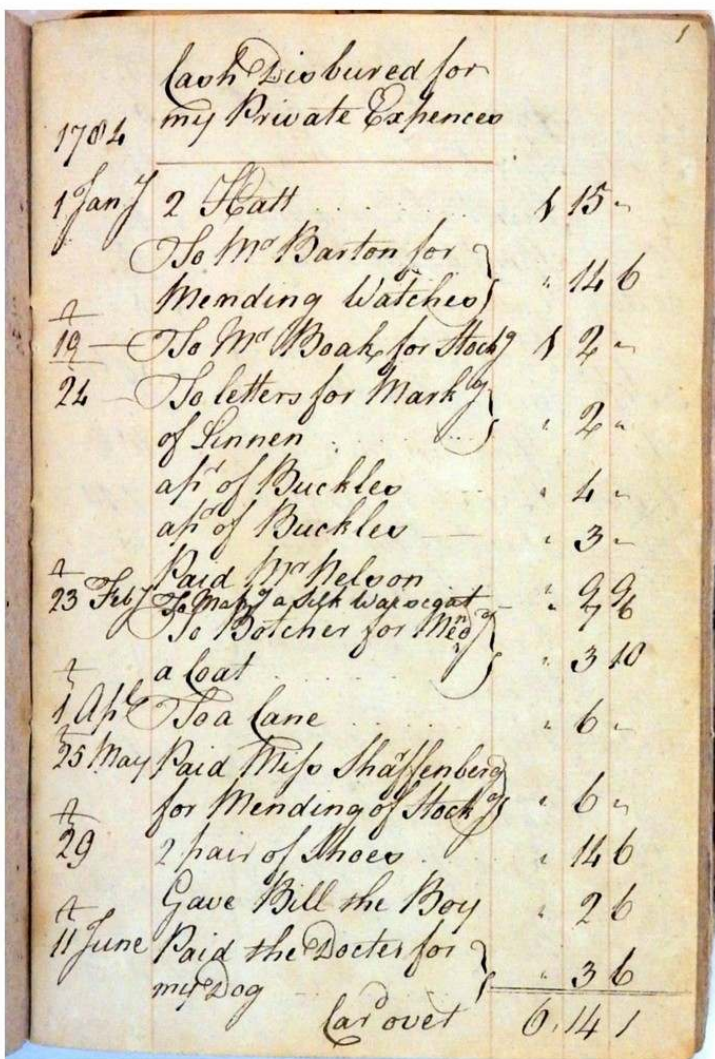
for the '11th June: Paid the Doctor for my dog' 3s 6d. There is something about his accounts that show him as being a dandy of sorts for through June and July 1784 several adjacent entries confirm that John enjoyed himself: 19th June 'Spent at Vauxhall £1 5s 3rd July 'Spent at the Play' 16s / 'Spent at Vauxhall' 6s; '25th July Spent at Play' 16s.

Unexpectedly John inherited the Garleton title and also by way of the Earls of Seton that of Winton too. There is some vagueness as to whether the baronetcy was also inherited but the appellation 'Sir' was never used by John but he may have felt impelled to seek an elevated position in society.

His mother died about November 1784 with the expenses her funeral recorded as £26 2s on the 14th and on 20th he 'Paid Mr Fischer for a gold watch and a pr of diamond earrings' £20. On the 30th Seton paid another £1 10s for dressing his hair and the very same day £15 6s 3d to the tailor. From this date forward a certain largesse is evident:- 'Spent at play' £1 1s; 'Spent myself' £1 1s; '2 suits of cloths for my nephew' £1 6s; 'Paid 4 Weeks Newspapers' 2s.

When John's sister died, 'Mrs Douglas her funeral' the cost came to only £3 9s 8d with a further outlay of £2 2s for carriages etc. The following February John got married to Mary Hughes, daughter of John Hughes, of Berryhall, Warwickshire and although this event it not mentioned in the account book the personal expenses continue unabated for the next few years until the last entry on in December 1788 at which time John appears to be staying in lodgings.

The reason the accounts ends so suddenly is because John Seton had gone bankrupt. Brought up against his creditors at Guildhall on the 2nd January 1789 his property was soon disposed of in auctions on the 26th and 27th of January when his stock in trade had been removed to Mr Weales auction room in Oxford street and sold to pay his debts. It appears he may have spent this remaining years in debtors prison and died in 1796.



This manuscript was cited in a legal case brought by Mary Broadbent, youngest and only surviving daughter of John and Mary Seton in the 1840s, and putative heir to the earldom of Winton. The testimony makes two quotations from this manuscript to prove her case. The first, relating to a pedigree, '... that the Pedigree was originally framed about this time, is proved by the following entry in an Account Book of Expenses kept by Mr. Seaton: 1785, July 29, Paid Bickland for Pedigree, £2, 2s', and, 'The burial is proved to have been that of the eldest infant son of the marriage, by means of the following entry in the account book of household expenses, already referred to:- 1787, January 14, Dues at St. Pancras for my son John; and Jan. 15, To a black-trimmed bonnet. From entries in the same account book, it appears that the second infant son, John Joseph, died about November 1788'. This claim was to no avail as the line could only be proved through the male line.

### EXPENSIVE TASTE

82 **SEWELL & SEWELL. [ARCHITECTURAL & FURNITURE DESIGN].** A series of designs including, a pier glass, a wall glass, five wall shelves, including four with mirror backs; two overmantel, three fireplaces with matching overmantels and a detail of a fireplace surround. [London?], 1880s. £ 1,250

12 sheets [37.5 x 28 cm], pencil and watercolour designs with some pen and ink detailing also costings in code on verso for materials and retail price, (some dust soiling and damage to edges, but not affecting the designs); contained in a cloth portfolio.

A fine group of designs, anonymous except for the initial 'W.D.' and 'S. & S.' pencilled at the foot of several sheets. 'S. & S.' are certainly the major furniture makers Sewell & Sewell of 8, 10, and 16, Worship Street, Finsbury in London although 'W.D.' eludes identification.



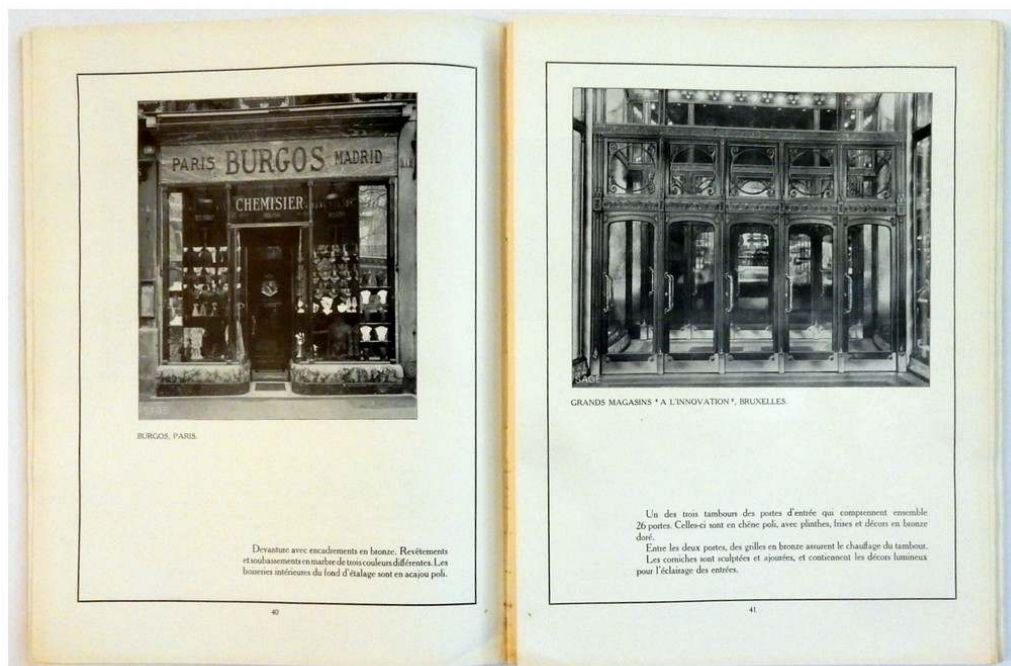
The watercolours are of a fine quality and clearly intended for both expensive taste and larger property at the top end of the market. Each of the designs are populated with an interesting variety of porcelain, much blue & white ware, clocks, etc. that doubtless gave prospective clients a better idea of how any completed work would translate in practice.

The inclusion of Adam revival fireplaces, with the addition of more aesthetic and lighter gilded or ebonised woodwork, would place the watercolours probably to the mid 1880s.

### INCLUDING PANORAMIC VIEWS OF SHOP FRONTS

83 [SHOP FITTINGS]. FRED. SAGE & CIE... Dessinateurs Constructeurs Spécialistes Installations Complètes de Magasins et de Banques Entreprises Générales. Paris, Fred. Sage & Cie. n. d. [c. 1920]. £ 165

*Folio, pp. 145, numerous photographic illustrations throughout, including 9 multi-page panoramic views of shop fronts; one panorama torn along the folds; publisher's heavy card wrappers lettered gilt; spine chipped at the foot.*



Frederic Sage & Cie supplied shop fittings and fascias to a whole variety of establishments in France and beyond. Many are in the grand arcade style though an equal number are much more modest. Most notable are the illustrations of the window displays and shop-floor fittings for Dolcis Shoes at Piccadilly Circus, the Dickins & Jones Store on Regent Street, the Lafayette Galleries in Paris and the Hannaus Store in Alexandria (Egypt).

### BENEFIT NIGHT FOR TEMPLETON'S MINSTRELS: PRINTED ON SILK

84 [SILK PLAYBILL - MINSTRELS]. MECHANICS' INSTITUTE, PLYMOUTH. Last night but one of Templeton's Minstrels, Friday, July 15th, 1864, being for the complimentary benefit of Mr. Harry Templeton... W.H. Luke, Printer to Her Majesty, Bedford Street, Plymouth. [1864]. £ 275

*Printed on silk, [30 x 21.5 cm.] apart from a few minor marks, in good original state, complete with the original envelope with the unidentified "Miss Corvil" as recipient.*

The silk programme was produced for Harry Templeton's 'Benefit Night' at Plymouth after a weeks run of his Minstrel troupe.

Templeton was regarded as one earliest proponents of Minstrels shows in Britain and the entrainment listed for the Mechanics' Institute includes a mix of spectacle, sentimental ballads and comic turns. They were not above lampooning operatic works, opening with the full company in a 'Operatic Selection' from Verdi's *La Traviata*. Such gems as 'Kiss me quick and go my Honey', 'De Big Dog' and 'Let me Kiss Him for His Mother' fill the remainder part of the evenings show, before 'Railroad Explosion' brings the curtain down.

The second part begins with an 'Anglo African Hornpipe', a 'Hoop De Doo Dem Doo', and a demonstration 'Hair Brushing by Machinery' with harp accompaniment. The night concluded with another burlesque on an operatic theme under the title 'Lucy did Lam Him More', this is obviously a thinly disguised effort taken from *Lucia di Lammermoor*, Donizetti's opera based Scott's novel. Henry Templeton was served with an injunction to prevent a performance of this burlesque opera a few years before at Liverpool with some commentators up in arms over such sacrilege of the legitimate theatre. Despite the setback Templeton seems to have continued the burlesque which here had the lead of 'Lucy Ashtongue' played in drag by Mr J. Rawlinson.

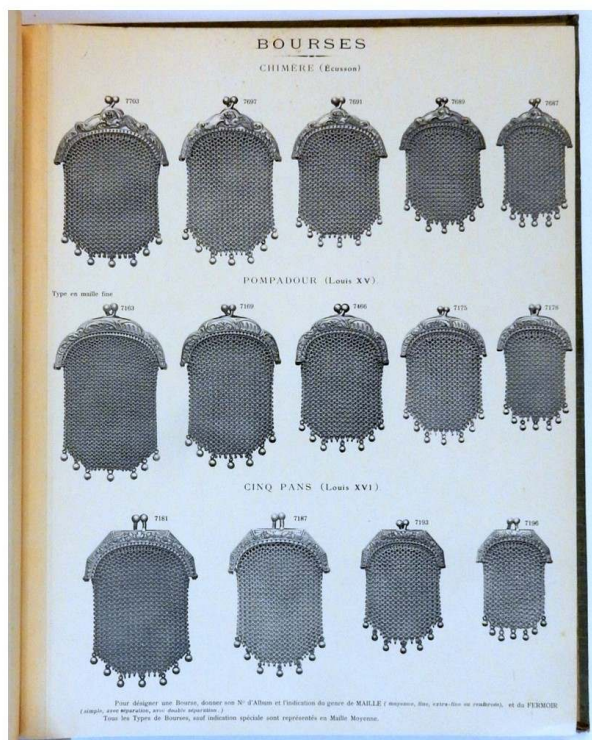


Templeton, whose real name was Henry Ebenezer Pullum, was born in Stepney in East London in 1829. He formed his 'African Minstrels and Ethiopian Burlesque Opera Troupe' about 1852 which began with a long run at The Strand Theatre in London. From 1858 he took his Troupe on a British tour lasting some six years, during which period he performed for Queen Victoria and Prince Albert, Victoria seems to have had a penchant for Minstrel troupes. Templeton later became part of the Christy's Minstrels at St James's Hall in Piccadilly and continued with them to about 1871 and later still at the same venue with Moore and Burgess Minstrel troupe.

### INCLUDING-WOVEN SILVER PURSES

85 [SILVERWARE]. MAISON MURAT. PETITE ORFÈVRERIE. Bourses [cover title]. [Paris, 62 Rue des Archives, c. 1907]. £ 425

*Folio, ff. [2], [11, plates]; [1], [29, plates], 2 sectional titles printed on brown paper, the final plate printed in red and black; 2 plates with silverfish holes, one plate cropped at upper margin, few a little foxed; original green cloth, lettered and ruled in blind; lightly worn in places; loosely inserted is a 29-page price list dated March, 1, 1908 and one ms. letter on printed stationery by the Maison Murat to a customer, dated December, 12, 1907.*



This fine trade catalogue includes a selection of life-size silver and silver-gilt mesh purses and practical bijouterie designed in the prevailing French art nouveau.

The first section displays every form of hand woven mesh purse, something of a luxury at this period for no practical machinery had yet been developed for mass production. Each of the designs include decorative mounts on a particular theme including thistle, holly, niello cherubs, horse chestnut and snowdrops. These are more evident in the second section which illustrates a great range of paper knives, pencils, brush sets, penknives, chatelaines, seals, compacts, scent bottles, needle cases and boot hooks. One plate shows a selection of cigarette cases, some with slightly risqué designs and three showing the new sensation of women smoking.

By 1900 the Maison Murat, at 62 rue des Archives, was one of the largest silverware businesses in Paris, Georges Murat, the head of the firm, was a jury member at the Universal Exhibition and was awarded the Légion d'Honneur for his trouble, having no children the firm ceased around 1918 with parts of the enterprise subsumed into other Paris houses.

No copy in OCLC.

### RIDING ON A WAVE OF ENTHUSIASM

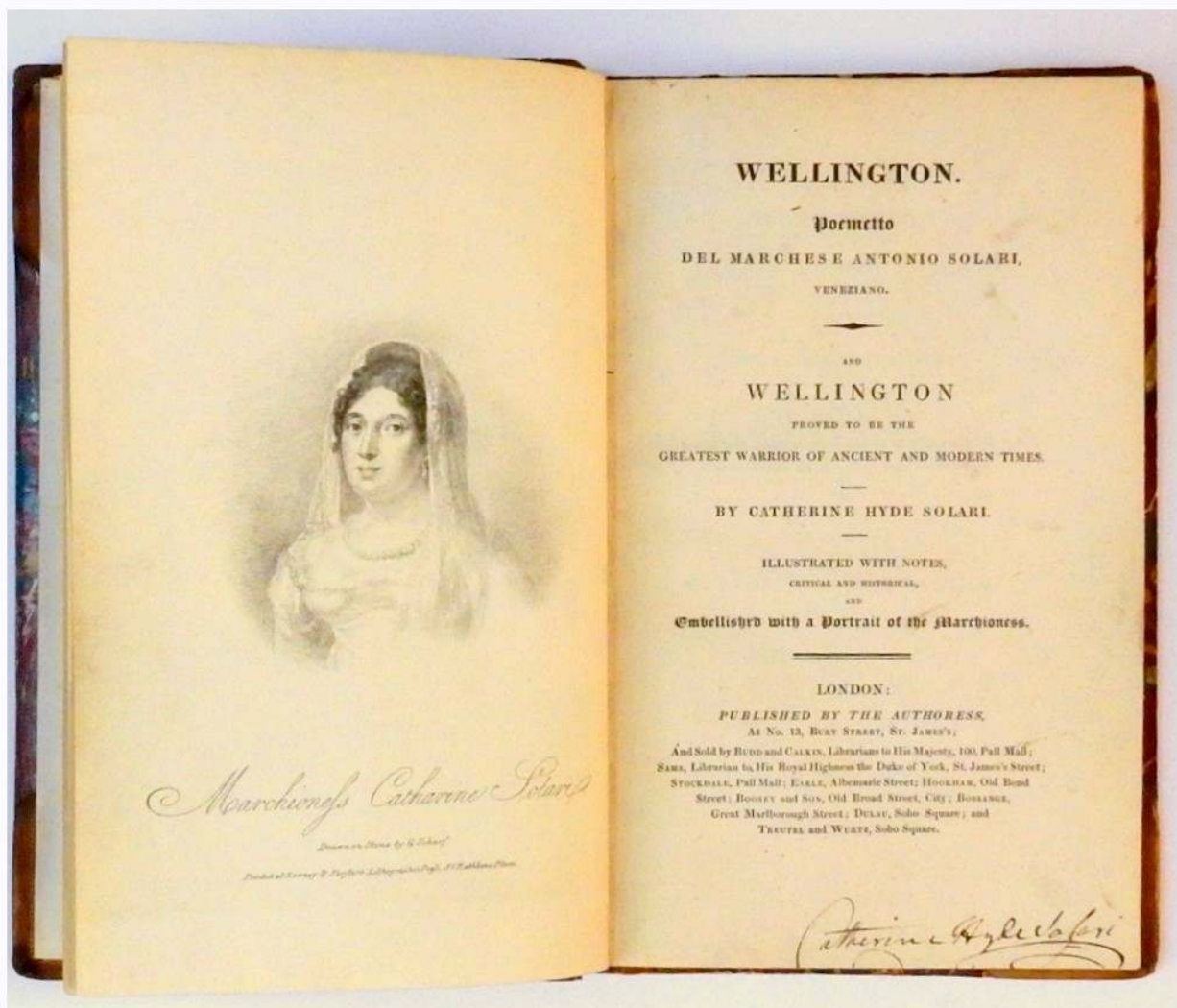
86 **SOLARI, Catherine 'Marchioness' née Hyde (or Hyams), Govion Broglio, WELLINGTON.** Poemetto Del Marchese Antonio Solari, Veneziano. And Wellington Proved to be the Greatest Warrior of Ancient and Modern Times London: Published by the Authoress, at No. 13, Bury Street, St. James's, [1820]. **£ 550**

*8vo, pp. viii, [2], 110 p. 24 cm. lithograph frontispiece portrait of Marchioness Solari contemporary half calf with marbled paper board; rebacked preserving original spine, some wear joints and corners; signed on the title by the Marchioness, book plate of the United Service Club.*

The volume professes to be an epic Italian poem by the Marchese Antonio Solari containing a survey of warfare from ancient Greece to 1815 with a translation into English by his wife Catherine.

Catherine in her memoirs and letters appears to have been an actress on the English stage and later in the service of Marie-Antoinette among other exploits. In fact all this is either fiction or embroidered memories, although her marriage in Italy where she met and married Antonio Solari of Venice in 1799 may be true, but the story of Napoleon confiscating her husband's property and depriving him of an office, also seems to be a fiction.

Solari doubtless initially found a way to support herself through sympathetic and well meaning benefactors and thought to ride on a wave of enthusiasm for the hero of Waterloo. The public's appetite for her fabulous story, interwoven as it was with various titled families, could make a work issued under her name a profitable venture, sadly this did not seem to transpire. George IV took twelve copies, possibly because Solari is imputed to have produced evidence against Queen Caroline, various other royal dukes took three copies a piece and Mrs Rothschild took six copies but then the subscribers list dwindles and the total number amounts to only fifty-five. The only notice of the work in the press was a short essay on the subject for *The Examiner*. The writer - most likely Leigh Hunt - thought the soon to issued work was 'maybe a joke'.



Profits were however scant for we find ‘Solari’s first petition to the Royal Literary Society in 1821 followed her imprisonment for debt as a result of her failure to pay the printer for *Wellington*. Over the next 21 years her continued appeals to the RLS catalogued further setbacks of this nature as well as her increasing infirmities of age and failing eyesight. In 1832, her cause was taken up by Barbara Hofland (1770-1844), who acted as amanuensis for Solari’s successful appeal to join a ‘nephew’ in New Orleans (possibly her brother, Samuel Hyams, in her parallel life history). Whatever happened there, Solari was back in England three years later, promising a travel book (never written) about her American experiences and peppering the RLS with appeals until 1842, two years before her death.’ [See ‘Women’s Travel Writing, 1780–1840’ hosted online by the University of Wolverhampton].

The works literary merits are few, although they are an interesting comment on the perceived loyalties both to Wellington, Peerage and Patronage during the early nineteenth century.

OCLC locates six copies at The British Library, National Library of Ireland, Oxford, National Library of Wales, National Library of Sweden and Columbia.

### INSPIRED BY NATIVE AMERICANS

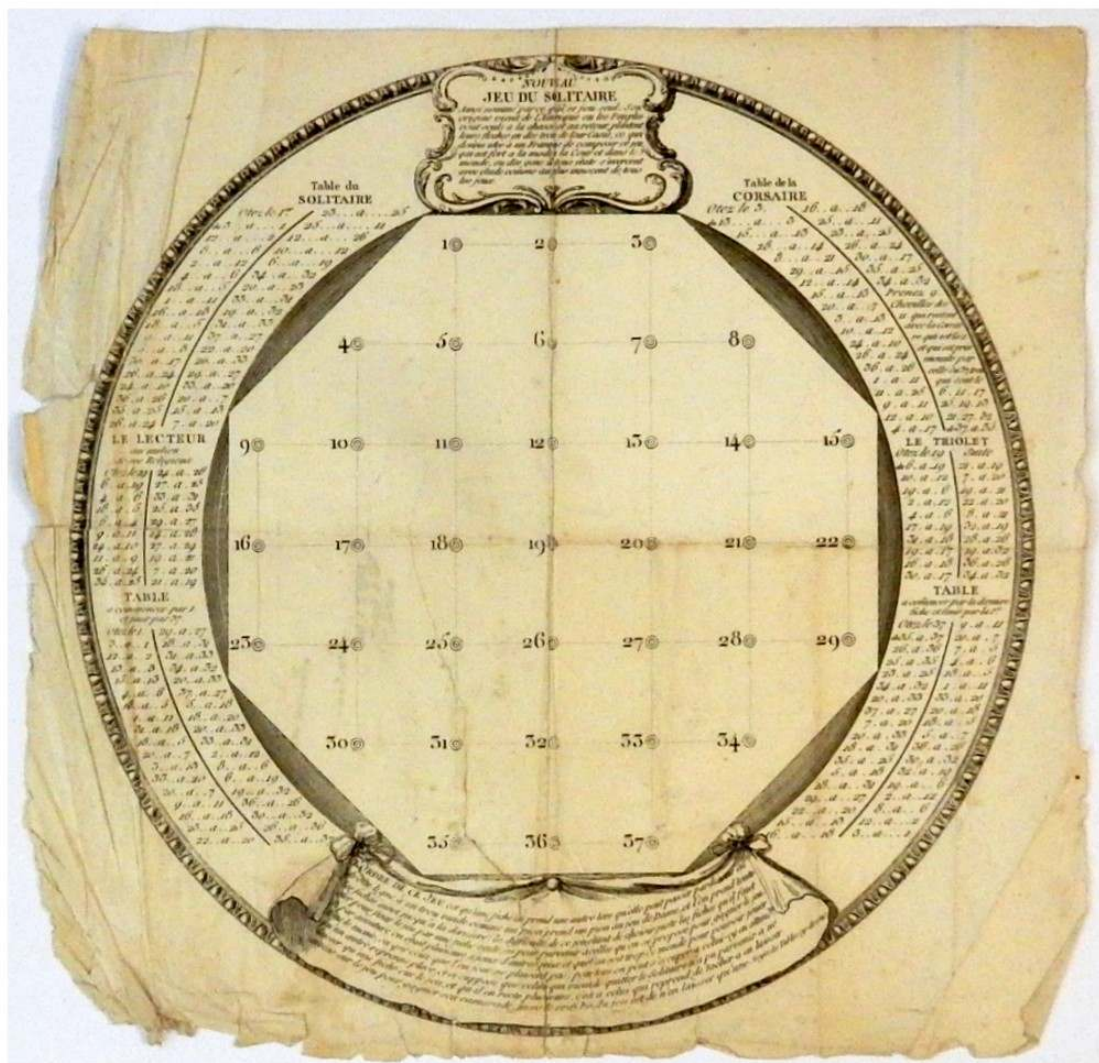
87 [SOLITAIRE]. NOUVEAU JEU DU SOLITAIRE. [Paris? n.d., c. 1720?]. £ 850

*Single sheet, evidence of having been folded & some light dust-soiling, otherwise in remarkable original state.*

Rare survival of this early eighteenth century printed board game for Peg Solitaire.

The notice given in *Mercure Galant* for August and September 1697 appears to be the source of the text that includes the legend associating the game with the American Indians given at the foot of our engraving of *Nouveau Jeu du Solitaire*. Another example of the game was engraved by Claude Auguste Beréy (1660-1730) which is believed to be the earliest known of Peg Solitaire, this also includes substantially the same text. The only known example of Beréy’s work is now held at the BnF. As Beréy also produced two engravings of *Madame la Princesse de Soubize, jouant au Jeu du Solitaire* and *Dame de Qualité Jouant au Solitaire by Trouvain*, that bear the dates in manuscript of 1697 and 1698, we can be fairly sure that the associated engraving of the game was also issued at the same time.

Our engraving, is similar in nearly every respect to that of Beréy’s work except that it is shorn of the more decorative elements but bears no imprint or engraver: maybe the makers were producing an unauthorised copy and wanting to evade detection. It does include in the cartouche at the foot of the engraving the legend associating the



game with the American Indians: ‘son origine vient de l’amerique ou les Peuples vont seuls à la chasse, et au retour plantent leurs flèches en des trous de leur cases, ce qui donna idée a un françois de composer ce jeu...’

Fairly unparalleled information on the history of Peg Solitaire can be found on John and Sue Beasley website (<https://www.jsbeasley.co.uk/>). They point out that the original from which our copy is derived was well known but the date had not been established until the connection with the two other Berey engraving was understood.

Although clearly issued in the early eighteenth century we have unable to establish a definitive date, or any notice or record of another example. Maybe with the rise and subsequent collapse of the economic bubble of the Mississippi Company and the interest in all things American during the 1720’s the makers of *Nouveau Jeu du Solitaire* were simply capitalising on a current trend.

### COASTAL VOYAGE IN THE LULL BEFORE WATERLOO

88 [SOUTH COAST OF ENGLAND] ‘VIEWS OF THE COAST BETWEEN THE MOUTH OF THE THAMES AND WEYMOUTH – 1814’ [AND] ‘VIEWS IN THE ISLE OF WIGHT’. [1814].

£ 2,850

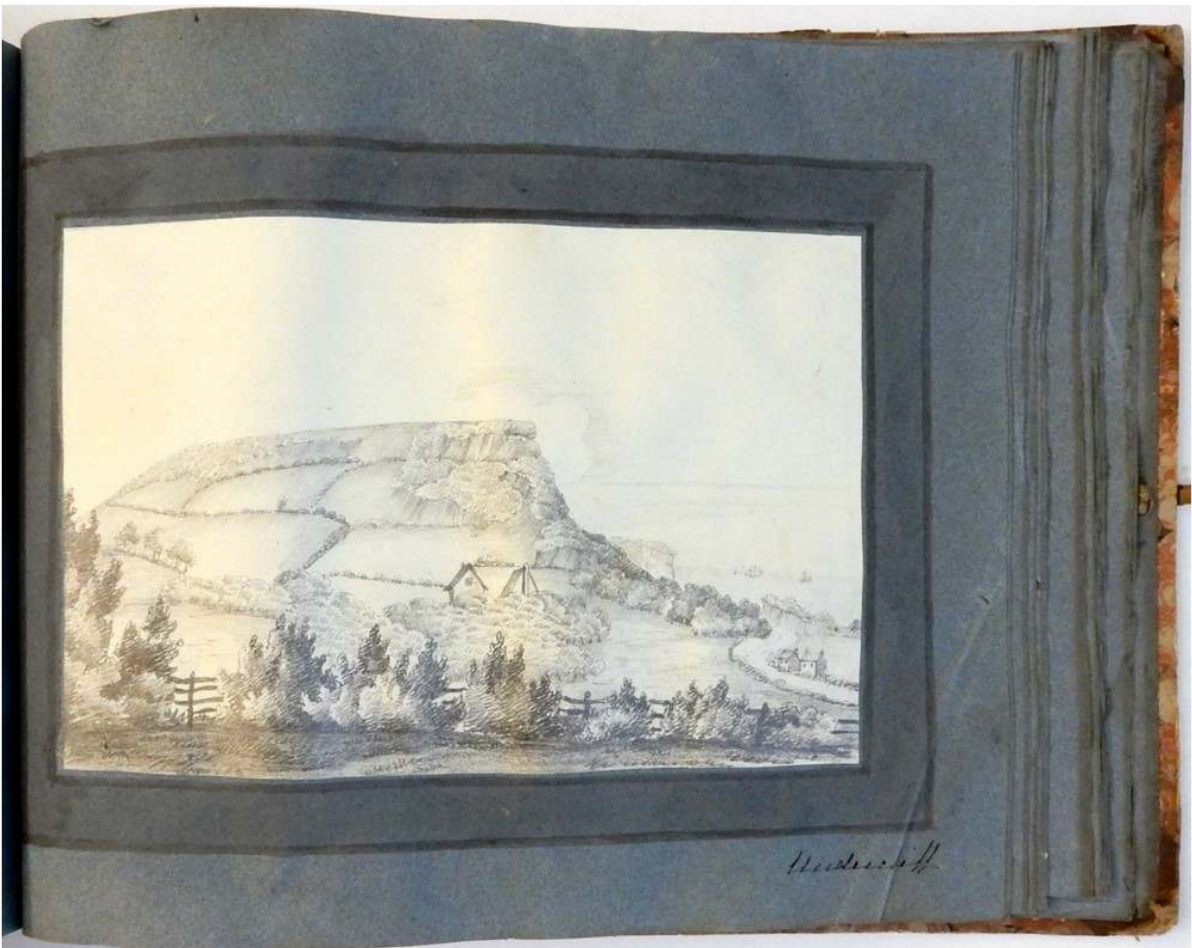
*Oblong folio [265 x 330cm], 62 pencil drawings [135 x 225 cm] mounted on blue sugar paper with wash borders with leaf contain title to each section, all except one mount with a manuscript title in ink, pencil numbering in upper outer corners of some drawings (evidently pre-dating the compilation of the album); some cockling and dampstaining, generally affecting mounts only but just entering foot of a few drawings, and very occasional spotting and some light soiling; contemporary russia backed boards with remains of ties, spine ruled in gilt; slight cracking to upper joint.*

A substantial album of drawings documenting the south coast of England at the end of the Napoleonic era, and including over thirty drawings of the Isle of Wight.

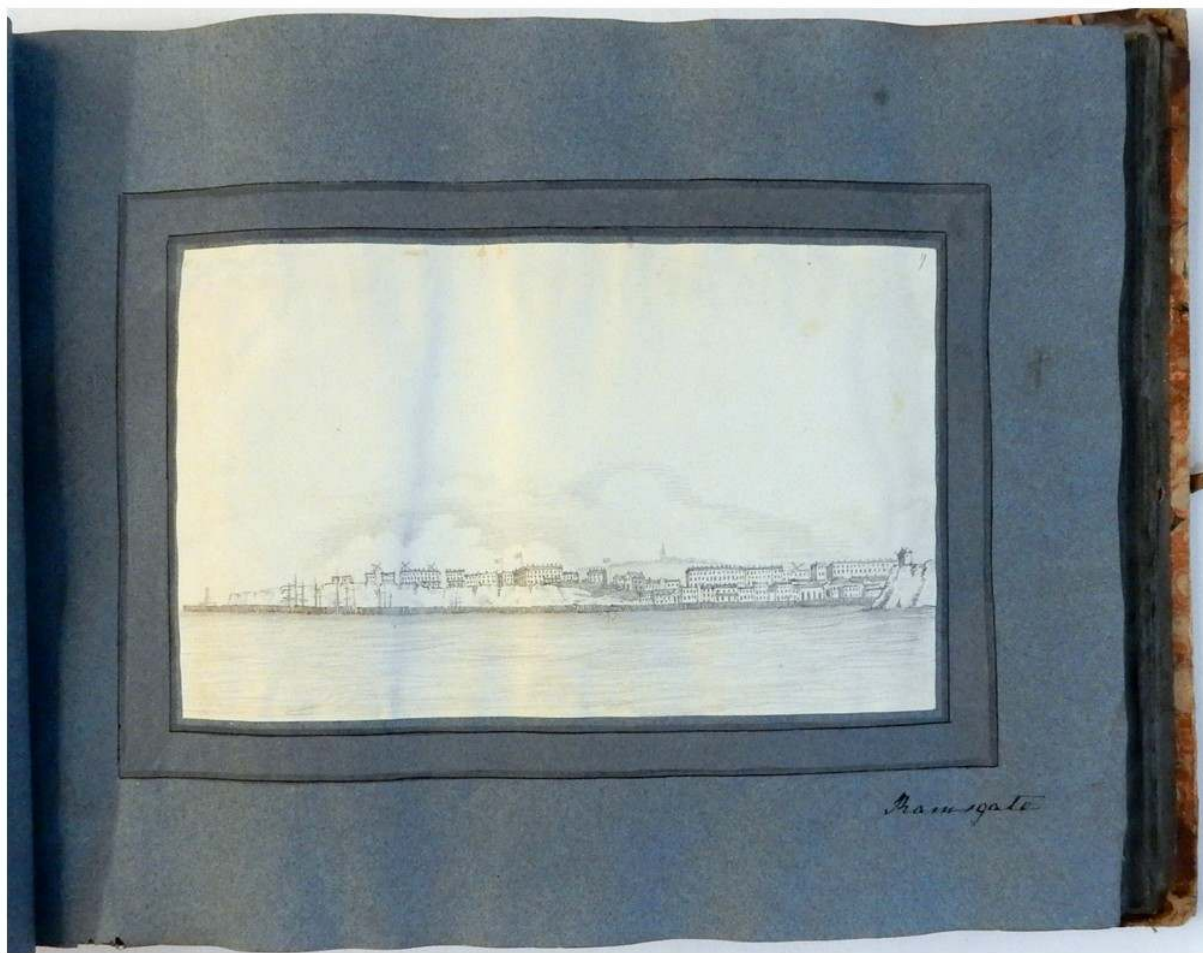
The majority of the coastal images have been drawn from the sea. Beginning with an image of the launching of the HMS Nelson from King’s Yard, Woolwich on 4 July 1814, the album then proceeds along the south coast to Weymouth. Coastal towns, boats, and cliff formations are depicted, along with a number of castles and buildings of historic interest. Also seen are the Martello towers constructed as a defence against invasion with semaphore atop. Also a surprising number of windmills, still a mainstay of power in agrarian areas of the Britain.



East Cross Castle



Windsor Hill



*Mansgate*



*Puttsied*

Among the latter views are Calshot Castle, an artillery fort constructed by Henry VIII; Luttrell's Tower, a coastal folly near Southampton, with a cannon pointing towards the sea. With Napoleon 'safely' on Elba such a tour of the coastline could be contemplated, as the sketching of fortifications at any earlier time would have been an alarming and suspicious activity.

Such major structures as Hurst Castle, another fort constructed by Henry VIII, Carisbrooke Castle on the Isle of Wight; and the ruins of the thirteenth-century Netley Abbey are probably the more obvious sights of interest however others afford a views of buildings since destroyed, such as East Cowes castle on the Isle of Wight. Built in the eighteenth century, East Cowes boasted intricate gothic-style turrets and towers which can be distinguished in the drawing.

Unlike commercial coastal views by say William Daniel or J.M.W. Turner's south coast views, no attempt by the artist has been made to give any dramatic effect or unusual perspective, or indeed to populate the scenes with sailing boats, or incorporate storms or historical events. The artist may have had recourse to a camera lucida or Claude glass, for many of the scenes have details of a semi-photographic quality.

#### FOR ALL CLASSES OF INVESTOR

89 [TONTINE] GOVERNMENT SECURITY. SEPTEMBER, 1791. UNIVERSAL TONTINE for the benefit of subscribers at expiration of six years from the 21st of December, 1790... [Bristol?] September, 1791. £ 285

8vo, pp. 4. as issued.

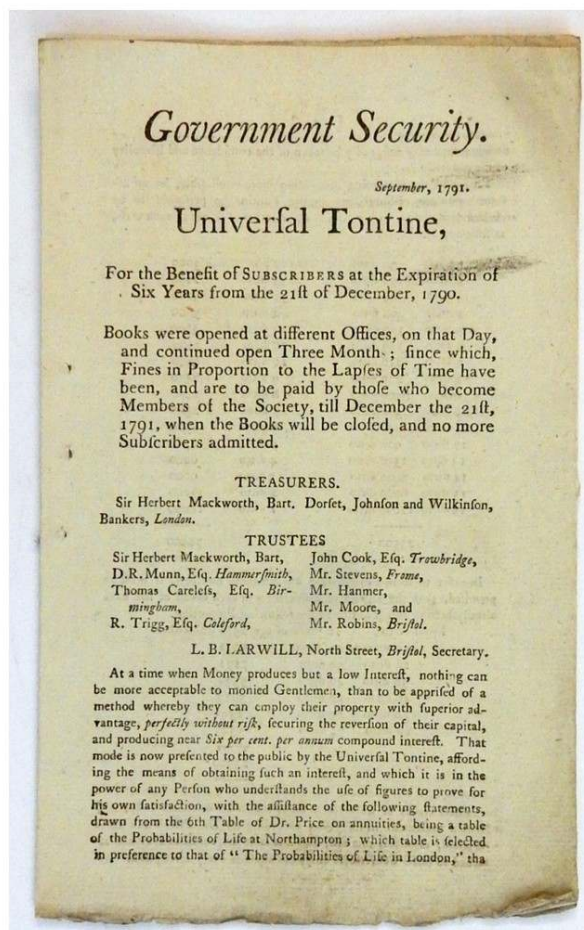
An interesting time limited Tontine.

'At a time when Money produces such low interest, nothing can be more acceptable to monied Gentlemen, than to be apprised of a method whereby they can employ their property with superior advantage, *perfectly without risk*, securing the revision of their capital, and producing near *Six per cent. per annum* compound interest.' With this winning sentence the progenitors of the 'Universal Tontine' begin to outline their 'unrepeatable offer.'

Several interesting aspects of the 'Universal Tontine' are here stated, a limit of six years, money to be invested in Government Securities and from probability tabulated 'from the 6th Table of Dr Price on annuities', a return of 5% compound interest on purchase of shares; or if they decided that their health was sound and could avoid taking out insurance 7% compound interest would result. We believe the Tontine was well subscribed although a chief promoter and treasurer of the scheme, Sir Herbert Mackworth, a month after this advertisement was printed, unfortunately died before the books of subscription had been closed 'from the inattention of a thorn breaking in his finger.'

This scheme was for all classes of investor from '1 Class - 30 Subscribers, at 100 Shares each - 3000' to '16 Class - 12000 Subscribers, at 1 share each - 12000.' The committees of 'fifty gentlemen, merchants, and tradesmen of honour and respectability' from London and Bristol who would meet quarterly to inspect accounts etc., also on the last page are listed 78 agents around the country who were open for subscriptions and from whom 'Book of Articles' could be procured price 6d.

Not in OCLC.

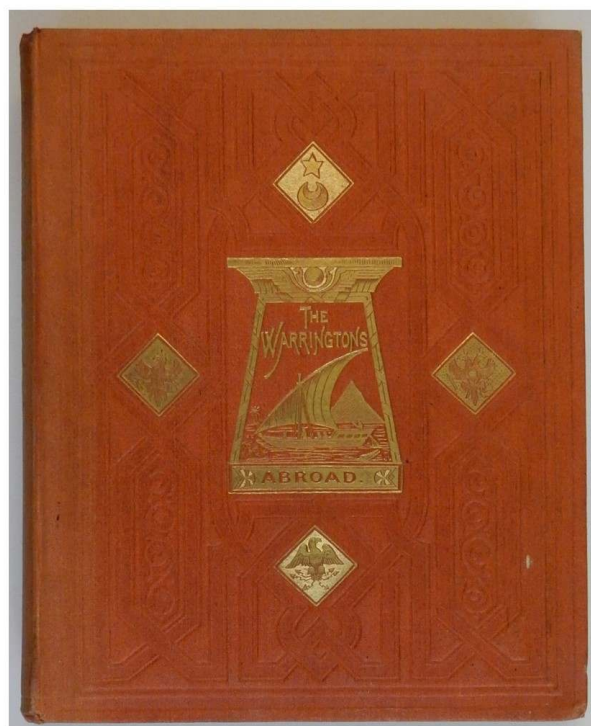
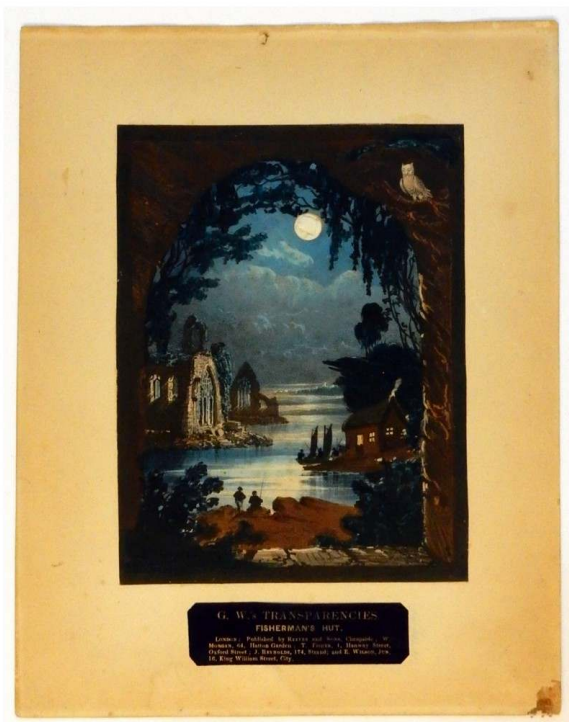


#### BY A RUINED ABBEY

90 [TRANSPARENCY]. G.W.'S TRANSPARENCIES, FISHERMAN'S HUT. London: Published by Reeves and Sons, Cheapside; and W. Morgan, 64, Hatton Gardens; T. Fisher, 1, Hanway Street, Oxford Street; J. Reynolds, 174, Strand; and E. Wilson, Jun, 16, King William Street, City. circa 1830. £ 250

Mounted hand-coloured tinted lithographic transformational print [195 x 150 mm], transforming when held to a strong light, with printed mounted label mounted beneath, mounted on card, [230 x 290 mm]; framed.

The 'Gothick' view depicts a lake scene through an arched canopy with fishermen on a rock in the foreground and in the middle distance a cottage and abbey ruins. In the top left hand corner is an obligatory owl, which together with the cottage windows, the moon and moonlight streaming through the abbey, form the transformed scene.



### “UNREGENERATE” FAMILY

91 [VICTORIAN TRAVEL]. THE WARRINGTONS ABROAD: or, Twelve Months in Germany, Italy, and Egypt. London: Seeley, Jackson and Halliday, 54 Fleet Street. London. 1866. £ 185

**FIRST EDITION.** *Small 4to, pp. vi, 140; wood-engraved frontispiece, 20 wood-engraved plates, and numerous text illustrations; original blind-stamped orange cloth, lettered and decorated in gilt from a design by John Leighton; yellow endpapers; spine slightly sunned, a very fresh copy.*

The work describes an extended family holiday with all the trials of crossing through Europe and on to Venice before taking the boat to Alexandria with a trip up the Nile.

The story is rather light in content although it does introduce several scene that allow all the prejudice of the British character to show its superiority over their European cousins, and for the account of Egypt the less said the better.

*The Athenium* was succinct ‘The illustrations are pretty woodcuts, certainly the worthiest part of a book which, doubtless, is well meant, but, withal, is very weak. It is neither a narrative of travel nor a religious novel. The places described are almost as well known as Cheapside or Hyde Park. The Warringtons are a commonplace, “unregenerate” family, one pious girl excepted, who does much in keeping matters straight, and bringing her relatives to some sense of the error of their ways. The book is brought to an abrupt close; but we cannot fancy any one desiring it to be longer.’

Well this probably explains why the book is so uncommon, with stock being sold off cheap at half a crown some twenty years later, with only deposit copies are today recorded in library holdings.

The binding designed by John Leighton, lifts the book to a higher level with a small diamonds with heraldic designs representing the countries surrounding an Egyptian entrance way enclosing the title an a fellucca sailing along the Nile with pyramid and palms in the background.

OCLC records four copies at British Library, National Library of Scotland, Oxford & Cambridge; King *Victorian Decorated Trade Bindings* 464.

### FAMILY JOTTINGS

92 WELLS, Jr., Edward, of Wallingford. EXTRACTS, MEMORANDUM AND OCCURRENCES from 1818. [Wallingford, Oxfordshire], [1818-1824]. £ 350

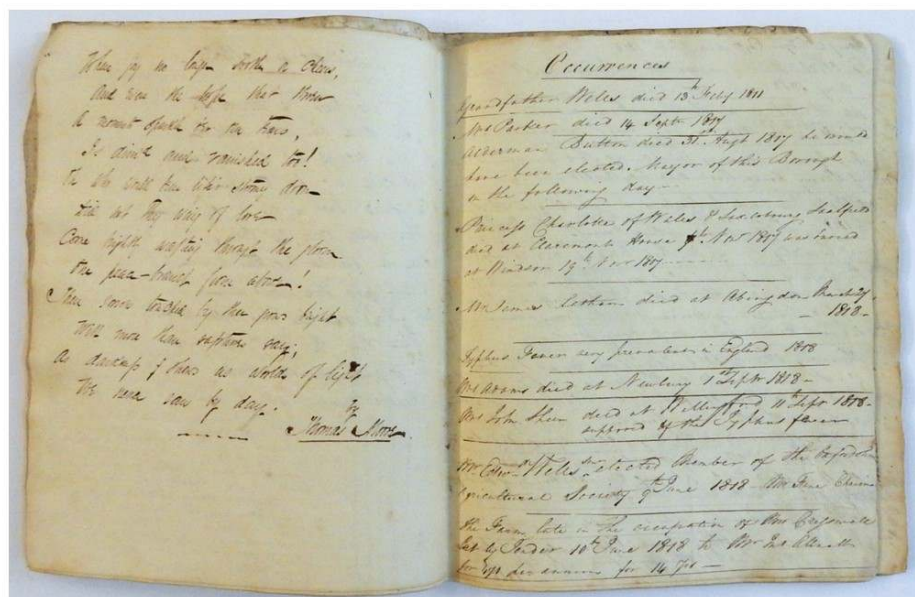
*4to, pp. 80 approx of which 15 blank; loosely folded into a vellum wrapper, inscribe with title in ink.*

This rough and ready manuscript, wrapped as it is in an old cut down vellum document, records the comings and goings of a young Edward Wells, scion of the Wallingford Brewery dynasty.

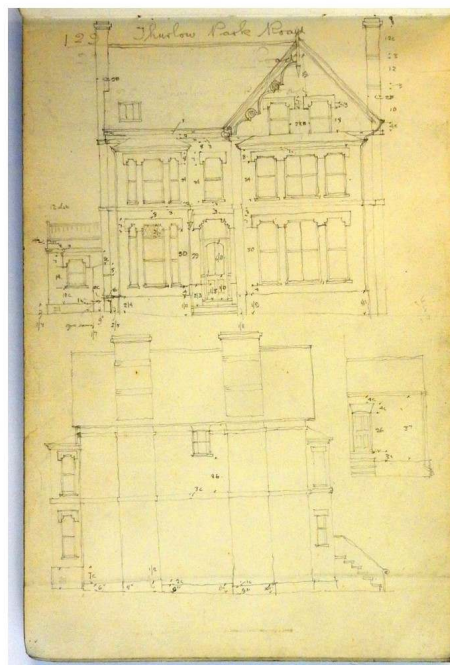
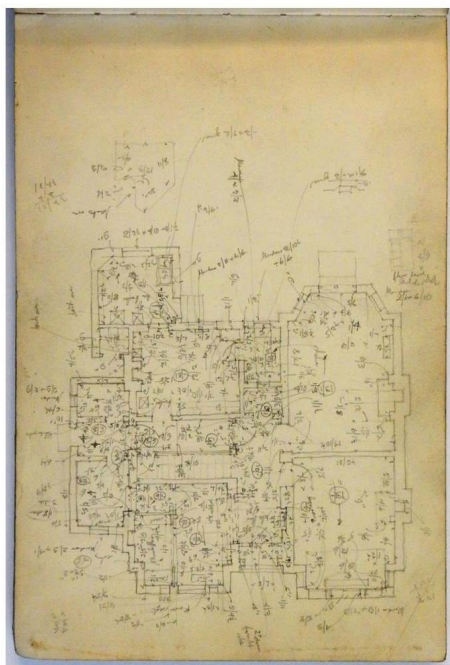
The family through a judicious series of marriages to other leading towns folk and to their own cousins - some say to the point of incest - built up their business, became rich and leading lights of local politics.

Edward records all the family births, deaths and marriage in the 'Occurrences' including his own 'Edwd. Wells Jr. married to Mary Ann Hedges on Thursday 6 April 1820 - went to Bath for 3 Weeks' all interspersed with such items as 'A Cricket match between Wallingford & Dorchester on the 18th January 1820 which was won by the former by 103 runs. 'and selling a horse for '63 guineas' and more melancholic 'Mary my dear Wife confined with a stillborn Son the 8th May 1824 The poor Child buried at St Leonard's Church close to the family vault' with a later note recording that the child was 'safely deposited in he family vault when opened for my Grandmother Wells.'

The extracts include poetry on 'The Battle of Waterloo' 'on tobacco', 'My Bed' 'Death of the Princess' that are mostly transcribed in a neater hand, probably Mrs Wells had commanded the volume to some extent. Here are riddles and charades too diligently copied from newspapers or given by friends of the family. Edward Wells stops adding to the 'Occurrences' in 1824, possibly he was too busy with the brewery after his fathers recent death in 1822.



Confusingly all of this family's male heirs are called Edward, with junior and senior transposing themselves from time to time. However from evidence contained in the manuscript, Edward was born that born in 1789 and who died around 1871/72 not long before his son Edward Wells was elected at a by-election in March 1872 as the Member of Parliament for Wallingford, apparently the last election of an MP before the adoption of the secret ballot!



### MEASURED ILLUSTRATIONS OF VICTORIAN BUILDINGS

93 **WILLIAMS, Edwin H.H. architect.** THREE SKETCH BOOKS. Undated but presumably 1940's. £ 150

3 volumes, each approx. 75 leaves, two extensively filled with measured plans and elevations drawn in pencil; the third volume only partially so; original turquoise cloth backed boards and each inscribed 'E.H.H. Williams'.

An unusual group of sketchbooks illustrating a variety of London housing, but chiefly Victorian terraced, semi-detached and small villa dwellings.

More interesting is the excruciating pains that Williams has taken over measuring every detail. A quick check on Google Street View show that there are really no connections between the buildings he recorded, but almost all have now undergone conversion, modification or have been swept away during some enthusiastic phase of area redevelopment.

The buildings can be classed as 'typical' and Williams may have thought to preserve a record of their architecture, or if we have correctly identified him, he may have been one of the architect who was preparing such Victorian dwellings for 'modernisation', but why the obsessive measurement?

We have been able to find very little on Williams other than his Edinburgh Diploma for architecture from 1922 and a travelling bursary that same year. He is very probably the same Edwin Williams who is noted in the transactions of the Ancient Monuments Society as: 'E. Williams, Esq., MBE, MA, BArch, FRIBA, MTPI, 2, King Edward's Grove, Teddington, Middlesex.' If this is indeed our architect he was in partnership with his wife Rosalind Ann Rathbone ARIBA. until her death in 1975.

## STUDIO SALE

94 **WINT, Peter de.** CATALOGUE OF THE WHOLE OF THE BEAUTIFUL WORKS Of that unrivalled and highly respected Artist in Water Colours, Peter de Wint, Esq, Deceased: Which (by Order of the Executrix) Will be Sold by Auction, by Messrs. Christie and Manson, at their Great Room, 8, King Street, St. James's Square, On Wednesday, May 22, 1850, And Two following Days, And on Monday, May 27, 1850, And following Day, at One o'clock Precisely. [London: Printed by W. Clowes and Sons, 14, Charing Cross. 1850. £ 450

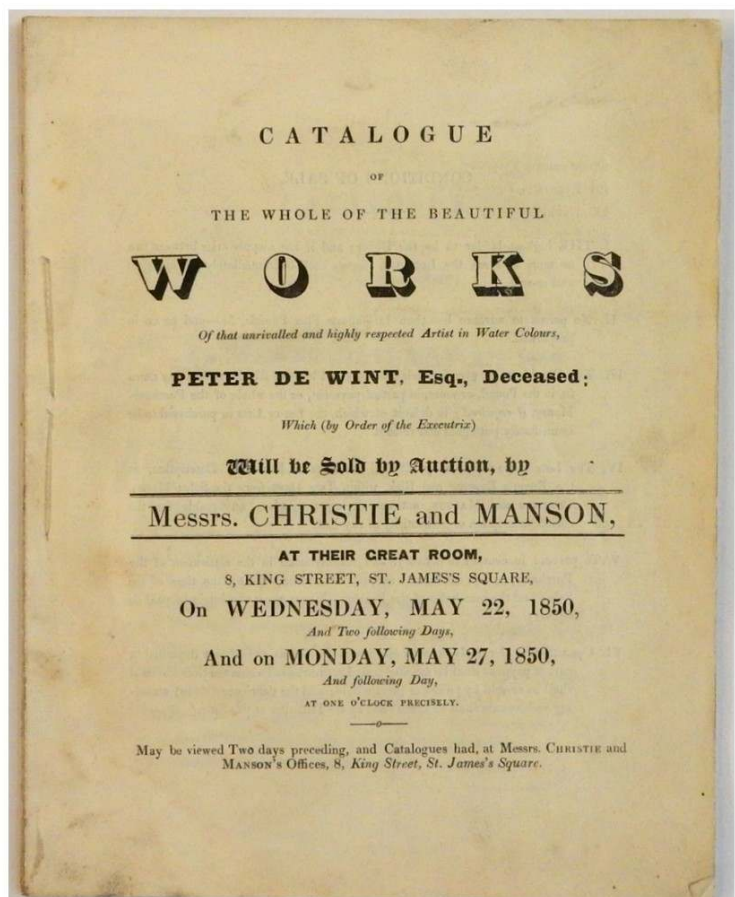
*Small 4to, pp. 26; stitched as issued, some slight dust soiling with remains of wrapper adhered to final page.*

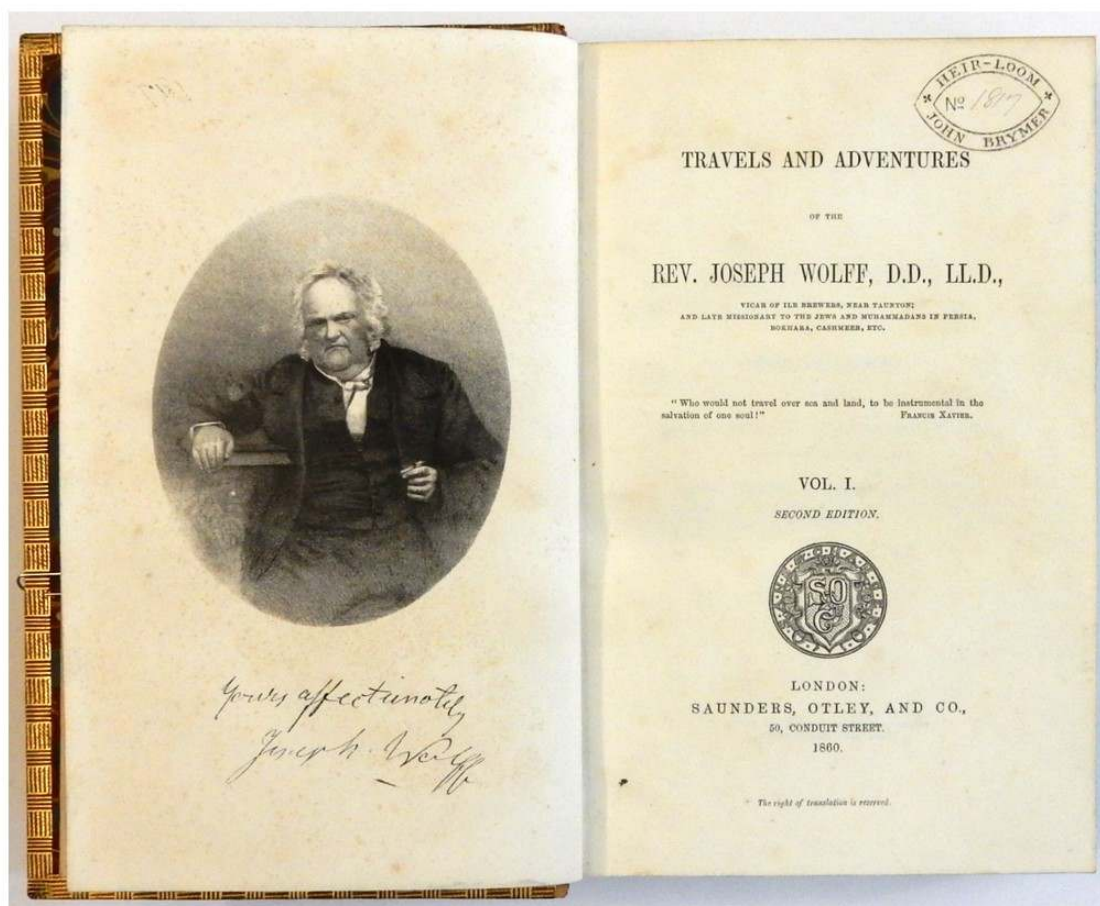
Peter De Wint (1784-1849) was of Dutch extraction although his father had been born in America. In 1802 he came under the tutelage of John Raphael Smith, the pastellist and engraver. Here he met and became the fellow pupil of William Hilton, the future historical painter, whose sister he was to marry in 1810. In 1807 De Witt and Hilton entered as students of the Royal Academy during the keepership of Fuseli and his progress enabled him to have three works exhibited at the Royal Academy, two being views in Staffordshire, and one in the neighbouring county of Derbyshire. In the same year he exhibited at the Society of Water Colour Painters and is chiefly remembered and admired for his watercolours.

De Wint's output was almost exclusively British scenery, and he is known to have travelled abroad only once, to Normandy. The sale catalogue is recording this excursion only in 'Lot 488b A sketch-book, in Normandy.'

The first day of the five -ay sale included 129 lots of views, mainly in sepia, that reflect his oeuvre and include works depicting Carisbrooke, Felpham, Somerset, Westmoreland, Bolton Abbey, Cumberland, 'Switzerland' which must be a wrong attribution or a fantasy picture, Lincolnshire, Nottingham, Ulswater, The Thames, Derbyshire, in fact everywhere the length and breadth of Britain. The lotting of the sale looks somewhat rough and ready with some lots thrown into odd juxtapositions as in lot 7 'Yorkshire; and Paddington Canal.' The Second day continues with better quality work with lots 130- 236 subtitled 'Sketches from nature - In colour.' The Third and Fourth days, this time subtitled 'Coloured Sketches, from Nature' takes the sale up to 448e with 448a-e containing De Wint's sketch books, of Wales, Shropshire, Westmoreland and - as mentioned before - Normandy. The last day of sale with lots 449-493 included the most valuable paintings coming under the auctioneer's hammer. These items were sold framed and - to emphasise their quality - the catalogue for this last day of sale was printed in small capitals.

Lugt 19872; OCLC locates only one copy at the Getty.





### INVIGORATING DEPICTION OF A LIFETIME'S ADVENTURE

95 **WOLFF, Joseph.** TRAVELS AND ADVENTURES... Vicar of Ile Brewer, near Taunton; and late missionary to the Jews and Muhammadans in Persian, Bokhara, Cashmere, Etc. London: Saunders, Otley, and Co., 50 Conduit Street. 1860. £ 285

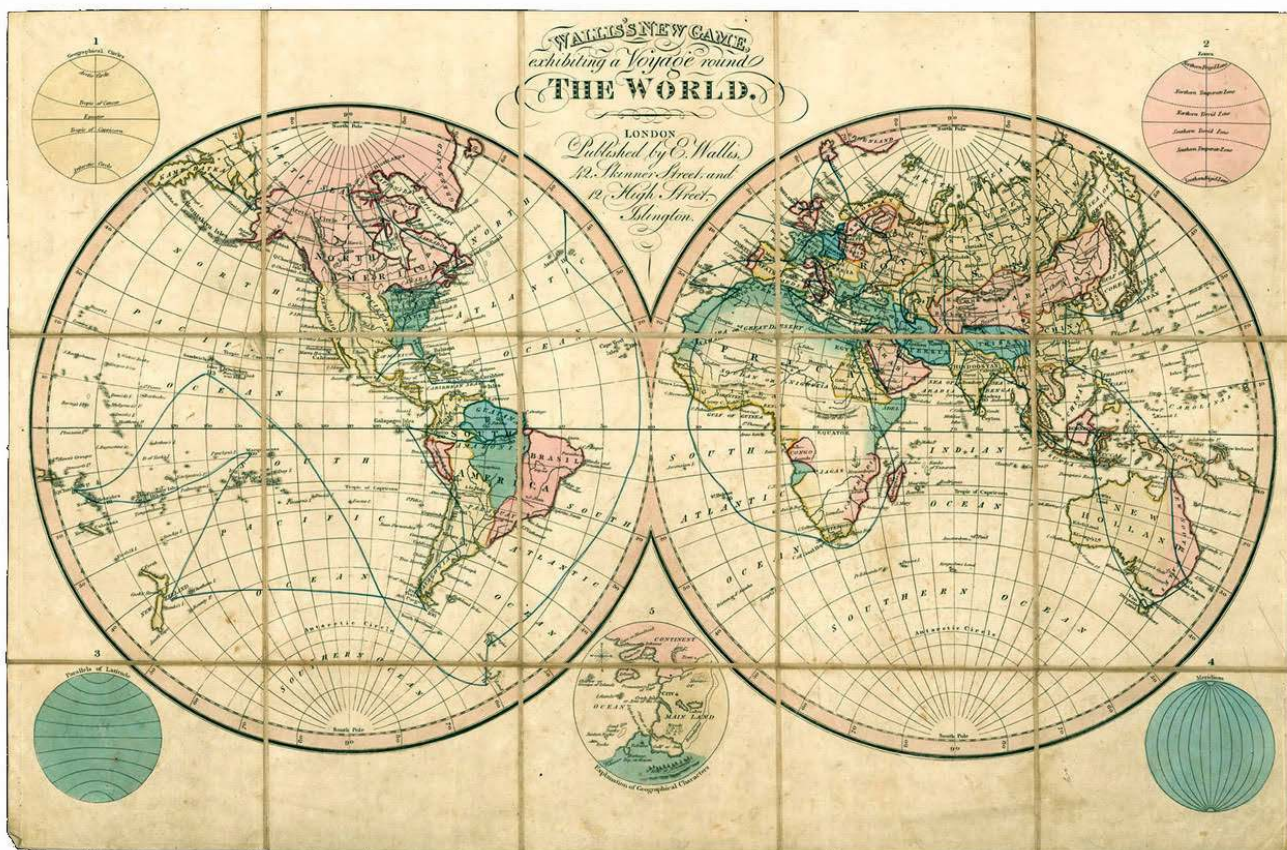
**FIRST EDITION.** 2 volumes, 8vo. pp. viii, [4] 'Addenda and errata', 535 [1] blank, [537]-538 'Appendix to new edition'; xv [1] blank, 463 [1], [2] note; later tree calf, spines in compartments with red and green labels, marbled edges; discreet stamp on title 'Heir-Loom John Brymer.'

Something of an epic, almost fabulous, autobiography of the missionary traveller of Joseph Wolff (1795–1862).

It is debatable if he converted anybody but 'Wolff, the son of a rabbi, had a peripatetic Middle European childhood. He converted to Christianity in 1812, studying Near Eastern languages in Vienna and Tübingen, and theology in Rome - until he was expelled by the Inquisition for heretical views. He eventually moved to England, working for the London Society for Promoting Christianity amongst the Jews. Beginning his mission in the Middle East, he later travelled to Afghanistan, Ethiopia, India, and the United States, where he preached to Congress. His eventful career saw him variously shipwrecked, enslaved, and forced to walk without clothes for 600 miles following a robbery. In 1847 he settled more quietly in a Somerset vicarage. Though characteristically orientalist (and with possible embellishments), this work remains an invigorating depiction of a lifetime's adventure.' [CUP blurb]. Wolff in 1827 even had time to marry Lady Georgiana Mary Walpole, sixth daughter of Horatio Walpole, seventh earl of Orford and on her death in 1859 remarried and was soon making plans for another expedition, his enthusiasm was only halted by death in 1862

A note to the edition: the first volume states on the title that this is the 'second edition' but the truth is that publishers used the same sheets as the first edition, cancelled the title, added four pages of addenda after the contents and a further two pages 'Appendix to new edition' at the end. Properly stated this volume is a second issue however as the work was dictated in the third person it soon became apparent that certain statements were a bit ill considered and some variance in spellings crept in.

The unusual stamp on the title was applied by John Brymer, he had purchased the Puddleton estate and Ilinton House where he lived from the Walpole's family and on his death hoped that the books would become a part of a perpetual entailed heirloom - alas not.



### CIRCUMNAVIGATION

96 [WORLD GAME]. WALLIS'S NEW GAME, EXHIBITING A VOYAGE ROUND THE WORLD. London: Published by E. Wallis. 42 Skinner Street and High Street, Islington ca. 1820. £ 3,000

*Engraved sheet, 41 x 63cm, hand-coloured, dissected and mounted on linen; folding into original decorative purple cloth paper slip case with title in gilt on upper cover contained within a decorative cartouche; together with a copy of the rules in facsimile.*

Wallis first published a game of this nature in 1796 (see Whitehouse facing p. 7 for an illustration), by the 1820's a number of new discoveries had been incorporated together with other refinements made to the game itself.

The sheet contains the world in two conjoined hemispheres with 5 additional hemispheres around the outside consisting of 'Geographical Circles,' 'Zones,' 'Parallels of Latitude,' 'Meridians,' and an 'Explanation of Geographical Characters.' The players circumnavigate the world travelling east around Africa, through India, 'New Holland' then north to China and Japan, then south through North and South America, west to New Zealand the Pacific Islands before crossing back to the South Atlantic and returning to port in London.

This rather involved circumnavigation of the world allows the players to visit much of the British Empire and parts of the world that were thought exploitable, together with many major foreign counties and trading ports.

### ADVERTORIAL

97 **WRIGHT, John, M.D.** AN ESSAY ON WINES, especially Port Wine; Intended to Instruct Every Person to Distinguish That Which is Pure, and to Guard Against the Frauds of Adultery. Also to indicate when and how it may be useful or injurious in Health or Disease, By John Wright, M. D. The Wine this Author continues to deal in, will maintain this Motto, Vinum Hoc Sincerum, Odoratum, Sapidum, Stomacho Gratum, Nec Ventriculo Infestum, Nec Caput Feriens, London: printed for J. Barker, at the Dramatic Repository, Russell-Court, Drury-Lane, 1795. £ 850

**FIRST EDITION.** 8vo, pp. x, [11-] 68; *apart from minor dust-soiling and paper flaw to G3, a very good copy; in later, but not recent, calf backed marbled boards, spine lettered in gilt.*

Despite what the title avers, the work is really an advertisement designed to lead buyers to the well stocked cellars of the wine merchant Joseph Wright.

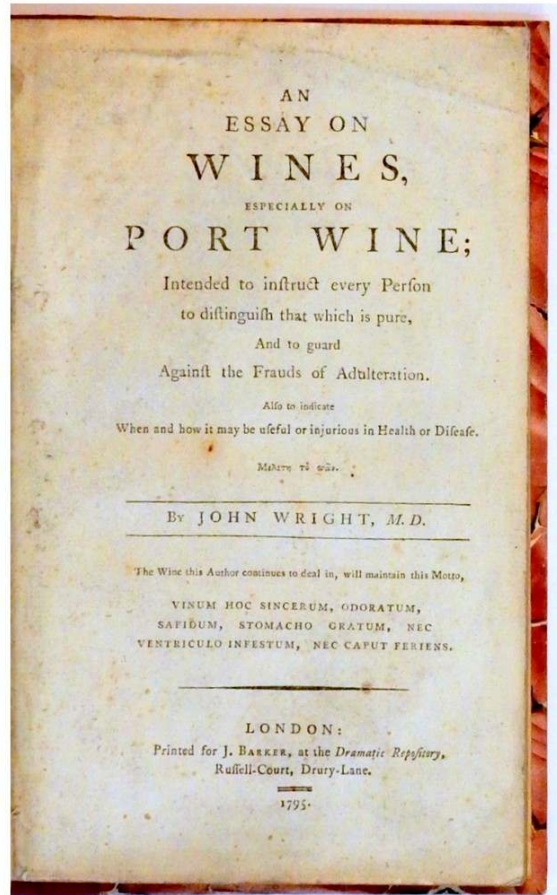
The work is chiefly concerned with port wine, the author having possibly gained knowledge through his army years, were presumably he saw some action in Spain. Dedicated to Walter Farquhar who like Wright had studied at King's College, Aberdeen to join the British Army as a surgeon during the Seven Years' War. The work opens with an exposition on the component parts of wine 'and endeavours to prove how and when it may be useful or injurious to man, in a state of health and disease.'

In the *Essay* Wright summarises the history of wine, ritual use, statistics, the various quality of sherries, ports and wines imported to Britain from Germany, Italy and elsewhere. Also much miscellaneous information on the traditions of Portugal, on contamination of wines from washing bottles with lead shot and some seemingly unconnected digressions: 'We have sometimes supposed there is a sex in the soul, because women commonly excel men both in bodily and mental taste, especially when educated; alas females seldom have a good education; but an amiable woman well educated is a blessing in the happiest circle of society' (p.35).

John Wright began his career as an army surgeon attached to H.M. 30th Regiment of Foot where he served during the Seven Years' War from 1756 to 1766. He was appointed Honorary Physician at Manchester Infirmary in 1780 on the resignation of Dr. Thomas Percival, and the following year was one of the band of men who founded the Literary and Philosophical Society, reading before it a paper with the title 'A moral essay on the advantages which may result from the institution and well regulated support of the Literary and Philosophical Society.'

Unfortunately in 1781 Wright got into a short pamphlet war with the resident apothecary at the Infirmary, Mr Darby, which resulted in Wright being dismissed for injuring the interests of the charity. The doctor remained in Manchester for a while for in 1785 he published *An address to the Members of both Houses of Parliament on the late tax laid on fustian, and other cotton goods, etc.* There were a number of Wrights' in fustian trade at Manchester at this time and John Wright may have been connected to one of these families. The next few years are a blank for next we hear of him is at 61, Stanhope Street, Clare Market where he has a cellar from which he sold his wines. This was not the most salubrious part of London as many cellars were converted into bespoke slaughter houses. Whatever the outcome of Wright's business venture he simply disappears after 1795 and the rest of his life is a blank.

ESTC records three copies, at the BL, National Library of Medicine and UC Davis; OCLC adds further copies at Charleston Library Society the national Library of Scotland and Minnesota.



## UNDER NEAPOLITAN SKIES

98 **ZANTONELLI, Giuseppe.** ELEMENTI DI ASTRONOMIA redati ad uso delle scuole ed acconci a tutti coloro che ignorano le maravigliose opere del creato con dizionario dei termini tecnici... Napoli, Comm. G. de Angelis e Figlio Tipografi di sua maestà... 1880. £ 285

**FIRST EDITION.** 8vo, pp. vii, [i] blank, 199, [1] blank; lightly and evenly browned throughout, due to paper stock; signed by the author on the final leaf to prevent counterfeiting; uncut in the original printed pictorial wraps (though dated 1881), rebacked, lightly dust-soiled, but still an appealing copy.

First edition of this rare general introduction to the study of astronomy, by the Naples professor Giuseppe Zantonelli.

Zantonelli describes the solar system, various astronomical instruments, mathematical definitions, features of the cosmos including pole stars, constellations, nebulas, and the reasons for the seeming motionlessness of the stars, the sun, and the orbits of the planets, before giving more detailed accounts of each of the planets and their moons; a final section deals with the tides. The last quarter of the volume contains a useful and comprehensive dictionary of technical terms.

No copy recorded outside of Italy.

