



MARLBOROUGH RARE BOOKS

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APRIL, 2017

LIST 61

SPRING MISCELLANY

TYPOGRAPHIC CURIOSITY

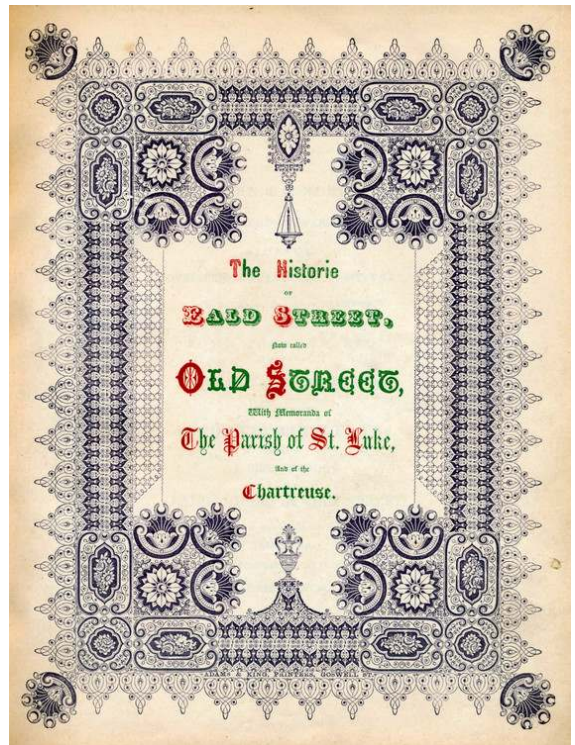
1 [ADAMS & KING, *Publishers*]. THE HISTORIE OF EALD STREET, Now called Old Street, With Memoranda of the Parish of St. Luke, and of the Chartreuse. [London]: Adams & King, Printers, Goswell St., [n.d., c. 1855]. £ 500

FIRST EDITION? 8vo, pp. [3] title page & dedication, [12] printed on recto only, [1] advertisement; all printed in various shades of green, blue, yellow, red and black within highly decorative typographic borders; bound in publisher's red pebble-grained cloth, blocked in blind and gilt, rebounded, a little soiled and worn, but still an appealing copy.

An unusual and enchanting specimen piece issued by Adams & King, a long-established firm of London printers. In their preface they state that the work is designed 'to give our friends some knowledge of the varieties of Type and also showing how differently the same Type may be made to appear. The Borders round the text are also made of many thousands of small pieces of Type variously combined'. These borders which vary from page to page are printed in a variety of colours and make a quite remarkable display of contemporary ornament.

The text itself is not without some merit as, apart from the "Historie" it also contains a short account of the career of Joseph Jackson, the important English type founder, who was born in the parish of St Luke and, according to this work, was the first child baptised in St. Luke's church. Nearby was Caslon's Type Foundry where Jackson was apprenticed.

OCLC records three copies, at the BL, NLS and the National Art Library at the V & A.



LEGITIMATE FLYPOSTING

2 [ADVERTISING]. THE BILLPOSTERS' JOURNAL AND LESSEE & ENTERTAINERS' ADVERTISER Vol. I, No. 1 [-12; Vol. II, No. 13-22]. Gainsborough: Jasper Hannam, at his steam Printing Works, 8 Silver Street, March, 1887-December, 1888. £ 750

4to, pp. 144; 120; contemporary half roan, preserving the original pictorial advertising wrappers to each issue, (edges of some wrappers brittle with slight loss, probably due to the green ink used to dye the paper).

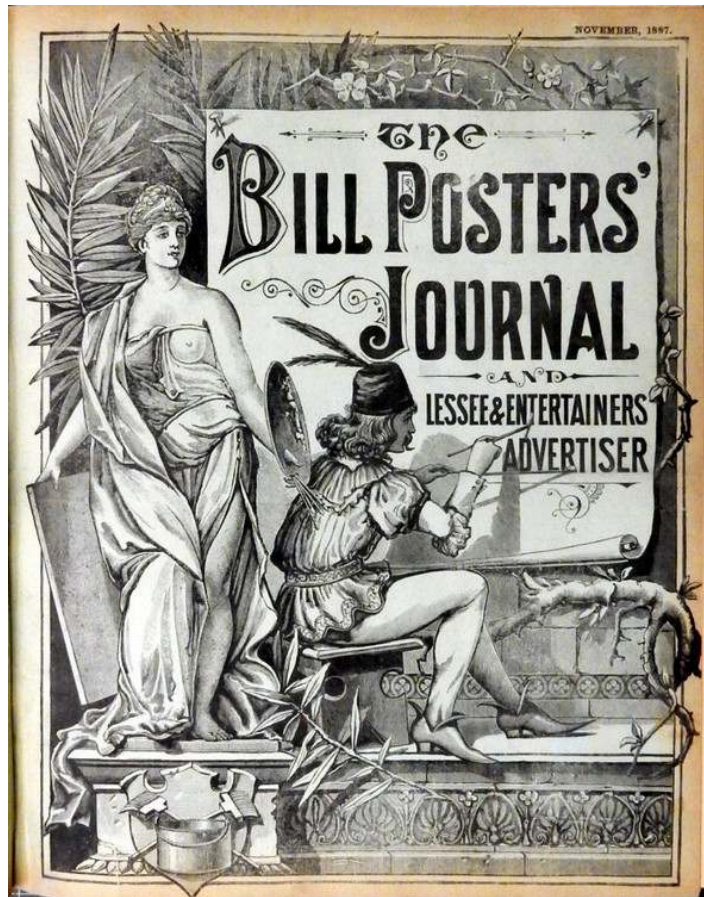
A very uncommon journal intended to promote 'legitimate' advertising and to give the trade a better public face.

'With billposting completely unregulated, posters and notices were plastered anywhere they would stick, and the public began to complain about their unsightliness. As billsticking evolved from small-scale enterprises into capital-

intensive operations, newspapers felt threatened by potential revenue losses and, joining forces with those who opposed posters on ethical and aesthetic grounds, pressed for regulation. In response, rival organizations - each with its own monthly journal, *The Billposter and Advertising Agent* (1886-89) and *The Billposters' Journal and Lessee and Entertainers' Advertiser* (1887-89) - merged in the *The Billposter* (1889-1920). Despite such heroic commercial solidarity, the government began to regulate the new industry in 1889 with the Advertising Stations Rating Bill, which empowered local authorities to tax advertisers for the use of buildings, vacant land, and areas near public roadways. By 1904 regulatory agencies had arisen to ensure that few cities were as thoroughly papered over as they had been in Victorian times.' [Wollaeger p. 170]

The arrangement of the work is a mixture of biographical articles of leading members of the trade, court cases both in favour and against Billposting, reports on the Billposters Association and a certain amount of music hall and theatre news and indeed scandal. Also there are scales of charges throughout the country and the hope to equalise these, interviews correspondence and ideas on promoting the trade.

See Mark Wollaeger: *Modernism, Media, and Propaganda: British Narrative from 1900 to 1945* Princeton, 2006.



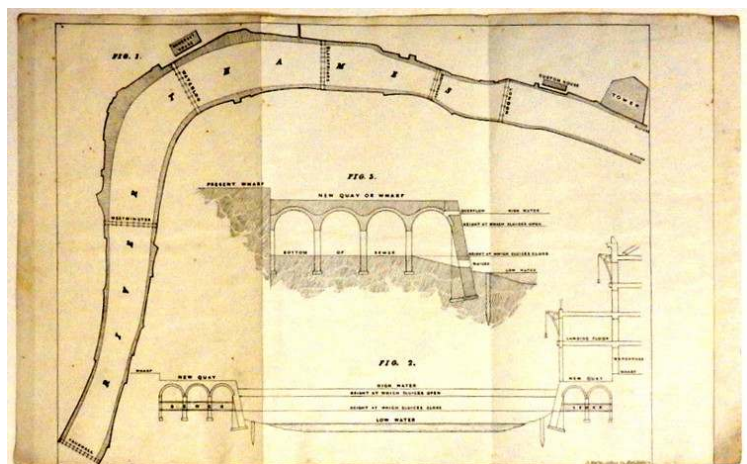
CHANNELLING SEWAGE DOWNSTREAM

3 **AINGER, Alfred.** A PLAN FOR PRESERVING THE THAMES AT LONDON as pure as the Higher Parts of the River and otherwise Improving the Metropolis London: Published for the Author, by Effingham Wilson, Royal Exchange; and J. Taylor, Architectural Library, High Holborn. 1830. £ 450

FIRST AND ONLY EDITION. 8vo pp. 15, [1] blank; folding lithograph plan; original grey wrappers, manuscript title and authors name on covers.

An uncommon work in which Ainger develops a plan similar to that of Bazalgette twenty years later, for enclosing the embankments of the Thames in order to channel the sewage through a new development of quays or wharfs between Vauxhall and the Tower.

'Alfred Ainger (1797-1859), was the son of Samuel Ainger, a carpenter and surveyor of London. He entered the Royal Academy Schools in 1816 and took up the freedom of the City of London in 1826. He was Surveyor to the Trustees of the Charities of the parish of St. Augustine and St. Faith in the City, and in 1830-1 he and J. H. Taylor repaired the church of St. Augustine, old change and rebuilt the upper part of the spire [Guildhall Library, MSS. 8881, 8898]. His practice was not extensive as he possessed private means, and his only major work was the north London (later university college) hospital, 1833, rebuilt 1897-1906 to the designs of Alfred Waterhouse. He also designed a large conservatory in the Royal Horticultural Society's Gardens at Chiswick, Middlesex, in 1838 [A New Survey of London, published by John Weale 1853, ii, 484], Ainger was the author of *Suggestions towards an Amendment of the Building Act*, 1825, and of *The Building and other Acts relating to Building*, 1836. He was the father of Canon Alfred Ainger (1837-1904), Master of the Temple.' [Colvin]



Not in OCLC; see Colvin *A Biographical Dictionary of British Architects 1600-1848*, Yale, 1995.



POSSIBLY AMERICAN

4 [ALPHABET BOOK]. MY DARLINGS ABC [n.p., possibly American?], [n.d., c. 1835]. £ 350

Folding hand coloured panoramic woodcut alphabet, [9.5 x 126cm.]; folding down into original ochre boards, upper cover with hand-coloured label.

A delightful early nineteenth century ABC very likely produced for girls rather than boys.

‘Through their complete lack of religious content, the images presented in *My Darling’s ABC* show that the book was a product of the Age of Enlightenment. The words, which feature mostly animals both familiar and exotic--A for Ape, C for Cat, E for Eagle - create connections that both reflect reality and allow use of the imagination. While representing childhood as a time of innocence, the iconography contained by *My Darling’s ABC* demonstrates the implicit assumption that girls ought to learn the alphabet by studying associations between letters and household objects like J for Jug and P for Pump. Along with the ABC’s, *My Darling’s ABC* provides a basic introduction to domestic vocabulary for young girls’. [description of another example ill-suited at *History of the Book Online Project* UCLA online].

We are slightly doubtful of the works American attribution as it includes K for King, O for Oak, and S for Squirrel (but here the European red species) which do not seem to ring true. Still, with so much out and out copying going on at this time anything is possible.

See also Claire Perry *Young America: Childhood in 19th-century Art and Culture* Yale, 2006, p. 213.

THE FIRST CORRECT EDITION

5 **ARIOSTO, Lodovico.** LE SATIRE di M. Lodovico Ariosto. Tratte dall’originale di mano dell’autore con due satire non piu vedute; & con molto diligenza ristampate. Venice, Gabriele Giolito de Ferrari, 1550. £ 950

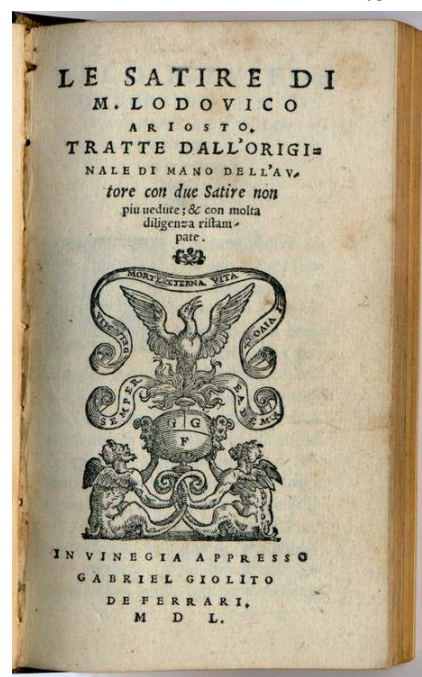
FIRST CORRECT EDITION - THE FERRARA MANUSCRIPT.

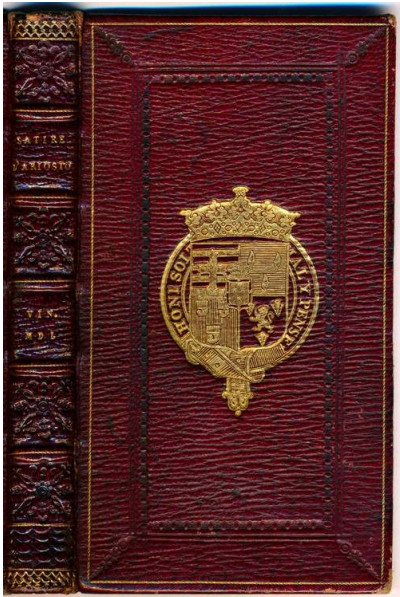
12mo, ff. 35, [1, blank], woodcut printer’s device to title and a variant device at end, woodcut initials; small repaired tear to title, very light brown-spotting at the beginning; nineteenth-century dark red crushed morocco, decorated in blind and gilt, inner dentelles gilt, Duke of Sutherland’s arms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

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

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

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





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

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

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

SCOTTISH LIFE INTERPRETED FOR THE WEST END STAGE

6 **B.J. SIMMONS & Co. *Theatrical Court Costumers.* THE GAY GORDONS.** A series original watercolours of costume designs. [London], 1907. £ 850

From the London costumiers of B.J. Simmons and Co., Covent Garden including some work in pencil, (10 on card, one on notepaper) together with 6 sheets of typewritten and manuscript schedule of costumes for both the London and touring performances; contained in original linen backed folder (33 x 26.5 cms.)

An interesting costume archive, including watercolours and original designs, put together for the first performance of the Edwardian musical comedy *The Gay Gordons* involving, the then, and now well trodden script of an American heiress saving an aristocratic estate.

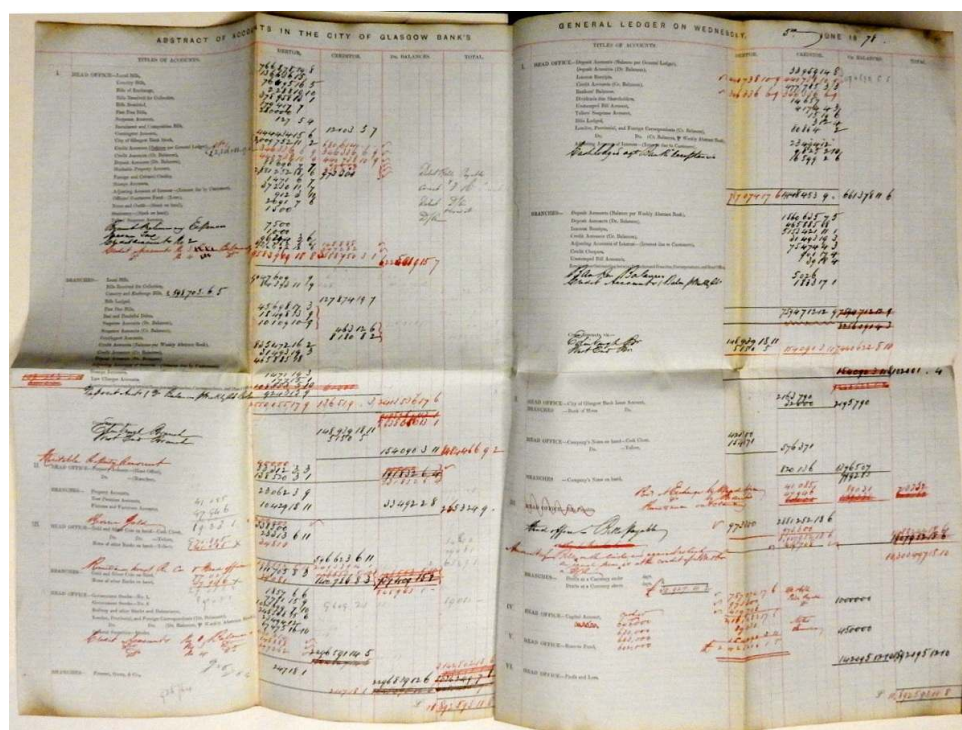
The Gay Gordons was based on a text by Seymour Hicks, who also had the lead role in the musical. Together with a score by Guy Jones, lyrics by Arthur Wimperis, C.H. Bovill, Henry Hamilton and the young P.G. Wodehouse the musical comedy achieved a 229 performances in its London run at the Aldwych Theatre. This initial run began on



the 11th September 1907 with a closing performance on 11th April 1908 before going on tour through the provinces where it eventually reached Doncaster during 1909.

The costume designs for the production were created by William John Charles Pitcher Wilhelm (1858-1925). A number of his works are held at the V&A where he is described as working 'in the prevailing style of late 19th century realism, but with an imagination and flair and knowledge of his subject that made him outstanding.' Not all the costumes designs are present, either some sifting out seems to have been necessitated by the time the production was taken on tour or Simmons only supplied the bulk order. Certainly rather than go to the cost of making new costumes for the principles in the provincial productions the costumiers have marked on the schedules where more conventional costumes could be used.

The synopsis is silly but gave plenty of opportunity for good spectacle 'The castle of the Scottish Gordon clan has been leased to a wealthy American, Andrew Quanton, whose daughter is the charming Peggy. Unfortunately, the heir to the clan's chief has been lost, and the castle will eventually have to be ceded to the Crown. Peggy has no interest in joining the British aristocracy and has sworn not to marry a nobleman. She disguises herself as a strolling fortune teller and soon meets a young private in the Gordon Highlanders, Angus Graeme. Angus woos Peggy and gains her affection, and she is delighted to fall in love with the humble Scottish soldier lad. News arrives that the long-lost heir to the Gordon titles and fortune is Angus. He is worried that this might cause Peggy to leave him, so he continues to pretend to be plain Angus until he can figure out a way to tell her that he is really an Earl. Peggy's brother is expected to arrive soon, and Angus intends to involve him in the deception. The plan goes awry, as Peggy impersonates her brother, and Angus tells her the secret. Peggy is annoyed at having been misled, but she is a practical American and loves Angus, so all ends happily.' [Wikipedia]



FACSIMILES OF OF FALSIFIED DOCUMENT

7 [BANKING FAILURE]. The City of Glasgow Bank. A BOUND VOLUME OF MATERIAL RELEVANT TO ONE OF THE CREDITORS. Edinburgh & Glasgow, 1879. £ 750

21 items (full list at the foot of the description) bound together in one volume, contemporary half calf, inscribed on front paste-down Wright, Johnston, & MacKenzie, 150 St Vincent Street, Glasgow, 1879.

The spectacular collapse of The City of Glasgow Bank in October 1878 was the last and greatest such catastrophe to happen to British Banking until the disaster of Northern Rock in 2007. All but 254 of its 1,200 shareholders had unlimited liability which was calculated to the then astounding amount of £5,190,000 when the court cases and dust had settled.

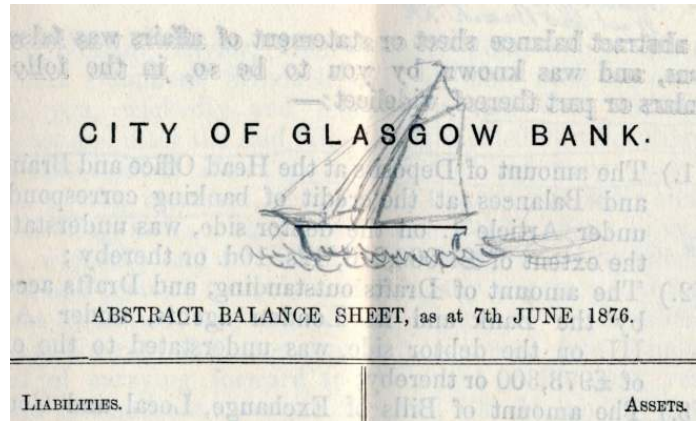
One unusual aspect of this case was the need for accurate facsimiles of the fraudulent documents, twelve of which are bound in with the collection. One wonders at the cost of this exercise. This must have be one of the earliest cases to use the services of a skilled lithographer and unsurprisingly he was brought to the court for examination.

David Mackenzie, lithographer, examined by Mr Burnett, said - I am in the employment of Messrs Johnston, lithographers, Edinburgh. (Shown No. 124, 125, 127, 128, abstract accounts of the City of Glasgow Bank, altered in red to a largo extent) There is a great deal of print, black and red ink, and pencillings on these sheets. We made a correct copy of these documents. The original of these documents were partly in manuscript and partly in type. We made correct copies of Nos. 124, 127, and 128. We also made a lithographed copy of No. 131, which is the abstract

of accounts of the City of Glasgow Bank for 6th June 1877. Cross-examined by the Dean of Faculty - I see the dates on 124 A are in some cases in pencil (Q.) Do they appear as if they had been rubbed out I (A.) They appear to have been rubbed out; but whether intentionally or unintentionally, I don't know. We have represented the pencillings as correctly as possible in our lithograph copies, but they are not so greatly rubbed out of the paper. I never addressed myself to see whether the figures in the copies exhibited the same kind of calculation. By the Lord Justice-Clerk - The lithographed copy is a faithful representation of the original.' [Report of the trial of the directors of the City of Glasgow bank Glasgow 1870. p. 32].

This particular group of material belonged to James MacKenzie (1846-1931) of the Glasgow solicitors Wright, Johnson & MacKenzie. MacKenzie was born in Glasgow, becoming a solicitor in 1869, and by 1878 was head of the mercantile part of his partnership.

Wright would have represented both businesses and private clients who had had their deposits and savings at the bank. In some ways Mackenzie was almost a spectator as the trial was about fraud and it soon became apparent that the money was lost and could never be recovered. Dutifully he notes down lots of calculations, side notes and various points and corrections but even by page three of the original Indictment for the trial Mackenzie has paused to doodle a sailing boat at the heading of the discredited balance sheet.



There may also be some connection to the incompetent director of the bank, Robert Salmond as two manuscript copies of his 'Declaration' are here included. Much of the money had been poorly invested by him in American Railways, a situation that caused the bank to close for several months in 1857. Salmond's banking acumen was such that he let these bad investments fester and together with further poor loans caused the bank to a crisis in 1878.

Comprising:

I. Indictment against John Stewart, Lewis Potter, Robert Salmond, William Taylor, Henry Inglis, John Innes Wright, and Robert Summers Stronach. Falshood, Fraud, Wilful; Imposition; As also Fabrication, Falsification, and Uttering of Bank Balance Sheets; and Theft; As also Breach of trust and Embezzlement [docket title]. 4to, pp. 94, [2];

II. City of Glasgow Bank. Excerpt from Directors' Minute-Books. 4to, pp. 160;

III. City of Glasgow Bank. Annual Reports and Abstract Balance-Sheets. 4to, pp. 52;

IV. City of Glasgow Bank. Directors' Defence. Print of Letters &c. Among the Productions of the Crown, and of Some other Letters, &c. 4to, pp. vii [i], 164;

V. Trial of Bank Directors. Evidence. 4to, pp. 318, 3 folding printed tables;

VI. Report By Messrs. Kerr, Anderson, Muir and Main, Chartered Accountants, Glasgow, and Messrs M'Grigor, Donald, & Co., Solicitors, Glasgow, in reference to Balance Sheet of The City of Glasgow Bank, As at 1st October, 1878. folio, pp. 4;

VII. First Declaration by Robert Salmond, 22d Oct 1878 'copy' manuscript, folio, pp. 12;

VIII. (2nd) Declaration by Robert Salmond, 29 Oct 1878 'copy' Manuscript, folio, pp. 6;

IX. City of Glasgow Bank. Balance Account at 5th June. 1878. Manuscript, folio, pp. 12;

X. City of Glasgow Bank. Abstract of Accounts at Head Office, On 7th June 1876. folio type facsimile on blue ruled paper pp. 4;

XI. City of Glasgow Bank. Abstract of Accounts at Branches, On Thursday, 1st June 1876. folio, type facsimile on blue ruled paper pp. 4;

XII. City of Glasgow Bank. Abstract of Accounts at Head Office, On 7th June 1876. folio, facsimile printed in red and black on ruled paper pp. 4;

XIII. City of Glasgow Bank. Abstract of Accounts at Branches, On Wednesday 6th June 1877. folio, facsimile printed in red and black on blue ruled paper pp. 4;

XIV. City of Glasgow Bank. Abstract of Accounts at Head Office, 6 June 1877. folio type facsimile with red overprinting ruled paper pp. 4;

XV. City of Glasgow Bank. Abstract of Accounts at 6th June 1877. folio, facsimile printed in red and black on ruled paper pp. 4;

XVI. Excerpt form Book titled on back City of Glasgow Bank Scroll Abstract 1877-8. single folios sheet printed in type facsimile on blue paper;

XVII. City of Glasgow Bank. Balances in general Ledger, 5th June 1878. folio, type facsimile on blue ruled paper, pp. 4;

XVIII. City of Glasgow Bank. Abstract of Accounts at Head Office, On 5th June 1878. folio, type facsimile on ruled paper, pp. 4;

XIX. City of Glasgow Bank. Abstract of Accounts at 5th June 1878. folio, facsimile printed in red and black on blue ruled paper pp. 4;

XX. City of Glasgow Bank. Abstract of Accounts at 5th June 1878. folio, facsimile printed in red and black on ruled paper pp. 4;

XXI. City of Glasgow Bank. Abstract of Accounts at 5th June 1877. folio, type facsimile printed in red and black on blue ruled paper pp. 4;

* Items X - XX contain the falsified accounts in facsimile.



‘THIS ROCK IS TOO FORMAL’

8 **BASTIN, John, wood-engraver.** COLLECTION OF OVER 220 WOOD-ENGRAVED PROOFS for London Book Publications. London, 1840s and 1850s. **£ 2,400**

Various formats, a few sheets mounted, apart from a light foxing mostly in fine condition with wide margins.

John Bastin was born around 1814 in Beenham, Berkshire and established himself in London as wood-engraver to the book industry. This collection of mostly India paper proofs, some with manuscript notes, signatures and corrections, contains works after the original designs by the foremost book illustrators of the 1840s and 1850s, including Edward Lear (13 sheets), John Tenniel (23), J. Bridges, J. Naysmith, F. Pollard, C. Ward, and G. F. Sargent.

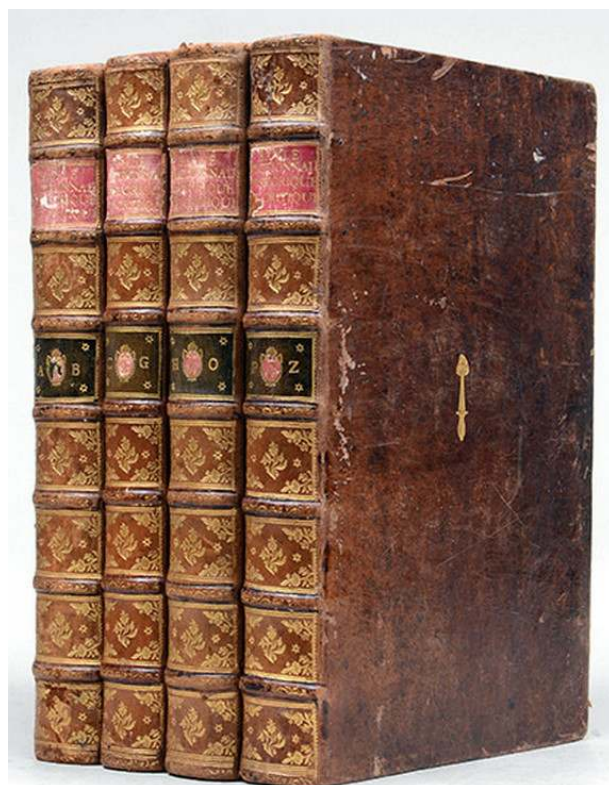
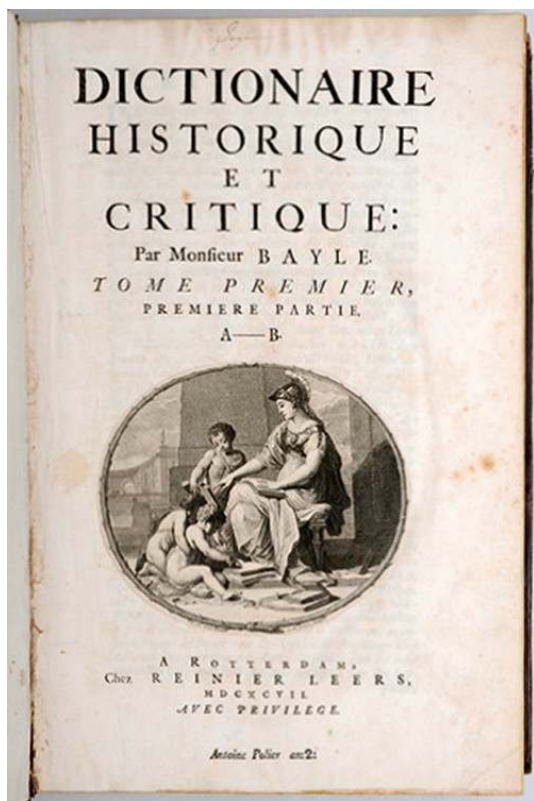
Also included in the group are a few proofs for De La Motte Fouqué’s illustrated English edition of *Undine* after drawings by Tenniel, which instigated the *Art Union* in 1847 to describe the artist as ‘one of the best wood engravers of our time, whose productions comprise high finish with artistic skill and matured judgement’. Of particular interest are the pencil corrections and notes on some sheets. One wood-engraving for example, has the alpine scenery partly highlighted in white and carries several annotations, such as ‘this rock is too formal’. A series of other engravings include a number produced for a Great Exhibition publication illustrating glass, ceramic and metal vases and ornaments.

**“UN OUVRAGE UNIQUE EN SON GENRE” (EN FRANÇAIS DANS LE TEXTE)
FROM THE LIBRARY OF SWISS ORIENTALIST ANTOINE POLIER (1741-1795)**

9 **BAYLE, Pierre.** DICTIONNAIRE HISTORIQUE ET CRITIQUE. Rotterdam: chez Reinier Leers, 1697. **£ 7,500**

FIRST EDITION. *Two volumes bound in four, folio (386 x 258 mm), pp. [4], 712; [2], 713-1359, [1]; [2], 710; [2], 711-1331, [1], errata, [56]] index; with engraved vignette to each title; eighteenth-century tree calf, probably Swiss, red and green morocco labels, spine elaborately tooled in gilt, seven raised bands, Phrygian cap and dagger device to front boards, all edges green, patterned endpapers, pp. 587-90 misnumbered 557-60 in Vol. 1, p. 526 misnumbered 510 in Vol. 3, text printed in single and double columns and with shoulder notes throughout. Engraved vignette to title pages, historiated capitals and tailpieces, later bookplate to front pastedowns, boards a little rubbed and with a few small scuffs, minor chipping to labels, sporadic light spotting and offsetting to contents, small closed tear to pp. 29-30 of Vol. 3; overall an excellent set.*

First edition of Bayle’s dictionary, which bore a tremendous influence on the Age of Enlightenment and its emblematic Encyclopédie. One of 2,000 copies printed. French Protestant Pierre Bayle (1647-1706) wrote his *Dictionnaire* while on self-imposed exile in Rotterdam as an “anti-clerical counterblast to Moreri’s [*Le Grand Dictionnaire Historique*, 1674], in order, as he put it, ‘to rectify Moreri’s mistakes and fill the gaps’. Bayle championed reason against belief, philosophy against religion, tolerance against superstition” (PMM). The work’s elegant typography was designed by Bayle himself. Described by En français dans le texte as no less than superb, it innovatively relies on an army of shoulder and foot notes to convey the crux of Bayle’s argument. The dictionary contains some 2,000 entries, including mostly biographies of religious and historical figures as well as writers, in the latter case focusing on the sixteenth and seventeenth centuries, but also articles on geography. The views he



expressed in his detailed Life of Mahomet, which, in radical opposition with the opinion of the Church, “stresses the superior tolerance and rationality of Islam’s core teaching” (Israel), were reasserted more than 60 years later by Voltaire in his *Traité sur la tolérance* (1762).

Provenance: from the library of Swiss Orientalist Antoine Polier (1741-1795), with his emblem, featuring the Phrygian cap of the French Revolution, gilt-stamped on each front board, and his stamp to each title page: “Antoine Polier an 2”. Polier made his fortune in India working for the English East India Company. An avid collector of works of arts and books, he acquired a large number of manuscripts in Arabic, Persian, Sanskrit and various Indian languages and famously gave Johnson a Persian translation of part of the Mahabharata. Polier moved back to Europe the year before the French Revolution and soon became a full supporter of the uprising. After spates in England and Switzerland he finally settled near Avignon, but was killed by burglars in 1795. A large part of his expansive collection of books and manuscripts is now kept in the Fonds Polier at the Bibliothèque Nationale de France.

En français dans le texte 129; Jonathan I. Israel, *Enlightenment Contested: Philosophy, Modernity, and the Emancipation of Man, 1670-1752*; Richard & Colas, *Le fonds Polier à la Bibliothèque nationale*, *Bulletin de l'École française d'Extrême-Orient*; *Printing and Mind of Man* 155.

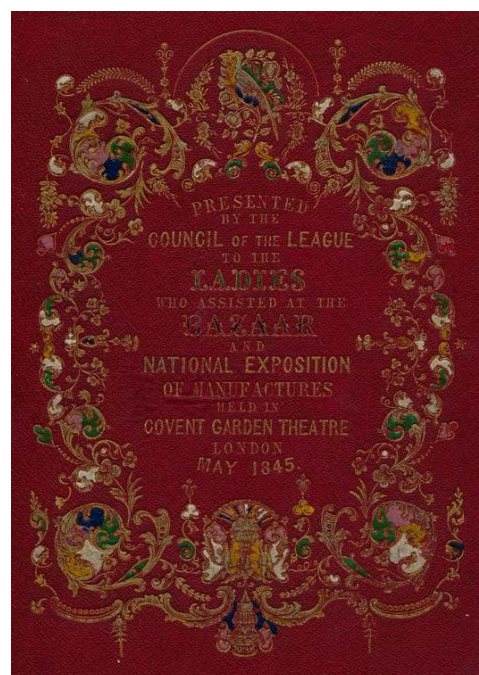
PRESENTED TO LADIES WHO ASSISTED AT THE BAZAAR

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

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

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

The Bazaar was held under the auspices of the Anti-Corn Law League with the intention to raise £20,000 for their funds. The event ran for twelve days and was contained in specially designed stalls constructed inside Covent Garden theatre. The exhibits were all supplied by leading manufacturers of Great Britain and displayed stall dedicated to each



manufacturing district and staffed by ladies.' The Bazaar was directly influenced by the Paris Exposition of 1844 and was seen by contemporaries as a steeping-stone to the Great Exhibition of 1851. The *Art Journal* gave a fully illustrated review of the Bazaar in their July issue under the heading 'The Mercantile Value of the Fine Arts.' this was then bound in elaborate cloth with an inserted lithograph presentation leaf decorated with emblems of free trade.

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

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

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

THE ENGLISH RIVIERA

11 **BEDFORD, Francis.** PHOTOGRAPHIC VIEWS OF TORQUAY by Francis Bedford, Photographer to H.R.H. the Prince of Wales in the East. Chester: Catherall & Pritchard, Eastgate Row. Circa 1865. **£ 550**

Oblong Folio [190 × 260 mm.]; Title printed in red and black, 16 albumen photographs from collodion negatives [105 × 150 mm.] each mounted on card with a gilt fillet border and title printed in brown; original purple cloth, the upper cover with a panel design blocked and lettered in gilt; booksellers ticket 'Croydon. Bookseller, Torquay.'

A fine album of views by one of the greatest photographers of the nineteenth century.

The views include Torquay, from Park Hill; from Waldon Hill, No. 2; Imperial Hotel and Beacon Hill; Atkinson's Hotel and Waldon Hill; from Abbey Crescent; from Torbay Road; Natural Arch at; Avenue, Torre Abbey, No. 1; Hesketh Crescent; Anstis Cove and Beach; Anstis Cove, from the Downs; View from the New Cut, No. 1; Babbiscombe Bay, from the Inn; Babbiscombe Bay, from the Beach; and Cockington Church.

These were some of the first photographs taken by Bedford's on his photographic progress through Britain. The reference numbers range from from 39 to 72 with the view from New Cut numbered 133. From the photograph of the newly built Imperial Hotel can be seen in middle ground a stack of large clay pipes and what looks to be a team of navvies at work. As this Hotel opened its doors on the 1st of November 1866 together with trees still in leaf it would seem to place the date sometime in the late summer or early autumn of 1866.

Francis Bedford (1816–1894) turned to photography about 1853, just at the time when the medium was emerging more fully into the public domain following the introduction of the collodion process. This process

offered a delicacy and tonal balance that must have appealed to Bedford's acutely sensitive eye, for throughout his long career as a photographer it remained his preferred medium.

See Gernsheim, *Incunabula*, 603 for a different issue.

A 'VAINGLORIOUS MAN WHO ENJOYED HIS LUXURIES'

12 **BEDFORD LEMERE, photographers & Henry Osborne O'HAGAN, owner.** PHOTOGRAPHS. RIVER HOME, HAMPTON COURT, 1888. Bedford Lemere & Co., 147, Strand, London, W.C. [September or October] 1888. **£ 550**

Folio, [29 × 39 cm.] printed title and 40 mounted full-plate photographs [21 × 27 cms.] mounted on card; remains of diced russia binding, generally in poor condition although the photographs, excepting the first after the title-page, still in good condition.

A grand, though now somewhat battered, album of photographs recording the home of the financier Henry Osborne O'Hagan (1853-1930).



The interiors are somewhat overstuffed and over upholstered and very much showing off O'Hagan's wealth and taste, with a prevalence of things French, touches of Japanese and Eastern tastes. Rusticated architecture populates the garden with bridge, summer house and a poultry house. O'Hagan also kept a small home dairy, one of the photographs being of a cow, another the family dog. The boathouse looks to have been for male entertainment, with billiard room and smoking room included.

We do not have any provenance for the album but it seem very likely that it once resided in O'Hagan's River Home. The ODNB candidly described O'Hagan as 'an energetic, domineering, obese, vainglorious man who enjoyed his luxuries and was a hearty trencherman. He was a wily and tenacious litigant, and could be an implacable enemy, but there are many signs of sly good nature in his memoirs. He was full of little jokes, often premeditated, to jolly along his business dealings, and had few illusions about his fellow men'.

At first a company promoter specialising in tramways, collieries, and breweries, in 1882 O'Hagan founded the City of London Contract Corporation, which was henceforth the main vehicle for his promotions. By 1888 he had acquired his substantial home at Hampton Court replete with a Swiss chalet boathouse and boat, and gardens. Today the chalet boathouse survives, however his home and gardens were subdivided and sold off in strips for mock Tudor homes during the late 1920's with the house auctioned in 1939 and was home to The London Academy of Music and Dramatic Art during the war, probably now a bit battered and old fashioned building was then demolished.

MORE OF A HOLDUP

13 [BOARD GAME]. MOTOR CHASE ACROSS LONDON. Exciting. Entertaining. Educative. Geographia Ltd, 167 Fleet St., London EC4. [c. 1950]. £ 175

11.6 x 12.4cm box and 36.7 x 49cm board, folded once, blue paper covered card box with lid, with label pictorial label depicting a car next to a loch with mountains in the distance (replicated on board), with five colour lead touring cars, red plastic shaker and dice, together with the original 4 page rules booklet, contained within, with matching blue board; in very good condition.

Hazards include Traffic Hold-up, Road Under Repair, Traffic Congestion and Traffic Diverted showing nothing much has changed. The cover however indicates speed wit an image of a police car (black) hurtling through the streets in pursuit of a 'gangster' (red open top sports car).



'Geographia was founded by Alexander Gross (1879-1958), described in the Collins Bartholomew company history as "a truculent Hungarian immigrant." The firm produced street maps and atlases of all the major cities in the United Kingdom, the most popular of which was the Greater London Street Atlas and its New York office produced street guides for American cities in the mid 20th century.' [*Grace's Guide to British Industrial History* online].



FLIGHTS OF FANCY

14 [BOARD GAME - AIRSHIPS]. DANS LES AIRS Jeu de Societe. [*cover title*]. [German?] [c. 1909].
£ 1,250

Lithographic folding board (62 x 86 cm; folded vertically), printed rules, 6 painted metal playing pieces of 3 types of airship; to imitation crocodile skin card dice shakers; one die with numbered faces and one die with coloured faces; 6 painted metal airship pieces; 6 printed numbered cards; a shaped printed tray and various coloured tokens; contained in original decorated box, the upper cover with an aerial view of Paris with the airship 'La République' floating serenely through the skies (repairs to box including the replacement of one side of the lid and hinges of board replaced)

A very fine game produced to coincide with the 1909 Le Salon de la locomotion aérienne held at the Paris Grand Palais.

The cover of the box mimics to some degree the poster for this exposition by illustrating the same airship 'La République' over Paris. Unfortunately the airship, an army balloon, met with a mishap by inconsiderately crashing to the ground and killing its crew of four the same day as the exposition opened, 25 September 1909. This accident seems to have precipitated a decline of the airship as a form of flight. Games manufactures also took the hint for in July Blériot had made his famous first cross channel flight and from this time airships became either subsidiary or lacking altogether in board game design.

The game is in a modified form of the The Royal Game of the Goose. Traditionally with 63 spaces but here the game ends on 75 with the 'death' number at 71 rather than the traditional 58. The game begins naturally with the 'Gonflement du Ballon' followed by various hazards including 22. Storm. - Return to the 16; 30. Damage to the rudder. - Return to the No 20; Thunder and Lightning. - Return 2 squares back; 67. A man overboard- - Will remain a turn without playing. and most punishing of all 71. Involuntary landing. - The aeronaut is hanging on a bell tower, and the balloon escapes. Must go back to No. 61 and buy a new balloon; Cost 10 tokens.

The cities the players take in include 4. Passes above the arrow of the Cathedral of Vienna. - Cash 2 tokens; 11. Naples and Vesuvius. - Cash 2 tokens; 32. Above the Tower of London. - Cash 2 tokens; 37. Evolution around the City Hall of Berlin. Cash 3 tokens [this higher reward strongly pointing to a German manufacturer!] 53. Paris. - Pass the Eiffel Tower. - Cash 2 tokens.

The person reaching 75 and a safe landing is the winner.

See <http://www.giochidelloca.it/scheda.php?id=1022> for an example of a much later air race of 75 points, interestingly one of only two games with this number of points represented.



BY NO MEANS MERE COSTUME PLATES

15 **CHALON, John James.** TWENTY FOUR SUBJECTS EXHIBITING THE COSTUME OF PARIS. the Incidents taken from Nature, London: Rodwell & Martin. New Bond Street. C. Hullmandel's Lithography 1822. £ 5,500

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

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

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

Abbey, *Travel*, 108; Beall F 47; Colas 588; Lipperheide Fd 15; Ray, *The Art of the French Illustrated Book*, 124.

RARE DEFENCE OF CHOCOLATE, BY THE ‘HUNCHBACK OF PANONE’, REFERRING ‘TO AMERICAN ORIGIN & USE OF CACAO’ (LANDIS)

16 **[CHOCOLATE]. ZETI, Francesco, introduction and [GIUNTINI, Girolamo?].** ALTRO PARERE INTORNO ALLA NATURA, ED ALL’USO DELLA CIOCCOLATA Disteso in forma di lettera Indirizzata all’Illustrissimo Signor Conte Armando di Woltsfeitt. In Firenze, si vende allato alla Chiesa di Sant’ Apollinare, MDCCXXVIII. £ 1,250

FIRST EDITION. 4to, pp. 32; engraved vignette on title; contemporary annotations to the ‘Scherzo’ pp. 27-31; some old water staining to first and last leaves; later marbled wrappers.

Scarce first edition, published by the famous early eighteenth century Florentine Chocolaterie Francesco Zeti, to refute a ferocious and negative attack on the properties of chocolate by Giovanni Battista Felici.

Zeti, who was locally known as ‘Gobbo di Panone’ (Hunchback of Panone) from both his back affliction and his crippled hands, owned the principle baking ovens in Panone, a district of Florence, and had as a profitable sideline a thriving business as a purveyor of hot chocolate. His fame soon spread for his delicious cups of hot spicy black

chocolate, though unfortunately Giovanni Battista Felici was not of the same opinion as Zeti's customers and published a vicious pamphlet *Parere Intorno all'uso della Cioccolata: Scritto in una Lettera*, (Florence Appresso G. Manni, 1728) on the bad effects of drinking such concoctions, citing heart palpitations, intermittent pulse, convulsive movements, and apoplexy as only some of the side effects.

Zeti must have felt that Felici's pamphlet was detrimental to his business and thus had to contests Felici's findings. In his introduction Zeti calls Felici publication 'una certa Lettera, in biasimo dell CIOCCOLATA' but does not name either author or title but it is fairly obvious who he is directing his reply too. He enlisted the help of a

Florentine doctor Girolamo Giuntini to defend his chocolate drink, hence the title translating as 'Another opinion about the nature and use of chocolate.' Not much is actually known about Giuntini and his name is not mentioned in Zeti's pamphlet. In any case whoever wrote the main text in Zeti's defence had access to several works that were supportive of chocolate's medicinal properties. At the end of the work is given a list of 'Autori i che trattano della cioccolata.' and 'Scherzo ditirambico in lode della cioccolata'. The 'Scherzo' clearly did not impress some contemporary annotator who inked such comments as 'Che basso stile!' and other deprecating notes against almost half the text.

The delightful vignette on the title shows the hunchback Zeti grinding the chocolate and spices beside his oven; two chocolate cups and a chocolate pot ready the receive his recipe. At the back a servant behind a counter can be seen pouring cups of chocolate for customers in an elegant room with candelabra and large mirror. A



child in the middle of the room conveys a tray of steaming cups of Zeti's drink over to several professional men drinking at table, one dunking a biscotti; a dog snoozes below in this contented scene all suitably framed with a banner proclaiming a quote from Petrarch 'Ambrosia, e nettare non invidio a Giove.'

It is interesting to note that a small pasteover covers Zeti's nickname of 'Gobbo di Pannone' on the introduction, maybe he had second thoughts about using this in his defence of chocolate!

See Donatella Lippi chapter 'History of the Medical Use of Chocolate' p. 17 in *Chocolate in Health and Nutrition* Human Press, 2012; and 'Early Works on Chocolate, A Checklist by Axel Borg and Adam Siegel' p. 932 in Louis E. Grivetti & Howard-Yana Shapiro *Chocolate: History, Culture, and Heritage*, 2011.

OCLC records three copies in North America, at Harvard, John Carter Brown and the National Agriculture library; Landis, *European Americana*, 728/217.

TRAVELLING EUROPE WITH A TEXTILE MAGNATE

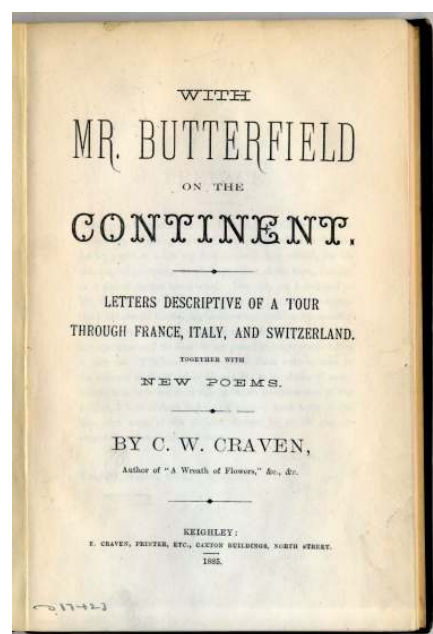
17 **CRAVEN, Carey Williams.** WITH MR. BUTTERFIELD ON THE CONTINENT. Letters descriptive of a tour through France, Italy, and Switzerland. Together with new poems. Keighley: E. Craven, Printer, etc., Caxton Buildings, North Street. 1885. £ 350

FIRST BOOK EDITION, PRESENTATION COPY. 8vo, pp. 70; inscribed on front free endpaper 'With Mr. Butterfield's affectionate regards. To Mrs. Wood and family. Cliffe Castle. Sept 11/85'; in the original publisher's cloth with printed paper label on upper board, recased.

Presentation copy of this rare account of a trip taken to Europe by the Keighley poet and sometime investigative journalist with the millionaire textile manufacturer Henry Isaac Butterfield.

Craven, who had evidently been paid to join Butterfield's expedition, provides an entertaining and lively travelogue, travelling from London to Paris, on to Nice and then to Milan, Lake Como and Lucerne. Along the way he attends Victor Hugo's funeral 'the grandest spectacle this generation had seen' (p. 28) giving an eye witness account of events, marvels at the sights of Milan, particularly the Palazzo Brera 'a combination of the British Museum, the National Gallery, and South Kensington rolled in to one' (p. 44) and took a boat trip on Lake Como, commenting that 'the passengers contained amongst them a great proportion of Americans, Lake Como being a favourite resort of persons of that nationality (p. 46). The work concludes with nine original poems, one titled *Cliffe Hall*, Butterfield's grand house and from where the present volume was inscribed.

Carey who had himself learned the printing trade had his father Elijah Craven run off a small number of copies from his press for Butterfield. In

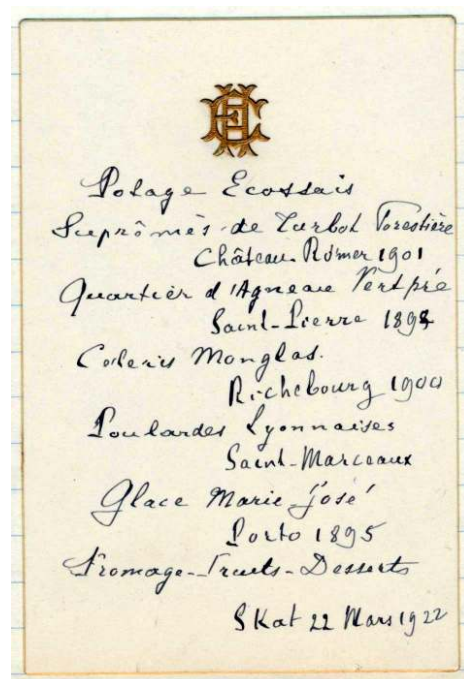


1885 Carey would have been about 30 when he took his trip with Butterfield, but appears to have been of delicate health for he died a little over a decade later in 1896.

In 1874 the wealthy textile magnate Henry Isaac Butterfield inherited Cliffe Hall. During the next ten years he transformed the modest Elizabethan-style villa into a 'modernised Tudor castle'. In 1883 the interior was described as of an 'efficiency and splendour no residence could surpass'. The furnishings were sumptuous and cosmopolitan. Business interests had led the family to acquire homes in Paris, New York and Nice, as well as Keighley. Henry Isaac Butterfield was wealthy and stylish, popular in the French court of the Emperor Napoleon III. In 1854, he had married Mary Roosevelt Burke, an American who served as lady-in-waiting to the Empress Eugénie. Butterfield's French decorator, Monsieur Gremond, used furnishings from Italy, Russia and China, as well as pieces from France' (https://www.vam.ac.uk/_data/assets/pdf_file/0004/178600/Cliffe_Castle_long_loan_story.pdf).

The letters had first appeared in the *Keighley Herald*.

Not in OCLC.



TRANSFORMATION FROM DINING CLUB TO CLANDESTINE JOURNAL

18 [DE MOT-GIRON, Marguerite, *Secretary*]. ANNALES DU SKAT I [-II]. [Belgium, 1901-1930]. £ 950

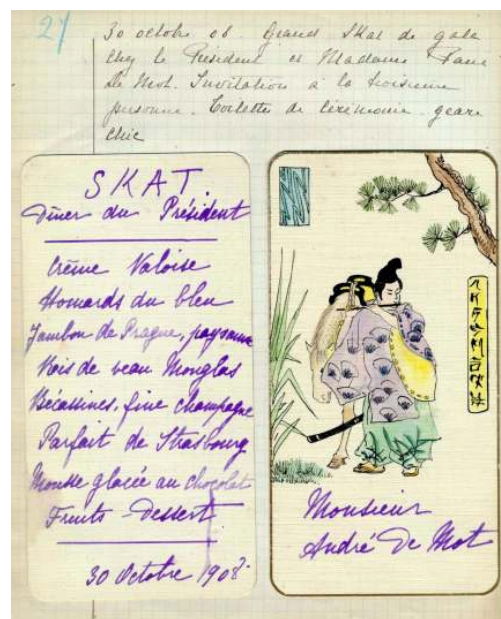
Two manuscript notebooks, 4to, 25 x 16 cm, [130]; [115], [23 blank] ff., with numerous photographs and souvenirs pasted in; Fastened together in red plaid cloth, rear board of first notebook affixed to front board of the second, label taped to spine (joints cracking, some leaves detached).

Remarkable manuscript journal recording the activities of a dining club conducted by twelve Belgians and kept by their long time President Marguerite De Mot-Giron (1862-1927).

From the beginning De Mot-Giron and her fellow Skat club members enjoyed both meals and travelling together. The journal documents, in a neat hand, together with many illustrations printed menu cards, postcards, and other memorabilia including family portraits of the outings. Clearly the twelve who made up the club were members of the better off Middle-classes who could afford some luxury.

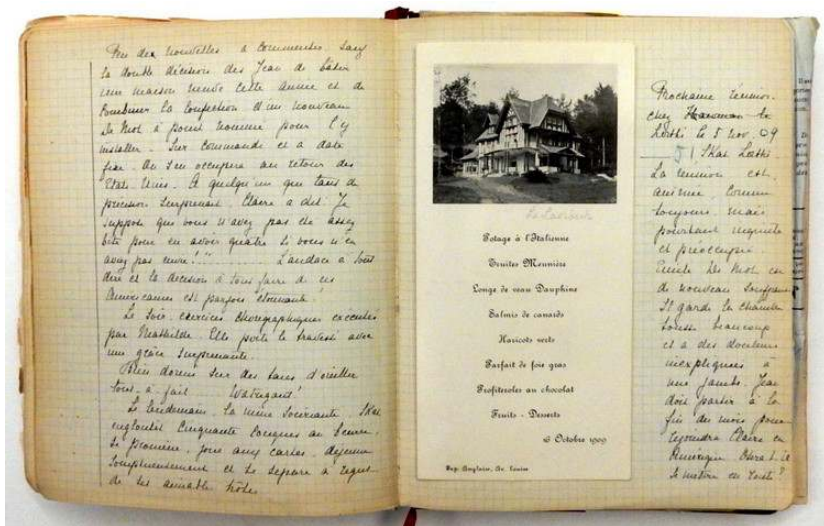
The statutes include notes on meetings and rules, 'Le Skat se réunit le plus souvent possible et chaque réunion est prétexte à mangeaille. Chaque ménage, à tour de rôle, offre aux autres un diner substantiel et abondant composé de trois plats arrosés de trois espèces de vin. La conversation toujours élevée ne portera jamais sur les questions nourriture et kul. On peut dire du mal du prochain. Les membres du Skat peuvent même médire les uns des autres, mais entre eux seulement...'

Probably the most interesting aspect of this journal is the contrast before and after the First World War. What Marguerite describes in the Journal for 1914 as 'la grande catastrophe' that is the



deprivations the invading German's had on Belgium life, also caused the dining club to come to a sudden halt. Marguerite then began to write another clandestine journal recording her thoughts over war years for her sons, some of whom were then serving in the Belgium Army. Her clandestine account has been recently published by Daniël Vanacker, (éd.), *Journal d'une bourgeoise, 1914-1918: Marguerite Giron, préface de Kenneth Bertrams*, Bruxelles, éditions de l'Université de Bruxelles, 2015.

The Skat club was never quite the same after the war, although restarted in May 1919 it is clear that the distress she and her friends had suffered during the war years had left its mark. On Marguerite's death in 1927 the group still met but only the briefest of entries are given and by 1955 all the members appear to have died. Clearly after the war any meals with a German slant, or as she call them 'le Bosche' was off the menu.



'CONTEMPLATED ... WITH THE GREATEST OF CARE'

19 **DUPPA, Richard.** A SELECTION OF TWELVE HEADS FROM THE LAST JUDGMENT OF MICHAEL ANGELO London: Published as the Act Directs by R. Duppa, Jermyn Street, St James's. And G.G. & J. Robinson. Paternoster Row. M.DCCC.I [1801]. **£ 1,250**

Imperial Folio, [65 x 49 cm.] pp. [2] half-title, an engraved frontispiece portrait, an engraved title, [i]-ii (dedication), [1], 2-9, [1] blank (text) ; 13 plates; original red roan backed marbled boards, some damage to binding with loss of approx 4 inches loss to head and tail of spine.

An impressive work originally selling for the then immense sum of 'Four Guineas'.

The folio consist of 12 life-sized heads, directly copied by Duppa, from Michelangelo's fresco of the Last Judgement on the altar wall of the Sistine Chapel.

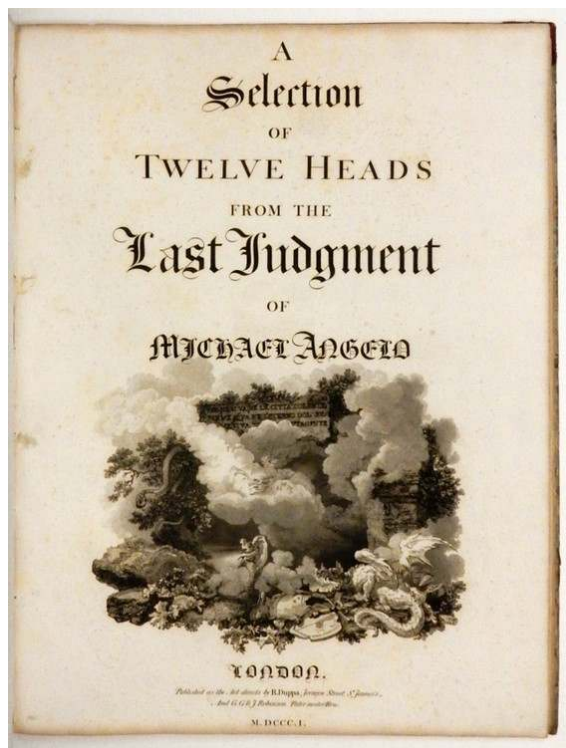
Advertised from February 1801, the work was still being promoted as 'Just Published' in September, by then the newspapers describe that the Vignette and Last Judgement plates were by Bartolozzi and 'Those, who have purchased the Work without the Last Judgment, by Mr. Bartolozzi, may have it gratis, to complete their Copies, by applying to 'the publisher of whom the Work was bought.' As our copy also has this portrait of the artist, also by Bartolozzi, it may have been included as yet another inducement by Duppa or his publisher to help sell this expensive work.



A contemporary reviewer as late as July 1802 in the *The Monthly Magazine: or, British Register* believed that 'To the student in painting there will be a valuable acquisition: Michael Angelo's "Last Judgment," in the chapel of the Vatican, taken as a whole, has been considered not merely as an extravagant, but almost a disgusting composition. The subject is too vast for human comprehension: but this picture, nevertheless, in its detached parts, displays the lofty genius and unrivalled powers of that immortal artist: each distinct figure is a separate study, and Mr. Duppa has contemplated their characters with the greatest care. He has selected from the immense groups, of which this picture consists, twelve heads, which he has drawn in a noble style from the original of the same size: they are accompanied with a print of the whole picture, engraved by Mr. Bartolozzi, in the 74th year of his age! The work was dedicated to his anatomy teacher Andrew Marshal (1742-1813) and contains letterpress describing both the individual 'Heads' and their context within Michelangelo fresco.

Duppa set out in August 1796, intending a three-year tour to include Hamburg, Vienna, Dresden, Constantinople and Egypt before returning home through Italy. Most of his time was spent in Naples, Farington hearing in the spring of 1797 that he had already passed through Rome. On 24 February 1797 Sir William Hamilton sought permission for Henry [Edward?] Swinburne 'and his painters' Duppa and Reinagle to draw around Naples and to have passports for Sicily, apparently without success according to a letter Duppa wrote Farington. But the same three, with William Artaud, succeeded in making a tour of Capri and the bays of Salerno and Naples in May. Duppa was 'not so much struck with Naples as some are - thinks of trees in England for scenery'. He was later in Rome (intending to learn the language), lodged with two matrons: one was made of angles and knobs', the other had a face that blazed like 'a Seville orange' - 'with these fair dames, each pressing with her rosy finger his brawny arm, the Platonic Duppa nightly ambulates the purlieu of Trinita dei Monti. Duppa left England a democrat but returned 'a complete convert' in 1797. He provided Farington with accounts of the English artists under French occupation in Rome and he published *A Journal of the Most Remarkable Occurrences That Took Place in Rome* [1799]. [Ingamells, p. 322].

OCLC records two copies only, at the University of Manchester in the UK, and the Frick Museum in the US; see Ingamells *Dictionary of British and Irish Travelers to Italy*, 1997.

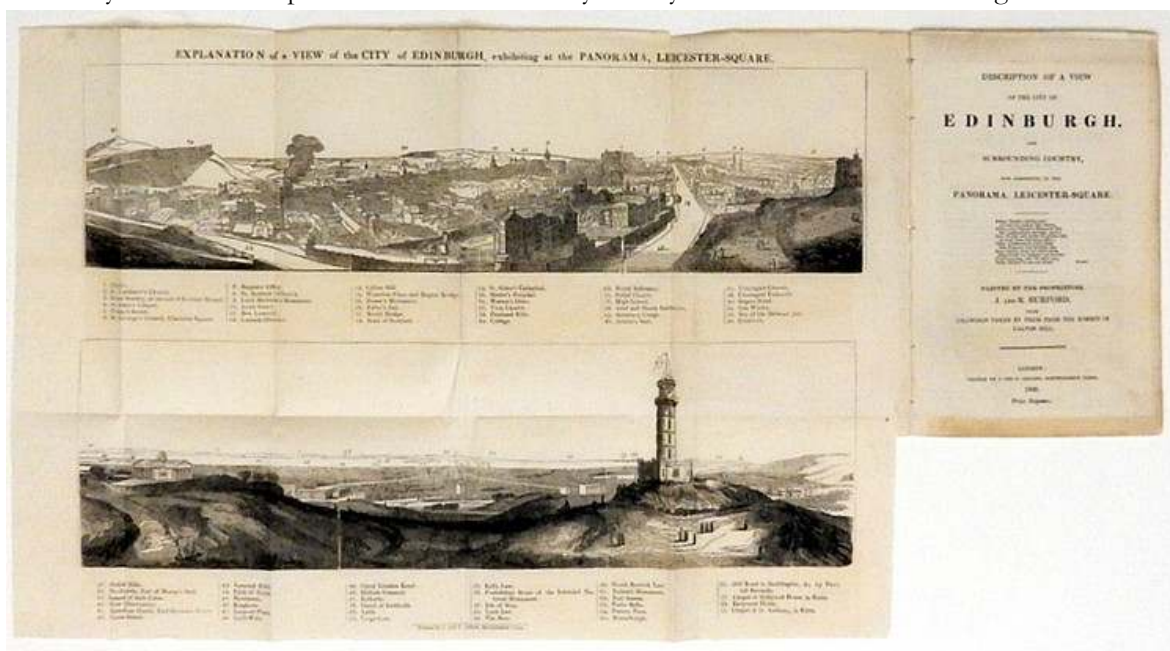


THE ATHENS OF THE NORTH

20 [EDINBURGH]. BURFORD, John and Robert. DESCRIPTION OF A VIEW OF THE CITY OF EDINBURGH, and the surrounding country, now exhibiting in the Panorama, Leicester-Square... painted by the proprietors, J. and R. Burford, from drawings taken by them from the summit of Calton Hill. London: Printed by J. and C. Adlard, Bartholomew Close. 1826. £ 400

8vo, pp. 12; key 'Explanation of the View' consisting of two etched strips on one folding plate measuring 320 x 470 mm; disbound.

Waves of tourists, through the influence of Burns' and Scott's works, came to Edinburgh, no matter that it was available to only the more intrepid tourist until the railways finally linked the two countries together.



'To achieve the maximum pleasure when viewing a panorama it was advisable for the visitor to purchase a descriptive booklet. The frontispiece of the this booklet invariably consisted of a folded key' (Ralph Hyde).

Robert Burford takes his viewpoint from Carlton Hill, the prospect from which then, and still does afforded the artist a good view both the old and new towns of the city but also a distant prospect of Ben Lomond and Ochill Hills. Points of interest even include the gas works conspicuously belching smoke into the atmosphere and Nelson's

Monument even more conspicuous. The National Monument of Scotland has yet to make an appearance in the explanation plate although this appears to be the spot that Burford chose to place his easel.

OCLC locates two copies of this edition at BL and Yale; see Ralph Hyde *Panoromania*, Barbican 1988.

GOLDSMITH HELP'S TO PREVENT REVOLUTION

21 [GOLDSMITH]. DAMPMARTIN, Anne Henri Cabet, vicomte de. NOUVEAUX ESSAIS D'ÉDUCATION DE GOLDSMITH [sic], Traduits de l'Anglais, et accompagnés de Remarques Paris, chez Ducauroy ... Deterville ... Bertrand, An XI - 1803. £ 450

FIRST EDITION OF THIS TRANSLATION, PRESENTATION COPY. 12mo, pp. [iv], 436, [2] blank, 12 adverts; a clean crisp copy throughout; uncut in the original publisher's wrappers, spine with printed label, some minor marking, but not detracting from this being a very appealing copy, inscribed on verso of half title by the author.

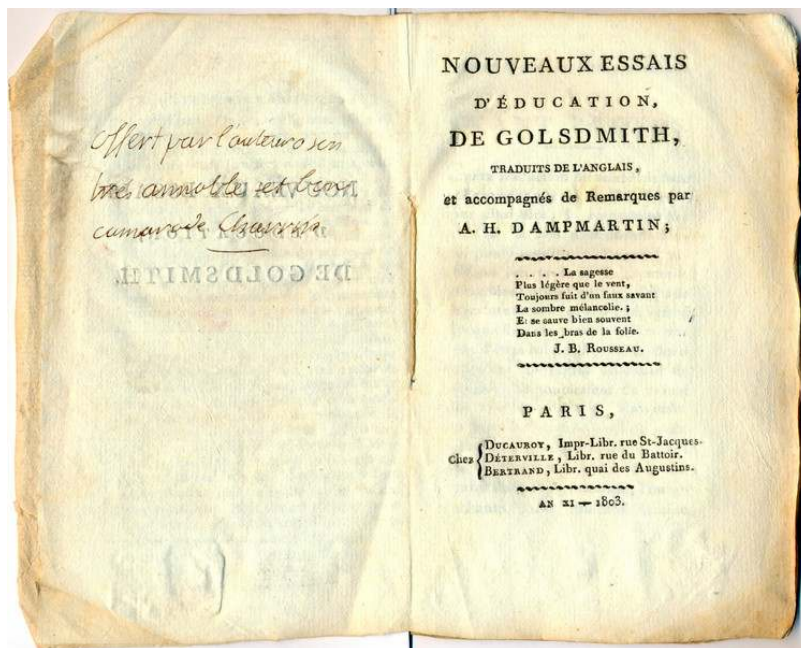
Scarce French edition of Goldsmith's *Essays*, translated by the French nobleman, philosopher, and historian Anne-Henri Cabet, vicomte de Dampmartin (1755-1825).

This French man of letters had to escape France at the Revolution, however he was restored to a position of influence under the Bourbons where his long held belief that revolution can be effaced and its return prevented can be attained through education. He produced a number of works on the subject and was at pains to use Goldsmith's essays to further his own beliefs.

In France, as at home, these *Essays* acquired considerable popularity; translations appeared by Prince Boris de Galitzin in 1787, reprinted in 1805 under the title of *Contes Moraux de Goldsmith*; by M. Castena in 1788; by M. Dampmartin in 1803; and again anonymously in 1808 under the inappropriate title of *Essais d'Éducation et de Morale à l'Usage de la Jeunesse*. (Prior, *Life of Oliver Goldsmith*, 1837, vol. II, p. 99).

The English first edition appeared in 1765.

OCLC records six copies worldwide, two in North America (USC & Saint Norbert College), two in France (BNF & Mazarine) & at Cambridge and Trinity College Dublin.



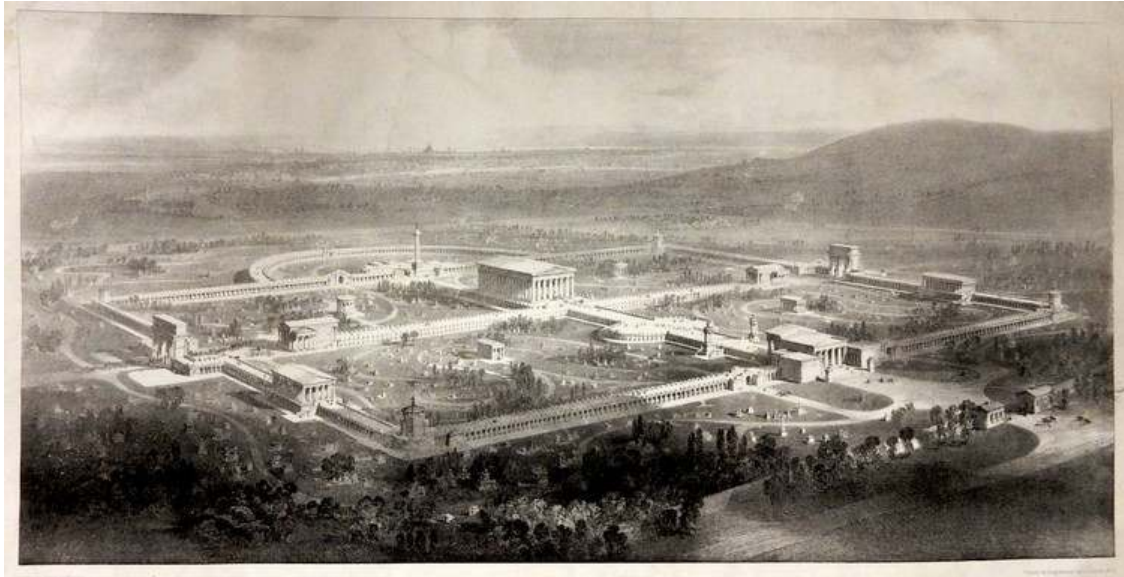
PAGAN ARCHITECTURE FOR MONOTHEIST

22 [GRAND NATIONAL CEMETERY]. VIEW OF THE PROPOSED GRAND NATIONAL CEMETERY. Intended for the prevention of the Danger and Inconvenience of burying the Dead within the Metropolis: Proposed to be erected by a Capital of 400,000/ in 16,000 shares at 25/ each. Designed by Francis Goodwin, Esq., Architect. The whole of the Drawings, Plans, Elevations, &c to be seen, and Prospectus's to be had (gratis) at the National Cemetery Office, No 2, Parliament Street, (opposite Richmond Terrace) from the hours of 12 to 5 daily ... [London] Printed by Engelmann, Graf, Coindet & Co., [n.d., c. 1830]. £ 750

Lithograph on chine collé, 311 x 618mm, drawn on Stone by T. Allom, with cemetery is laid out in the Classical style, the plan formed of a square with a semi-circular projection at one side; the boundary formed of a colonnade interspersed with building based on Roman and Greek arches and temples, each corner with octagons based on the Tower of the Winds, and the semicircle with a form of Trajan's column at its apex. The interior centred around a large temple of Acropolis with raised walkways connecting it to entrances midway on each side of the square. with further smaller temples strategically placed throughout the grounds. A hill seen rising in the middle distance to right and view of the city to left; lightly dust-soiled, otherwise in good original state, pasted, some time later, on to brown cartridge paper.

Wonderful lithographed view of the proposed 'Grand National Cemetery' by the architect, Francis Goodwin (1784-1835) including an entrance based on the Arch of Constantine, and a temple modelled on the Parthenon to help the monotheist believer to everlasting peace.

The present lithograph was preceded by four designs (one now in the V & A) which show different views of Goodwin's cemetery design for Primrose Hill in London. The idea is analogous to Père Lachaise in Paris with a plan including a variety of temples and mausolea in the Greek and Roman style.



Sadly the design was ultimately not adapted by the General Cemetery Company, who instead chose a less splendid plan at Kensal Rise.

Goodwin was responsible for several important buildings during the first third of the nineteenth century which including the town-hall and assembly-rooms at Manchester, Derby Gaol, Bradford Exchange, and the Leeds and Salford markets. His 'Plans of the new House of Commons' of 1833 was pronounced the best sent in by any architect although nothing came of it.

ONE OF THE FINEST VICTORIAN MAPS OF LONDON

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

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



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

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

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

Howgego 309 state (6).

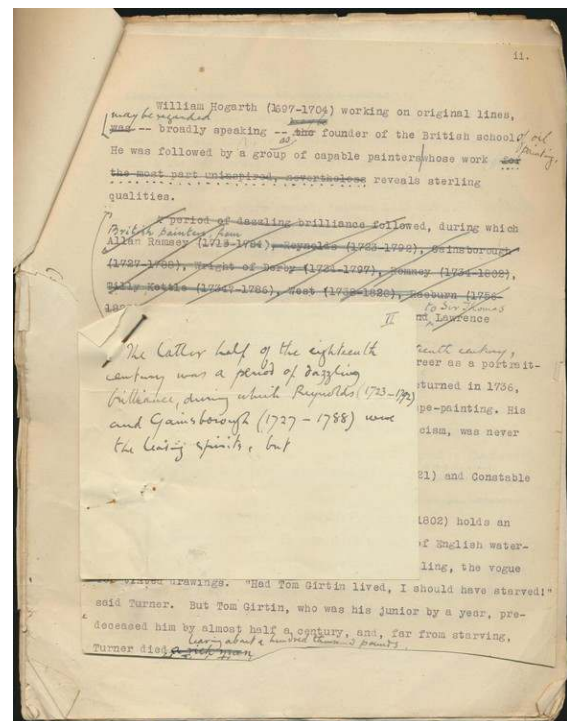
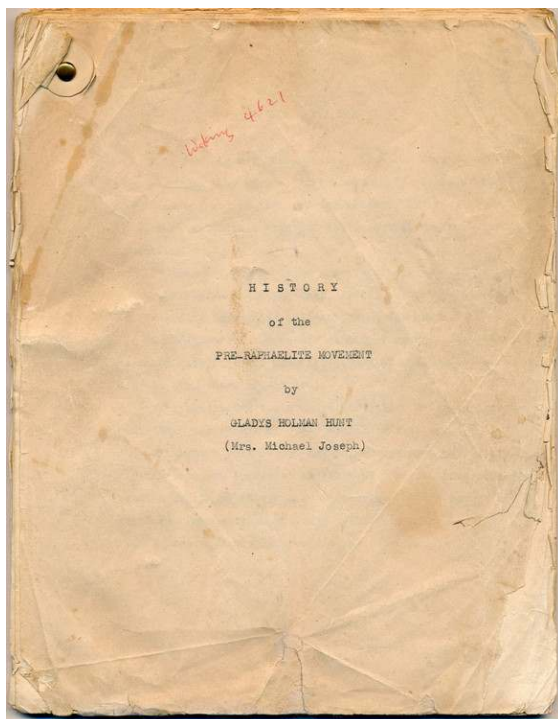
THE PRE-RAPHAELITE MOVEMENT AS SEEN THROUGH THE EYES OF HOLMAN HUNT'S DAUGHTER

24 **HUNT, Gladys Millais Mulock Holman (1876-1952).** HISTORY OF THE PRE-RAPHAELITE MOVEMENT by Gladys Holman Hunt (Mrs. Michael Joseph). [Hampstead?] [1946-1947]. £ 7,500

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

Author's original typescript of this unpublished work on the Pre-Raphaelite movement, by the daughter of William Holman Hunt, one of the founder member's of the brotherhood.

The typescript was written during the mid 1940s when Pre-Raphaelite art was at a low ebb of popularity and with most of their contemporaries long dead. Gladys Hunt in her preface explains how she wanted to pin down exactly who the Pre-Raphaelites were, and also to correct errors and assumptions that had been made about them and their work.



Being a personal record, Hunt is naturally biased towards her own recollections and interpretation of the Brotherhood as related to her by her father. The account is however peppered with additional information that Gladys Hunt could only have been given first hand from her father and his contemporaries, and although some of the text has been distilled from other published and unpublished sources it is Gladys Hunt's more nuanced understanding of the artists lives and works which come out most clearly in her *History*.

A typical example is a comparison between Holman Hunt's and Gladys Hunt's account of Rossetti at Cleveland Street studio in 1849. Holman Hunt recalls 'remembering my experience in Cleveland Street, and that my resources

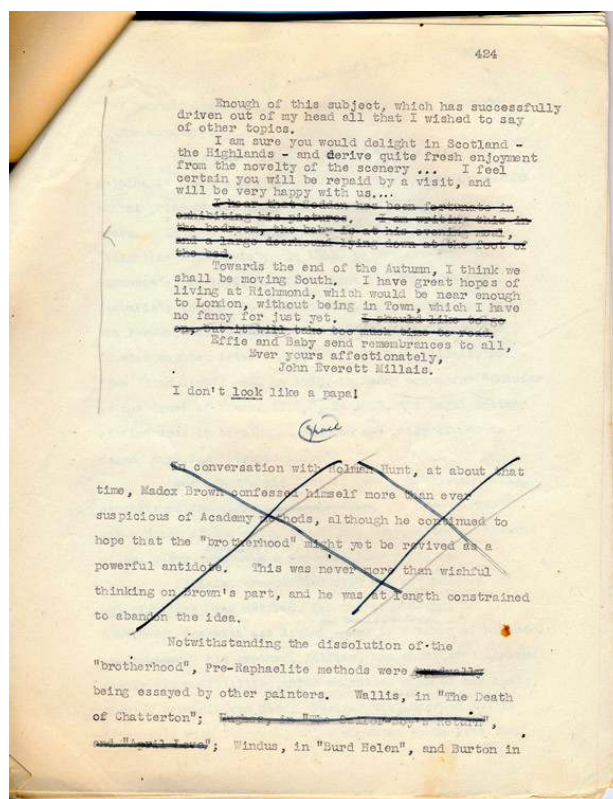
and chances would not warrant an uncertain expenditure, I relinquished the idea [of sharing again with Rossetti]. Gladys in her account notes 'It may appear strange that Hunt was so far able to overlook Rossetti's callous behaviour, in repudiating his share of the rent of the Cleveland Street Studio...'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

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

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

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

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



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

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

Her typescript appears to have been written either to coincide with, or as a result of, the exhibition of Pre-Raphaelite Art at Birmingham Art Gallery in 1947. This exhibition was really the first major retrospective of the Brotherhood in the twentieth century. Gladys, now approaching 70, may have thought it was time for her to write what she believed the Pre-Raphaelite stood for. The typescript would have been typed up once her manuscript notes and chronology had been refined. In this form the typescript was overhauled again with many crossed through sections and some further corrections and additions.

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

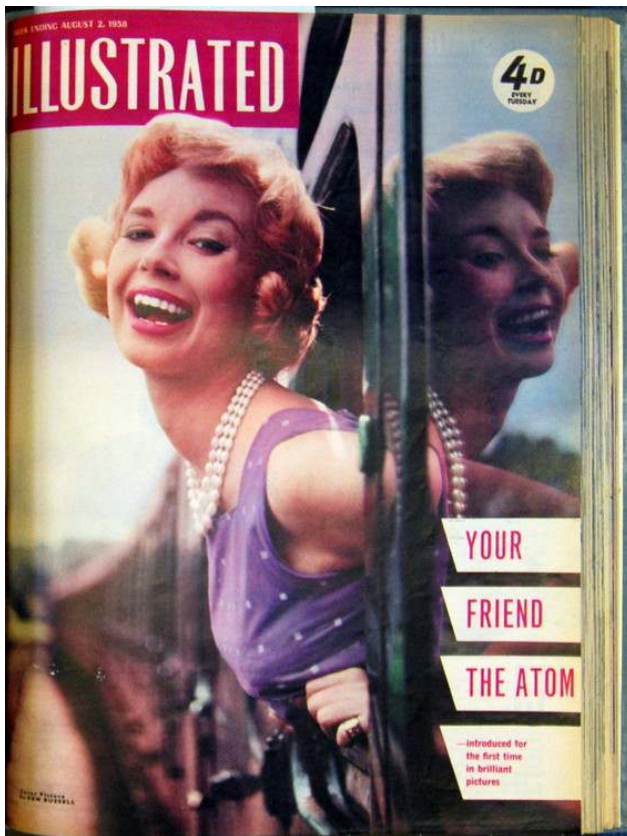
Nevertheless, the movement was to eventually gain the credibility it deserved, and acknowledged for its important role in the history of art. It is exciting then that the present unpublished work should come to light, presenting a unique insight into the brotherhood by the daughter of one of the founder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

A RIVAL TO PICTURE POST

25 **ILLUSTRATED.** London: Odhams Press Ltd. 4 March, 1939 - 4 October, 1958. **£ 7,500**
31 volumes, 4to, together with four large advertising posters. contemporary grey cloth, spines lettered in gilt.

Illustrated, later renamed *Weekly Illustrated*, was inspired by *Picture Post*, whose instant popularity it hoped to emulate.

In 1938, with *Picture Post* achieving a circulation of 1.7 million a week within two months of the first issue, Odhams' own picture magazine *The Passing Show* suddenly looked old fashioned. This, together with sales seriously falling away, stirred them to revamp the title in order to regain their market share. The magazine was entirely remodelled, taking advantage of their vast printing works. Odhams successfully re-launched the magazine under the new title *Illustrated* in March 1939.

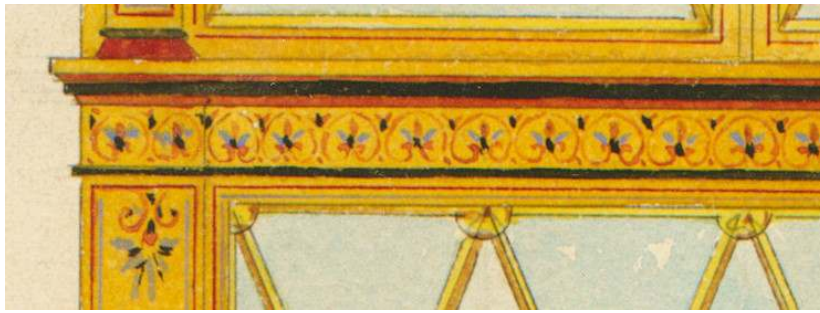


The new magazine was trying to retain some of its earlier incarnation, and not destroy what regulars had come to expect of the previous format. Several serialised stories were retained, but the main innovation was the inclusion of large format black and white photographs, with text subordinated to descriptive captions. Odhams also included colour titles and pages of cartoons initially, but once war was declared the cover was transformed to replicate the black and white photograph and red banner of *Picture Post*.

Articles by H.G. Wells, Winston Churchill are in increasing evidence as the magazine progressed, only to lighten up a bit on the cessation of the war. In fact by the end of the war all fiction had given way to more serious fare or outright propaganda only to lighten up a bit during the late 40's and early 50's as austerity became less overt.

Together with *Picture Post* and other similar news-stand fare, *Illustrated* circulation was hit by the advent of television; what seemed so innovative in the 1930s looked decidedly familiar and dull by the 1950s. *Picture Post* closed in 1957 with *Illustrated* continuing briefly until 4th October 1958, when it merged with another Odhams title *John Bull*, hoping to reinvigorate its market share.

OCLC: 4073122.



UTILIZING 'THE GRAMMAR OF ORNAMENT'

26 **JONES, Owen.** AN ORIGINAL DESIGN FOR A GLAZED-FRONT BOOKCASE for James Gurney of 43 York Terrace, Regents Park, 1861. **£ 2,500**

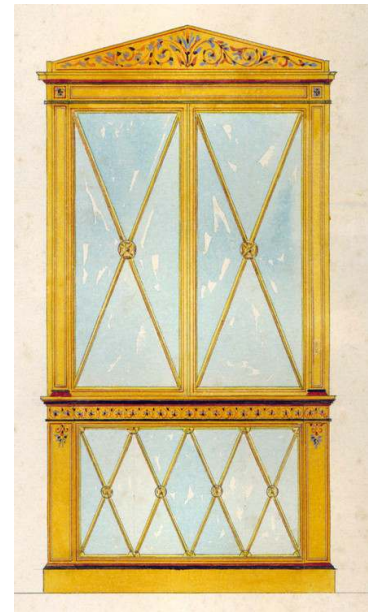
Pencil and watercolour drawing, 255 × 160 mm.

The decoration of the bookcase incorporates the same design and colours from the one Jones gave in his major work *The Grammar of Ornament* 1856 (Plate XXII, fig 25).

The commission for the bookcase was given by James Gurney who acquired 43 York Terrace in 1870, and immediately employed Jones to design a new billiard room. Jones forwarded tracings to the Crown Estate Commissioners, who owned the property, on 24 November. Arthur Little, their adviser, reported '... the proposed new building will not in any way injuriously effect the adjoining premises or the architectural grouping of the houses ... it will be a very great improvement to the house.'

The house was severely damaged by enemy action in 1941 and has now been completely rebuilt as 20 York Terrace east. The Victoria and Albert Museum possesses some sketches for the details, inscribed for James Gurney.

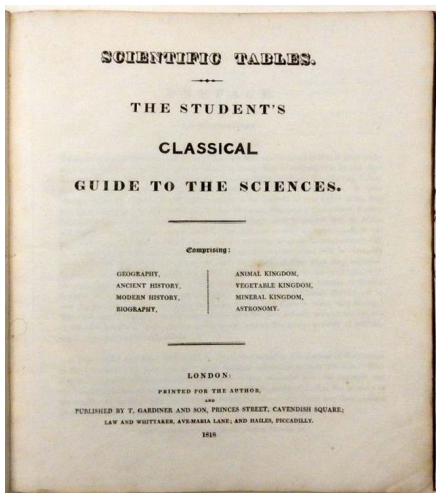
The present drawing may relate to work done by Jones for Alfred Morrison; however, the bookcase could not be traced.



FOR THE HIGH END OF THE REGENCY EDUCATION SYSTEM

27 **[JUVENILE].** SCIENTIFIC TABLES. The Student's Classical Guide to the Sciences. Comprising: Geography, Ancient History, Modern History, Biography, Animal Kingdom, Vegetable Kingdom, Mineral Kingdom, Astronomy. London: Printed for the Author, and Published by T. Gardiner and Son, Princes Street, Cavendish Square. 1818. **£ 850**

FIRST EDITION. *Small 4to, pp. iv, [2] contents; [4] 'Introductory observations to Natural History' hand coloured double-page plate of the two hemispheres and 18 hand coloured double-page tables each mounted on guards; original printed grey wrappers over red half roan boards; some wear to extremities.*



The tables, as originally advertised, were cast under the following heads 'I. Geography, in which are distinguished the square miles, capital, population, universities, mountains, rivers, lakes, animals, &c. in each Kingdom of the Globe. II. Ancient & Modern History, in chronological order. III. Biography;—statesmen, warriors, poets, divines,

&c. distinguishing the period of their death and the country to which they belonged. IV. Animal, Vegetable and Mineral Kingdoms, divided into classes, genera, and species, according to the system of Linnaeus. V. Astronomy; showing the comparative sizes, distances and periods of the sun and planets, and the number and situation of the constellations.'

Some odd things appear in the text, the most recent 'Celebrated Woman' is Joanna Southcott, the self-described religious prophetess; History in England ends with the death of Princess Charlotte; Hume of course is described as a historian; the world began in 4004 BC, although fossils do get a mention. The United States is 16 in number with 'Tennasse' still an unknown quantity of square miles but very definitely 'Presbyterian,' New Caledonia seems to contain 'Serpents of an enormous size'; slavery is not mentioned anywhere, just produce of the countries in question. You could only adhere to one or other form of Christianity, be a 'Mohomaton' a Hindu as otherwise, with great swathes of the planet encompassing India, China and Japan, you were nothing less than a pagan.

The author is unknown although in the preface he confesses that 'he cannot so flatter himself as to suppose it a perfect piece; but he trusts his retired habits, his recluseness from the world, and his indefatigable exertions have considerably contributed to its correctness and he hopes it will in some measure inform the young enquirer after knowledge, and aid him in his searches, which would afford considerable pleasure, and be esteemed an adequate recompense for his exertions'. Intended by our author for 'Conductors of Seminaries' and thereby 'used for directing their minds' this deluxe item costing twenty-five shillings, would have been affordable only at the top end of the Regency education system.

OCLC records one copy only at Edinburgh University; a further copy found in the BL.



WITH TWO LARGE PANORAMIC VIEWS OF PANAMA

28 **LIOT, Captain William Birmingham.** PANAMA, NICARAGUA, AND TEHUANTEPEC; or considerations upon the question of communication between the Atlantic and Pacific oceans ... London: Simpkin and Marshall, Stationers' Court. 1849. £ 850

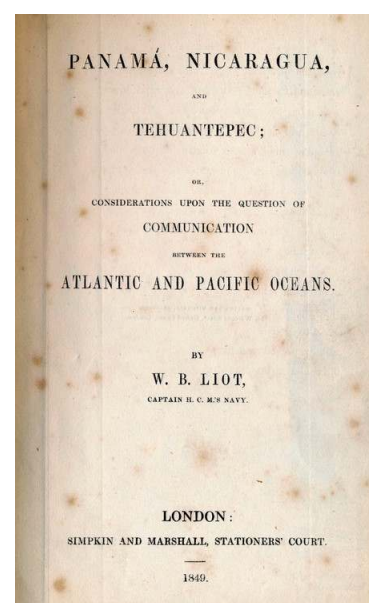
FIRST EDITION, PRESENTATION COPY. 8vo, pp. iv, 63, with two panoramic folding views; slight chipping to edge of title and some minor foxing and dust-soiling in places throughout; in the original blind stamped green publisher's cloth, upper board lettered in gilt, spine sunned with head and tail chipped, joints cracked but holding, but still a good copy, inscribed from the author on the front free endpaper.

Captian Liot (1807-1860), was originally an officer in the Royal Navy who had by 1844 retired on being promoted to Captain and was now employed as the Colonial superintendent of The Royal Steam-packet Company. The company with the object of reducing the route around Cape Horn decided to commission Liot to look into the feasibility of a way through the isthmus at Panama.

In his sometimes pithily written work, he argued that a canal across 'The Great Isthmus of America' would be at a tremendous expense, involve the conflict between private investment and public use, and be difficult to build due to the insuperable problems of the terrain. Liot decided a much better link would be to build a railroad, or modern carriage road, both of which would be a more pragmatic method form of transportation than a canal.

The two panoramic views, an eleven-panel view of the 'Bay and Islands of Panama' and a seven-panel view of the 'Harbour of Portobello,' are quite detailed and of show the lay of the land canal builders had to contend with.

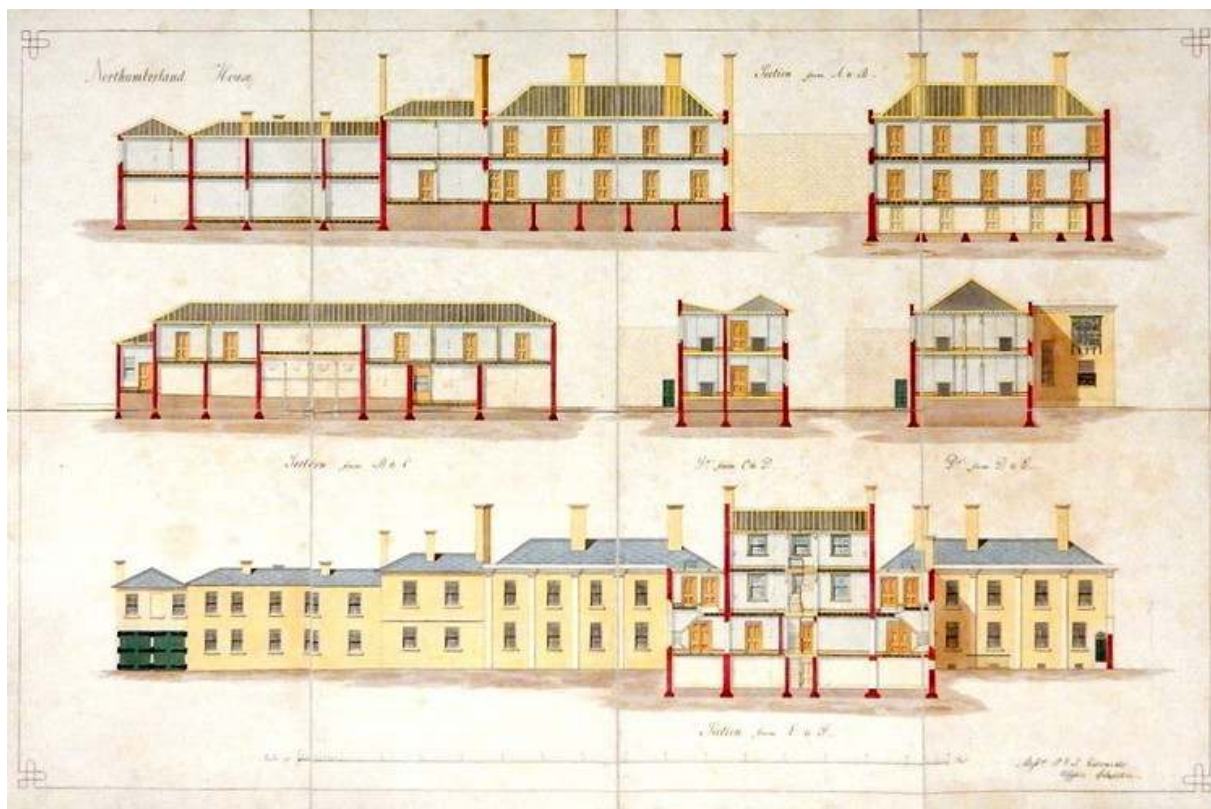
Sabin 41389.



'LADIES' CAREFULLY SEGREGATED

29 [LONDON ASYLUM]. EDWARDS, P. & J. *architects*. ORIGINAL PLANS FOR THE LONDON LUNATIC ASYLUM AT NORTHUMBERLAND HOUSE, STOKE NEWINGTON. London. [1827-29]. £ 5,500

A series of six hand pen and ink architectural plans and elevations 62 x 96 cm, sectioned in eight and mounted on canvas with marbled endpapers; each titled in ink:- Basement, Ground Plan; One Pair Plan; Roofs; Sections; and Elevation; folding into original burgundy morocco slipcase, lettered in gilt.



The original plans for one of London's first and grandest purpose built asylums.

Although Northumberland House was in operation as a lunatic asylum for over a century, little seems to have been documented of its history. By the time the asylum was built more attention was paid to keeping the sexes in distinctly separate areas, although the outward appearance of the building looked unified.

Originally Northumberland House, when built in 1822 to the south of the New River on the east side of Green Lanes on the border of Finsbury Park and Stoke Newington was conceived as a private dwelling, however the possibilities of the site in a then semi-rural north London soon saw its conversion of the house into a private asylum. The Quaker poet Bernard Barton (1784-1849) wrote in 1827 *A Poet's Appeal for an Asylum at Stoke Newington* as part of a fund raising Bazaar, clearly these funds were forthcoming for the Asylum had opened in 1829.

'The majority of private asylums were then purpose-built at this time because of a belief that the insane were best treated away from their own homes in an environment specifically designed to meet their treatment requirements. Lunacy reformers and medical practitioners of the nineteenth century were largely concerned with therapeutic and humanitarian means of treating patients rather than promoting custodial regimes. This was manifested in a prominently held conviction that the asylum institution possessed inherently redemptive powers, drawn in large part from the ornamental landscape laid out for therapeutic uses, in which the building was firmly rooted. Superficially the purpose-built asylum estate appeared to be based on the model of the country house estate, which was still a popular and developing model of domestic residence for the wealthy classes' (Sarah Rutherford, *The Landscapes of Public Lunatic Asylums, In England, 1808-1914*, PhD Thesis, De Montfort University, 2003).

The two elevations and six plans show how the rooms in Northumberland House were to accommodate the better classes of patient.

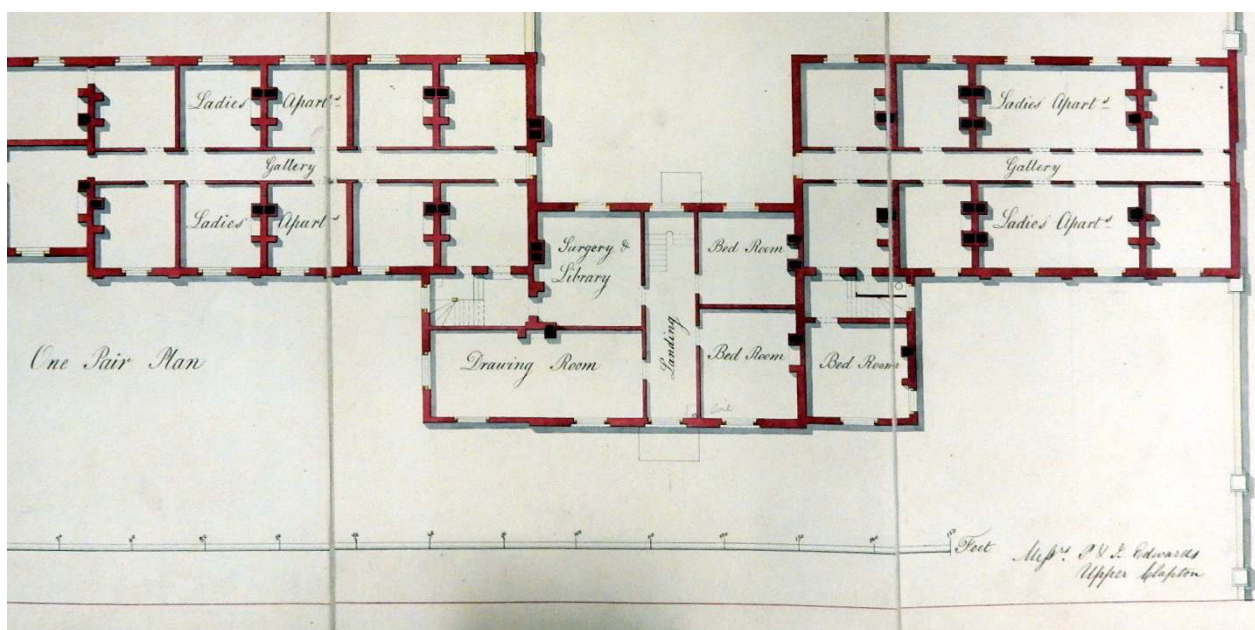
The building was modelled in the form of a late Georgian Palladian country house of three stories with wings either side of two stories each. The central block was to accommodate the Birkett family who then looked after the patients together with their staff. This part of the house included a central hall and stairwell with drawing room, dining room, kitchen and parlour on the ground floor. On the second floor are a drawing room, a combined 'Surgery & Library' and three bedrooms, the latter probably for the Birkett family. A third storey of the central block has a dressing room and four further bedrooms possibly allocated to nursing staff.

Both wings of the ground floor accommodated eighteen 'Ladies Apart[ments]'. that ran off from a central above these the wings of the first floor contained twenty-one 'Gents Apart[ments]'. A cellar under the right hand wing included the kitchen with a large oven, a scullery, housekeeper's room, various cellars including one for coal.

The left of the main block was a two storied building, the ground floor included the usual 'offices' including the coach house, stables, cow house, drying room, two sitting rooms and an open paved walk, a wall continues around to form a block with the house which included two gardens, one each for ladies and gentlemen separated by a central wall.

Above these offices are five other gentlemen's apartments and two sitting rooms. These being situated above the stables and out of sight and ear of the main block it these rooms were probably designated to noisy and/or noisome patients.

The patients rooms are almost all of a uniform size measuring of 10 x 10 feet containing a fireplace, a window and accessed by a door from a gallery. The gallery could only be entered through a room that would have been guarded by a member of the staff.



Some idea of this early period can be garnered from the reports of the visiting commissioners. In July 1829 It was noted that 'Divine service is performed every Sunday. The house is in good order with the exception of the Crib Room which is very offensive, nor does the keeper sleep sufficiently near to it.' A visit in October reported they 'Found the house in good order. The defect complained of in the last Report with respect to the Crib Room seems remedied. Divine service every Sunday. In February 1830 they 'Found the house in good order and the Crib Rooms much improved, but attention should be given to the repairing of the windows whenever they may be broken' and in April that 'This house is in good order considering that extensive alterations are carrying on. Prayers read every Sunday'. Clearly the house was housing patients even though it was still under construction!

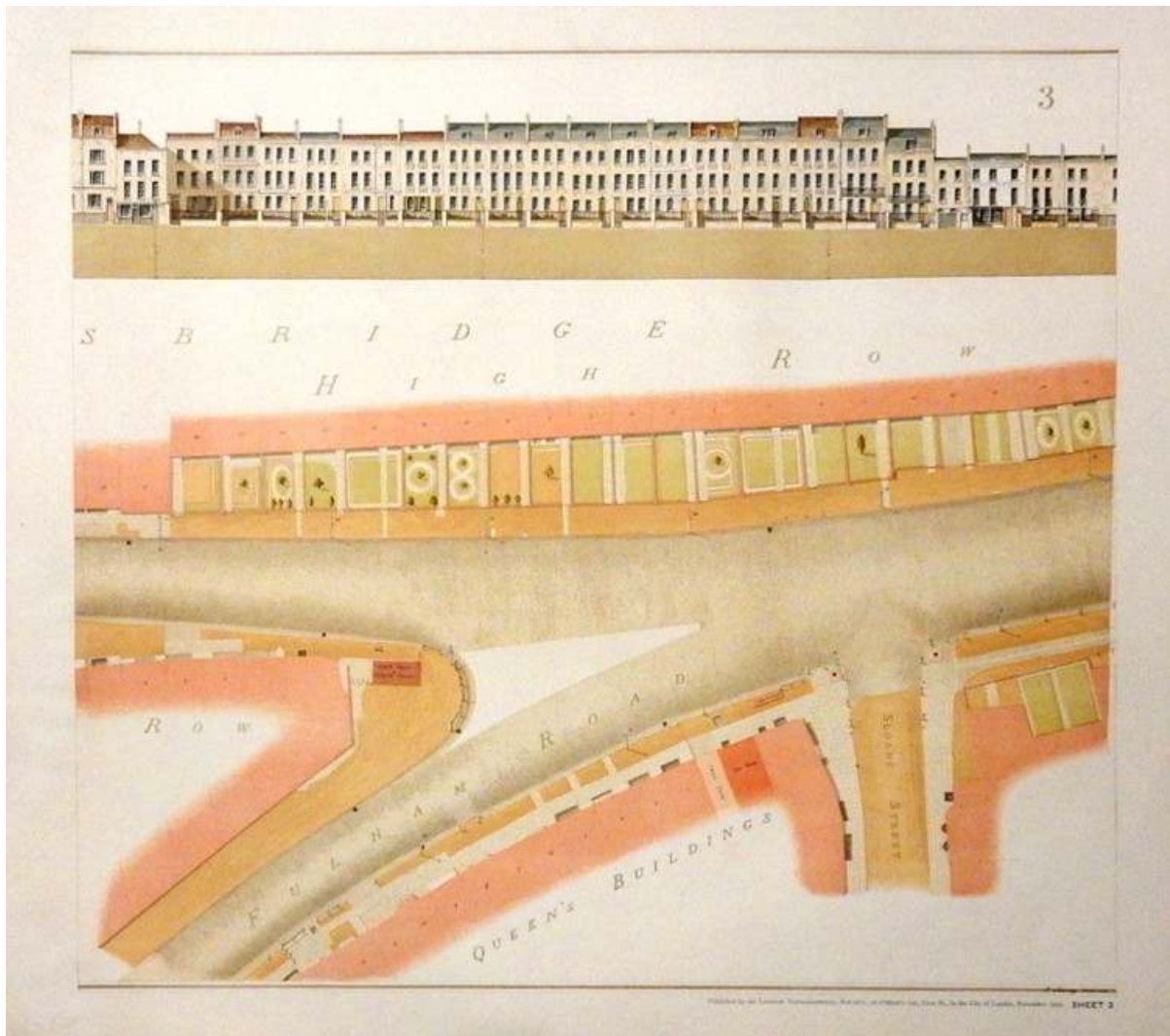
The asylum was under the supervision of Richard Birkett who looked after 40 private patients but no parish pauper patients were accommodated or even contemplated. An 1835 prospectus showed the charges from £1 11s 6d to 5 guineas and another similar publication for 1839 describes the quality of lunatic the Birkett's were attracting *Prospectus of Northumberland House Asylum, Green Lanes, Stoke Newington for the reception of a limited number of persons mentally afflicted, under the immediate superintendence of Mr. and Mrs. Birkett, and respectable domestic attendants.*

Further references to the asylum periodically appear in the press, usually due to false imprisonment through influence by families looking to place their difficult relatives out of sight and mind through the helpful guidance of sympathetic doctors.

The Birkett family ran Northumberland House until 1877, when it was taken over as a going concern by Dr Alonzo Stocker the owner of Peckham House Asylum. He had originally worked at the Grove Hall Private Lunatic Asylum in Bow, the largest establishment in London, when he was admitted as a member of the Association of Medical Officers of Asylums and Hospitals for the Insane in 1864. It was probably due to Stocker that some more substantive alterations were made to the patient's accommodation, these are marked out in pencil and include general improvement including the introduction of a bath, toilets and indoor plumbing. Stocker acquired a new lease in 1906 but died in 1912. After Dr Stocker's death the asylum was retained by the family until the site was acquired by the London County Council in 1954 and subsequently demolished to make way for a housing estate.

The plans are signed 'P. & J. Edwards, Clapton Pond' who appear to have been local builder/architects although we have been unable to find anything about them or their work.

The Asylum is now remembered, if remembered at all, by accommodating T.S. Eliot's wife, Vivienne Haigh-Wood Eliot (1888-1947), who was committed in 1938 and died their from either a heart attack or an overdose. Stevie Smith also remembered the asylum house in her poem 'Northumberland House'.



GADDING ABOUT LONDON ON THE TURNPIKE

30 [LONDON PLAN]. SALWAY, Joseph, *surveyor*. PLAN OF THE ROAD FROM HYDE PARK CORNER TO COUNTER'S BRIDGE. Made for the Kensington Turnpike Trustees by their surveyor, Joseph Salway, in the year 1811. Lithographed on thirty sheets from the original drawings in the British Museum for the London Topographical Society, London, London Topographical Society, 1899-1903. **£ 1,250**

Large folio [610 × 690cm], printed title-page, 30 chromolithograph sheets, some strengthening to a few corners modern brown cloth portfolio with original printed wrapper laid on upper cover; together with a facsimile of the text published in the journal of the London Topographical Society

“The Kensington Turnpike Trust was formed by Act of Parliament in 1725 to care for several important roads to the west of London. The Kensington turnpike features in novels by Dickens and Thackeray, whose house at 16 Young Street fell within the Trust’s jurisdiction. The heroines of ‘Vanity Fair’, having left their boarding school, arrive in London by carriage:

“By the time the young ladies reached Kensington turnpike, Amelia had not forgotten her companions, but had dried her tears, and had blushed very much and been delighted at a young officer of the Life Guards who spied her as he was riding by...”

‘In 1811, the Trust commissioned the artist, Joseph Salway to record everything under its management. By then it had expanded its operations significantly to boast responsibility for some 16 miles of roads and numerous related buildings and facilities. This collection of Salway’s images has been chosen from the complete set of originals. It depicts the two and a half miles from ‘Counters Bridge’ – the westernmost point of today’s Kensington High Street – through Kensington and Knightsbridge to Hyde Park Corner.’ (www.bl.uk)

Abbey *Life* 507 (incomplete and mis-described).

LONDON IMPROVEMENTS

31 [LONG, Charles, Baron Farnborough]. SHORT REMARKS AND SUGGESTIONS, upon improvements now carrying on or under consideration. London: J. Hatchard and Son, 187, Piccadilly. 1826. £ 300

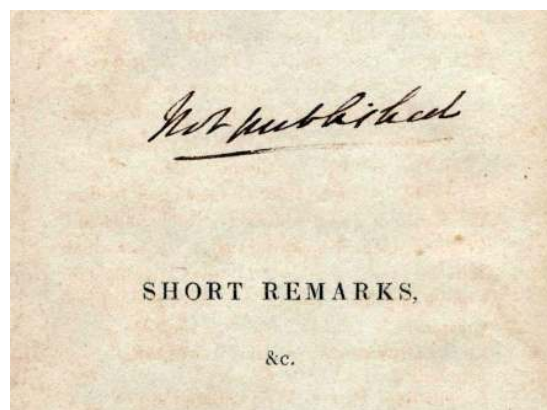
FIRST EDITION. 8vo, pp. [iv], 48; with 'not published' written in ink on half title in a contemporary hand; apart from a few minor marks, a clean copy throughout; in later wraps.

Scarce first edition of this pamphlet dealing with suggestions for new streets and buildings in London, together with a plan for the renovation of Windsor Castle and the National Gallery.

'Various plans of improvement, it is said, are under contemplation in the city; I do not know precisely what they are; but to convert Fleet Market into a broad street, to make another street from the Thames to St. Paul's Church Yard, and to do tardy justice to Sir C. Wren, and form an area round his magnificent church, by means of which its beautiful proportions may well be seen, are measures which cannot fail to be universally approved' (p. 15).

Charles Long, 1st Baron Farnborough (1760-1838), politician and connoisseur of the arts, was considered by his contemporaries as an authority on artistic and architectural matters.

OCLC records two copies in North America, at McGill and Dartmouth College.



FRENCH DÉPARTEMENTS AS A GAME OF CHANCE

32 [LOTTERY GAME]. NOUVEAU JEU DE LOTO Géographique et Historique.- [Paris] Engelmann et Graf. [n.d, c. 1855]. £ 750

Complete with 12 pictorial lithograph game cards, each illustrated with seven or eight lithograph scenes numbered and titled; 12 printed cards each with further descriptions of the game cards; printed sheet of rules; a cloth bag containing 86 numbered turned boxwood counters and a smaller bag containing 38 circular glass counters; contained in the original decorated box [23 x 27.5 x 45cm] the lid with a chromolithograph panelled design enclosing a large cartouche with a domestic scene of children and mothers playing Lotto on a green velvet covered table; one side of box: sympathetically replaced.



There are 86 'Départements de la France' depicted in the illustrations on the 12 lotto boards each is represented by an illustration of a principle building or natural feature; the corresponding card giving the distance from Paris, a brief history, population of each Département and its capital.

As a game it has all the requisites for the drawing-room education of children, both elegantly simple and designed hopefully to make geographical study something more of a pleasure than a drudge. The neatness and quality of the work is to be expected from the publishers Engelmann and Graf, established by pioneering French lithographer Godefroy Engelmann.

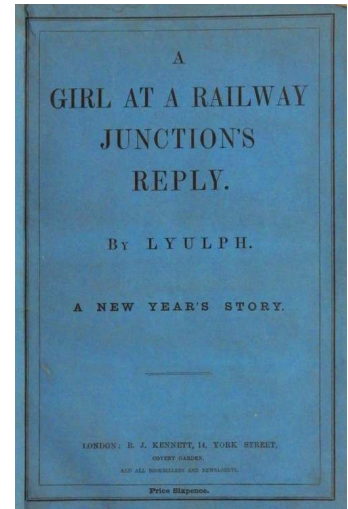
The shelf life was somewhat short for an educational geographic game as the number of Départements, which was settled after the Congress of Vienna to its pre-Napoleonic war number of 86, was to increase to 89 in 1860.

IMITATIVE OF DICKENS

33 [LUMLEY, Henry Robert] 'Lyulph.' A GIRL AT A RAILWAY JUNCTION'S REPLY By Lyulph. A New Year's Story. London: R.J. Kennett, 14, York Street, Covent Garden. [1867]. £125

Crown 8vo, drophead title, pp. 24; original printed blue wrappers, some chipping to edges and rebacked.

An imitative sequel to Charles Dickens set of stories *Mugsby Junction* first published in a Christmas edition of the magazine *All the Year Round*. For 1866, in which Lumley gives voice to one of Dickens' cursory characters: 'A Person who leant over the counter of a Refreshment Room at a Railway Station said, with a smile, "I think you must be the Young Lady at the Junction?" "Which Young Lady at the Junction do you mean, sir?" "The one bound in blue, price fourpence, at all the railway stations and all the booksellers and news vendors of the kingdom, — Christmas Number." (A quiet nod and answering smile from Behind the Counter.) "You have no doubt" — "Not the slightest. I know all about it"



Lumley also published the Christmas story *Something like a Nugget* (1868), which was issued as a drama in four acts in the same year, and went into a second edition; a play entitled *Savage* (also in prose, 1869) and two Christmas stories 'An Ancient Mariner,' (1870) and *As You Like It*, (1874). Two patents in 1869 for improvements in the manufacture of iron are also in the name of Henry Robert Lumley, if this is the same person as our author.

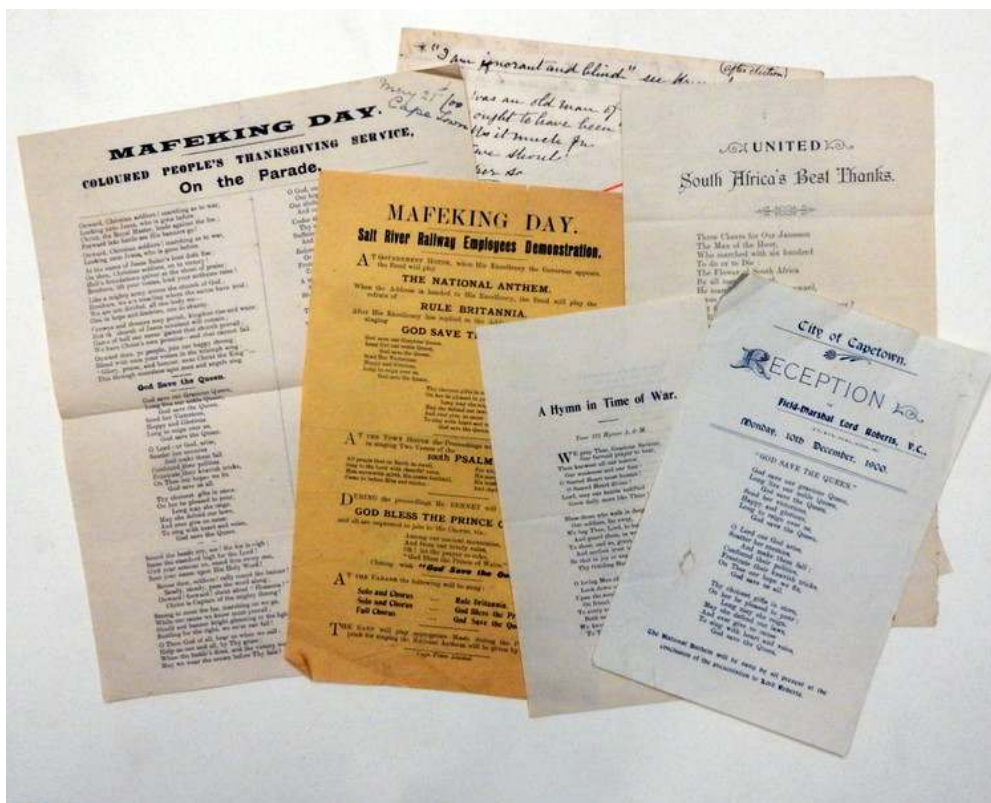
SOME RELIEF

34 [MAFEKING] MAFEKING DAY. COLOURED PEOPLE THANKSGIVING. ON THE PARADE. Cape Town, May 21st [19]00. Printed broadside [28.5 x 22.5 cms.] inscribed with date in in on top right hand corner; old folds.

[Together with:] MAFEKING DAY. SALT RIVER RAILWAY EMPLOYEES DEMONSTRATION. [Cape Town] Cape Times Limited 21st May 1900] Printed broadside [28.5 x 22.5 cms.] inscribed with date in in on top eighand corner; old folds. . £ 650

Together with four other patriotic printed flyers; a poem in manuscript and newspaper cuttings connected with the early stages of the Boer War; contained in a contemporary envelope addressed to 'Mrs Hayner, Fire Station.'

A rare flyer documenting the increasingly prevalent segregation during the 'united' celebrations for the relief of Mafeking on 17 May 1900, together with other associated material.



'This was very much a transitional time in the Cape Segregation and increased racism helped to shape the form of Black ethnicities and political responses, while being shaped by them. In the course of the 1890s the political initiatives of a Malay elite merged into a broader Black political identity which culminated in the establishment of the African Political Organisation (APO) in 1902. This happened largely because many Muslim and Christian Black Capetonians wished to distinguish themselves from Natives', people such as the Mfengus, Gaikas and Gcalekas who were mostly confined to locations in 1901. The African Political Organisation became, in fact, the political vehicle of people who called themselves Coloureds.' [Bickford-Smith].

The white population is recorded as celebrating with singing the Old Hundredth 'All people that on Earth do dwell' in the Greenmarket while the 'Coloured People' were enjoined to likewise celebrate with another rendition of the same in the Grand Parade. Other stirring stuff such as Onward Christian Soldiers, God Save the Queen, Sound the battle cry, O God, Our help in ages past, and Hold the Fort were printed up for them to sing. How well attended this segregated patriotic event was is difficult to judge, the black population may have had better things to do that day.

The group probably owes its survival to the Fire Brigade in Cape Town. In any celebration they would be acting in the capacity of guarding against fire and being part of the running order of any official demonstration of patriotic fervour.

See Vivian Bickford-Smith *Ethnic Pride and Racial Prejudice in Victorian Cape Town* CUP 1995.



HOW TO CLIMB A MOUNTAIN

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



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

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

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

The board is mounted on linen, with a vignette in each corner (Egyptian Halls, Dover, Dungeon of Chillon, and 'Another slide backwards'). The main part of the board consists of 50 coloured vignettes, culminating in a larger one of the Summit of Mont Blanc. The scenes depicted include travel from England via Tunbridge Station, Folkestone, and the channel,

then travel through France, including Paris, Dijon, and Geneva (with views of the Opera, and Smith in a warm bath!), then views of the vicinity of the mountain, including Martigny, St. Bernard (and the dogs), and Chamonix. The scenes of the ascent itself include various "Slides" and "Loss of Footing", a "Sick Traveller", and sights on the mountain - the Mer de Glace, and the Grands Mulets. Finally, after a "Last Slide Backwards", they reach the Summit.

CONCRETISING OVER ENGLAND

36 **[MOTORWAY CONSTRUCTION]**. AN ALBUM OF AERIAL PHOTOGRAPHS SHOWING THE CONSTRUCTION OF THE M4 MOTORWAY BETWEEN HEATHROW AND SLOUGH. Boreham Wood: Aerofilms and Aero Pictorial Limited. 1963-1964. **£ 650**

Oblong folio [26 x 34 cms] containing 50 full plate photographs [20 x 25cm] mounted on leaves; original black plastic folded with cord and tassels ties.

Difficult today to actually pinpoint many of topographical features these documentary photographs show of the M4 as it cut its way through rural Buckinghamshire.

The landscape about the motorway has changed from essentially an agrarian landscape, with country parkland, to something now essentially an industrial strip development. The views show the construction of the section of the M4 west of Maidenhead between Junction 4 (Heathrow) and Junction 5 (Slough). The construction of the Langley roundabout was then the largest feature of this section of the road although this was all to be extensively remodelled or rebuilt to accommodate the much larger junction with the M25 a few decades later.

The development of the eastern section of the M4 corridor, with its close proximity to Heathrow, brought with it a large number of technology companies and warehousing firms so this part of the motorway is sometimes described as England's 'Silicon Valley.'

The motorway was clearly built on a new route running over green fields, the year 1963 having no real respect for historical features as the road progressed across the landscape. It is quite clear that at one point the motorway cuts through the gardens of Richings Park where Alexander Pope was want to translate his *Iliad* and cavort with his Augustan literary friends Swift, Gay, Dr Arbuthnot, Congreve, Prior, Bolingbroke, and Addison. The land south of the Motorway is now under the waters of the Queen Mother Reservoir and the aforementioned park has been hacked about into a golf course.



We have no provenance for the album but it is quite clear that the photographs were intended to show the phased development of this section from a road engineers perspective.

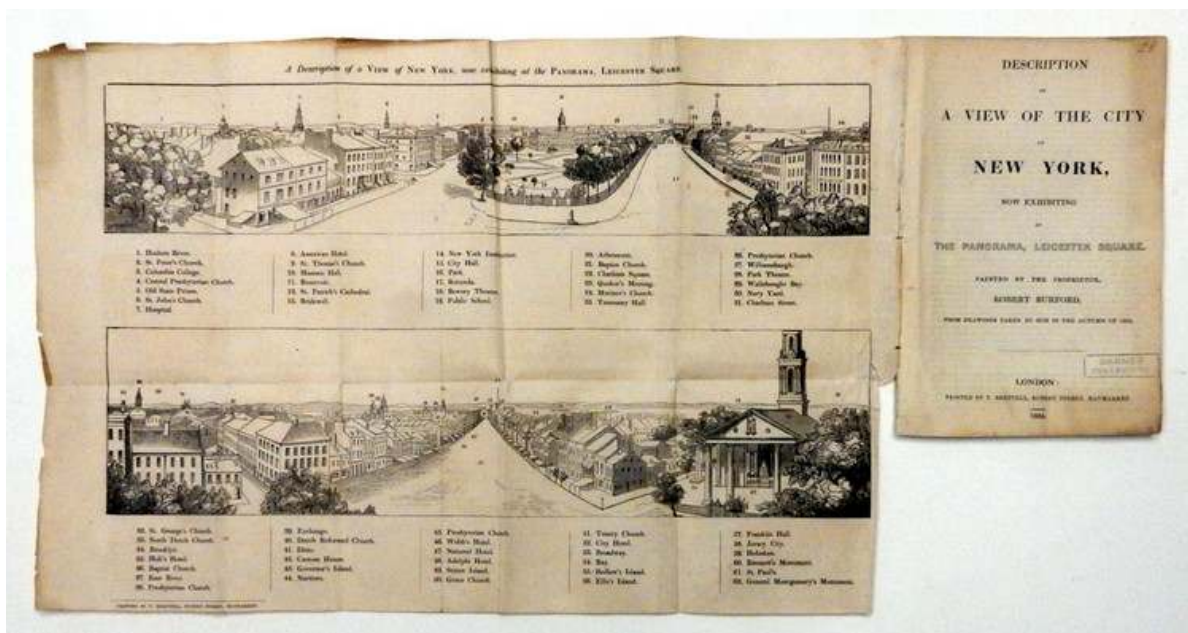
THAT FREEDOM, SO MUCH THE BOAST OF THE AMERICAN, IS NOT EXTENDED TO THEM...

37 **[NEW YORK]. BURFORD, Robert.** DESCRIPTION OF A VIEW OF THE CITY OF NEW YORK, NOW EXHIBITING AT THE PANORAMA, LEICESTER SQUARE. Painted by the Proprietor, Robert Burford, from Drawings taken by him in the Autumn of 1832. London: Printed by T. Brettell, Rupert Street, Haymarket, 1834. **£ 500**

8vo, pp. 12; key consisting of two etched strips on one folding plate measuring 285 x 430 mm; marginal tear to plate; disbound.

The view was taken from opposite City Hall, about the middle of Broadway at the junction of Vesey Street. Today the readily recognisable building depicted in the panorama is St. Paul's Church as everything else has either been destroyed or hidden by the canyons of skyscrapers.

Most interestingly is Robert Burford's observation of the recently emancipated slaves: "The black and coloured population is about one in fourteen; yet, though so numerous, and slavery has been abolished in New York since 1827, they are still a proscribed and despised race; custom has planted a barrier between them and the whites of so inveterate a nature, that it will not speedily be removed; there is no reciprocation of kind offices, no connecting tie or good will, let their character, condition, or abilities be what they may; they cannot sit in a public assembly, court of law, or even the house of God, except in a particular quarter, set apart for them, which is generally the most



obscure. That freedom, so much the boast of the American, is not extended to them, yet they are a happy industrious class, remarkably gay in their apparel, lively in their demeanour, and independent in their feelings. They are generally employed as servants, but many are persons of substance; they have chapels, where blacks officiate; and a theatre, where blacks perform' (p. 4).

THE WORLD GOING TO PIECES BEFORE THE FLOOD

38 [NOAH'S ARK JIGSAW]. BEFORE THE FLOOD OR NOAH'S ARK. [British circa 1860-1865]. £ 1,250

Double sided jigsaw [approx. 165 pieces] with a scene of the animals and birds with the Ark in the background lithograph and hand coloured; the obverse with a lithograph map of England hand coloured in outline; (one piece missing a tab). contained within original mahogany box [30 x 23 x 8.5cm] with a sliding lid having another lithograph and partly hand coloured title scene; contemporary label on the bottom of the box 'Edwin F. Jackson 64 Hgbest., Sheffield. For[oreign & British Em[porium]. Brush, Comb, Toy & Perfumery Warehouse.' (label partly damaged); together with a key to the map printed on a folded sheet.

A fine Jigsaw with a seemingly odd juxtaposition of subject matter of animals and a map of England.

On the one side the animals and birds are seen disputing themselves in the foreground of the Ark, with two angels hovering above to keep things in order; the obverse of the jigsaw having a county map of England .

That the original vendor of the toy, Edwin F. Jackson of Sheffield, also had a sideline emigration service to various parts of the world he may have had something to do with the choice of subjects; or indeed that England was the natural place for Noah to have beached his living cargo.

The animals include giraffes; camels; a horse; rhinoceros; lion; tiger; monkeys; a hippopotamus and an Indian elephant. The birds include a white cockatoo; birds of paradise; geese; pelicans; flamingos; and vultures.

The Hippopotamus's is very likely a portrait of Obaysch, the first living animal to be seen in Europe since Roman times when it came to London Zoo in 1850. The elephant depicted is Indian and not the famous African elephant Jumbo that arrived at the zoo in 1865. This points to a date of manufacture prior to Jumbo's arrival for it would have been something of an oversight not to utilise such beast.





TRANSFORMATION BY LIGHT

39 [OPTICAL PRINT - HAVERFORD PRIORY]. SPOONER, William and George F. BRAGG. SPOONER'S TRANSPARENCIES, NO. 2 Haverford Priory. London: William Spooner, 377 Strand. June 1st [1840]. £ 350

Mounted hand-coloured lithographic transparent print 280 × 230 mm, with lithograph mounted label mounted beneath; signed.

When held up to strong light the scene is enhanced bringing the scene to life. In this rare Spooner series the moon is a circular hole. For once the work is actually signed in the lower left hand corner 'G.F. Bragg.' He is possibly the George F. Bragg living in Greenwich in 1841 who also produced a number of lithographs of the London to Greenwich Railway, his name also appears on a number of other prints published between 1840 and 1850 for Spooner and others.

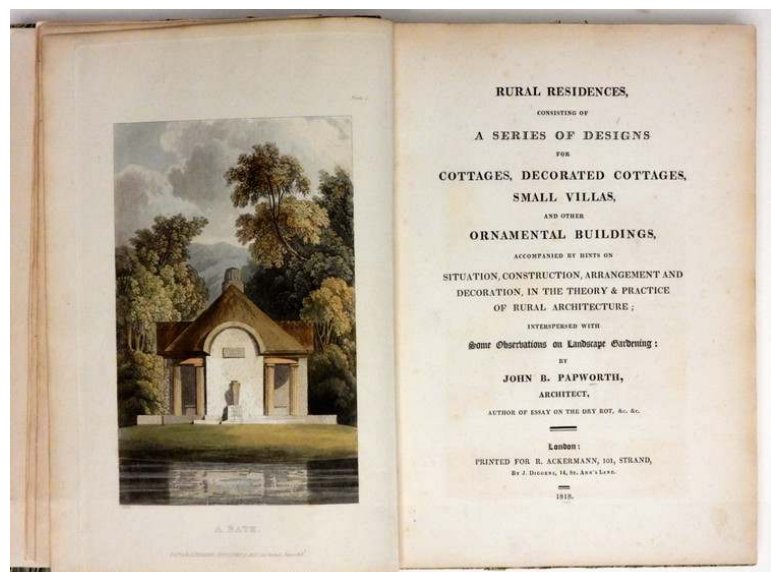
GEORGIAN ELEGANCE

40 PAPWORTH, John Buonarotti. RURAL RESIDENCES, consisting of a series of designs for cottages, decorated cottages, small villas, and other ornamental buildings; accompanied by hints on situation, construction, arrangement and decoration ... interspersed with observations on landscape gardening. London, R. Ackermann, 1818. £ 985

FIRST EDITION. *Large 8vo, viii, 106, [4], 27 hand-coloured aquatint plates, some minor spotting; modern marbled paper boards, spine with label lettered in gilt.*

A charming work, a triumph of the picturesque imagination over mundane necessity.

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



During the years 1816 and 1817 Papworth wrote a series of articles of different subjects for each monthly number of Ackermann's *Repository of Arts* under the title of 'Architectural Hints'. These were collected in 1818, revised by him, and published as *Rural Residences*.

Abbey, *Life*, 45; Archer 246.2; Colvin, p. 437; Prideaux p.347; Tooley 359.



PART TOY, PART SALE PROMOTION

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

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

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

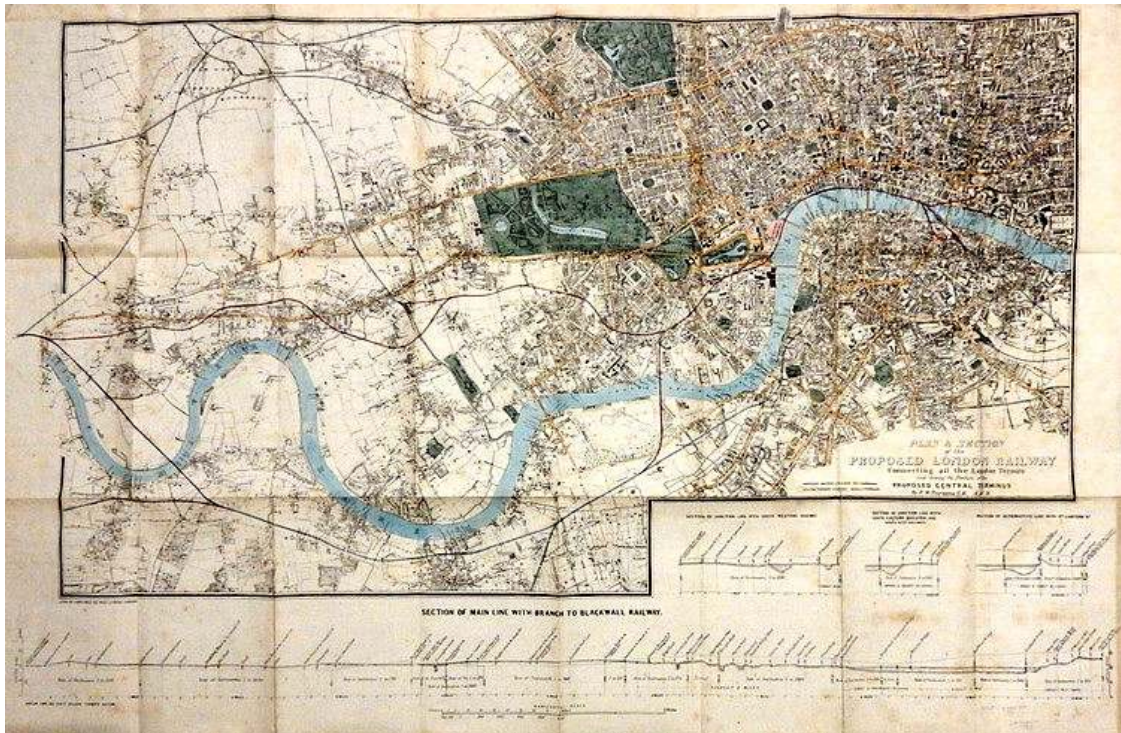
All clothing items show the front and back of the person with the Mannequin engraved which has been engraved at the base directing the owner to both the Journal de Modes and 'Corset sans Coutures, Rue neuve des Petits-Champs, 48'.



AN EARLY CIRCLE LINE

42 PARSONS, Perceval Moses. PROPOSED LONDON RAILWAY, to afford Direct Railway communication between the City and Westminster, and all the western suburbs: including Pimlico, Chelsea, Knightsbridge, Brompton, Kensington, Hammersmith, Bayswater, Notting Hill, Shepherd's Bush, Turnham Green, Chiswick, Brentford, Kew, etc., and to unite the whole of the existing Metropolitan railways both north and south of the Thames, and provide them with a general central station. London: W.S. Johnson 1853. £ 1,250

FIRST AND ONLY EDITION. 8vo, pp. 29, [1]; two very large and folding lithograph plans, hand coloured, and mounted on linen (rather soiled); original scarlet cloth, joints skilfully repaired.



By the 1850's most of main-line London termini had been opened so it was a a logical step that Parsons put forward in linking them together.

His proposed line ran from a junction with the LSWR at Brentford via Chiswick, Hammersmith, Brompton, Westminster and so on, throwing out branches as it went to connect with the trunk lines coming into London including one across the river at Chelsea Reach to make a further connection with the LSWR. Just upstream of Hungerford Bridge there was to be a large central terminus, partly built on an embankment and with a main frontage, 800 feet in length, in Great Scotland Yard behind Northumberland House.

From Brompton Road the line was to be carried on a masonry viaduct, which would house handsome shops and 'with a little architectural decoration, would form a handsome arcade'. The part that crossed Great George Street and Parliament Street, because of its proximity to Westminster Abbey, was to be of 'an ornamental gothic design' in iron and from the terminus eastward the viaduct, now of iron girder construction on cast-iron piers, would stand offshore in the river. The river crossing would also be built in this way but with big spans of 250 feet.

In his book Parsons describes his railway including an estimate of costs. It is accompanied by two fine maps, one showing the proposed route and the other showing the site of the terminus and the ample scale of its layout. Parsons succeeded in interesting no less an engineer than Robert Stephenson and, according to his Institute of Civil Engineers obituary, the scheme appeared promising but was hindered by the Crimean War after which other proposals 'of less wide pretensions' were regarded more favourably. The obituary notes of Parsons himself that he was 'a sufferer from the almost universal delusion of clever inventors, namely, the idea that if they can do anything which is of great public benefit, the authorities will patronize and reward them [!]'.

OCLC records four copies worldwide, three in the UK at Cambridge, Senate House, NLS and, with one further copy in the US, at Stanford.

A BUCOLIC SCENE

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

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

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

Front-face consists of a tree beside a stream or pond. Beneath its branches appears the title and an oval peephole. Above the peephole appears the word 'Teleorama'. Beneath it some white paper has been pasted, possibly to cover the original maker's imprint. The first cut-out consists of a shepherd, female companion, dog, and flock of sheep; the second a cow feeding her calf; the third a woman and a donkey who chance upon a



boy sleeping on the verge of the road; the fourth a woman conversing with a man over a wall; the fifth visitors strolling in an area occupied by statues on high plinths; and the sixth people strolling round a fountain. The back-board consists of a view of the large country house with a stream and bridge.

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

PROBABLY A PROMOTIONAL WORK

44 **POWELL, Joseph.** VOLUME 1ST [ALL PUBLISHED]. LIBER NATURÆ. Containing thirty Views, Drawn from Nature and on Stone, By J. Powell, 14 Allsop's Buildings, New Road, Marylebone. London: Published by J. Dickinson, 114 New Bond St. [1823]. £ 500

Oblong 12mo, [11.8 × 14.3 cm] 30 lithograph plates, some foxing; original red roan backed boards, with printed paper label on upper cover. Some wear to upper cover.

An uncommon work of lithograph illustrations probably issued to attract both potential clients and students.

The printed label on the upper cover announces this to be 'Volume I' and 'Price £1-1.' - an inexplicably high price for such a small work and possibly not intended for sale as such, but probably a promotional work to be given away. The paper is watermarked 1823 so it seems reasonable that Powell made a tour west from London and then up to the Lakes. The views are of Ambleside; Somerset (2); Worcester (2); Bisham; Bulstrode Park; Wells; Bridgenorth (2); Charlton near Cheltenham (2); Oxford Corn Market; Sudley Castle (2); Kirkoswald Castle; Keswick Lake; Lambeth from Vauxhall Bridge; Lanercost Abbey; Leckhampton; Little Malvern Church; Loweswater; Quatford; Richmond; Twickenham; Battersea from Vauxhall Bridge; Vale of Health Hampstead; Worcester; Weatherall Priory; Wembley Park.

Joseph Powell, (1780–1834) was both a watercolourist and printmaker. 'Despite having been Powell's pupil, Samuel Redgrave misnamed him John in his *Dictionary of Artists* and confused him with an enamel painter, J. Powell. The incorrect forename was repeated in the *Dictionary of National Biography*. When Powell first exhibited at the Royal Academy in 1796 and 1797, he was living in the Lambeth house of Benjamin Thomas Pouncy (d. 1799), the engraver and topographer, whose pupil he probably was. He was also connected with the watercolour painter Michael 'Angelo' Rooker, publishing an engraving after Rooker's drawing of Netley Abbey in 1800. He also etched after such old masters as Domenichino, Salvator Rosa, and Gaspar Poussin, and about 1810 made a series of soft-ground etchings of Egyptian scenes. There is, however, no other intimation that he ever travelled abroad. It is likely that some of his oil paintings and watercolours have been credited to more prestigious names, but his known watercolours are often both impressive and poetic. He was a very accomplished sketcher. By 1800 Powell had moved to Old Cavendish Street, and after living in John Street and Great Poland Street in 1819 he settled at 14 Allsop's Buildings, between Baker Street and Regent's Park. This remained his London address. Family tradition had it that a quarrel with William Turner of Oxford led to Powell's being blackballed at the Society of Painters in Water Colours. There is no record of this in the Old Watercolour Society's archives, but he aspired to membership of the Associated Artists (1808–11) and was the first President of the New Society of Painters in Water Colours set up in 1831 to combat what he and his fellows regarded as the selfish monopoly of the older body. He exhibited with them until 1834, and appears to have died towards the end of that year.



PENITENT PROSTITUTES NEED ONLY APPLY

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

£ 2,200

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

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

at some other Place to be appointed by the Committee.

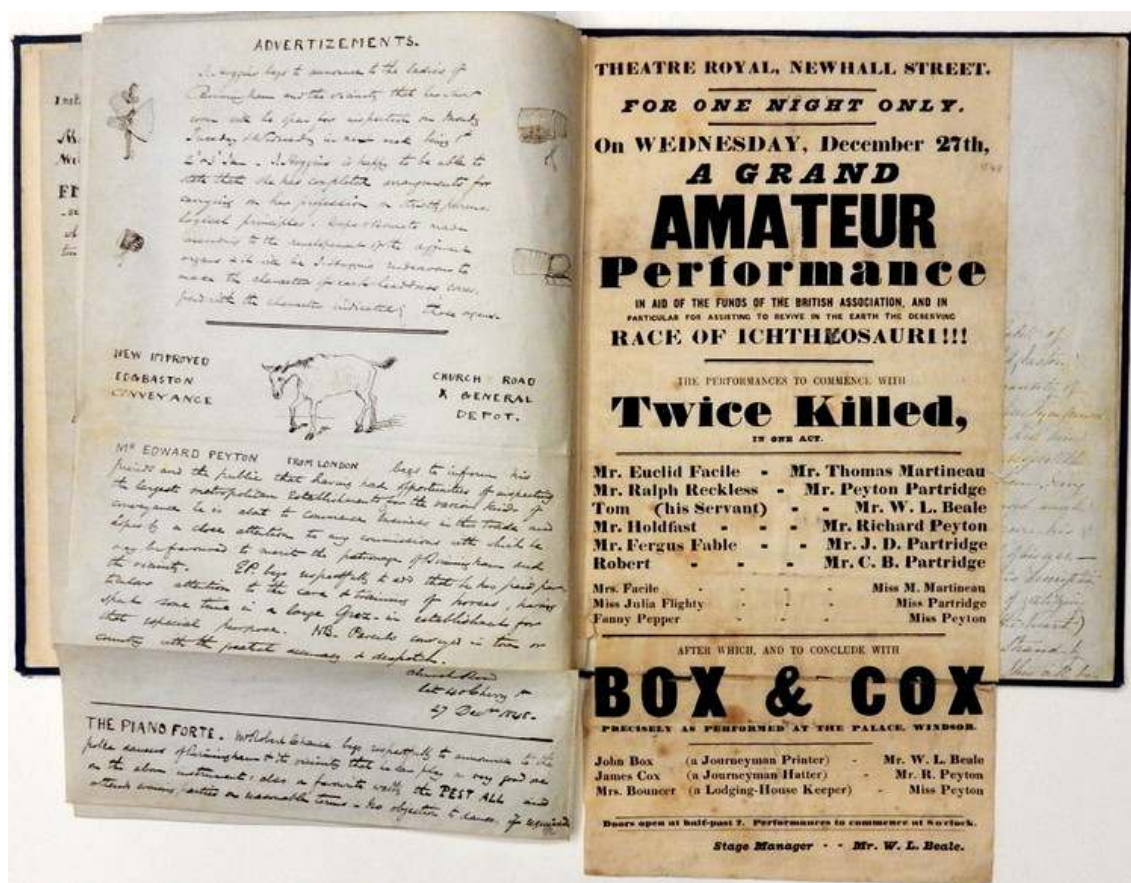
Fourthly, THE Articles for the Employment of these Women, may be, to make their own Cloaths, both Linen and Woollen; to knit their Stockings from the raw Materials, spinning the Thread and making the Cloth.---To make Bone-Lace.---Black Lace.---Artificial Flowers.---Childrens Toys.---Spinning fine Thread; also Woollen Yarn.---Winding Silk.---Embroidery.---All Branches of Millinery.---Making Women and Children's Shoes, Mantuas, Stays, Coats.---Cauls for Wigs, weaving Hair for Perukes.---Knitting Hoses and Stockings.---Making Leathern and Silken Gloves.---Making Garters.---Drawing Patterns.---Making Soldier's Cloaths and Seamen's Slops.---Making Carpets after the *Turkey* Manner, which may be easily suited to their Strength and Abilities.---Or whatever Employment their several Abilities and Genius lead to.

Fifthly, QUICK Sale shall be made of the Product of their La-

and consequence, necessity and advantage to provide a place of reception for them, as for any under the protection of the public.'

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

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



RADICALS AT PLAY

46 [PROVINCIAL THEATRE]. AN ALBUM CONTAINING A COLLECTION OF MANUSCRIPT PROGRAMMES, PLAYBILLS, PLAYS AND POEMS Birmingham, 1848-1854. £ 2,850

4to, [29.5 x 26 cms.], including three manuscript programmes each of four leaves and one of two leaves; recitation in verse 'Driving the Dear' [pp. 6]; 'Christmas Performance 1851' play script [pp. 17]; 'A Masque' 1854) play script [pp. 8, & 12] and four further pieces including manuscript lines etc.; together with two related printed playbills; bound together on one volume, contemporary blue cloth, lightly rubbed; a desirable collection.

An album recording the home theatrical performances given by a number of prominent radical Unitarian families in Birmingham during the second quarter of the nineteenth century.

It would appear that the performers and instigators took it in turn to host the theatre in their homes between 1848 to 1854, using the pretext, on at least one of these occasions, of the 'The Lord of Misrule' (27th December 1848). The actors were all younger members of the families who seem to have taken control for each evenings entertainment no doubt with judicious support from their seniors. Programmes in manuscript replete with notices, illustrations and adverts for such things as bedsteads and hair tonic were produced, even going so far on two of these occasions to have a printed a spoof play bill made. The actors are all members of the Beale, Peyton, Martineau and Partridge families who were all connected in Birmingham through the Unitarian Church and Liberal politics.

Radical Unitarians were 'enthusiastically exploring poetry, the theatre, science and education for the young, they were called the 'Monthly Repository Circle' by their historian, Margaret Parnaby. She termed them unique in their explicit Pestalozzian ideas on the rearing of children and elementary education, their vision of the theatre as an

furnishing to the early encourager of this undertaking, the constant option of remaining either among a select circle, or of mixing with the general assembly'. It seems it was to be a mixture of a gentleman's club, public assembly room, and place of debate. [Brown]

The main entrance on Pall Mall was to be entered through a classical entrance and was to include a Public Saloon, Coffee Room and Bar, stairs lead down to Grecian Baths and on the floors above the entrance were to be salerooms, assembly/ballrooms and 'Auction Supper or Card Room.' Behind the Pall Mall building was to be a gallery of shops leading to further rooms devoted to Exhibition or Sale Room and another Public Saloon devoted to 'Displaying Notices relative to Occurrences and Equestrian & Sporting Property &c.' This part of the building lead out through another entrance saloon onto King Street roughly opposite Christie's Auctions Rooms. In the basement level are Fire Proof Stables and box stalls that included a 'Warm Horse Bath'. Also on this level were to be an auction room and a Horse Painters Room, something of a novelty in stabling your horse and also have the opportunity of an artist supply you with a portrait. The upper floors contained rooms only open to subscription holders and was to include a library, betting and card rooms and a Billiard room.

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

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

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

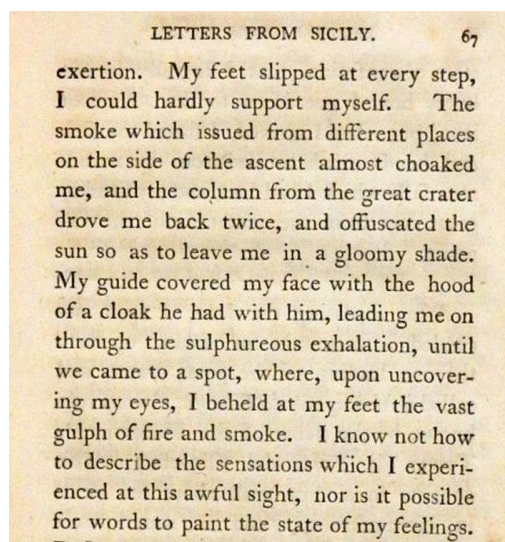
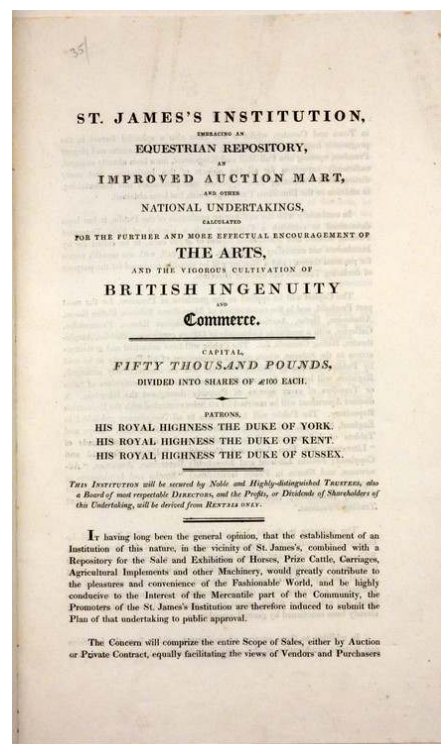
BRUMMIE ESCAPES NAPOLEON FOR A LIFE IN SICILY

48 [RICHARDS, Thomas Bingham]. LETTERS FROM SICILY. Written in the year 1798, by a Gentleman to his Friends in England. London, Printed for the Author, by W. Stratford and R. Young, 1800. £ 450

FIRST EDITION. 8vo, pp. [2], xv, [3], 220 (bound without half-title); apart from minor spotting in places a very good copy in contemporary half calf over marbled boards, spine ruled in gilt and with gilt-stamped morocco lettering-piece; extremities a little worn; front paste-down inscribed by Hely-Hutchinson, 1st Earl of Donoughmore, dated 1808.

Scarce first edition of these nineteen *Letters from Sicily* by Thomas Bingham Richards, presenting an entertaining and informative account of the Island, its history, main towns, geography, customs and practices.

Amongst the notable places he visited were Palermo and Catania, each of which a thorough account is given, a vivid description of an

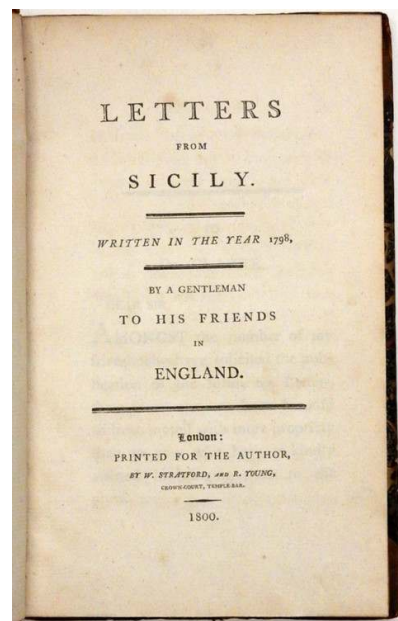


ascent of Mount Etna (on which he concludes 'I could write about Mount Etna for a whole day together, but I should tire you with a multiplicity of ideas, which though strictly true, would to you appear wild and romantic' p. 72), as well as a visit to the famous Catacombs, where he met with an old hermit who showed him 'in a recluse spot a fragment of a column of granite, erected on a pedestal, against which many of the primary Christians suffered martyrdom, and with the serious air of credulity he pointed to some spots occasioned by the stain of their blood' (p. 111). Details are also provided of the flora and fauna, the wild boars, and amusing incidents of the people he met along the way, including one account of a Monk who thought he was a French spy (p. 52).

Richards notes in the preface that he wrote the work on account of 'the disastrous Revolution, which at the close of the year 1798, compelled the Royal Family of Naples to seek refuge in Sicily' which had rendered it 'a more general subject of enquiry, and excited a strong desire to become acquainted with the present state of it' (p. ii).

Thomas Bingham Richards (1781-1857) led an interesting life that included acting as an agent responsible for buying artefacts for the British Museum on behalf of Henry Salt of Lichfield, then British Consul General in Egypt. Salt had a lifelong friendship with Richards after they met as boys at drawing lessons in Birmingham.

ESTC locates three copies in America, at Yale, Universities of Chicago and Rochester; OCLC adds University of Oklahoma.



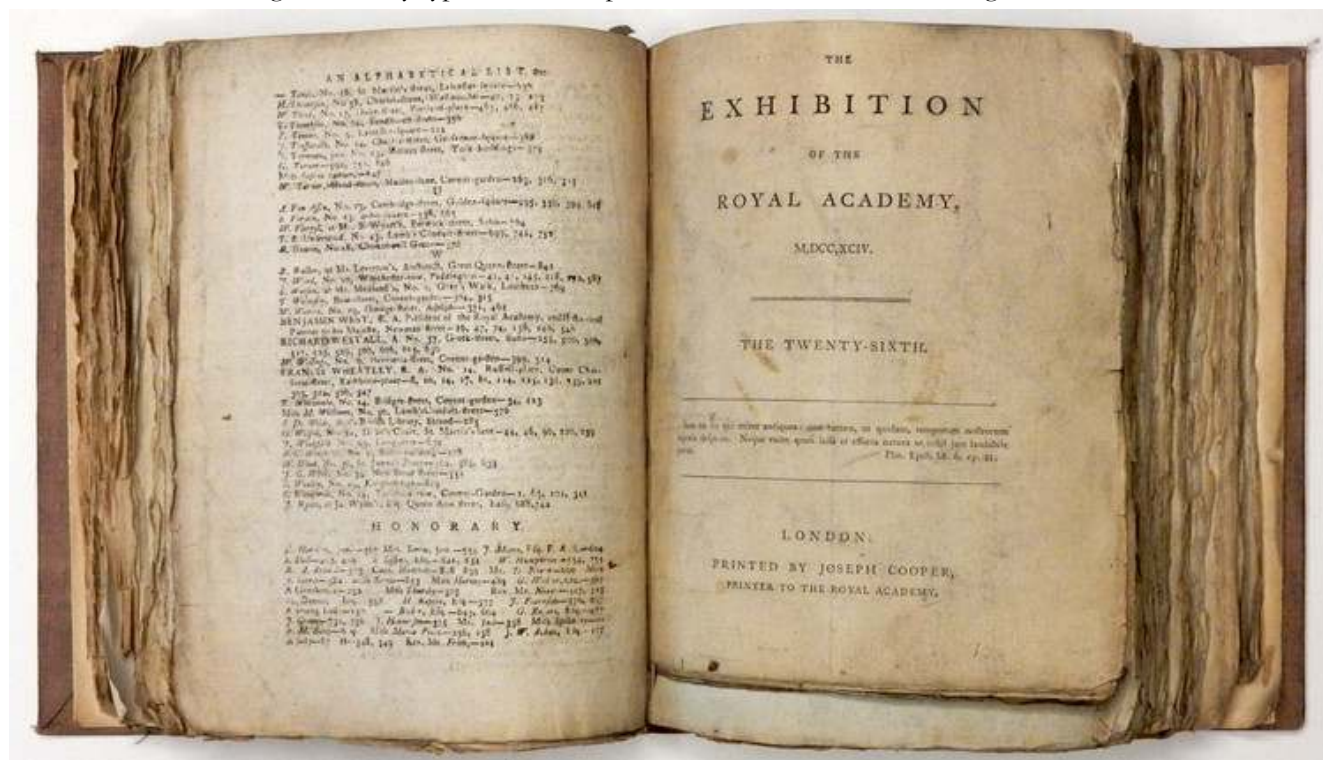
ROYAL ACADEMY EXHIBITION CATALOGUES 1784 TO 1861: TURNER, CONSTABLE & BLAKE EXHIBITED FOR THE FIRST TIME

49 [ROYAL ACADEMY OF ARTS]. THE EXHIBITION OF THE ROYAL ACADEMY, MDCCLXXXIV. The Sixteenth. [-MDCCLXXI. The Ninety-Third]. London, Printed by T. Cadell, 1784-1793 [- Joseph Cooper, 1794-1799; B. McMillan, 1800-1823; William Clowes, 1824-1861].

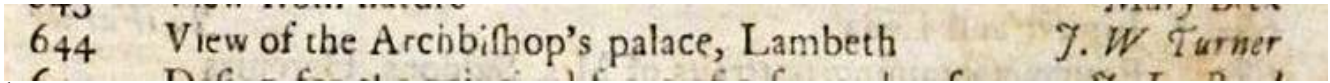
[Together with:] THE EXHIBITION OF THE ROYAL ACADEMY, MDCCLXIX. The First. [London] Printed by William Bunce, Printer to the Royal Academy. [1825]. **£ 2,500**

79 catalogues in four volumes, 4to; No. 16, lacking two pages of the 'List of Exhibitors' (I-Z) at end, No. 18 missing pages 17-20 and with the 'List of Exhibitors' in duplicate, and No. 22 with loss to final leaf, otherwise apart from some dust-soiling in places, all catalogues complete and in clean state throughout; bound in late 19th century library buckram, spines lettered in gilt, with the stamp of the 'Society of Writers of the Signet' on upper covers; a desirable set of this lengthy run.

A significant run of the Royal Academy annual exhibition catalogues, from the sixteenth in 1784 to ninety-third in 1861, and also including a rare early type facsimile reprint of the first exhibition catalogue from 1769.

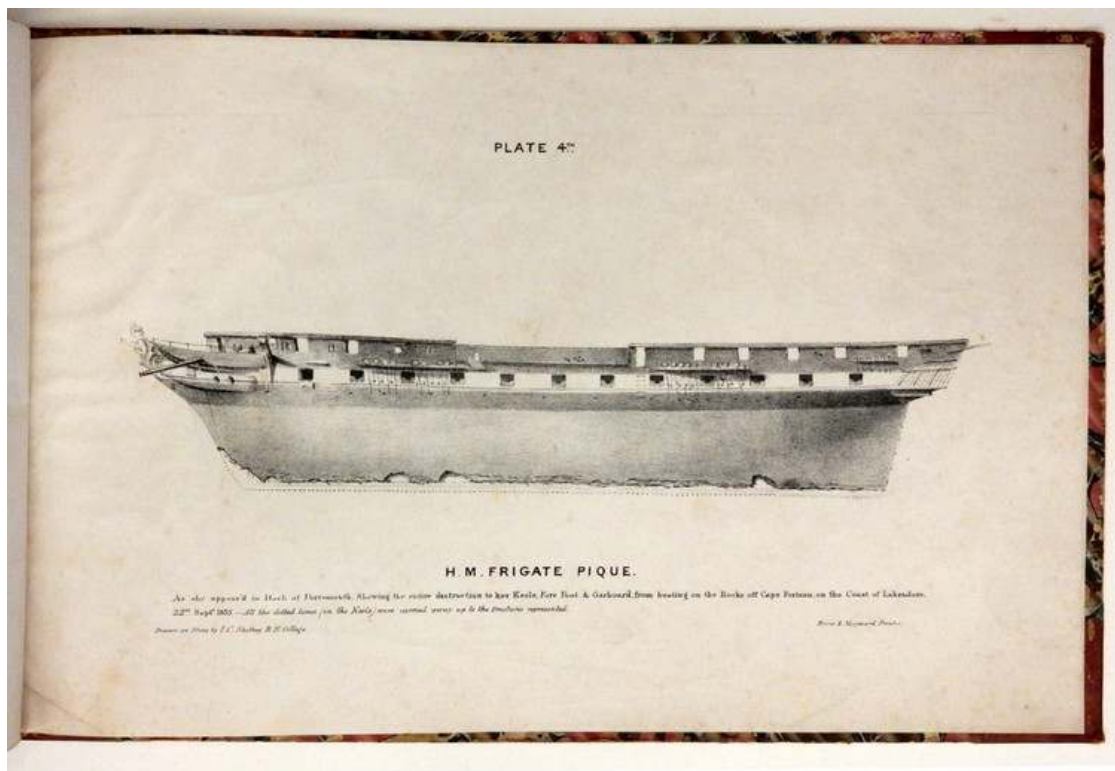


The set provides a wealth of historical information, most notably an interesting insight in to the changes in taste from the portraits and the “Grand Style” of Reynolds in the late eighteenth to the arrival of Millais and the Pre-Raphaelite’s of the mid nineteenth century. In amongst the series are many individual highlights including several artists first exposure to major art patrons - for instance in the twenty-second number, the Summer Exhibition of 1790, we find exhibit ‘644 View of the Archbishop’s Palace, Lambeth’ by one J.W. Turner, Maiden Lane, Covent Garden’. This is, in fact, the first picture exhibited at the Academy by Joseph Mallord William Turner, RA (1775 – 1851), completed when he was only 15 years old. A further 60 years on we find his final exhibits, four pictures of Dido and Aeneas, in the 1850 exhibition a year before his death, three of which can now be seen together again in the current exhibition ‘Late Turner’ at Tate Britain. Particularly noteworthy amongst the paintings is his ‘The departure of the fleet’:



The artist finished the canvas on the walls of the RA, and curators and conservators have tried to determine which areas Turner might have adjusted at the final moment. This question is made difficult by changes in surface appearance over time. Could the three areas of red paint highlighted in this illustration have been added on Varnishing Day?’ (see <http://www.tate.org.uk/art/artworks/turner-the-departure-of-the-fleet-n00554>)

‘Although contemporary art could be found in numerous other venues, there was only one official showcase for the achievements of modern British painters, sculptors and architects; so it is hardly surprising that each year’s offerings at Somerset House came under especially intense scrutiny. Even if they had to pay to gain access, contemporary viewers none the less regarded these events as their own public property and as valuable barometers of the country’s progress and well-being. The Exhibition also provided a glamorous social occasion, where everyone who was anyone had to see and be seen. In a period of profound and disturbing change, the Royal Academy’s visitors found a fashionable refuge under the aegis of high visual art, but also a place where the aesthetic went hand in hand with a remarkably broad spectrum of topical concerns’ (Solkin: *Art on the Line. The Royal Academy Exhibitions at Somerset House 1780-1838*, p. xi).



BRAVE OR FOOLHARDY

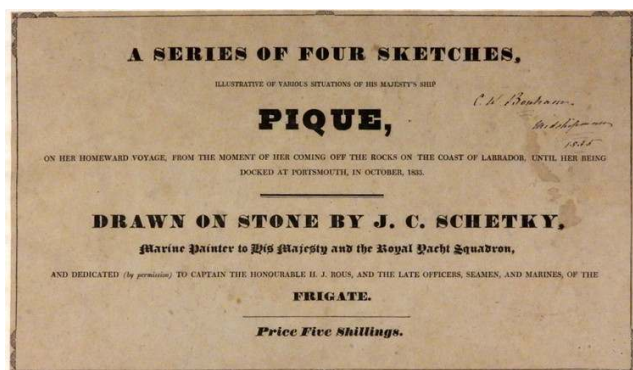
50 **SCHETSKY, John Christian.** A SERIES OF FOUR SKETCHES, ILLUSTRATIVE OF VARIOUS SITUATIONS OF HIS MAJESTY’S SHIP PIQUE, on Her Homeward Voyage, From the Moment of Her Coming Off the Rocks on the Coast of Labrador, Until Her Being Docked at Portsmouth, in October, 1835: Drawn on Stone by J.C. Schetky, Marine Painter to His Majesty and the Royal Yacht Squadron, and dedicated (by permission) to the Captain The Honourable H.J. Rous, and the late Officers, Seamen, and Marines of the Frigate. Portsea: Trives & Maynard 1835. **£ 1,850**

FIRST EDITION. *Oblong folio, [43 × 28 cm] pp. [2]; and 4 lithograph plates; later half calf over marbled boards, preserving the original printed wrapper. inscribed ‘C.W. Bonham, Midshipman 1835.’*

A scarce work illustrating the brave, or foolhardy, voyage of the Frigate Pique as it struggled across the Atlantic, with no keel, rudderless and taking in water at an alarming rate.

H.M.S. Pique was the nameship of a small class of five frigates (Fifth Rates) ordered in 1833 to a design by Sir William Symonds. After a brief spell blockading Santander, during the so-called 'Carlist Wars' in Spain, and a series of trials at sea, she was fitted out to convey the new Governor-General (Lord Gosford) to Canada and to bring home his predecessor Lord Aylmer.

Leaving Quebec on 17th September 1835, she ran aground in thick fog off the Labrador coast on the evening of 22nd October but was successfully floated off the next morning. She continued her eastward Atlantic passage despite having a sprung foremast and without a keel, forefoot or rudder, and though the ship was taking in 2 feet of water an hour. It was either a notable feat, or foolhardy, to bring her home safely, but gave both boat and captain quite a reputation. On her return the captain Henry John Rous (1795-1877) was court marshalled 'on Tuesday, October 20th, 1835, On board the Victory, (Hulk to Britannia) in Portsmouth Harbour.' Evidence was produced showing errors in the charts and the and 'the local inaccuracy of the compass' were at fault. Rous and the crew were not aware of how serious the damage was but managed to get the frigate safely to port. H.M.S. Pique was repaired and lasted longer than most ships before finally broken up in 1910.



The work was equally praised and damned by the reviewer in the March 1836 number of the *Nautical Magazine*. The pencil of the artist has been more happily employed here on the paper than on the stone. The designs are good, and display the correct drawing, and elegance of style, for which Mr. Schetky's productions are so well known; and, had he been seconded by our old acquaintance Haghe, these drawings would have been more to our taste. As they are, the lithography is execrable, but the drawings, with the exception of the third, decidedly good, and they will no doubt be preserved, by those who were in the Pique, with all the interest due to the event which they are intended to commemorate?

Maybe it is not surprising then that we find the lithographers up in Winchester Court as insolvent debtors in 1837.

The Abbey copy is inscribed on the front cover 'Presented to Admiral Sir John Napier. Only 10 copies done in Colour. A Rare Naval Item.' We suspect this may have later colouring. Two other copies, one with very doubtful colouring is held at the National Maritime Museum and another copy, in uncoloured state, at Library and Archives Canada.

Abbey *Life* 341; not found in OCLC or COPAC.

MANUSCRIPT CYMAGRAPH DEXTERITY

51 **SHARPE, Edmund.** SUPPLEMENT TO "ARCHITECTURAL PARALLELS" CONTAINING FULL-SIXED MOULDINGS. Containing the Full-sized Mouldings of the Following Abbey Churches: [Furness. Roche. Byland. Hexham. Jervaulx. Whitby. Fountains. Netley. Rievaulx. Bridlington. Tintern. St. Mary's, York. Guisborough. Howden. Selby]. [1848]. £ 1,850

Large folio [55.5 × 42.5cm.], manuscript outlines coloured in various wash colours of sketches for 59 of the 60 plates in the Supplement, together with manuscript title and contents leaf; without the drawing for plate 20 of the published work, Plates 10-19 are on tracing paper glued to cartridge paper and the remainder are drawn directly on cartridge paper; housed in modern cloth portfolio.

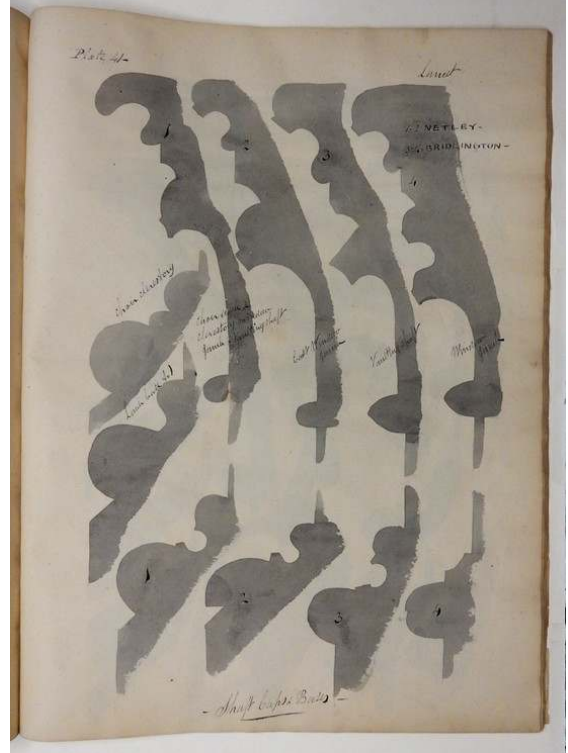
Throughout his life the architect Edmund Sharpe (1809-77) both studied and wrote on architectural history. He was also adept at making accurate sketches and measured drawings of ecclesiastical buildings and ruins, it was this skill that resulted in his largest and most systematic work on *Architectural Parallels* issued between 1845 and 1847. The success of the work resulted in Sharpe publishing a supplement that included measured drawings of mouldings from all the subjects chosen for the main work.



The drawings were first outlined in pencil before an ink line was added to differentiate the edge of each of the mouldings, these were then finished with a coloured wash in order to fill out the image. These drawings were doubtless transferred to the lithograph plates at which stage the lithographs were supplied with letterpress. It is quite possible a number of the pencil drawings were made in situ as Sharpe was adept at using the Robert Willis' newly invented Cymagraph, this rather fiendish instrument was contemporaneously reported that 'even young ladies could master.' With some practice and dexterity mouldings could for the first time be accurately reproduced, Sharpe had improved the design of the instrument and was clearly the first person to provide accurate drawings of the major ecclesiastical building in a printed work. It was somewhat fortuitous that the instrument was available at the time he was planning his *Architectural Parallels*.

To our knowledge Sharpe was the first person to provide systematic and accurately measured drawings of medieval mouldings. With the nineteenth century revival in gothic architecture it became increasingly difficult to avoid criticism for pastiche, inaccurate or sloppy detail. The Ecclesiological Society was particularly critical on this subject and helped to re-evaluate historic buildings and go some way to preserve the foundations of gothic design in Britain.

The manuscript appeared in Weinreb Catalogue 31 *Church Architecture and Architects in Britain*, 1976 as item 842; the library at the RIBA now holds the majority of drawings from the main body of the work however at what period this *Supplement* became separated from the main body of the work, or indeed if indeed it was retained by Sharpe for demonstration purposes, is unknown.



ARSENIC FOR CHILDREN

52 [SPA TOWN DEVELOPMENT]. REMARKABLE ARCHIVE CHARTING THE DEVELOPMENT OF THE AUVERGNE SPA TOWN OF LA BOURBOULE. La Bourboule, 1870-1898. **£ 4,500**

Five albums [four 28 x 38 cms. and one 23 x 30 cms.] containing 281 full-plate photographs [approx. 21.5 x 16.5 cms.] together with a few portraits in a smaller format mounted on card; original black morocco, some wear to extremities; another album partly filled with family photographs and an archive of printed papers, letters, ephemera, bill posters and various newspapers etc. connected with Lamarle and his family (1800-1923).

A unique photographic record of the development of the French Spa town of La Bourboule. Known as the children's spa it has the strongest arsenic waters in Europe.





The photographs in the five albums were commissioned and collected together by Aimé Ernest Amédée Lamarle (1835-1898), who as director of Compagnie des eaux minérales de la Bourboule, oversaw the rapid development and rebuilding of the Spa town during the late 1870s to 1890s.

Recording the transformation from a distinctly varied jumble of buildings, the earliest photograph dated 1865, into a regularly laid out town based around the Grands Thermes, the photographs afford a superb account of development and exploitation of the water cure in the late nineteenth century. Large hotels begin to populate the spa with private villas, then distinctly isolated when built, although these were soon to be engulfed in later development or soon demolished to make way for yet more hotels and more modern villas. The spa, as it

expands through this photographic record, gives the air of a building site. As ever more resources were thrown into the project many of the semi-completed structures dotted about the site are everywhere surrounded, it must be added, by rough ground, picket fences dotted with immature shrubs and trees. By the time of the last dated photographs in October 1897, La Bourboule had achieved maturity, however, our director Lamarle died the next year and so the albums come to a close.

The town had probably been known for its hot springs since antiquity and although development had begun in the 1820's it was something of an ad hoc affair as the ownership of the sources was shared between the Choussy family, the Société Sedaiges, Mabru and Perrière, a mining company owned by the municipality each of whom had their own well. Disputes were inevitable and resulted in a 'War of the Wells.' Litigation during the 1850s and 60's was continuous - not helped by the population of the expanding village of La Bourboule. This situation could not continue and village residents asked for autonomy from the commune in 1871, and in 1875 this separation became effective.

The separation meant the population could devote all its energy to devolving the spa and from this time the real beginning and transformational town began. The 'Compagnie des eaux minérales de La Bourboule' was founded on 25 August 1875 by Clermont-Ferrand, succeeding the Sedaiges, Mabru and Perriere societies. Thanks to the contribution of its members, the company owns the rights to the mineral and spa waters flowing on the communal lands, the right to collect and exploit them, plus a land of 10,000 m² on the right bank in Bording the Dordogne, the lease expiring in 1936, the Compagnie des Eaux also bought into the project and through an alliance with local and financial interests the development of the Spa was put on a progressive footing.



The five albums therefore record the transformation of the village into a major spa town. The consolidation of interests into a virtual monopoly, together with a major construction campaign, was agreed between the municipality and Compagnie des Eaux. The latter undertook to construct, within six years period, the thermal baths, a town hall, a chapel, stone bridges, a casino, a concert hall with games and cafes, a road between Murat and La Bourboule, another road between Le Mont-Dore and La Bourboule, as well as arraigning for walks and a public square. The last competitors under this onslaught gave up and sold out to the Compagnie des Eaux.

BY A PRACTICAL GARDENER

53 **STROUD, T.B.** THE ELEMENTS OF BOTANY, physiological and systematical: to which is added, a comprehensive dictionary of all terms used in that science, either as trivial names or in vegetable delineation, analysis or arrangement ... Greenwich: Printed for the Author, by Eliz. Delahoy, and sold by Mr. Lee, Nurseryman, Vineyard, Hammersmith ... 1821.

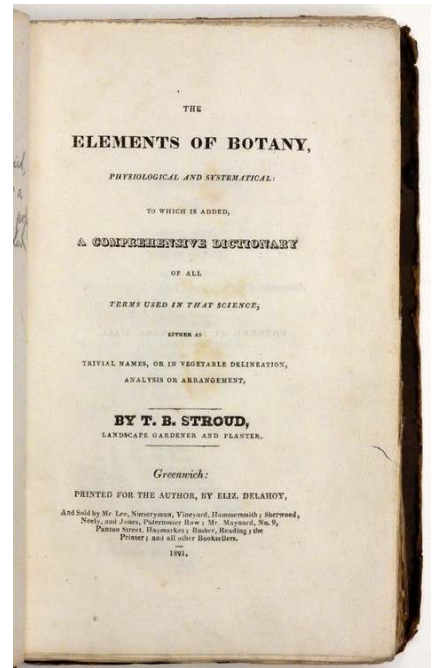
£ 385

FIRST EDITION. 8vo, pp. [viii], 9-257, [1] blank, [92] Botanical Dictionary; apart from some minor light foxing in places, a clean copy throughout; uncut in the original publisher's boards, expertly rebaked to style with printed paper label, some rubbing and chipping to extremities, but still a very appealing copy.

Uncommon first edition of this useful botanical work by T.B. Stroud, a gardener to the Duke of Northumberland at Syon House.

The work, printed in Greenwich by a female publisher, is set out in three books: Physiology, Systematic Arrangement and a Botanical Dictionary, the latter of which the author seems particular proud, stating that 'All trivial names are included in this arrangement, excepting such as are derived from old genera, from comparison with other genera, from the names of persons or places, from barbarous languages, and such as are of doubtful origin, all these being improper' (p. vii).

OCLC records six copies in North America, at California State, Vassar College, Oklahoma, Lloyd Library, American Philosophical Society and the Hunt Institute for Botanical Documentation.



EXPENSIVE LUXURY IN A DECADE OF AUSTERITY

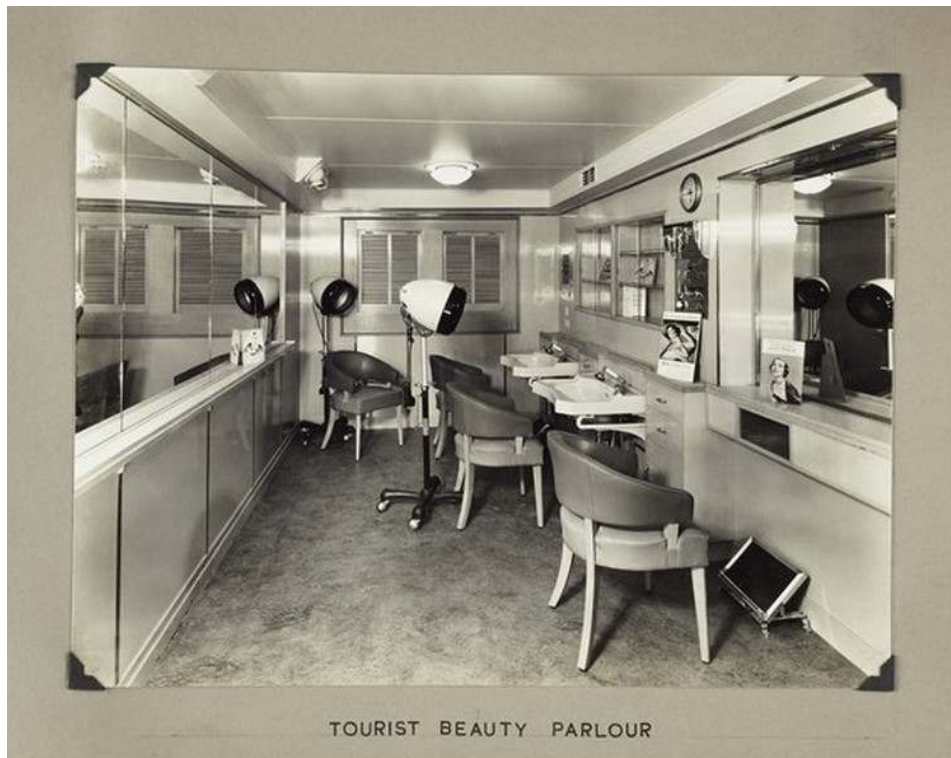
54 **[T.S.S. OLYMPIA.]** A PAIR OF PHOTOGRAPH ALBUMS DEPICTING THE INTERIORS OF T.S.S. OLYMPIA. [Glasgow]: October, 1953.

£ 4,500

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

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





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



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

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

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

GROUNDBREAKING

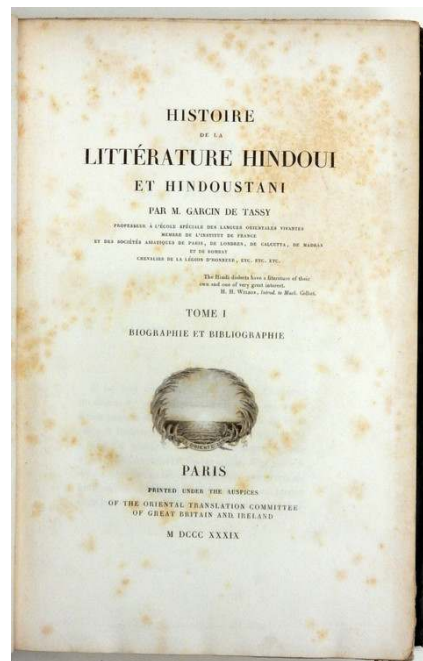
55 **TASSY, Joseph Héliodore Sagesse Vertu Garçin de.** HISTORIE DE LA LITTÉRATURE HINDOÛI ET HINDOUSTANI. Paris, Printed under auspices of the Oriental Translation Committee of Great Britain and Ireland, 1839-47. £ 285

FIRST EDITION. *Two volumes, large 8vo, pp xvi, 630: xxxii, 608; uncut in original linen cloth with paper labels, the second volume neatly recased, lightly rubbed, the labels just legible, occasional scattered foxing to text, mostly marginal, but a good sound set.*

Uncommon first edition of this groundbreaking history and bibliography of Indian literature by important French Orientalist and Indologist de Tassy which laid the framework of all future studies.

Born in 1784, de Tassy was exposed to the community of Egyptians living in Marseille because of his families involvement in trade with the Middle East. Having learned Arabic from some Egyptian Copts, he decided to pursue scholarly studies in Oriental Languages, rather than be a part of his family business. By 1817 he had moved to Paris to studied Arabic, Persian, and Turkish under the renowned Orientalist Silvestre de Sacy and was awarded professorship for Indology at the School for Living Oriental Languages, which was founded for him. In 1838 he was elected to the Académie des Inscriptions et Belles-Lettres and it was at this point in his long career that he produce his monumental *Histoire de la littérature Hindoue e Hindoustan*.

OCLC: 680419205.



FAKE NEWS

56 **WATTS, Thomas.** A LETTER TO ANTONIO PANIZZI, ESQ. Keeper of the Printed Books in the British Museum, on the reputed earliest printed newspaper, "The English Mercurie, 1588." London: William Pickering. 1839. £ 125

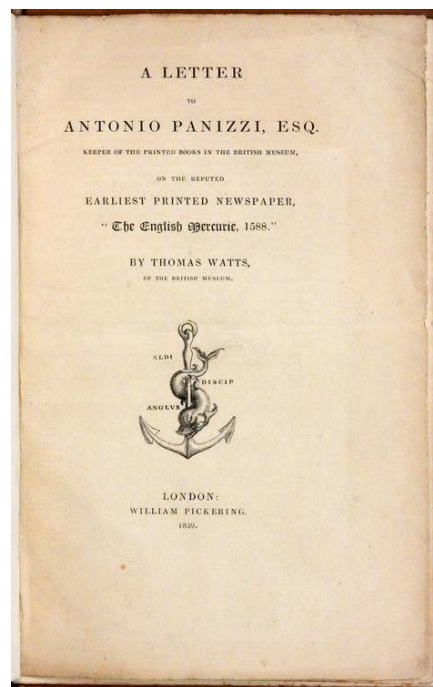
8vo, pp. 16; uncut in modern brown cloth.

A literary hoax perpetrated by Philip Yorke, second Earl of Hardwicke (1720–1790) that lay undiscovered until Thomas Watts (1811–1869), a librarian at the British Museum uncovered the deception.

‘A glance at the typography, orthography, paper, and the hand in which the manuscripts were written was enough to suggest to a librarian at the British Museum that these documents were not as venerable as they claimed. ... Thomas Watts demonstrated with considerable care that the *Mercurie* was an eighteenth-century creation. He subsequently laid the crime at Lord Hardwicke’s door.’ (Raymond)

One curiosity about the Pickering pamphlet is the remark by Watts in a subsequent letter on the subject in the *Gentleman’s Magazine* of May 1850 He mentions that it was ‘written and published in a hurry. Some circumstances, which it is unnecessary to state, rendered it imperative that the pamphlet should make its appearance within a given time... ? Would anyone know why this was?’

See Joad Raymond *News, Newspapers and Society in Early Modern Britain* , 2002, - introduction.

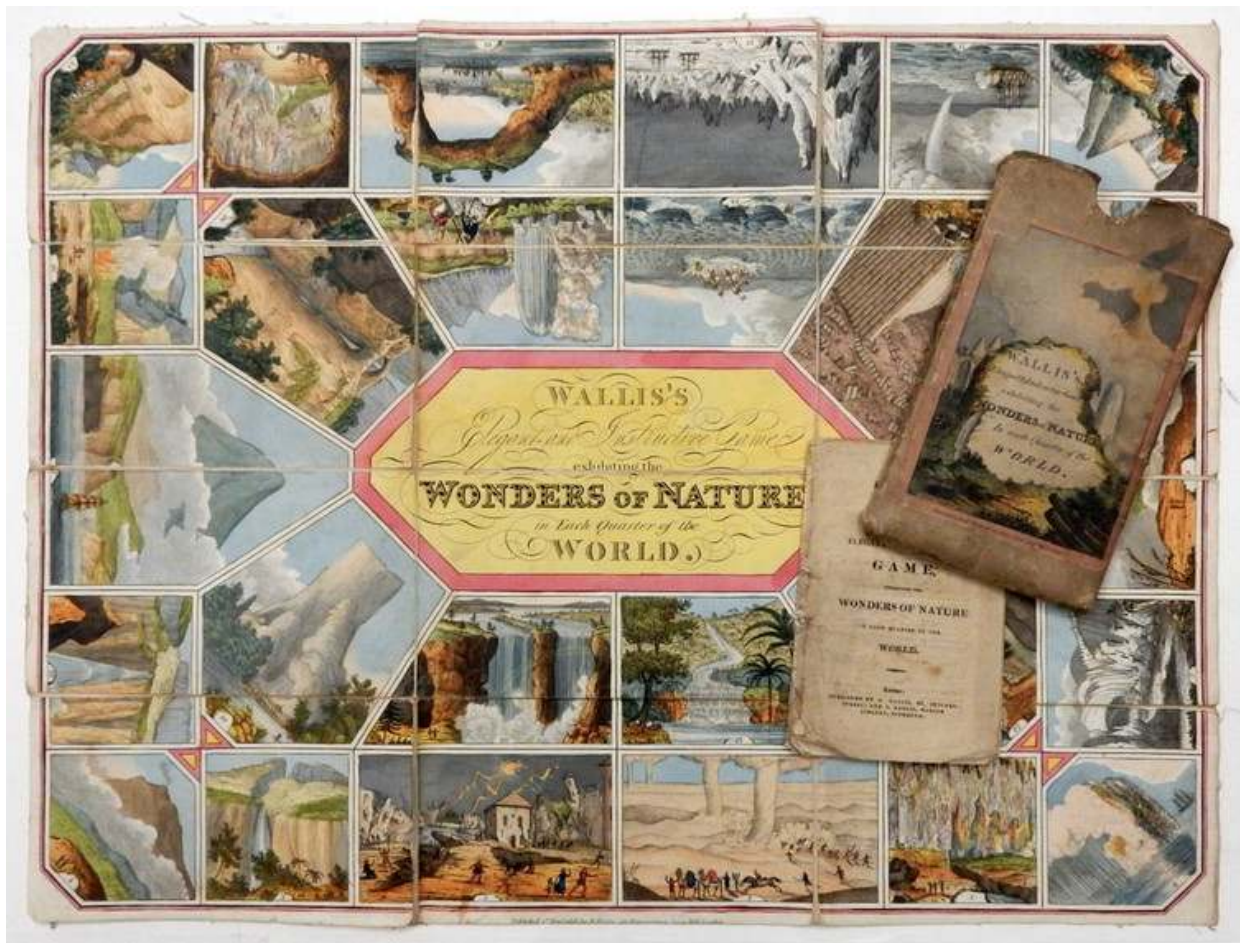


ELEGANT AND INSTRUCTIVE

57 **[WONDERS OF NATURE - GAME].** WALLIS’S ELEGANT AND INSTRUCTIVE GAME, EXHIBITING THE WONDERS OF NATURE IN EACH QUARTER OF THE WORLD, London: E. Wallis, 12 Skinner Street, Snow Hill, 1st Nov. 1818. £ 1,250

Engraved hand-coloured sheet, measuring 620 × 480 mm, dissected into 12 sections and linen backed, (imprint slightly shaved); "Explanation" booklet, pp. 24 rules; all contained within the original slipcase with large hand-coloured engraved label. (slight loss to upper left corner of label; a little worn). A good example of a scarce early nineteenth game.

One of ‘Edward Wallis’s most beautiful productions’. The 26 topographical engravings of wonders surround a central panel giving the title.



Many interesting scenes and events are given: No. 3 An Earthquake, No. 4 Pillars of burning sand, in the deserts of Arabia, No. 17 The Peak of Teneriffé, No. 22 Natural Rock Bridge, Virginia, and No. 26 Natural Bridges at Icononzo.

Whitehouse, p. 38 (illus. opp. p. 40). Copies held at BL, Nottingham and Cambridge only on Copac; OCLC adds Princeton, Huntington and Library of Congress but without mention of the slip case or *Explanation*.

PROPOSAL'S FOR ALTERATIONS TO LONDON'S WEST END

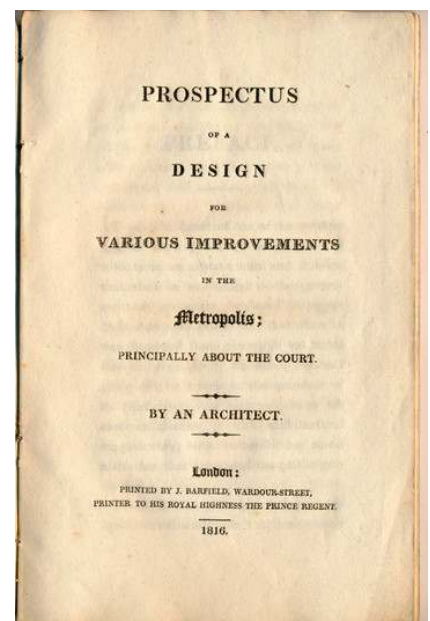
58 [WYATT, Lewis]. PROSPECTUS OF A DESIGN FOR VARIOUS IMPROVEMENTS IN THE METROPOLIS, principally about the court. London, Printed by J. Barfield, 1816. £ 385

FIRST EDITION. 8vo, pp. xiv, 15-75, [1] blank; in the original publisher's wraps, slightly chipped.

A scarce pamphlet, issued for private circulation by its author, an unnamed architect conventionally identified (e.g. by Colvin) as Lewis William Wyatt (1777-1853), a nephew of the celebrated architect James Wyatt, and himself an able designer of country houses in a variety of historical styles.

The pamphlet offers proposals for extensive alterations to the street system of London's West End, and for the construction of a large new royal palace that would incorporate the existing Carlton House building in Pall Mall, as well as suggested designs for naval and military monuments to mark the achievements of sailors and soldiers in the Napoleonic Wars which in 1816 had just ended. A more curious proposal is for the construction of "Burlington Subscription Rooms" on the site of Burlington House and its gardens, these rooms to house assemblies, concerts, operas, plays, masquerades, a library and a museum, and the subscribers to be limited to 'those who had been presented at the court'.

OCLC records six copies worldwide, four in the UK, at the BL, British Architectural library, Newcastle and Oxford, and two in North America, at Cornell and the Canadian Center for Architecture.

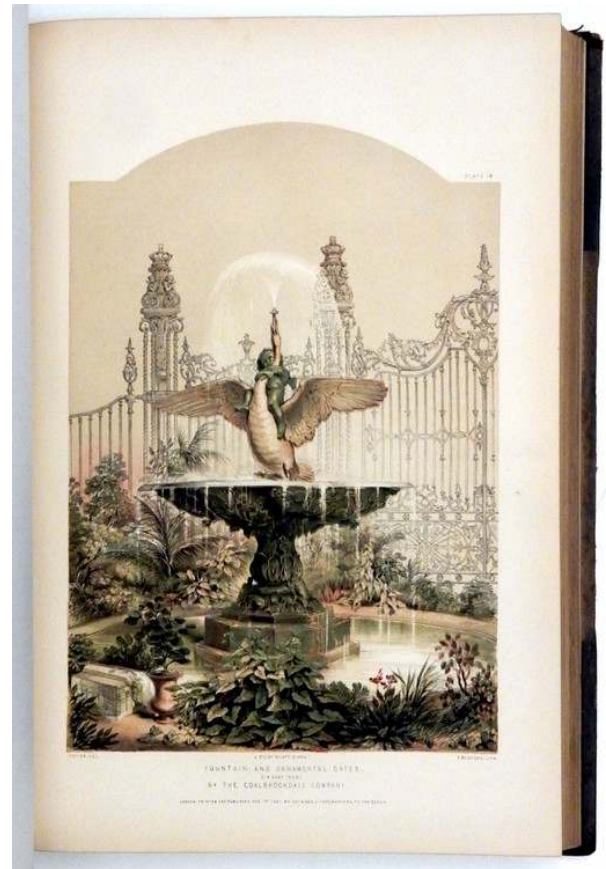
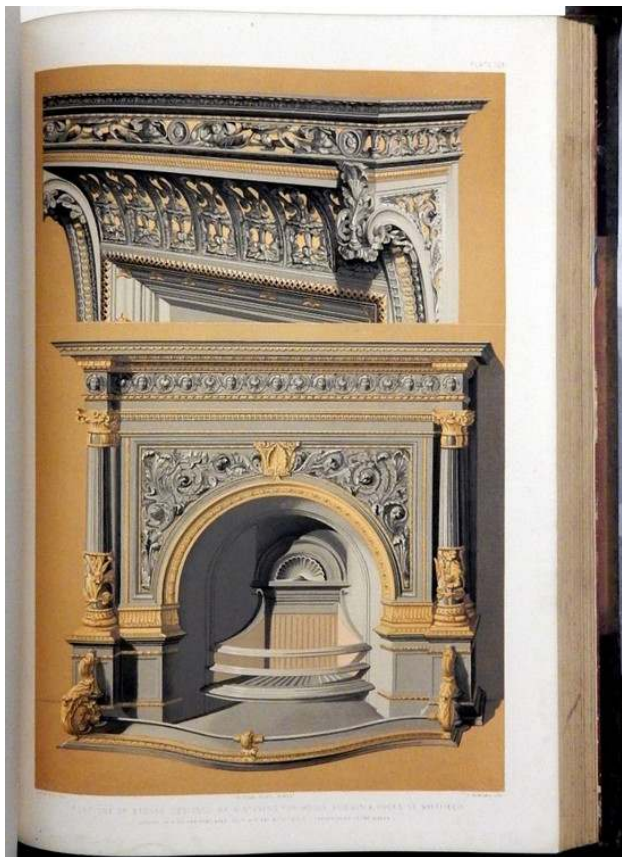


ALL THE WORLD TO SEE

59 **WYATT, Matthew Digby.** THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY. A series of illustrations of the choicest specimens produced by every nation at the Great Exhibition of Works of Industry, 1851. London, Day & Son. 1851-[1853]. **£ 1,250**

Two volumes, large folio, pp. [i]-xii, 2; [2]; [6] index, with two chromolithograph titles and 158 chromolithograph plates (small water-stain affecting the edge of a few plates towards the end of Vol. II), all designed by Bedford and accompanied by one leaf of letterpress; occasional very light foxing; contemporary half morocco, decorative spines in compartments with lettering pieces some wear and damage to extremities and one label missing, edges gilt.

This is possibly the most sumptuous publication documenting the art and design objects exhibited at the Great Exhibition of 1851 in the Crystal Palace, preceding Waring's similar work. Issued originally in 40 parts each with 4 plates (including the two chromolithographic titles) the work illustrates a huge diversity of material (textile, book bindings, cast iron ceramics, textiles etc.) with many illustration of the exhibits in their room settings. This is the design source book of its day, as well as an important record of the world exhibition that set the standard for such events up to the 21st century.



Sir Matthew Digby Wyatt (1820–1877) lectured on design and arts at the Royal Society of Arts, who commissioned him and Cole to report on the exhibition in Paris of 1849. 'He furnished a remarkably able report, with the result that in 1851 he was selected for the post of secretary to the executive committee of the Great Exhibition in London. He was the superintendent for the execution of Paxton's glass, iron, and wood exhibition building in Hyde Park and was also responsible for arranging the exhibits, while Owen Jones did the decoration. He received a special gold medal from the Prince Consort and a premium of £1000 for his services to the Great Exhibition. As a result of their collaboration on the exhibition building Owen Jones and Wyatt became close friends. A paper on the construction of the exhibition building read before the Institution of Civil Engineers was awarded the Telford medal. Wyatt further contributed to the literature of the exhibition by editing *The Industrial Arts of the Nineteenth Century* (1851), a work which illustrated in colourful chromolithographs a selection of the objects exhibited. When the exhibition buildings were transferred to become the Crystal Palace at Sydenham, Wyatt acted as superintendent of the fine arts department, and, together with Owen Jones, designed the courts of architecture with plaster casts demonstrating the arts of 'the great civilizations'. A postscript to the Crystal Palace was his appointment as collaborating architect again with Owen Jones, and Isambard Kingdom Brunel, to design the decorative ironwork at Paddington Station, London, in 1852' (*Oxford DNB*).

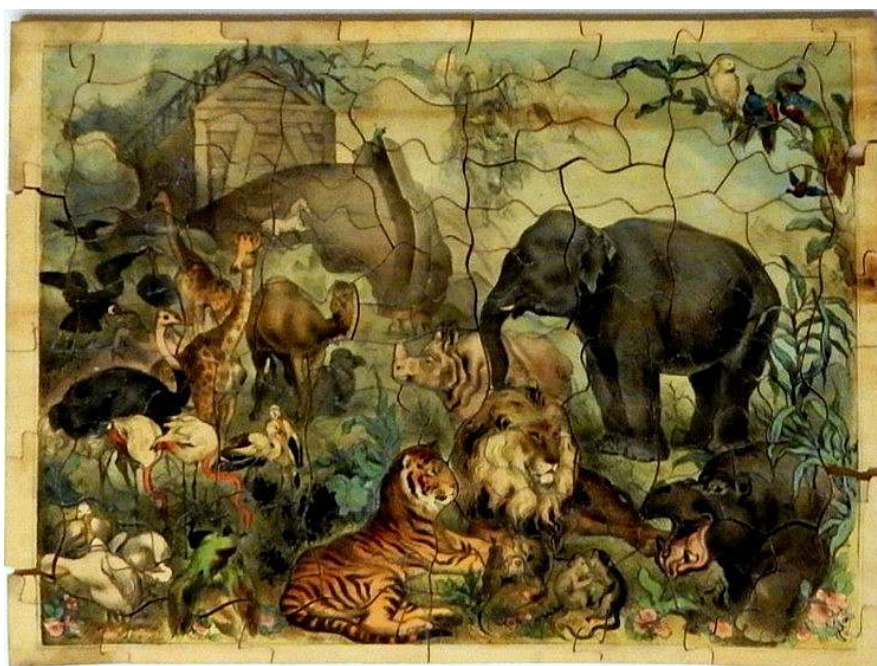
THE CRYSTAL PALACE ON A NEW SITE

60 **WYATT, Matthew Digby.** VIEWS OF THE CRYSTAL PALACE AND PARK AT SYDENHAM, from drawings by Eminent Artists and Photographs by P.H. Delamotte. With Title Page and Literary-Notices by M. Digby Wyatt ... First Series London: lithographed, printed and published by Day & Son, Lithographers to the Queen, in the Crystal Palace ... , Christmas, 1854. **£ 750**

Small folio; frontispiece, decorative title and 22 tinted lithograph plates, three additionally finished in colours; some spotting throughout but still a good copy; contemporary black morocco backed cloth, upper cover with a decorative panelled design enclosing title; spine compartments and lettered in gilt, edges gilt.

An excellent set of views, including “The Extinct Animals” in a naturalistic setting, and other exotic tableaux, including The Assyrian Palace, The Egyptian Court, etc. The plates are mostly tinted lithographs, though three are additionally finished with colours, printed by Day & Son after photographs by P. H. Delamotte.

The present work relates to the relocation of the Crystal Palace Exhibition from Hyde Park to Sydenham. “In the plenitude of the possession of a Crystal Palace worthy of the resources of this company, the nation may not only forget the grievous disappointment it anticipated when the Exhibition building of 1851 was doomed, but even rejoice in a decision which has led to the present far nobler creation of genius” (Preface).



38 Noah's Ark Jigsaw