

N° 1 ST CLEMENT'S COURT LONDON EC4N 7HB

TEL. +44 (0) 20 7337 2223

E-MAIL jolyon@mrb-books.co.uk

DECEMBER, 2020

LIST 77

WINTER MISCELLANY

THE GREAT SHOWMAN HITS LONDON

1 **BARNUM, Phineas Taylor & BURKE, Sarah T.** P.T. BARNUM'S MUSEUM. Text and illustrations arranged for little people by P.T. Barnum and Sarah J. Burke. New York & London, White & Allen. G.H. Buek & Co. Lithographers and The Strobridge Lithographing Co. [Cincinnati, Ohio]. 1888.

£ 300

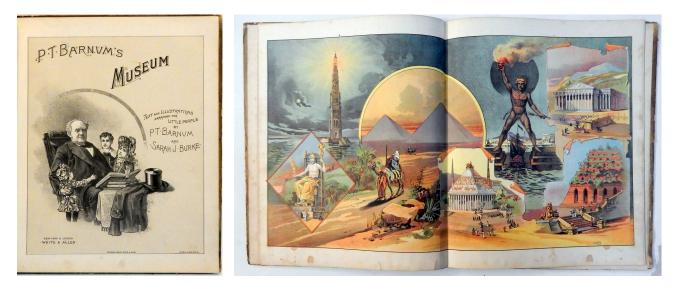
4to, $[32 \times 27 \text{ cm}]$, 24 unnumbered pages; including an illustrated half-title, title, 12 pages of tinted illustrated text, 6 single page chromolithographs and a double-page chromolithograph; original green cloth backed glazed boards, the upper cover showing circus animals entering the big top, some abrasions and corners bumped and overall a little dark.

The story is given in the form of a dialogue between Barnum and the Van Tassel children, Trixie, Tom and Gay as he guides them through his 'Museum of Curiosities'.

The illustrated pages, interspersed with chromolithographs, first describe Captain Cook and Chang and the dwarfs Che-mah, before recounting the marriage of the 'Yankee' Tom Thumb - suitably illustrated in colour; next they visit the two headed cow, the sacred white elephant - again illustrated in colour, then onto the educated pig and dogs who played dominoes. Next is Paul Boyton the 'Fearless Frogman' and also a quick look at the skeleton of Jumbo the elephant followed by an account of a bullfight which Barnum felt was not good entertainment. Looking at the 'savage' Nubians, Afghans, Zulus, Indians and Australians was all fine as was describing them in casual racist and derogatory terms! The text ends with descriptions of unusual sailing craft and the Seven Wonders of the World illustrated by a double-page chromolithograph montage.

Miss Sarah J. Burke who reduced some of Barnum's memoirs into language for little children was the principle of Public School No. 103 on 14th Avenue and 54th Street Brooklyn. The subjects she took to describe are still very much the land of curiosity and much of the circuses and





theatres including Barnum & Bailey Circus. The present work is clearly a form of promotional advertising to keep the name in the public eye. The cover, half-title and title were also adapted for the companion work, published the same year, again with a text provided by Sarah Burke, and titled *P.T. Barnum's Menagerie* - the works were also produced together in one volume and also in French. Clearly no opportunity was lost in promotion.

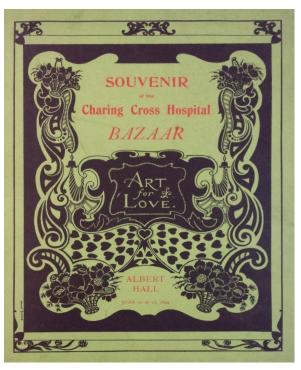
A 'TRIBUTE OF ART TO LOVE'

2 [BAZAAR]. TREE, Herbert Beerbohm, Sir, editor. SOUVENIR OF THE CHARING CROSS HOSPITAL BAZAAR. held at the Royal Albert Hall, June 21 & 22, 1899. The Nassau Press, St. Martin's Lane, W.C.; and Southwark, S.E., 1899. **£**, 125

FIRST EDITION. Folio $[38 \text{ cm} \times 31 \text{ cm}]$, pp. vii, 224 pages, [3]; with illustrations, portraits, music and facsimiles throughout; in the original green cloth backed publisher's boards, upper board with attractive design by Edgar Wilson and lettered in red, apart from a few minor marks, in clean fresh condition.

Attractive and very desirable *Souvenir of the Charing Cross Hospital Bazaar*, compiled and edited by Herbert Beerbohm Tree (1852-1917) and including contributions by various wellknown authors (incl. Max Beerbohm, Hall Caine, Conan Doyle, Andrew Lang and Mrs Humphrey Ward), artists (incl. Alma Tadema, John Tenniel, Marcus Stone and Luke Fildes) and musicians (incl. Edward Elgar, Arthur Sullivan, Edward German and Hamish MacCunn), almost all of which had been created for this volume.

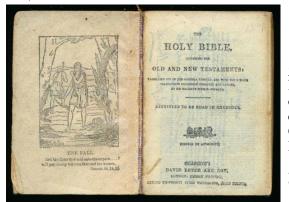
'The contributions have been, with one unavoidable exception, specially prepared for this volume. The originals, pictorial and other, have been vested in the Charing Cross Hospital, and will, it is hoped, be a perpetual source of income to that Institution in the time to come' (The Afterword by Beerbohm Tree). OCLC: 5361957.



MICRO PRINTING

3 **[BIBLE]. [BRYCE, David,** *publisher***].** THE HOLY BIBLE containing the Old and New Testaments. Translated out of the Original Tongues and with former translations diligently compared and revised. By His Majesty's Special Command. Appointed to be Read in Churches. Glasgow: David Bryce and Son. [circa 1901]. **£**, **100**

32mo, $[43 \times 31 mm]$ pp. [6], 876; 28 line engraved plates from drawings by C. B. Birch), including a frontispiece; original blue cloth.



Bryce's first complete Bible in miniature appeared in 1896 and was a reduced facsimile of the Oxford 16mo (sextodecimo) edition. Later editions were undated, as here, though known to be published around 1901. Darrow and Moule (revised) 2064.

'PHIZ' POST DICKENS

4 **[BROWNE, Hablot Knight]. 'PHIZ'.** ORIGINAL PENCIL AND GOUACHE SCENE OF A IRISH DANCING COUPLE. [London?] 1880. **£ 300**

Measuring approx 29 x 24 cm in the frame (the actual picture is 11.5 x 8 cm), some minor discolouration, but overall a desirable item; in contemporary glazed frame, with the label of 'Grundy & Smith, Ancient & Modern Printsellers, Repository for Pictures and Water Colour Drawings and Picture Frame Manufactory. 4 Exchange Street, Manchester'.

Original oval pencil and gouache scene of a dancing couple, by Hablot Knight Browne (1815-1882). Well-known by his pen name, 'Phiz', he illustrated books by Charles Dickens, Charles Lever, and Harrison Ainsworth.

'Of the ten books by Dickens which Phiz illustrated, he is most known for David Copperfield, Pickwick, Dombey and Son, Martin Chuzzlewit and Bleak House. Browne made several drawings for Punch in his early days and also towards the end of his life. He designed the wrapper which was used for eighteen months from January 1842. He also contributed to Punch's Pocket Books. In addition to his work for Dickens, Phiz illustrated more than twenty of Lever's novels (among them Harry Lorrequer, Charles O'Malley, Jack Hinton and the Knight of Gwynne). He also illustrated Harrison Ainsworth's and Frank Smedley's novels'.



We have been unable to identify the purpose of the present illustration, executed in Browne's final years.

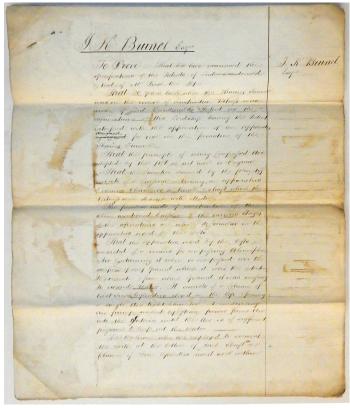
BRUNEL AS A WITNESS

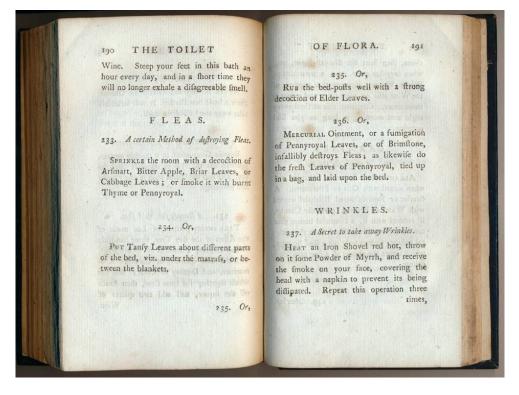
5 **BRUNEL, Isambard Kingdom.** BRUNEL'S JUDGEMENT IN A LEGAL CASE INVOLVING THE PATENT SPECIFICA-TIONS OF LORD DUNDONALD AND MR. BUSH FOR COMPRESSED AIR. No date, circa 1850. **£** 450

Manuscript copy of the summary. folio. ff. 4, pinned together at top left hand corner; some staining and discolouration.

Thomas Cochane, Lord Dundonald, had invented a device to tunnel using compressed air in 1830. Brunel was called as a witness because some 20 years earlier, 'when the Thames Tunnel was in the course of construction, witness was aware of Lord Dundonald's patent as the circumstance of His Lordship having the patent interfered with the application of an apparatus designed for use in the foundation of the Thames Tunnell [sic]'. He goes on to describe the working of the device in detail.

An interesting item showing Brunel in an unusual role.





SWEET SMELLING AND BEAUTIFUL

6 **BUC'HOZ, Pierre-Joseph.** THE TOILET OF FLORA; or, a collection of the most simple and approved methods of preparing Baths, Essences, Pomatums, Powders, Perfumes, and Sweet-Scented Waters. with Receipts for Cosmetics of every Kind, that can smooth and brighten the Skin, give Force to Beauty, and take off the Appearance of Old Age and Decay. For the use of the Ladies. A New Edition, Improved. London: for J. Murray, No 32, Fleet Street; and W. Nicoll, St Paul's Church Yard. <u>f. 285</u>

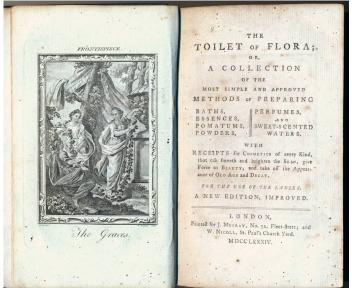
FOURTH EDITION. 8vo, [24], 252; engraved frontispiece 'The Graces' by W. Walker after Dod; modern blue calf, upper cover and spine decorated in gilt.

Something of a revolution in the production of cosmetics took place from the middle of the eighteenth century that in turn produced a small flurry of hand guides.

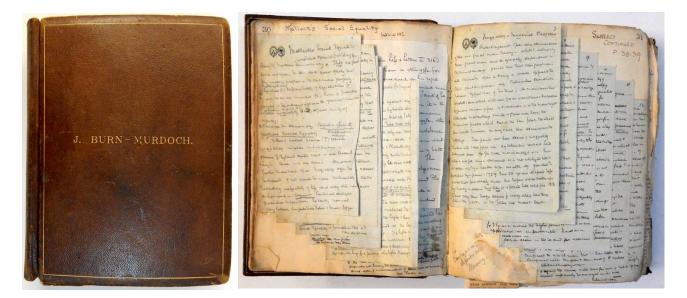
The author Pierre-Joseph Buc'hoz was a very dubious character who published some 300 books, much of it plagiarised, he was also very possibly mad and clearly something of a public menace. Published in Paris in 1771 under the title *Toilette de Flore à usage des dames ou essai sur les plantes et les fleurs qui peuvent servir d'ornement aux dames* the

translation may have dispensed with the authors the more dubious ideas or at least modified some in translation. Published by the first John Murray, of which one-quarter of his output were medical and scientific titles, it strongly appears he augmented the text and may have had ready to hand a writer sufficiently skilled in making a marketable text; one recipe that is clearly an addition is for 'Sir Hans Sloane's Eye Salve.'

The work contains 326 receipts divided into headings including Baths, Waters, Essences, Flowers, Gloves, Breath 'Chew every night and morning a Clove, a piece of Florentine Oricce [Iris]-root, about the size of s small bean, or the same quantity of burnt Alum.', Oils, Essential Oils, or Quint-Essences, Virgin's Milk, Lotions, Nails, Perfumes, Pastils, Pastes, Pomatums, Powders, Fleas, Wrinkles, Carmines, Sweet Scented Bags, Wash-Balls, Eye-Brows, Marks of the Skin, Complexion, warts, Vinegars and Eyes. Also included is a supplement 'Useful Receipts' chiefly on removing spots and stains, and reviving Turkish carpets followed by a number of 'Different ways of preparing snuff.



OCLC: 8407353.



ANGLO INDIAN OFFICER'S VIEW OF THE WORLD

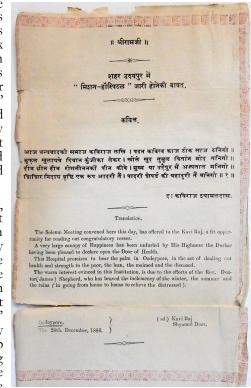
7 **BURN-MURDOCH, Lieutenant-colonel John.** 'VARIOUS NOTES'. 'Letts's Advertisement or Newspaper Scrap Book' containing manuscript notes, short essays, newspaper cuttings and ephemera. Indian and Britain 1890-1910.

4to, [25 × 20 cm], appox 300 pages with mounted with printed and manuscript ephemera, articles and notes; original brown bevelled morocco, gilt, upper cover lettered in gilt J. Burn-Murdoch.'

John Burn-Murdoch was a Royal Engineer who served in the Afghan Wars of 1878-1880, the Egyptian War of 1882 and on retirement from the army became the commanding engineer of state railway in India.

The Album was given to Burn-Murdoch in 1890 from which time he then proceeded to pack it with ephemera of all types, some of this material he must have collected before he owned the album, as it dates back to the 1870's. At the end of the work he has penned an index which neatly tabulates his interests. He was of course interested in engineering subjects and science but the album also contains his fascination of various religions, philosophy including headings under 'Demon Worship', 'Buddhist & Ethics' Theosophists 'Spirit of Islam' etc. Clearly also concerned about his health in India he has also penned some statistics on the 'Risks of an Indian Career' noting that military personnel seemed to die more often, but then noted 'I very much doubt these figures.' Statistics do feature in quite a lot of this collection and also an inquisitiveness that has him which stray into puzzles, codes and some sidelines of mysticism.

Notes also on poisons and plants and various recipes for cleaning, curing skins, presumably of tigers and other game as he clearly shot things, and other day to day necessities of life in the Raj. Quite a lot on Darwin, Dean Stanley and competing ideas on the origin of life, biology and blood, early history of nations with of course some byways into the 'Origins of Aryans'. Indian items include the announcement of the opening of the Rajputana Mission Hospital at Udaipur printed in Mawari and translated into slightly odd English that was for 'dealing out health and strength to the poor, the lean, the maimed and the diseased.' Also a letter from a rather depressed high caste Indian feeling that they had been mislead in not attaining an engineering post - why did he keep this, did it amuse him or did he feel guilty? Clearly he had an enquiring mind very ready to explore the world but also rather reluctant to be personally influence by it, or at least not willing to show his true feelings.



Murdoch, John Burn- (1852–1909), army officer, was born at Edinburgh on 17 June 1852, the eldest son of William Burn-Murdoch (1822–1878), MD Edinburgh, second son of John Burn-Murdoch (1793–1862) of Gartincaber, Perthshire. His mother was Jessie Cecilia, daughter of William Mack. The father's younger brother, James M'Gibbon Burn-Murdoch, was father of Colonel John Francis Burn-Murdoch, a distinguished cavalry officer. Educated at the Edinburgh Academy, at Nice for a year, and at the Royal Military Academy, Woolwich, Burn-Murdoch entered the Royal Engineers on 2 May 1872. He served in the Anglo-Afghan War of 1878–80, and was at the engagement of Charasia on 6 October 1879 and the operations round Kabul in December 1879, including the storming of the Asmai heights, when he was severely wounded while employed in blowing up one of the Afghan forts.

The accestaget languner with had bee the t was at that been better a ave fallen in diska ugy cat That had an alo upon a mas cottan tallen posing it a hump of butter and with dispair and hunger , and busides Balkrichna Wasuden in The Karad Lub . Division which I would have got urtainly as I was a candidate in

He was mentioned in dispatches. Burn-Murdoch took part in the 1882 Egyptian campaign with the contingent from India under Major-General Herbert Taylor Macpherson. The engineers were commanded by Sir James Browne, known as Buster Browne (1839–1896), and Burn-Murdoch and William Gustavus Nicholson were the two field engineers. On reaching Bombay with his companions on 6 August, Burn-Murdoch aided Browne in preparing all the requisite material, and arrived at Suez, where they repaired the roads, local canals, and railways. From Isma'iliyyah they reached Qassasin on 11 September, and were present at the battle of Tell al-Kebir on the 13th. Immediately afterwards Burn-Murdoch, with the Indian force, pushed on for some 30 miles to Zaqaziq, and took a foremost part in seizing the railway there; General Browne sent a captured train back under Burn-Murdoch to help bring in the 72nd regiment, 6 miles off. The brilliant seizure of Zaqaziq, in which Burn-Murdoch did useful service, deprived the rebels of command of the railway and facilitated the capture of Cairo. He was mentioned in dispatches and received the Mejidiye (fifth class). Burn-Murdoch was promoted captain on 2 May 1884, major on 6 August 1891, and lieutenant-colonel on 1 March 1900. Meanwhile he served in India in the state railways, and in 1893 became commanding engineer of state railways and subsequently was chief engineer of the Southern Mahratta Railway. He married in August 1889 Maud (d. 1893), widow of William Forster; they had no children (his wife already had three sons and a daughter). Burn-Murdoch retired on an Indian pension on 28 May 1900 and died at Bridge of Leith Cottage, Doune, Perthshire, on 30 January 1909. He was buried in Old Kilmadock burial-ground." [ODNB]



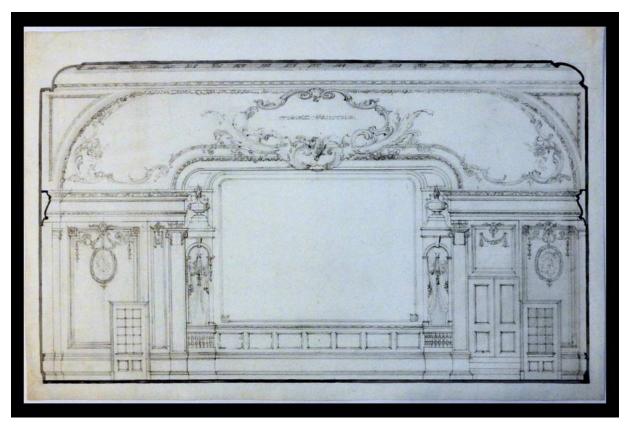
MEMENTO OF A VISIT TO THE FAIR

8 [CHATSWORTH & BUXTON]. ALABASTER PEEP EGG, with views in Derbyshire [c. 1850]. £ 285

The viewer is approximate height 128 mm and 72 mm in diameter; Opaque alabaster cylindrical egg-shaped body on a waisted stem, with '[P]resent from Stow Fair' and hand-painted decorations, rubbed and dust-soiled, with early neat repair to base.

The egg fitted with twin alabaster handles rotating a spindle revealing a woodcut view of 'Chatsworth Bridge' and 'Hot Baths Buxton', another panel has a selection of crystals, stones and dried plant specimens, all viewed through a glass monocular lens.

Stow Fair in Lincolnshire was inaugurated in 1233 and continues to this day as a horse fair where such souvenirs as peep eggs were often sold and inscribed.



EARLY PICTURE HOUSE DESIGNS

9 **[CINEMA DESIGN]. SOUSTER Ernest George William.** DESIGNS FOR THE INTERIOR OF THE 'OXFORD AND POLAND STREET CINEMATOGRAPH THEATRE' [London]: [n.d. c. 1912]. **£** 850

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

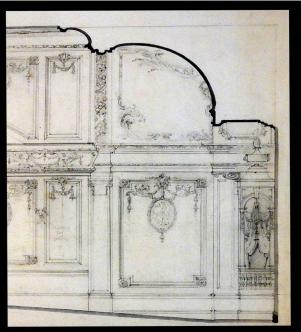
An unusually early series of architectural drawings of a 'Cinematograph Theatre' in London before the First World War.

The building, which once stood at the corner of Poland and Oxford Streets, was erected in 1911-1913 to the designs of Horace Gilbert and Stephanos Constanduros of

Finsbury Square. Although it seems that the fairly splendid Beaux-Arts interior decoration had been subcontracted to Souster.

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

'On Friday last the Picture House, Oxford Street, opened its doors for the reproduction of that extremely successful play, "The Miracle", as performed at Olympia. As most of our readers may be aware, the Picture House is in Oxford Street, at the junction of Poland Street, and exactly opposite to that long neglected playhouse, the Princess's Theatre. One steps from the street down a mosaic pavement straight into the stalls, which are fitted with tip-ups, upholstered in canary silk. Here and there the walls, in cream and gold, are relieved with exquisitely panelled paintings of seventeenth century figures, while the lower part of the walls are of solid mahogany. Lights branching from old-world vases are dotted about, and high overhead is a huge electrolier, beyond the crystal beads of which gleam and glow 500 lamps, bathing the hall in a soft, warm light. The circle -



there is only one - is reached by a broad stairway of white and green marble, and there is never a pillar to obstruct the view. But even beyond an outward display science plays its part at the picture house, in that the heating and ventilating arrangements are on the most approved system, and fire is certainly considered to be next to impossible.'

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

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



FLAMBOYANT IN DEATH

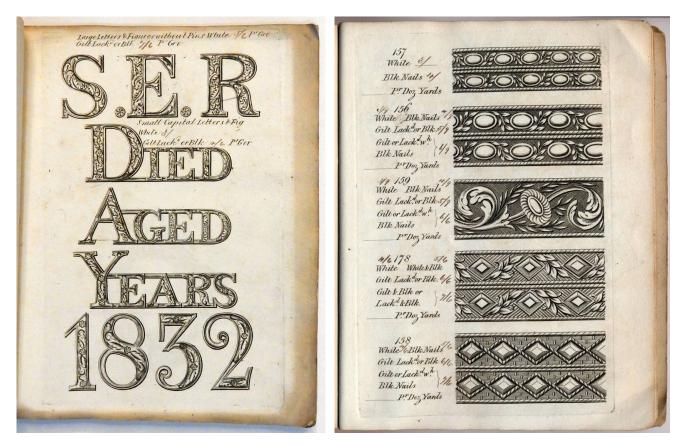
10 **[COFFIN FURNITURE]. [S. & E. RICHARDS].** COFFIN FURNITURE PATTERN BOOK. [Birmingham], [circa 1832 and 1842]. **£** 3,000

4to, $[20 \times 16.5 \text{ cm}]$, 46 engraved places including 3 large folding plates $[65 \times 40 \text{ cm} \text{ and smaller}]$; original roan backed limp grey boards; spine defective.

A rare example of a Coffin Furniture pattern book, and to our knowledge the only one so far ascribed to a manufacturer.

By the early 19th century, Birmingham had supplanted London as the centre of British coffin furniture production, a once lucrative trade for flamboyant designs but increasingly subject to more 'appropriate' and simpler fashions.

'Coffin furniture had its own terminology: coffin plates are described as "breast plates" or "deposition plates"; handles back-plates as "grip-plates"; handles as "handle-grips"; lid decoration as "motifs"; upholstery pins as "nails"; and side decorations as "escutcheons" or "drops". Stamped iron depositum plates. tin-dipped and designed in the form of a concave oval cartouche encircled by a garland of flowers, first appeared at the end of the seventeenth century so did grip plates, which were similarly oval with a repoussé design of winged cherubs heads ... a considerable variety of finishes were available for coffin furniture: gilt copper, copper, bronze, brass, silver and "white" (tin dipped stamped iron, though silver leaf was sometimes applied on the top of the tin); black (more expensive than silver, being tin-dipped stamped iron painted with two or more coats of matt black paint) and coloured" for children's coffins (tin-dipped stamped iron, painted with two or more coats of matt white with certain details highlighted with water-gilding)' [Litten]



Most leaves bear a single full-page design of an ornate depositum plate. These are frequently shield-shaped or ovalshaped, and are almost always surrounded by classical embellishments of drapery and vines, or other foliage. Many incorporate winged cherubs' heads or angels with trumpets and include a crown at top bearing the words "Gloria Deo" or "Glory to God". A smaller number include urns or skulls. Plates at the end illustrate separate design elements, in various sizes, including Christ on the cross, angels, flower pots, cherubs' heads, "rings & loops", and stars. At the end of our copy are five plates of coffin 'lace' a development of industrial rolling and stamping machinery enabling tin lace to be produced more cheaply. Pricing throughout the whole work is provided in manuscript and copies were probably bespoke creations intended to entice custom.

Our copy includes one plate of 'large letters' that read 'S.E.R Died Aged Years 1832' and appears thereby to relate to a plate in a similar pattern book held at Yale which reads 'L. D 1823 aged years' Yale have speculated that this could indicate the identify of the artist, however we now understand the initials to be that of the manufacturer. By luck three additional folding plates in this copy include one with the legend 'Entered at the registry of design office April 7th 1842'. The design for that day was registered as number 1180 to E. Richards for 'Coffin furniture' for a period of 'three years protection'. We have been able to establish this as Edwin Richards who with his brother Samuel were coffin manufacturers and nail makers at Oldbury near Birmingham. Edwin was also in partnership as a coffin furniture manufacturer with Alfred Reed and Samuel John Powell at 168 Tottenham Court Road, London - apparently above the undertakers William Targett. This partnership went bankrupt in 1845 but not before Edwin had extricated himself. The partnership between Edwin and Samuel was also dissolved in 1849, again Edwin extricated himself before Samuel went bankrupt. However Edwin business was still unsound for after a few years living and working in London and Birmingham Edwin also succumbed to bankruptcy in 1854. Birmingham had certainly supplanted London for manufacture but the connections to the capital were clearly still of great importance to the Richards' for trade.



The densely elaborate decoration of coffin furniture, motifs "mingled together in a glorious confusion", as Augustus Pugin critically noted, is in marked contrast to the classical simplicity of church monuments and plainness of headstones in the early 19th century. Despite limited developments, many of those buried in the 1840s were interred in coffins with furniture that was essentially late 18th century in design. The longevity of these styles, already traditional, if not outdated, by the mid 19th century, can be seen by the fact that some continue to appear, as "general furniture" (to be used for parish work'), in a catalogue of the 1920s.' [Hoile]. That said it would seem that the older patterns offered for sale by S. & E. Richards were becoming increasingly unfashionable, something indeed reflected in the three newer patterns of a more classical, chased, and less cheruby design. Maybe Richards' were not able to keep up with changing tastes and were eventually snuffed out by the competition.

There appear to be only half a dozen or so known surviving examples of these unusual pattern books, each as unique copies chiefly held at the National Art Library at the Victoria & Albert Museum and at the Yale Center for British Art. These are dated between 1783 and 1826 which makes our example likely to be one of the last of the last to contain these particularly ostentatious breed of coffin furniture decoration.

See: Litten, Julian. *The English way of death*. London: Robert Hale, 1991 and Hoile, Sarah 'Coffin furniture in London c. 1700–1850: the establishment of tradition in the material culture of the grave, *Post-Medieval Archaeology*, 52:2, pp. 210-223, 2018.

free will & natural pr 1420

A PERSONAL QUEST AT UNDERSTANDING

11 **[COMMONPLACE BOOK].** CONTAINING EXTENSIVE QUOTES IN LATIN, FRENCH AND ENGLISH on subjects alphabetically arranged from Angels to Virtue. [London, circa 1801-1803].

£ 350

MANUSCRIPT IN INK. 4to, $[25 \times 20cm]$ approx. 187 leaves, foliated from 363 to 550 together with some loosely inserted leaves; original vellum, with the label on the front pastedown 'Geo. Medley, Stationer, 29 Parliament Street, Westminster'.

Whoever transcribed the various paragraphs of authors from classical to modern times was certainly well read. What the ultimate purpose of this effort was is difficult to discern, although the choice of subjects and authors chosen seem to be aimed towards a personal quest at understanding.

The headings include Angels & Demons, Atheism, Bigotry & Zeal, Charity, Conscience, Divination & Magic, Credulity, Cruelty, Daemonism, Deity [with subsection on Egypt, Greeece, India, Celts, Jews & Mohmetans', China, Africa], Expiation, Faith & Humility, Fanaticism, Fortitude, Pious frauds, Free Thinking, Gaming, Grace & Justification, Habits & Education, Happiness, Hell & Purgatory, Hypocrisy, Indulgences, Immortality, Industry & Labour, Justice, Love, Madness, Mortification & Penance, Pilgrimage, Predestination, Priests [-subsections including Druids, Egyptian & Chaldean, Ethiopian, India, China, Africa & Turkey, America], Christian: Ambition & Avarice

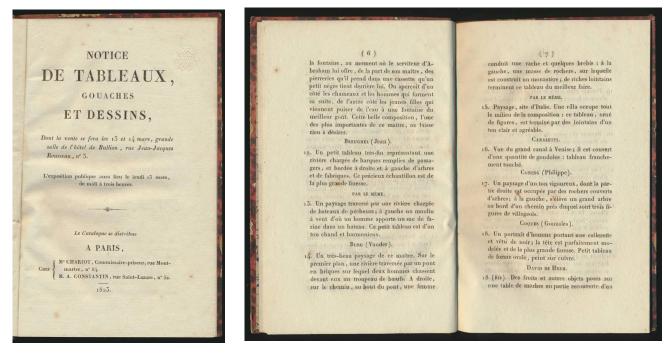
America One Eternal Omnipotens lus nous avancerons dans la connoissance des verrons quelles

of, Christian: Tyranny & Fraud of, Religion [again broken into many subsections], Sins, Soul, Superstition, Virtue, [probably the largest section with many subdivisions]. The copyist, clearly fluent in Latin and French, includes classical authors in abundance together philosophical works by Locke, Mandeville, Hutcheson, Smith, Hume, Kames, Voltaire; Travel works of Hawkesworth, Bruce, Park, Prévost: Fiction including Fielding's Tom Jones, Addison's Spectator, Johnson's Rambler Swift, Historians including Gibbon, Robertson. Also works by Castiglione, Montaigne and Rochefaucault together with a host of lesser lights.

It would probably be quite simple, if a little effortful, to reconstruct the contents of the library the writer had access to. The pages are numbered from from 363 to 550 which would indicate at least two previous volumes of the same size preceded ours,



although our volume also seems to be complete in itself with subject headings in alphabetical order from A to V. Although we have no idea of the writer we do know with some certainty that the blank volume was purchased sometime between 1801 and 1803, when the stationer who supplied the volume traded from 29 Parliament Street in Westminster, before also retreating into oblivion.



HIGH QUALITY SALE

CONSTANTIN and CHARIOT (auctioneers). NOTICE DE TABLEAUX, GOUACHES ET 12 DESSINS, dont la vente se sera les 13 et 14 mars... Paris, [Didot le Jeune] for Chariot and A. Constantin, 1823. £. 550

8vo, pp. 32; clean and fresh in late nineteenth century half cloth over marbled boards, spine lettered in gilt; collector's blind stamp on title.

We were unable to establish whether this small high-quality sale was of one single collection, or whether different proprietors contributed to it. The list of painters, whose works are all described with up to ten lines, includes Bordone (a small Madonna with child apparently painted on gold ground), Jan Breughel (landscape with a river and barges, 'de la plus grand finesse'), a re-touched Canaletto (a view of the Canale Grande, of course), Goltzius (adoration of the magi, painted on copper and 'd'une composition capitale'), two Guercinos, Lucas van Leyden (a well-preserved Madonna), Isaac van Ostade (the interior of a rural house), Sebastiano del Piombo (head of Christ), Reynolds (a young girl in a blue dress), Watteau (a musical scene in a garden), and Taddeo Zuccheri (an ascension of Christ, from the Lebrun sale).

Lugt 10409; OCLC lists merely a microfilm copy.

FRONTIER LIFE

[COOPER, James Fenimore]. 'CHEZ LES PEAUX ROUGES' ['Redskins' Game]. [France, circa 13 1890]. £, 350

A chromolithograph back scene $[9 \times 130 \text{ cm}]$, with images illustrative of American life with 'peaux rouges' battling it out with the hero, various domestic or war like settings, tree etc.; also seven figures printed on card (of 10); a wooden top and two leaves of instructions printed on card, lacking some pieces and numbered cards, contained in the original box $[13 \times 18.5 \times 2 \text{ cm}]$, the lid with a stirring scene of the hero taking flight from a band of Red Indians.



Unusual game based on the heroics of James Fenimore Cooper's Leatherstocking Tales of the American wilderness.

The hero of the game is 'the protector of the white inhabitants in the virgin forests; with his pistol, which never fails, he terrifies the enemy Indians; who are all naturally seeking to kill him; but his friend the Delaware Chingachgook, a descendant of the noble race of the Mohicans, and surnamed for his prudence, "Le Gros Serpent," always comes to his aid, and together make themselves masters of the false and devious Iroquois and Hurons' [translation of instructions].

The method of play was to spin the wooden top provided and try to knock down the figures positioned at each of the openings and thus gain points, if the top should land between doors then points could be deducted. The instructions also give more points and setbacks depending where the top lands, something like a form of snakes and ladders with the winner being the player who survives the most attacks by the 'devious Iroquois and Hurons.'





CONUNDRUM CARD DESIGN

14 **[CRUIKSHANK, Robert?]** ORIGINAL WATERCOLOUR AND SCENE FOR A CONUNDRUM CARD, accompanied by a copy of the printed version. [British, c. 1820?]. **£**, 950

watercolour and pencil on wove paper $[77 \times 47 \text{ mm}]$; together with a printed version and a collection of 38 other associated conundrum cards.

The design depicts 'Penelope Puzzle Brain' at her writing table and from the engraved card version that the conundrum is 'Why is an Authoress finishing a book like a cobler [sic]?' Alas we can't think of an answer to this or indeed most of the other conundrums in this collection, nor have found any reference to them.

The pencil and watercolour design has the initials 'R.C.' in the lower right-hand corner and the numeral '50' in the top left. This may or may not be by Robert Cruikshank but the style is to our mind close to his hand. The printed version is very similar, but the numeral has been exchanged for the letter Q in the top right, possibly to keep tabs on the number of designs provided to the publisher.



Together with this design are a number of partial dissected conundrum sheets, one dating from circa 1830 with 18 cards including the letters A-B, E-F, H-R, U-W and from this we can guage that the uncut sheet had 24 cards set in four rows of six. The sheet would certainly have had a head and tail containing a title, imprint and the all important answers to the conundrums, alas now lost. The sheet uncut would equate to something approximating 43 x 35 cm which would form a foolscap sheet of paper.

The 20 further cards are from five different sets including three groups which can be allied to the coronation of 1838, with two having a depiction of the queen, and another with 'Sir Edwin Eglintoun' in armour which is surely a nod to the Eglinton Tournament of 1839. Three cards are of a later origin and also the only sert we can find a parallel design and held in the Prints and Drawings collection at that the British Museum [1942,1023.1.1-24] where the paper originates in France and the design, although in English probably is a Paris production.

As so little has been documented on these undoubtedly once popular yet ephemeral conundrum cards it is difficult to be expansive on the subject due to the almost wholesale destruction of them. Although called cards, the conundrums do not appear to have ever been mounted on card, there flimsiness probably now accounting for their rarity. The letter or in other cases number would act as a key to the conundrums answer and it is possible the cards were passed from hand to hand between friends as a form of home entertainment.

AN 'OLDER WOMAN' EXPLAINS TO A 'YOUNG SOLDIER' How to behave in London

15 **[DAMOURS, Louis].** LETTRES DE MILADI ***, Sur l'influence que les Femmes pourroient avoir dans l'éducation des Hommes. Premiere [-Seconde] Partie. A Amsterdam, Et se trouve à Paris, Chez la veuve Duchesne, MDCCLXXXIV [1784]. **£** 550

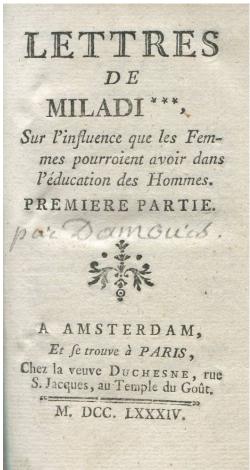
FIRST EDITION. Two parts in one volume, 12mo, pp. [iv], 216; 265, [1] blank; clean and fresh throughout, author's name in pencil on title; in contemporary calf-backed boards; spine tooled in gilt with gilt lettered label some worming to spine, and rubbing to boards, but still a good copy.

First edition of this fictional collection of letters by the Paris lawyer Louis Damours (1720-1788), showing what a young man might learn about conduct and society from an older woman.

Although many more letters than are found here were written, the publisher tells us that the book is condensed thanks to the lack of appetite among today's readers for moral treatises; what we have here though may still be useful to the public and especially 'pour cette belle moitié du genre humain, dont Miladi *** se déclare l'Avocat avec tant de chaleur'. The letters' didactic tone is leavened somewhat by anecdotes; their author is a recent widow, living in London, their recipient is a young soldier, eighteen years old. Miladi ***'s aim is to introduce civility to her young soldier, to demonstrate the many noble qualities of women, and to temper the enthusiasms and calm the fierceness of soldiers; finally, to prove that there exist virtuous people, who are neither unhappy nor the enemies of honest pleasures. The letters, however, also provide a subtly waspish commentary on some of the foibles of French society, and its obsession with class.

A second edition appeared in 1788.

Quérard 5, 9183; Barbier II, 10065; OCLC records five copies outside Continental Europe, at Minnesota, Oxford, Berkeley, Yale, and Columbia.



EXTOLLING THE VIRTUES OF GRANDPARENTS

16 **[DARTON & SON]. UPTON, William.** MY GRANDMOTHER, by Mr. Upton. London, Published May 5th 1813 by Will.m Darton Jun.r 58 Holborn Hill. [1813]

[*Together with*:] MY GRANDFATHER, by Mr. Upton. London, Published May 5th 1813 by Will.m Darton Jun.r 58 Holborn Hill. [1813].

Pair of hand-coloured engravings, each plate: 285×235 mm ($11^{1/4} \times 9^{1/4}$), some minor creasing and a few nicks to edges, but overall in very good condition.

A nicely illustrated pair of prints extolling the virtues of grandparents to their grandchildren.

My Grandmother has six scenes accompanied by suitable verses depicting the grandmother and instructing her granddaughter through the first steps in life. These begin with 'Who gave her life that gave it me, (ordai'd by an all-



wise decree)! And fondly Nurs'd me on her knee, My Grandmother.' The succeeding scenes hare titled : The Present - The Cut-Finger - The Fault Forgiver - Sickness - The Death of Pug.

The pair to this print also with six scenes of a grandfather and grandson in similar vein, under such headings as: 'In Leading Strings - The Cockhorse - The New Watch - The Boat - In Breeches; and a last scene, untitled has the old man making out his will 'Who said when he no more should be, His will was mad; and Folks would see, He'd left a something there for me? My Grandfather.'

The author William Upton provided several sheets of this kind with verses for the Darton enterprise between 1812 and 1820. Although no other solid information is know about the author it is conceivable that he is one and the same as the songwriter who wrote such material as *The Black Castle*, *Fair Rosamond* etc in the 1790's and could well have been active fifteen years later.

Darton 2520 (1) and H 2521.



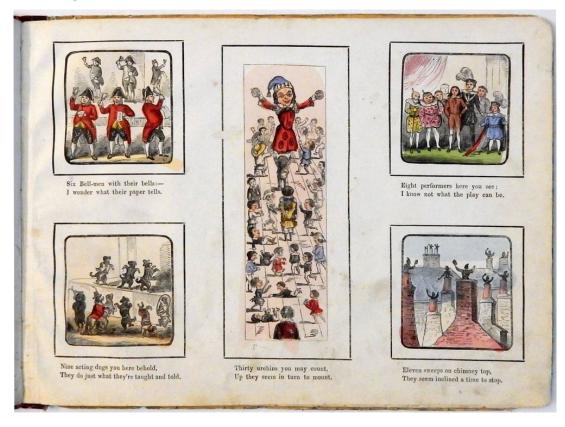


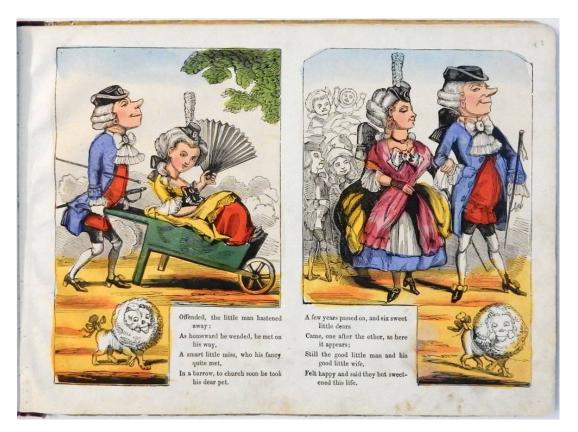
DEAN CREATES A NEW LINE

17 **[DEAN & SON].** DEAN'S LAUGHTER PAINTED PICTURE SCRAP BOOK. With rhymes to each picture. London, Dean and Son, 11 Ludgate Hill. [1857]. £, 750

FIRST EDITION. Oblong folio [25 x 34 cm], 24 leaves, printed on one side only, each each with hand coloured wood-engraved illustrations and text, some marks and tears to edges; with loss to lower corner of title and just touching image; original cloth backed decorated board, the upper cover with decorative printed title, worn and chipped but the same design also used as the title page within the book; lower cover with Dean and Son advertisements, also rather worn and chipped.

An unusual compilation by Dean and Son who recycled redundant and active wood-engravings from previous publication as a new picture book.





A new title page was supplied by the artist by James Vine Barret (1822-1868) with the other leaves each containing from one to fourteen wood-engravings arranged in surreal juxtaposition. The illustrations from Cock Robin, Blue Beard, *Amusing Subtraction* follow on one to another and in many cases a new or adapted text was had to written to form a connecting narrative between some images Signatures on six leaves numbered 1 to 6 and this shows that the work was set by the printers on six large sheets that were subsequently divided and folded for binding.

The works was first advertised in late December 1857 and heavily marketed as a New year present for 1858: 'Do you wish to give pleasure to your young children from month to month and Year to Year?' the advertisements suggests. There was a companion work issued at the same time called *The Comic Pretty Pleasing Picture Book* and it appears that Dean and Son was hoping to create a new line. Alas we have been able to locate only one other copy of our title, and of companion work no copies appear to be extant and the idea was either a failure or tiny hands did their best to destroy the copies.

OCLC locates one copy, at Oxford.

CHRISTMAS SURPRISE

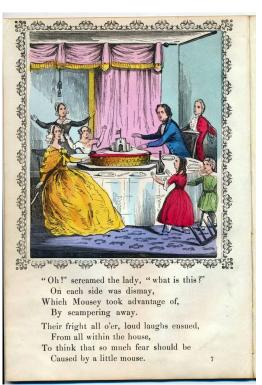
18 **[DEAN & SON].** THE STORY ABOUT A LITTLE MOUSE that built itself a house in a Christmas Cake. [London]. Dean & Son, Printers, Lithographers, and Book and Print Publishers, 31, Ludgate Hill. [1856]. **£**, 385

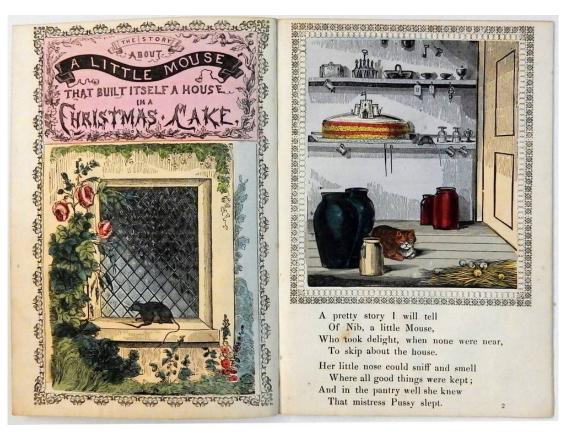
8vo, $[24 \times 16.5 \text{ cm}]$ 8 leaves printed on one side and hand-coloured; only first and last leaves are pastedowns; original printed yellow wrappers, the upper cover the same design as the first leaf but uncoloured.

A delightful story of a mouse making itself at home in the pantry.

The verses relate how a mouse on Christmas Eve avoids the sleepy family cat and makes a home in the Christmas Cake modelled on Windsor Castle. Mousey eats his way through the Gothic gate and hides in the turrets with occasional feasting on the cake below. The cake is brought out on Christmas day and as 'Each guest prepared, the knife was raised / Some slices to begin, ? When, lo! with wonder, all exclaimed, "i hear a noise within"

The mouse makes a break to escape "'Oh" screamed the lady, "what is this?" / On each side was dismay, Which mousey took advantage of, / by scampering away.' The children make hot pursuit but the escapes. After all this excitement 'The party then began their dance, / And signing next ensued; / And then came supper, with its cakes, And very best home-brewed.'





The well designed and hand coloured illustrations show the mouse - looking very rat like - on the sill of the pantry window; making its way to the cake with jars as bottles classes skewers in the pantry with the cat oblivious; another scene of the pantry the cat looking slightly more alert but inert while the mouse tunnels into Windsor Castle; the cake being brought by a liveried servant to the table with mother, father and five children waiting expectantly; The next has the alarm raised as the mouse is spotted; consternation as the mouse is about to jump to the lady's gown chair turned over knife is drooped hands in raised in horror; the last scene with the children - now six in number! - chase the mouse.

The well illustrated work was one of a series of Dean and Son 'Sixpenny Large Children's Toy Books' that were issued in batches each Christmas during the 1850's and 1860's. The date from printing code on p. [4] of wrappers: '2000,3,56', i.e. 2000 copies printed in March 1856 would indicate that this copy was issued about this date although the work itself is provably a year or two earlier.

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

SOLID OUTDOOR COMFORT

19 **[DECORATIVE CAST IRONWORK]. BENNETT'S IRON FOUNDRY.** CATALOGUE OF BICLAM CAST IRON TABLES (ROUND AND OBLONG) For Restaurants, Hotels, Coffee Taverns, Clubs, Tea Gardens, Parlours, &c. Manchester, Bennett's Iron foundry Coy. Ltd. [1897]. **£**, 175

8vo $[25 \times 15.5 \text{ cm}]$, pp. 40, printed in dark blue, profusely illustrated with engraved examples; original salmon and blue printed wrappers.

Trade catalogue of nineteenth century Manchester based Bennett's Iron foundry, specialising in wrought and cast iron tables and seating, for outdoor use, gardens, parks and entertainment.

Details of item specifications are given, including pricing, size options, dimensions, functions, and materials used. The latter part of the catalogue includes theatre seating and a nice array of 'Garden or park pegs, notice plates or tablets.'

Together with a loosely inserted typed memorandum dated 3 March 1897 from the Iron foundry to the Chairman of the Parks Committee, Salford Town Hall, Manchester, regarding seating required for their



| | A cardens, Halls, &c. A cardens, Halls, &c. A cardens, Halls, &c. A cardens, Halls, &c. A cardens, A carde | <text><image/></text> |
|------------------------------------|--|--|
| PRICES OF COMPLETE SEATS, includin | ing and Gilding Castings, 2/6 per pair extra. g Ironwork, Painted one coat Green or Chocolate | |
| | ork (Pitch Pine.) Varnished two coats 1. 6 in. 6 ft. 7 ft. 8 ft. 9 ft. 10 ft. | The second secon |
| 201 Seat as drawn - | - 48- 57.6 62.6 67.6 72.6 | I A A M AI |
| 203 - 22.6 204 - 27/- | - 256 | No. 107-9 in. Seat. No. 110-13 in. |
| 205 | 40/- 42/6 | Castings only, 3/- per pair, Bolts and N. Castings only 5/- per pair, |
| 206 - 36/- 207 - 34/6 | - 41/ | and Auts for one pair of Castings, 1/- extra. Bedra and Nuts for one pair of Castings, 1/- extra. |
| | ave 3 Standards. | State complete, s ft and and a site in Sente complete s ft and upwards, 3/6 per foot. |
| | C.L. | And Woodwork Varnished. |
| | .M. | Castings only -Painting, 5 per cent. extra. Painting and Bronzing, 26 per pair extra. II C.L. VM. |

new park recently laid out by Salford Corporation. The park naturally enough was after queen Victoria, although we do not know if the firms application was successful or not.

BY THE NEWLY APPOINTED KEEPER OF THE ASHMOLEAN

20 **[DUNCAN, Philip Bury].** AN ESSAY ON SCULPTURE. [with:] ON INSTINCT.

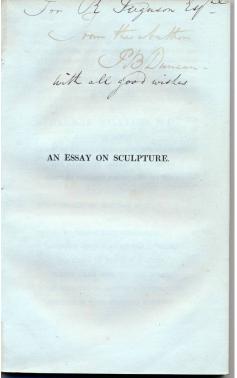
[with:] ON MIGRATION. [Oxford: Henry Slatter? 1830]. £ 300

FIRST EDITIONS. Three Works: 8vo, [4], 59 [1] blank; pp. 32; pp, 38 [2] blank disbound; first work inscribed For R Ferguson Esqre. From the Author P B Duncan. with all good wishes'; second similarly inscribed.

The three works were privately published very soon after Duncan had become keeper of the Ashmolean Museum in Oxford, and here presented to Robert Ferguson of Raith who had previously made donations to the museum.

Duncan in each of his essay attempts to collect various ideas and writings on each subject into a general guide; probably as an adjunct to his plans for expanding and consolidating the museum holding. He was certainly well read and although there is not much originality in his essays *On Instinct* and *On Migration*, by combining works of Kames, Dr Darwin, Smellie, Paley, etc., he leaves the reader open to reflection on the wonders of nature. Maybe his position was too delicate to make any overt statement in this pre Darwinian age.

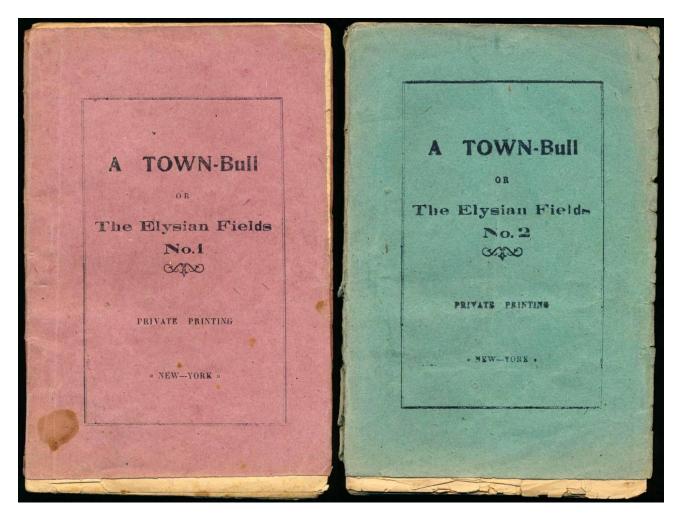
The synopsis for his *Essay on Sculpture* contains the following heads 'Definition of the word sculpture - Process of operation - Materials of sculpture-Objects of the art - Causes of the superior excellence of ancient sculpture - Choice of subjects for sculpture - How far a knowledge of anatomy is requisite for this art-Sketch of the history of sculpture amongst the Egyptians, Greeks, Romans, Italians, French, and English. For *On*



Instinct 1. Definitions - 2. In what does instinct differ from reason, habit, or mechanism. - 3. Do the instances of the apparent combinations of ideas in brute animals, where they effect their purposes by extraordinary means, shew they have reason as well as instinct?' and lastly his synopsis for *On Migration* 'Migrations of Man -Migrations of the inferior animals. - The causes and seasons of migration. - By what instinct are animals guided in their migration. - Migrations of quadrupeds, birds, fishes, insects, and crustaces.'

'In November 1829 Duncan succeeded his brother John Shute as keeper of the Ashmolean Museum, Oxford. As a boy, he had delighted in Sir Ashton Lever's private museum in London, the Holophusikon. Assisted by an able under-keeper, William Kirtland, Duncan applied himself keenly to his Oxford duties. He added to the cast collection, and arranged for catalogues to be compiled and printed. He supported the museum generously from his own pocket, but missed no opportunity to remind a reluctant university of its duty to give the Ashmolean adequate financial support and to find it urgently needed additional space for teaching and for display. [ODNB]

OCLC locates copies at the following libraries [1] British Library, National Art Library V&A, Oxford, and Boston Athenaeum [2] five copies at Oxford, Cambridge, Wellcome, Library of Congress, and Boston Athenaeum; [3] Cambridge only.



SEXUAL ESCAPADES OF AN AMERICAN

21 **[EROTICA].** A TOWN-BULL, or The Elysian Fields. No. 1 [-2] New York [but probably Paris: Charles Carrington but see note] [c. 1900].

Two parts, 8vo, pp. 50; [ii], 51-93, [1] blank; original pink and green printed wrappers slightly shaken but considering the paper quality (and subject matter) in very good condition.

A Town-Bull was likely authored by an American: it uses an American setting, reveals familiarity with American institutions (the "Savings Bank"), and adopts the American spelling of 'colored.'

Before his Lazenby reprints, Carrington demonstrated his interest in race relations in the Americas in other ways. In the 1890s and early 1900s, from his base in Paris, Carrington published a series of original, English-language works with American settings: The *Memoirs of Madge Budford; or, A Modern Fanny Hill* (1892), *A Town-Bull; or, The Elysian Fields* (1893), *Sue Suckitt; Maid and Wife* (1893), *Maidenhead Stories* (1894), and *Dolly Morto* (1899). Mendes posits that Best, Carrington's later American agent, may have authored some of these works. He bases his theory about Best's authorship on his discovery that he was publishing stories in an Anglo-American magazine in Paris in the 1890s. Yet it is difficult to determine whether English or Americans authored these works. By comparing typographical features, Mendes convincingly traces all these texts back to Carrington, but they feature different original places of publication: *Madge Budford, A Town-Bull,* and *Sue Suckitt,* New Orleans; *Maidenhead Stories*, New York; and *Dolly Morton*, Paris. Clandestine catalogs, however, indicate that these works were mainly directed to the British market. For the most part the content is no more revealing about their national origins. *Dolly Morton*, with its male English narrator, was most likely authored by an Englishman; however, the other texts blend American and English

references. Authorship aside, what is important about the publication history of these texts is that they demonstrate European interest in American sexualities. Moreover, while American sexuality seems to have been a source of interest for a certain class of French and English reader, a certain class of American reader also seems to have been equally interested in European depictions of their sexuality—though not until a few decades later, when these publications eventually reached the United States through recirculation and reprint ...A *Town-Bull* focuses on the sexual escapades of a virile American man who eventually finds himself as the forefather of a Southern commune (his Elysium), whose offspring display a "fine scale of color, from purest white to a rich chocolate brown." The implicit and likely unconscious logic of this story is that indiscriminate sexuality brings the harmonious mixing of races.'



Our edition is apparently unrecorded; the two editions at the British Library P.C.26.c.15. has the imprint 'New Orleans' and dated to 1893 and another P.C.26.c.15. with the imprint 'Carnopolis : Société des Bibliophiles' is dated to circa 1900. Although the our copy has the imprint 'New York' it is just possible that it is an American impression for the colophon at the end of the work reads 'Styfcock "Liverpool" which insinuates that the work was imported on the Liverpool - New York Atlantic crossing. Whoever the printer was had a distinct lack of the letter 'w' and had to press an inverted 'm' into service, other letters are also substituted on an ad hoc basis with spelling often collapsing under a shortage of type.

Not in OCLC; see: Collette Collington The Traffic in Obscenity from Byron to Beardsley, Palgrave Macmillan, 2006, p. 116.

On the 14th of May Preceived an invitation was received by Austrain Soldiers at Santa to besist at the Opening of the Railway from Lightom to Crotetello I near the Roman Frontes Maria Maddalena" and Conducted with the Custom House from this place in a Chining to "padua" paring by the Ports of the Quad-rilateral and then by Rail to the renerones which was opened on the 15th of prime. Amedens a few Days after went to Me Brakey in Lighom who had arrived from London Venice - the Town is approached by Several Miles of Viaduct Gerof the Lagoon -- he wished me to go into Austria to be arriving at the Station we took a Gondola amin the Country between Kimberg and to the Hotel della Luna Chemowite (Austrain Poland) for which perform Deft Lighton in Company with Next day we left by Rail for Vienne Leaving Trieste on our Right arrived in Me Ray it being Sugested by M fores Vienna Seme 2" and Mapped at the that it would be better for two to go it being archduke Charles Hotel (a first Clap House) Left next morning for Limber where we found Mefor Mapps Giles and the Govern-ment Commission had already gone down the Line an Important Mipion , and Mr Brapey wishing for further hifermation before Ligning the Contrast for so Important in Undertaking - see left Ligher on the 29th May by Rail to pistoja, Cooped the apenning by Diligence to Balogna, likene by Rail to Lagoscuro (or Blak Lake) Cooped the "Do" (Instrain Frontier) and Lemberg (Apolish Levoir) is the Capital of austrian poland Nent Day left by Course for Kelomea barn panied by a young polety name

THE EXPANSION OF RAILWAYS THROUGHOUT EUROPE

22 [EUROPEAN RAILWAYS]. BIRD, Henry. 'NOTES OF TRAVELS' BY SURVEYOR HENRY BIRD, whilst working for the British civil engineer and railway contractor Thomas Brassey between 1854 and 1870. [Various places]. [c. 1870]. £, 450

Small 4to pp. 173 manuscript in ink with a few pencil corrections; original purple cloth, spine faded.

Revealing autobiographical diary by Henry Bird, one of the surveyors for the British civil engineering and railway contractor Thomas Brassey (1805-1870) whilst working on Railway construction on the continent of Europe.

From the outset it seems that Bird travelled to Europe 'in consequence of the continued indisposition of Mrs. B.' What he did not know at the time (excepting for one brief three day spell) was that he did not to return to Britain until sixteen years later in 1870.

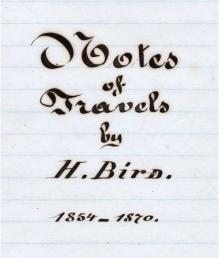
Bird travelled to France on the 6th of April 1854 ostensibly to assist his brother-in-law 'to Carry out a contract on the Paris and Caen Railway.' Apparently Bird 'had a good deal of trouble with bricklayers & Labourers taken over from London, in Consequence of their finding Brandy so cheap we found it very difficult to Keep them from taking too much of it...' (p. 3).

Bird was soon commissioned to do other work with Thomas Brassey, initially put in charge of finishing tunnels and viaducts at Lisieux, but by the end of 1854 he was asked to examine the tunnel at Boissy, which had partially collapsed. He reported that it was 'in a very Bad State and proved to be a very disagreeable job in consequence of

the great quantity of Water sometimes finding it difficult to get the men to go in, notwithstanding paying them 1s 9d per Hour with additional privileges.' This work lasted until March 1856 but after settling the accounts 'with Mr Trubshaw April 22nd' Bird was now searching for new work.

Alexander Rhodes offered a contract on the Caen & Cherbourg Railway, and in November 1856 Bird had taken the contract 'for all the masonary on the first 22 kilometres of the line from Cherbourg, the first sod turned by Madame Bertrand (wife of the resident engineer) at Couville.' In November 1858 Waring Brothers asked him to build an aqueduct on the St Denis to Mulhouse railway and also on the Paris to Coulommiers line. Seemingly he was also asked by Alexander Rhodes to go out to Australia to make a survey of proposed lines, but this offer was declined due to his wife's health.

By 1859 Rhodes had returned to Australia on behalf of Brassey who also pressed Bird to go out, but again he declined. In 1860 William Rhodes offered me some viaducts to build on the Bilbao & Tudelo Railway in Spain but another letter arrived from Mr Charles Jones when he offered me an appointment in Italy to assist in making studies for a railway from Leghorn to the Roman frontiers along the Mediterranean coast, which I accepted.'



The diary continues in much the same way for the following ten years, terrible journeys, bandits, wolves eating people, surveying and estimating for Brassey in Austria, in what today is Romania, and then to Poland, all the time taking in some sightseeing and in one case Bird just walks away from a half built railway he was contracted to finish, it being just too difficult and unprofitable.

Bird gives a real insight into the heyday of European rail expansion. We have been unable to find Bird's name mentioned by any railway historian, but there is little doubt that he played a significant part in the construction European transport infrastructures.



HEADS IN THE CLOUDS

[FAN LEAF]. STIPPLE ENGRAVED FAN LEAF, with seven well adorned young women 23 amidst the clouds above the Earth's Surface. [N.p., n.d., c. 1810]. £, 1,500

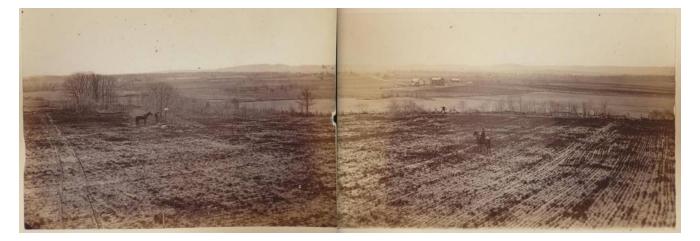
Stippled engraved fan leaf, [45 \times 26 cm]; with blue tone wash added to the outer edge to emphasise the sky above; mounted with a paper backing.

The fan depicts seven young women set in billowing clouds and arranged in a semicircle. Each wears a distinctive head-dress and matching attire as they survey the earths surface, with flowing rivers, mountain peaks and vegetation, as it stretches out below them.

The fan has no imprint or title, although the most probable theme would appear to be the Pleiades, the seven daughters of the titan Atlas and the sea-nymph Pleione in Greek mythology who were placed in the heavens after death. There are competing versions of their story, Diordas stating they excelled in beauty and chastity, and another version that they were daughters of an Amazonian queen. The artist appears to have confused the competing accounts to produce a fan with beautiful young women, including what appears to be a token Amazonian, although even this is rather muddled for one has a young women with a hat in the style of a czapka, and another looks vaguely Turkish.

More important than accuracy was the artist's interest in producing something that was both attractive and readily saleable.

Not in Schreiber Collection of Fans and Fan-Leaves.



RARE 360° VIEW

24 **[GETTYSBURG.]. TIPTON, W. H.** [CYCLORAMA OF GETTYSBURG: PICKETT'S CHARGE]. Tipton Photo., Gettysburg. Pa., [1880s]. £ 5,850

Ten-part albumen print panorama, approximately $5^{1/2} \propto 76^{1/2}$ inches (14 $\propto 194.5$ cm.), each print mounted separately (mostly leaving margins on all sides) on thick card (approximately $8 \propto 9$ inches), parts 0, 2, 4, 6, 7, 8, numbered in negative, each with photographer's purple ink credit stamp 'Tipton Photo. Gettysburg, Pa.' on verso; occasional light dust soiling to margins of mount, tack holes in corners of mounts, edge of one print slightly dented (under 1 cm. length), but generally very good; in a folding cloth box.

A rare 360° view of the site of Pickett's Charge at the Battle of Gettysburg.

Tipton's photographs show the battlefield far removed from the actual event and evoke the nostalgia associated with a war fought nearly a generation earlier. Few of his photographs show human subjects, but at key points in the panorama he includes both men, some posed with guns, and horses. But Tipton's main focus was the landscape, using marker posts and numbers within the negative to point out the salient positions. Numbering both within the negative and in pencil manuscript on the mounts denotes the running sequence. Although the images are undated, Tipton is known to have produced several series of large scale photographs of the battlefield and monuments in 1888, shortly after the 25th anniversary of the battle.

Pickett's Charge was an infantry assault ordered by Confederate General Robert E. Lee against Major General George G. Meade on July 3, 1863, the last day of the Battle of Gettysburg. Major General George Pickett, for whom the manoeuvre was named, was one of three Confederate generals leading the assault against the Union Army's positions on Cemetery Ridge.

William H. Tipton (1850-1929) was born in Gettysburg and trained under Charles and Issac Tyson, some of the earliest photographers of the battlefield. Tipton purchased their studio in 1868, and advertising himself as 'The Battlefield Photographer' produced thousands of photographs for tourists, returning veterans, as well as Gettysburg College facilities and students. While Tipton produced stereograph images in large numbers – some fifty are listed in the Library of Congress Civil War photographic archive – compilations of large format images appear to have been limited to a somewhat more specialist market and are much rarer to the market.

Frassanito, William A. Early Photography at Gettysburg (Pennsylvania, Thomas Publications, 1995); Smith, Timothy H., Gettysburg's Battlefield Photographer - William H. Tipton: Selected Images from the Collections of the Adams County Historical Society (Gettysburg; Pennsylvania, Thomas Publications, 2005).



ARTIST, AND FOUNDER OF A RAGGED SCHOOL

25 **[GIRDLESTONE, Miss Charlotte Artist?].** PANORAMA OF OXFORD [from the Roof of the Bodleian Library, From a Sketch by Miss C. G. 1845]. [London], Day & Haghe, lithrs. to the Queen, [1845]. **£** 2,250

Lithographic panorama in five sections on linen [20 × 174.5 cm]; generally toned, some water-staining and spotting; original publisher's red cloth, both covers with gilt-stamped ornamental border, front cover lettered in gilt; dusty, spine weakened.

The publication of the present 360-degree panorama was announced in the Supplement to Jackson's *Oxford Journal* of November, 29, 1845: 'This day is published, in an oblong 4to. volume, price 12s., ornamental boards, A Panorama of Oxford, from the Roof of the Bodleian Library. From a Sketch by Miss C.G.'. The artist is probably Miss Charlotte Girdlestone, amateur artist and founder of the Ragged School, Twthill, Denbighshire.

The panorama was reviewed in *Art Union* of January 1846: '... The details of all the buildings are carefully given: and there is a singular truthfulness in this elaborate and well-executed panorama that must inspire its welcome reception' (p. 21).

SEARCH FOR LEGITIMACY

26 **GUNNING, George.** DOCUMENTS OF THE GUNNING FAMILY. Cheltenham: Printed by S.C. Harper, 350, High Street. 1834. **£ 300**

FIRST EDITION. 8vo, pp. [2], 68;48 'Appendix' two folding leaves of letterpress; contemporary straight grained purple calf, tooled in blind with gilt fillet, spine lettered in gilt, gilt edges; Inscribed 'To the Right Honble Sir Henry Parnell Bart. M.P. with the Authors respectful Compts. by favor of The Earl of Darnley.'

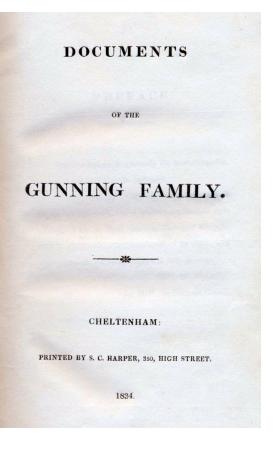
Privately printed discussion on the Poor Laws, military discipline, the police, and the authors actions during Waterloo as Lieutenant of the 1st The Royal Dragoons.

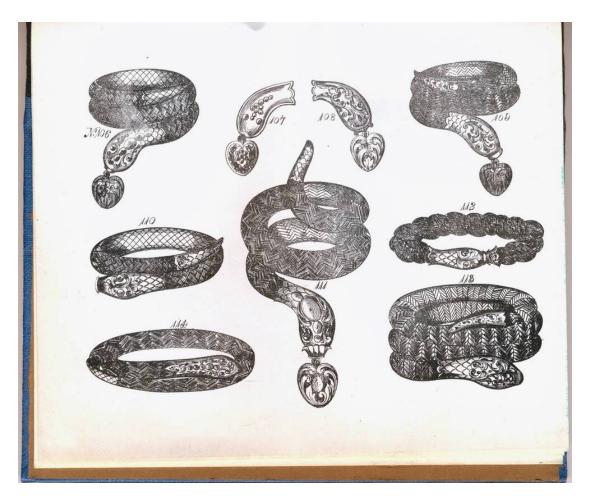
George Gunning (1783-1849) was attempting to claim his right as the true decendent of Peter Gunning, Bishop of Ely, who died in 1684; 'such having been assumed by others.' More interesting however is his account of the actions at Waterloo and his part in capturing one of Napoleons Eagles. Much claim and counter claim was made by Gunning and two others, but the truth is they all probably had a hand in the capture of the standard, and during the confusion that reigned during the battle they were possibly all responsible.

Why this work was published may be connected with the death of George Gunning's wife Sarah Tournay Bargrave, Lady Staines, in 1832 when aged 47. George was her third husband, the first ended in divorce due to adultery with the second husband and on his death she retained second husbands name whilst married to her third husband George Gunning.

A general need for legitimacy seems to be George Gunning's intention in having this work privately published and circulated.

Martin: *Privately Printed Books* p. 451; OCLC records copies in North America at Princeton, NYPL, the Allen County Public library, Calgary, Newberry library and the Family History library in Salt Lake City.





'HAIR WORK'

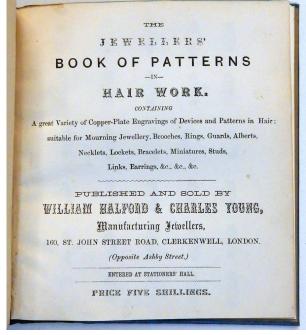
27 **[HAIR JEWELLERY].** THE JEWELLERS' BOOK OF PATTERNS IN HAIR WORK. containing A great Variety of Copper-Plate Engravings of Devices and Patterns in Hair; suitable for Mourning Jewellery, Brooches, Rings, Guards, Alberts, Necklets, Lockets, bracelets, Miniatures, Studs, Links, Earrings, &c.,&c., Published and Sold by William Halford & Charles Young, Manufacturing Jewellers, 160 St John Street Road, Clerkenwell, London (Opposite Ashby Street.) Entered in Stationers Hall. Price Five Shillings. [1864].

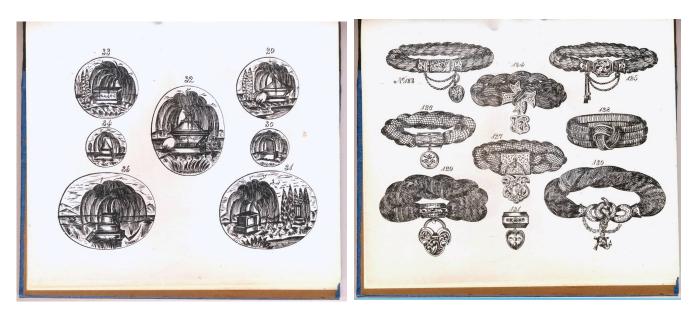
4to, $[18.5 \times 16.5 \text{ cm}]$, title leaf, and 18 engraved plates of designs; later blue morocco backed boards, spine lettered in gilt.

A very unusual catalogue of Jewellers patterns incorporating hair. The plates include 161 designs from simple rings to the most elaborate bracelets, not mentioned on the title are such additional designs for propelling pencils, pens and cufflinks. One feels if hair could be manipulated into a design there was a market for its manufacture.

Hair Jewellery began to become very popular in the early Victorian period and reached its zenith in the early 1860's. The pattern book illustrates both jewellery designs of hair as a term of affection and also for mourning; the former for hat pins, Alberts, necklets, earrings and brooches of butterflies and other decorative forms including the odd snake, whilst the mourning element is less varied but broaches with tombs with weeping willows of hair could be had in any shape and size within certain design constraints. Queen Victoria's enthusiasm for hair jewellery probably propelled the fashion but the general gloom after Prince Albert's death by the 1870s the public in Britain.

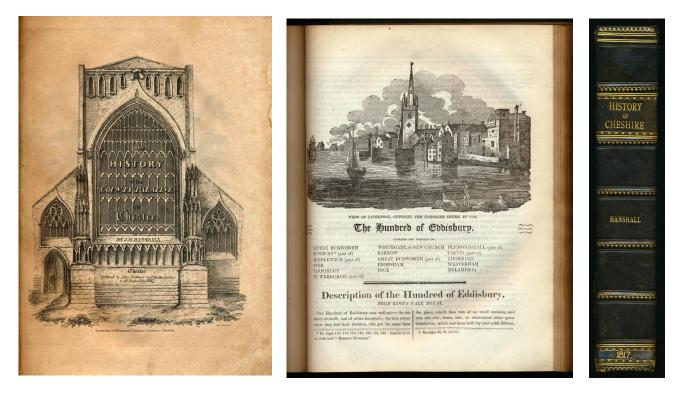
William Halford was a manufacturing jeweller and gold chain maker who we believe was responsible for the fabrication of the jewellery element and Charles Young of the designs. We know from a newspaper report that the hair work element was probably all carried out by women and further to this Martha Brooks, who worked from the same address of 160 St





Johns Street Road, brought a case against an exhibition organiser for theft in 1867. The St John Street Road of Clerkenwell may have been the centre of this delicate trade as Alexanna Speigh, the only contemporary hair artist who wrote a book on the subject titled *The lock of hair* published in 1871 also lived in St John Street Road during the 1860's.

OCLC records copies in the UK at British Library V&A, Cambridge and Oxford, and in the US at Metropolitan Museum, NYPL, Rochester, Smithsonian, Winterthur, Peabody Essex museum, Carolina Greenboro and the Athenaeum Philadelphia.



TAKING ITS TIME TO APPEAR

28 HANSHALL, John Hickson. THE HISTORY OF THE COUNTY PALATINE OF CHESTER. ... Chester: printed by John Fletcher & sold by the author and all booksellers, 1817 [-1823]. *f*. 400

4to, engraved title, pp. [i]-xvi, 663, [1] blank; 2 engraved folding maps 26 engraved plates, one with old repaired tear outside the image, a number of plates foxed as usual; numerous wood-engraved text illustrations and 'Extra Illustrated' with 2 water-colours, 4 pen & ink views and 6 etched or engraved plates. later green calf backed green cloth, spine lettered in gilt; etched bookplate of John Raymond Danson.

Hanshall included in his work many previously unpublished documents to which he had access through his close connection with the members of the town council of Chester. The work was originally issued in parts but after an the initial burst of enthusiasm the publications seems to have dragged and was not completed until 1823.

Hanshall was for many years editor of the *Chester Chronicle* before later moving south to edit the *Berkshire Chronicle* the *Essex Standard* and latterly the *Ælfred* in which he continued to indulge his taste for topography and local history. According to the *Gentleman's Magazine* Hansell was, 'after two hour of suffering carried off by the 1832 epidemic of cholera.'

Anderson p. 64.



FASCINATING ORDER BOOK OF A NINETEENTH PROVINCIAL HAT MANUFACTURER

29 **[HATTERS]. VERO & EVERITT.** AN ALBUM RECORDING RETAILERS INDIVIDUAL MARKS. Atherstone, Warwickshire. [n.d., c. 1850-1920s]. £ 2,850

Album [38 \times 30 cm], 76 brown leaves of Kraft paper, each leaf having approximately 40, or more, mounted labels in leather or paper and printed in ink, gold and blind; original cloth covered boards, somewhat ragged at edges but still in good shape considering the practical use to which the album has endured.

A remarkable and significant album recording over 3000 consignments of hats ordered by retailers throughout the British Empire and beyond.

'Atherstone was once an important hatting town, and became well known for its felt hats. The industry began in the 17th century as a cottage industry located in the crowded yards at the back of the houses that fronted Long Street. It finally moved to mass factory production in the mid 19th century and at its height seven different firms employed over 3000 people in and around the town' (http://www.atherstone.org/history/hatting/).

The present album was kept by hatters Vero & Everitt of Atherstone to record the form of words that each of their customers had requested to be marked in to differentiate their particular order or batch of hats. Hats, then as now, are usually stamped in gilt or black onto the silk or cloth lining at the crown, or else impressed into the leather sweatbands, here in green, red or plain leather and lettered in gilt and black.

The extent of Vero & Everitt's activity is quite mesmerising in its variety, with individual customers to large emporiums being supplied. Each leaf of the album juxtaposes upwards of twenty labels, all seemingly mounted as the orders were received, then logged and numbered in pencil to dovetail with their various account books. Exotic to the mundane are names and addresses here thrown together from near and far:- L. Berliner, Elliot - Made Expressly for D. Rothschild, Lichtenburg; - A. Ooenlabeg Marican, 89, South Bridge Road Segapore - Made Expressly for W.E. Jelliman, Maclear - Made in England for



Hughes & Co, East London - E. MossOutfitters Dordrecht - F X. Pereira & Sons Columbo - S Mohamed Tanby, 104 South Bridge Road, Singapore -Specially Made by Vero & Everitt Ltd., for the Cycle & Carriage Co. Kuala Lumpar Selangor F.M.S - Hajee Abdoollah Hajee Mohamed & Bros, Shop No. 4 Crawford Market Bombay - Cohen Bros, Christiana Transvaal - At Chi Shanghai. It is difficult to trace most of these retailers today as the majority of businesses are almost certainly long extinct, with the labels in this album the only evidence that they might ever have existed.

Headgear was *the* essential piece of dress culture until our post modern age. Vero & Everitt produced all types of hats, apparently even supplying the slave trade in their early years. Felt was their preferred medium, although in the long run the company produced whatever their customer wanted, intended them for all quarters of the world and for all kinds of climate. They even produced quantities of that essential of explorers, Tarzan movies and Groucho Marx, the much maligned solar topee.

Hats from Atherstone were sent all over the world to British colonies before the two world wars, but with changing fashions and inevitable contractions only three hat factories remained in Atherstone by the 1970s -Denham & Hargrave, Vero & Everitt and Wilson & Stafford. These amalgamated into the latter named company and struggled on until the 1990s when the industry finally became extinct in the West Midlands.



GEORGE IV TAKES TO SEA

30 **HAVELL, Robert.** COSTA SCENA, or a Cruise along the Southern Coast of Kent, the drawing taken from Nature by Robt. Havell, Junr. London: Published March, 1823. **£** 9,850

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

Havell's panorama, dedicated to George IV, simultaneously celebrates the Northern Excursion - George's state visit to Scotland - and the delights of steam boat travel, at this date still novel.



The scene is that on 23 Aug. 1822 when the king embarked at Greenwich. The royal procession advances down river, the king on board the 'Royal George', towed by the 'Comet' steam-boat (ref. 5). The Lord Mayor's barge is shown near Woolwich towed by the 'Sovereign' steam boat (ref. 76). We pass by Belvedere (ref. 11), Greenhithe (ref. 14), Northfleet (ref. 16), and Gravesend (ref. 17) where we see the 'Flamer' gun-brig, awaiting the King's arrival. Near Sheerness (ref. 23) we note the royal yachts, the 'Sovereign' and the 'Regent' with a frigate and two gun-brigs. Here 'we take our leave of His Majesty, with whom we imagine ourselves to have been sailing since we left Greenwich, [and wishing] the Royal Party to a safe and pleasant voyage, we take our leave and pursue the coast.' We pass the Isle of Sheppy (ref. 27), Whitstable (ref. 31), Margate (ref. 35), and Broadstairs (ref. 39). The yacht of Sir William Curtis M.P. (ref. 42) is shown steering for Ramsgate Harbour. In fact Curtis had accompanied George IV to Scotland, exciting much merriment by wearing a kilt. We observe the wreck of an Indiaman (ref. 53), 'an object but too frequently to be contemplated in the North Seas', and then cross the Channel from Dover in a fierce storm. A battered frigate (ref. 60) loses its main top mast. The steam boat in which we travel, however, reaches Calais (ref. 62) 'in perfect safety.'

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

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



SATIRE ON THE DUKE OF WELLINGTON

31 **[HORT, Richard].** THE HORSE GUARDS, by the Two Mounted Sentries...with Twelve Coloured Illustrations... London: J. & D.A. Darling, 126, Bishopsgate Street [and others] 1850. **f**, 450

8vo, pp. viii, 104; hand coloured frontispiece and 10 plates; original hand coloured and lithograph boards, some minor abrasions to edges and joints and spine chipped.

A satire on the administration of the Commander-in-Chief's Office under the Duke of Wellington. The ten-year period as head of the army from 1842 to 1852 unsurprisingly showed him at his most conservative.

The work is often ascribed to John Joshua Hort but opinion today seems to be on the side of Richard, perhaps it is a joint authorship as the title alludes to 'Two Mounted Sentries.' Wellington's ten-year period as head of the army from 1842 to 1852 not surprisingly showed him at his most conservative. The artist uses the rather large equestrian statue of the Duke of Wellington as a foil in a number of the illustrations emphasising his rather stiff and grey demeanour. The twelfth plate tabulated in the work is used as a cover illustration.

Abbey, Life 363; Sadlier 1221.

EVERY POSSIBLE ENCOURAGEMENT

32 HORTON, Robert Forman. LYNDHURST ROAD NEWS SHEET. London: November 1887-October, 1902. £ 300

4to, 61 quarterly issues each of between 8 and 12 pages, earlier issues of 4 \circ 6 pages (approx. pp. 550); dark green cloth, spine lettered in gilt.

Horton (1855-1934) was one of the leading lights in the revival of the Congregational Church at the turn of the twentieth century. His church newsletter, closely typeset in two columns, has an enormous wealth of social information on this period of social history.

'Horton called for a meeting of 'Modern Free Churchmen' to present Christianity in a form equally removed 'from Romanism and from Fundamentalism', complementing the movement of Anglican Modern Churchmen; from this challenge there developed a series of annual theological conferences, in which he participated, and which did much to revitalize Congregational theology and churchmanship. His fifty books and pamphlets had wide circulation during his lifetime. Yale University awarded him an honorary DD.' (ODNB)

Through the News Sheet Horton, reported on the activities of the church, issues settled down to a fairly regular series of articles and although Horton was not the editor he was nevertheless actively involved in planning the format and content of each number. Beginning with a pastoral address to his flock in 'The Ministers Corner' followed by 'New Members,' sometimes as many as 75 a quarter! 'Bible Classes,' 'Women's Guild,' Young Peoples Guild,' 'The Sunday School,' 'Happy Sunday Afternoons,' 'Church Library,' 'Lyndhurst Road Friendly Society,' 'Members Holiday Fund,' 'Kentish Town Mission,' 'Kentish Town Adult School,' 'The Boys Club,' 'Home Missionary Working Society,' Young Men's Missionary Fund,' 'Children's corner,' 'The Band of Hope'- in fact the number of projects and activities are seemingly endless.

| Lyndhurst Roa | d News Sheet. | ••• |
|--|--|-----|
| NOVEMB: | ER, 1887. | • |
| YEAR'S MOTTO : " 23e not conf | | |
| transformed. | ."-Rom. xii. 2. (FOR MEMBERS ONLY. | |
| Editorial. | Beto Members-Continued. | 1 |
| appear form time to time, say once in two monther, if all texpects to be inder data to the paint. It sain and the spects to be block and to the paint. It sain the spects to be block and to the paint. The sain spectra of the spectra of the spectra of the spectra of the spectra of the spectra of the spectra spectra of the spectra of the spectra of the spectra of the spectra of the spectra of the spectra of the spectra of the spectra of the spectra spectra of the spectra of the spectra of the spectra of the spectra of the spectr | Jan Balavaya Hamiloo, Ay Anis Sanah Ana Horivetti a Jaha Makaba Chayman, Jan Dwah Balasha Kangan, Jan Dwah Binabat, Akaou, Ludy Hone, Wilenghy Road Binabat, Akaou, Ludy Hone, King Mary Einabat, Binon Fora, Forqual Path Mary Einabat, Binon Fora, Forqual Path Mary Einabat, Binon Hone, Mandiell Road Annes Hatler Dwait, Spring Road Carlor Hiller, Bine Ha, Janakat, Barda Carlor Hiller, Bine Ha, Janakat, Barda Carlor Hiller, Bine Ha, Janakat, Carlor Lanas Barda, Hone Way Lanas Barda, H | |

The *News Sheet* also afforded space for correspondence and advertisements, this latter section sometimes with pathetic pleas for work 'A Young man desires to hear of occupation in cleaning, retaping, and webbing blinds, addressing and delivering envelopes, or other light work.' 'The widow of our late friend Mr W. Church... will be glad to undertake the making of children's cloths or plain sewing.'

This activity was all centred around the Lyndhurst Road Congregational Church, Hampstead. Robert Horton, the driving force, was persuaded by T. T. Curwen, a Hampstead resident, to preach at Sunday services for six months in 1879, and for the whole of 1880. Under his inspiration enthusiastic followers began mission work in Kentish Town. The original iron church often held 600 in space for 440 and a new hexagonal redbrick church by the architect Alfred Waterhouse was built (seating 1500), with a lecture hall and school added later.

We have been unable to locate a run of the publications and have found only two issues, one for July 1912 at the BL and another issue for 1935 at the Metropolitan Archives, London.

ILLUMINATING LADIES

33 **HOWARD-VYSE, Elizabeth, GREVILLE; Fanny Lucy Cecilia; and H[ughes], F. [?]** THE GATHERED LILIES. The illuminations designed by Mrs. Howard Vyse and Fanny Greville ; the original poem by F.H. London: H. Hering, 137, Regent Street [1857].

FIRST AND ONLY EDITION. Oblong folio $[22 \times 34.5 \text{ cm}]$, chromolithograph and gold printed title and 12 numbered leaves; together with a leaf of advertisements printed in bistre for Hering's other works; original blue cloth backed boards, the upper cover with the same design as the title, somewhat foxed and marked.

A vivid series of illuminated texts in the style of Owen Jones, Henry Noel Humphreys and their contemporaries. The two artists were probably partially self taught and by using such contemporary works as David Laurent de Lara's *Elementary instruction in the Art of Illumination, and Missal Painting on Vellum*. Interestingly Laurent de Lara had founded the Illuminating Art Society the same year as *The Gathered Lilies* was issued so it is quite possible that the illustrators were involved with the society in some way.

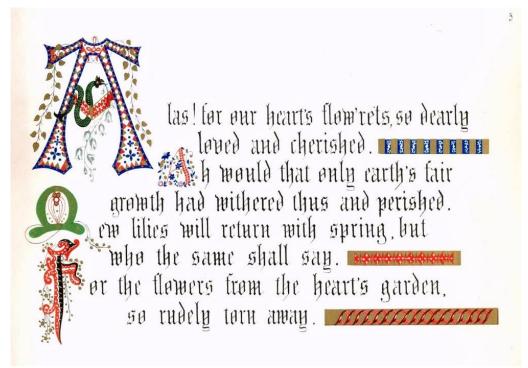
Elizabeth Howard-Vyse, née Seymour (1815-1892), was married to Lt. Col. George Charles Ernest Adolphus Richard Howard-Vyse and at the time the work was published appears to have lived in Windsor and we presume her co-illustrator Fanny Lucy Cecilia Greville (1831-1912) was probably also there. Fanny was a daughter of Vice-



Admiral Henry Francis Greville and in 1866 was to marry another Vice-Admiral Sir Charles Eden. We have not been able properly identify the author although a privately published work of devotional poetry, *Poems on Nature and Grace*, by S.H. and F.H. [Misses S. and F. Hughes], published in 1856, could hold the answer as the subject matter and style appear to be, if not identical, at the very least similar.

The text is printed in Gothic script and illuminated with motives imitating medieval originals that include initial letters and decorative bands, with some of the designs introducing more contemporary ideas with ferns incorporated into one of the designs. On the whole the use of colour and gold to enliven the text give a well balance design element. The choice of publisher seems at first glance rather odd, Henry Hering was the last in the line of Hering family of bookbinders, although still continuing his family trade Henry also became known as a society photographer and a promoter of Achille Collas' relief printing process. He also had a short lived venture in the publication of religious texts and prints to supplement his other commercial activities, some of these being marketed with his partner Remington, but more often alone. The author of *The Gathered Lilies* may have commissioned Hering to take charge of their handiwork for it appears this class of work was outside of his usual field of merchandise, therefore unlikely to have been a purely speculative venture.

OCLC records two copies in the UK, at the NLS and Cambridge, and two in North America, at Alberta and Delaware.





'WELL ILLUSTRATED... [WITH] DRAWINGS CHIEFLY MADE BY A COMPANION DURING HIS TOUR'

34 **KINSEY, Rev. William Morgan.** PORTUGAL ILLUSTRATED; IN A SERIES OF LETTERS... Embellished with a map, plates of coins, vignettes and various engravings of costumes, landscape scenery, &c. London: Treuttel, Würtz, and Richter, 1829. **£** 500

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

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

Abbey, Travel, 142; Colas 1613.

INCLUDING WORKS BY DÜRER AND MANTEGNA

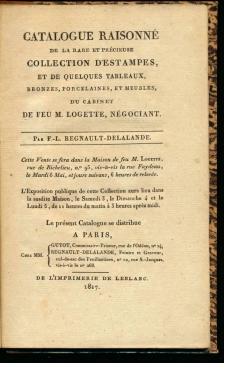
35 **[LOGETTE]. REGNAULT-DELALANDE, François-Léandre.** CATALOGUE RAISONNÉ DE LA RARE ET PRÉCIEUSE COLLECTION D'ESTAMPES, et de quelques tableaux, bronzes, porcelaines, et meubles du cabinet de feu M. Logette, négociant. Paris, Leblanc for Guyot and Regnault. **£ 650**

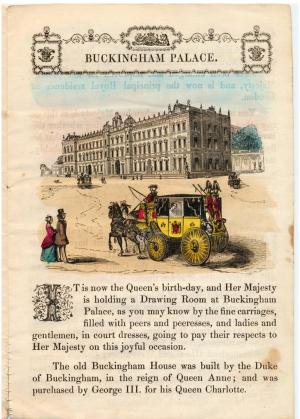
8vo, pp. x, 64, 3; a little foxed in places; later half-calf over marbled boards, spine ornamented in gilt, gilt-stamped green morocco lettering-piece on spine; prices and buyers' names entered in ink.

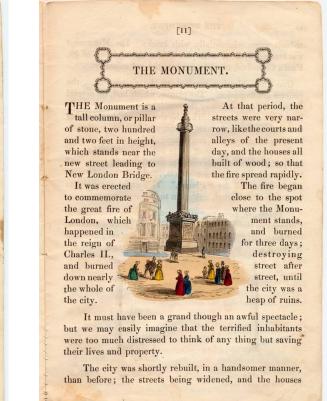
The collection of 191 lots contained fine prints from the 15th century, including an example of Adam and Eve by Dürer which was purchased by Claussius for 372 francs; two works by Mantegna *La Sainte Vierge* and *Les Disciples de Jésus-Christ*, fetching 230 and 100 francs. Lucas van Leyden's *Pilate* of 1510 making 300 francs; Rembrandt's *Résurrection du Lazare* with a provenance of the cabinet de Valois was sold for 549.95 francs.

Contemporary works by Raphaël Morghen were making as much if not more than the old masters in the sale, probably somewhat like 'Brit Art' today. Also included are a number of works Marcantonio Raimondi, Hollar, Vissher, and Bartolozzi together with some representatives of the English School, such as William Woollett and Robert Strange.

Lugt 9131; OCLC locates a single copy, at University of Iowa.







LONDON VIEWS FOR YOUNGSTERS

36 **[LONDON].** GRANDMAMMA EASY'S ACCOUNT OF THE PUBLIC BUILDINGS OF LONDON [*cover title*]. London: Dean & Co., [c. 1848]. **£ 500**

FIRST EDITION. Large 8vo, pp. 15, [1], wrappers counted as pages; ten handcoloured wood-engravings in the text; original printed wrappers, split along hinge but holding firm, rather dust-soiled, but still an appealing item.

This well-preserved ephemeral and colourful publication for children opens with a view of Brunel's Thames Tunnel, followed by a celebration of the 'new' Houses of Parliament. Buckingham Palace is depicted with a royal carriage in front; among the other - obvious - buildings is the 'new' Post Office, on which occasion the anonymous author celebrates the progress in processing mail, stating that post office coaches 'are now superseded... by the railway trains; a carriage being fitted up as a travelling Post-office, in which the letters are sorted and letter-bags made up as the train proceeds' (p. 15).

This title was issued several times and appeared with a description of the new British Museum or the Crystal Palace as a substitution for the Thames Tunnel. Each edition has the text reset and advertisement on the back cover with current offerings from Dean & Co. but for the most part using most of the original woodcuts.

See Osborne I, p. 805, for a later edition illustrating the Crystal Palace.

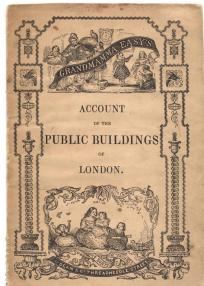
PLAYING WITH THE MARRIAGE CEREMONY

37 [MARRIAGE TOY]. MARRIAGE CEREMONY TOY. [Paris?]. [n.d., c. 1835].

£, 1,250

22 hand coloured lithograph pieces, each glazed in gum arabic [85 to 95 mm high], and mounted on small wooden blocks; contained in a contemporary cloth covered box with hinged lid $[17 \times 8 \times 6cm.]$

A neat toy containing all the elements necessary for a successful French wedding.





The 22 pieces were clearly produced during the early years of the July Monarchy (1830–1848) and from dress of the main participants the date can be narrowed down through the use by the women of "gigot" sleeves, lace pelerines and the men still exhibiting a padded shoulders and chests that went out of fashion about 1837.

The set of pieces begins with the all important l'Eglise' together with 'Le Curé' and a couple of alter boys 'Enfans de Coeur' and 'Le Suisse', a sort of cross between a sextant and policeman of the church. The happy couple 'La Mariée' and 'Le Marié', she all in white and looking radiant, and he dashing, sporting a moustache and a quiff. Also rather unkindly a rival Suitor 'Le Rival Ridicule' looking, older, greyer and something of a dandy. Next is the Brides

family including 'Mère de la Mariée', 'Pére de la Mariée', and 'Cousin du Mariée' and the 'Delle d'Honneur' which is replicated in the grooms family with 'Mére du Marié', Pére du Marié', 'Cousin du Marié', and a 'Tante du Marié.

Although this would have been performed before the wedding, the signing of the contract is also included with two witnesses '1er Témoin', '2me Témoin' and to make sure everything was in order 'Le Notaire' and the all important 'La Corbeil [Corbeille]' a basket of beautiful things that the groom gave his bride upon the signing of the wedding contract.



Also three other figures are included with some music provided by 'Le Violon' and 'Le Tambour' and 'Le Cocher' to take the couple to the wedding breakfast and dance.



SCOTTISH MICRO ENGRAVING

38 [MINIATURE ENGRAVING]. THE LORD'S PRAYER. [Edinburgh]: F[rancis] Edmoston, [25 North Bridge,] circa 1830.

Circular engraving [60 mm. diam.] printed on blue glazed paper with a blind sunburst patern and mounted in a contemporary circular ebonized frame with gilt slip.

Francis Edmonston, or Edmonstone (1799-1865) was an engraver, copperplate printer and latterly lithographer, the son of a silversmith he was clearly very adept at small scale engraving with a number of bookplates known among his works.

This example was designed to flaunt his skill using the text of "The Lord's Prayer' which is contained within a 10 mm [two-fifths of an inch] diameter space. This he then enclosed within palm leaves surmounted with a crowned cross and enclosed the whole within a decorative border. The work was probably was also used as a watch paper, but here he thought to have copies printed on coloured card for framing.

We have been unable to locate another example.

KALEIDOSCOPIC TOY

39 **[OPTICAL TOY]. HOFFMAN, J.G.** *maker.* DEBUSSCOPE. Paris: J. G. Hofmann, [rue de Bucy, 3], Lith. Ve. Floury & Fils. [1860-1861]. £ 2,850

Complete with the Debuscope $[9 \times 8.5 \times 7cm]$ contained in a horseshoe shaped box with two silvered metal 'mirrors', now oxidised, and covered with black pebble grained paper with a gilt label on the front face 'Debusscope. Brevete s. g. d. g.'; 6 printed cards each with a different design and one 'blank card with inked squiggles; small chamois leather brsh for polishing the mirror surfaces; all contained in the original blue lined and black pebble grain paper covered box $[10 \times 10 \times 10 cm]$, printed instruction, signed by J.G. Hoffman, on the underside of the hinged lid.

The Debusscope was a development of the Kaleidoscope, initially as a design tool for calico printers to help devise new patterns, but very soon adapted as a scientific optical toy.

Nothing is know about the amateur scientist M. Debus who invented the instrument, or indeed if he was German or French, or as with the maker Hofmann, a bit of both. By the end of 1860 the Dubusscope burst on the scene and became, according to the publicity, the must have Christmas and New Year toy.



Like the kaleidoscope the Dubusscope has two mirrors inclined to each other at an angle of about 30 degrees. By placing patterns under the opening at the bottom of the Dubusscope and then viewing through an aperture at the top a new repeating design is created by the reflection. Any regular or irregular drawing or print appears regular and symmetrical just as in a kaleidoscope, but instead of small moveable objects that create random patterns the Dubusscope produces fixed designs that could then be copied. We do not know if the invention was really much used by commercial designers however having the credentials of a scientific gadget it was eminently acceptable and adaptable to home amusement.

Our copy must be an early example which was marketed by J. G. Hofmann, an important optical instrument maker who traded from rue de Bucy, 3. He clearly wanted to corner the marker and took care to register the design with a 'Breveté, S. G. D. G.' both in France and abroad, Hoffman also signed this copy so purchasers were doubly sure that the product was the genuine article. Latter examples and those sold in Britain are not signed probably because it was too much effort once the Debuscope became popular.

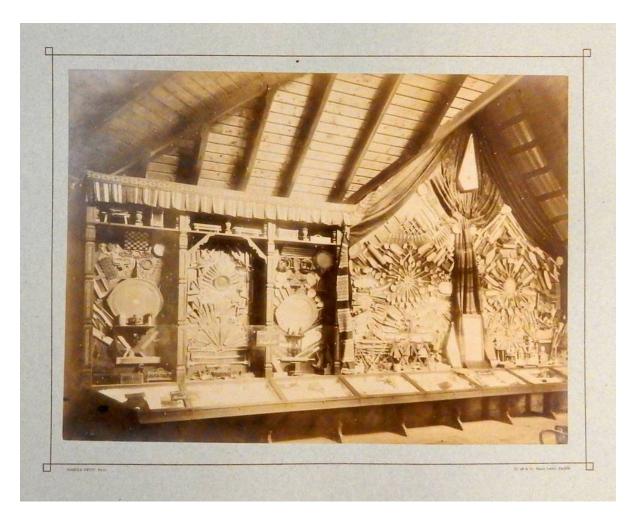
'THE PROMISED LAND OF BIRCH-BARK, RUCKSACKS, SKINS, SLEDS AND BEARS'

40 **[PARIS EXPOSITION 1889 - FINLAND]. PETIT, Pierre** *photographer.* EXPOSITION DU GRAND DUCHÉ DE FINLANDE. Paris, 27, 29 & 31 Place Cadet, 1889. *£*, 1,250

Folio $[490 \times 640 \text{ mm.}]$ 6 photographs mounted on blue card with printed borders and lettering in brown; contained in original blue cloth portfolio, upper cover lettered in gilt (portfolio somewhat battered but still serviceable).

An unrecorded series of photographs illustrating Finland at a transitional period when it began to break away from the Russian yoke and find its own national character.

Finland managed to introduce a chalet to the 1889 Paris Exposition 'The dangers were pointed out of presenting Finland as a kind of ethnographic museum, the promised land of birch-bark, rucksacks, skins, sleds and bears. However, the skin-and-bears approach in a sense won the day at the Paris Exhibition of 1889, when Finland had its own pavilion' (MacKeith).



Apparently the Finns had no hesitation in promoting their country in this way; a Finnish Tourist Association advertised the opportunities for visitors to enjoy health, nature and sports, while live and boiled crayfish could be purchased from the pavilion itself from guides and staff dressed in traditional costumes.

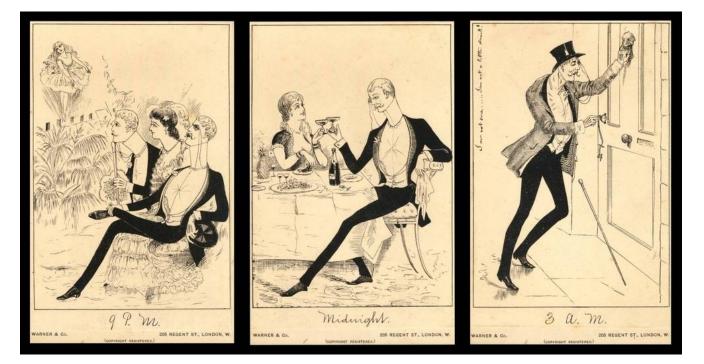
The photographs give a very good impression of this promoted rusticity. Plenty of stuffed animals and birds artistically placed against traditional, fabrics; early skis and poles, knapsacks, boxes, musical instruments, various

logs, circular saws, rakes, paper - some of these set off in ferns and what looks for all the world like a leopard skin - a staggering variety of wooden spoons, rolling pins, mallets, dishes, hammers, wood working tools, games decorative wood turning and fretwork all in traditional carved and decorated display cases - one exhibit for paper made up of rough logs surmounted by a decorative cornice of coloured? papers.

The celebrated French photographer Pierre (1831-1909) Petit official ŵas the photographer of the International Exposition of 1867 so it is not surprising that he was again on hand for the Exposition of 1889. The six plates included one of the exterior, one rather bombastic display of the arms of Finish Nobility with canopies of regional newspapers (in both Finnish & Swedish); and four fairly jammed with exhibits and described above.

MacKeith, Peter B. The Finland pavilions: Finland at the universal expositions, 1900-1992.





A REGENT STREET MYSTERY

41 **[PHILANDER].** 'FASHIONABLE LIFE' *cover title*. Warner & Co., 205 Regent St., London W. [1883]. **£** 385

Complete series of six mounted lithographed plates (9.6 \times 14cm), each laid on to card and bound into a volume; bound in contemporary cloth backed marbled boards, spine with green morocco label lettered in gilt, lightly rubbed and sunned.

The series satirises a wealthy rake at six times times during a day: clearly he does not get up too early for the first in the series: 1) Noon - has him doffing his top hat to a beautiful young lady also on horseback 2) 3 p.m. - has him taking a refreshment at a bar, the attractive bartender lighting his cigar - 3) 6 p.m. - catching the eye of a young woman from the window of his club with two other dandy's as company. 4) 9 p.m. - Watching a ballet dancer at a theatre. 5) Midnight - A champagne supper with a young woman, her décolletage much in evidence 6). 3 a.m. - 'I am not sure... I am not a little drunk!' attempting to open his front door with his watch rather than his key.

The address of the publisher, 205 Regent Street, was an unspectacular three story building that in 1893 housed at street level the tailors Raab & Donlon and the glovers Perrier & Co. The rooms above the shop were generally let out for short hire and once Mr. Lintwyche, 'House and Sanitary Surveyor, had vacated the unfurnished rooms in the middle of 1883 they were advertised for hire and presumably taken by Warner & Co. Alas whatever business Warner & Co. were involved in did not last long and also something of a mystery. Although each of the images were 'copyright registered' they may have been produced just as an advertising gimmick of a slightly saucy nature to attract customers for commercial art purposes. That the premises where then taken by the very dubious Medical Battery Co. in 1884 only adds to the mystery.

We can find no other examples of this set of lithographs in existence.

NOT AS EASY AS IT LOOKS

42 **[PICTURE PUZZLE GAME].** JEU DE COMBINATION. - THE GAME OF COMBINATION. - COMBINATIONSSPIEL. [German: Nurnberg?] circa 1845. **£** 1,500

Complete with 32 hand coloured right-angled triangle pieces; together with rules printed in French and German on an octavo bifolio sheet; all contained in the original box $[70 \times 10 \times 20mm]$, the lid with the title in French, English and German enclosing a scene of the four players around a table set in a rose garden, within a decorative border and gilt patterned edging.

A simple, yet still difficult game in which the participants reconstruct a scene, here of one of the exploits of Ulrich, Duke of Württemberg, that has been dissected into 32 right-angled triangle pieces.

The rules of the game begin when the 'banker' deals the 32 pieces equally to the players. The banker then places one of his piece's on the table followed by each player in turn in trying to align adjacent triangles to build up the picture. A tally is kept and





whoever places all their pieces correctly on the table first gains points to the number pieces held in the other players hands, this continues until the picture is completed, however points are also deducted for placing a piece in the wrong position. In this way the winner is not necessarily the first to place all their pieces, but instead the player who has made the least mistakes.

The dissected image shows an incident from the life Ulrich, Duke of Württemberg (1487-1550) where he is being turned away by the Güterstein monks while on the run, when he return to power he revenged himself by disbanding the monks and closing the monastery. The scene is certainly fictional as Ulrich was a something of a rogue who took the opportunistic route of conversion to Protestantism in order to regain power. His life was whitewashed in the latter eighteenth century so he could gain entry into the canon of Protestant 'saints'. The image used in the game is one of a series retelling Ulich's life and adventures and appears to be a version of one by F. Weber working from Baden-Württemberg in Southern Germany. That said another example we have found does not include the shrine to the right of the image so we are unsure if our example is a variant made for the Nuremberg toy makers or simply copied.

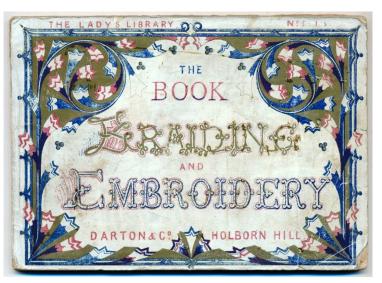
DESIGNED FOR LADIES WITH LITTLE TIME FOR LEISURE!

43 [PULLAN, Matilda Marian Chesney]. [THE LADY'S LIBRARY]. THE BOOK OF BRAIDING AND EMBROIDERY. No. 1, 1s. London: Published for the Proprietors by Darton and Co., 58, Holborn Hill. 1850. £, 300

FIRST EDITION. Oblong 8vo, pp. viii, 60; with frontispiece and 7 leaves of wood-engraved diagrams printed in green by Edwin Jowett; original chromolithograph wrappers, rubbed, corners slightly chipped.

Pullan's introduction explains that her work is not designed for ladies of leisure but for women and girls with little leisure time and presumably who also had other occupations and work to contend with.

"These innumerable instruction books (and truly there name is Legion) did not, individually or



collectively, meet the requirements of the majority of women; who, while they have pleasure in making the occupation of their leisure hours a source of amusement to themselves and benefit to their families, have not the leisure of inclination to expend large proportion of their time in works of mere ornamentation. some books were too elaborate to be generally useful; they gave instructions for working articles wholly beyond the means of *the thousands* - to say nothing of *the millions*' Thousands of wives can spare the time for embroidering a pair of slippers for their husband, who could not afford to work a *Prie-Dieu* or an ottoman; and many a young girl can sit up an extra

hour at night to braid a frock for a sister's birthday, in whom it would be almost criminal to attempt a large piece of expensive embroidery.'

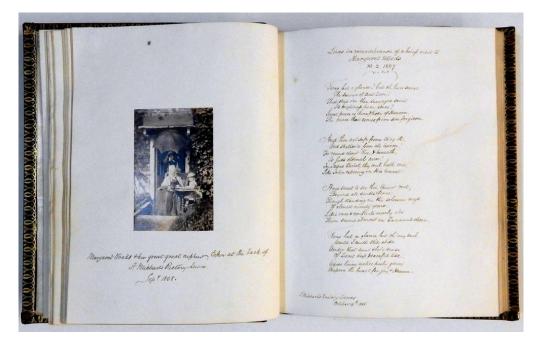
Set out in a series of four 'Letters' addressed 'Dear niece' on selecting materials, stitches, needles use of patterns, quality of items and avoiding cheap shops. Following this is a section of 'Description of the Illustrations' in which the braiding of sofa cushions, slippers, Victorine, purse, muff, reticule 'Invalid's Watch Pocket' child's dress, waistcoat, a toilet set including pincushion, glove and handkerchief cases, and finally a note on embroidering initials.

This was the first work on needlework to be published by Matilda Pullan (1819-1862): 'After six parts, however, the series was discontinued for no apparent reason other than, as advertisements in the *Morning Chronicle* revealed, the "constant complaints" received by the author



"of the difficulty of procuring" the books.' [Remoortel]. This may have been a ploy to generate more sales. Pullan afterwards concentrated on supplying articles to magazine and ' became the first woman of her generation to explore the full potential of the new regular feature that was steadily making its way into the London periodical press: the monthly or weekly fancywork section.' [Remoortel].

See Marianne van Remoortel: Threads of Life: Matilda Marian Pullan (1819-1862), Needlework Instruction, and the Periodical Press, *Victorian Periodicals Review*, Fall 2012.



ALBUM OF 'A MUCH LOVED AND BENEVOLENT LADY'

44 [QUAKERS]. [RICKMAN, Sarah Horne]. COMMONPLACE ALBUM, containing photographs, sketches and manuscript verse and letters. [Wellingham House, Ringmer by Lewes], circa 1863-1876. £, 500

4to, $[23 \times 19cm]$, 92 leaves on white and coloured paper, including about 20 blanks, containing photographs, sketches and manuscript verse and letters; original black crushed morocco, spine in compartments with raised bands and ruled in gilt, gilt edges. Ticket of H. & C. Treacher (late King & C.) Bookseller, Publisher & Stationer. 1 North St. & 44 East St. Brighton.'

Interesting Commonplace album compiled by Sarah Rickman, who curiously only appears herself rather fleetingly, with only her initials 'S.H.R.' written on a very few leaves. Instead she was content to let her fellow Quakers and friends copy in their work or add anonymously her own selections.



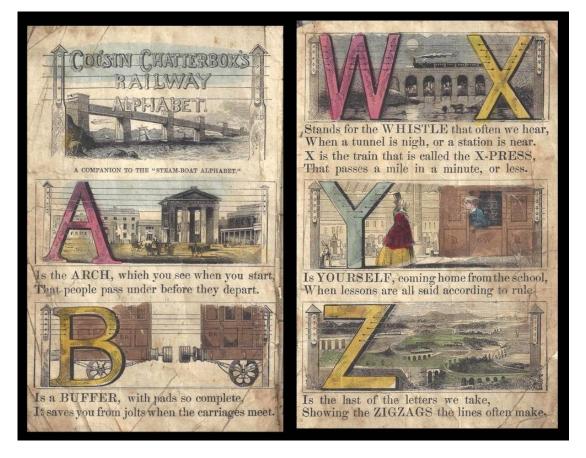
Sarah was born in 1813 to John and Rachel Rickman of Wellingham House in Ringmer just north of Lewes. The Rickman family were leading Quakers in the area and together with the Godlee family traded in banking, corn, timber, cement, coal and shipping becoming the leading merchants of the town. The Album was started after the death of John Rickman in 1859, probably unsurprisingly as he was described later by a grandson as a person of 'unimaginative precision and tyranny.' Still there is a photograph of him looking stern facing a page of text that he copied from the diary of Samuel Scott a Quaker of Hertford.

The Rickman family is alarmingly complicated with a complete lack of imagination in the naming of children in the various branches with Sarah, Matilda, John, Richard etc. used over and over, sometimes even on the death of a child successive offspring had the same name. We do know that 'Sarah Rickman was very clever with her hands. They had in their parlour a cardboard model of the Coliseum, which she had made, and at one time she had made a pair of high lace boots for a doll, turned out as beautifully as by any shoe maker. She was a great joy to the children with her varied interests; beautiful carving, and little figures and flowers she cut out of white paper for them with scissors, without drawing any outline, yet they were exquisite works of art.' [Hitchin]

The contributions to the album includes photographs of the elderly Quaker siblings Margaret and Joseph Woods who came originally from Stoke Newington to Lewes, together with a sketch from Joseph's hand, who was want to

give these as presents to friends. A letter by Richard Cockle who ran the British and Foreign Bible Society Book Depository in Earl St., London until his death in 1850 and addressed to one of Sarah's elder sisters Priscilla has been carefully preserved - was this a proposal, alas Cockle was not a Quaker and Priscilla's father would have prevented any family connection. Original poetry sketches, photographs and quotes from Biblical or from Quaker literature but also on contemporary subjects, fill the leaves. Much of this work is initialled rather than signed, but some could probably be identified by trawling though names of the tight knit Quaker community in Lewes, Brighton and East Sussex.

On Sarah's death at Wellingham House at the age of 88 in June 1901 it was reported at her funeral service held in the Lewes Friends' Meeting House that she was 'a much loved and benevolent lady.'



'ALL PUFF, FIRE, AND SMOKE'

45 **[RAILWAY ABC].** COUSIN CHATTERBOX'S RAILWAY ALPHABET. A Companion to the "Steam-boat Alphabet." London: Dean & Son, Ludgate Hill. [n.d., c. 1866].

Large 8vo, pp. [8] leaves printed on one side only and mounted on linen, as issued, the first and last pasted to the wrapper; illustrated with handcoloured engravings throughout; dust-soiled and marked throughout, tears in places, but text complete; in the original pictorial wrappers, covers worn with some surface loss, spine repaired with old stitching, well worn, but internally still good.

Scarce Dean & Son Railway ABC, attractively illustrated and coloured, which introduces the young reader to the alphabet through rhyming couplets printed in large text, and found three to a page.

'C is the letter that stands for the CHAIN,

That links all the carriages into one train.

D is the DRIVER, who drives without whip,

And keeps up the steam as he takes you a trip.

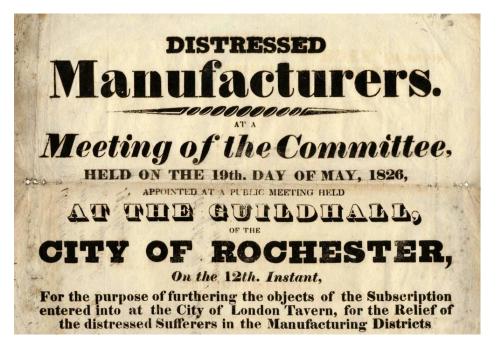
E is the ENGINE, all puff, fire, and smoke,

That is fed in a day with some bushels of coke.'

The young reader is introduced to all manner of railwayiana along the way, including a ticket office, the guard, the station, travelling through tunnels and Queen Victoria ('who oft goes by train') as well as that well worn excuse of the weather for delaying trains.

Clearly well loved and used over time, the untearable format, used for this issue of the present copy, is certainly key to it's survival!

See Gumunchian 201; see Osborne I, p. 104 for a later edition c. 1875.



CRISIS IN 1826

46 **[RELIEF].** DISTRESSED MANUFACTURERS. At a meeting of the Committee, held on the 19th day of May, 1826, appointed at a public meeting held at the Guildhall of the City of Rochester, On the 12th. Instant, for the purpose of furthering the objects of the Subscription entered into at the City of London Tavern, for the Relief of the distressed Sufferers in the Manufacturing districts... Wildash: Printer, Rochester. [n.d., but 1826].

BROADSIDE. 38 x 25.5 cm, edges a little worn and dust-soiled, else very good.

Rare broadside announcing the outcome of a meeting of the Committee of the Distressed Manufacturers held on 19th May 1826 at the Guildhall, Rochester, Kent. It reports that it was resolved that 'the present list of Subscribers be printed and distributed', with the list of some 50 names and the sum each donated duly provided below.

The distress due to the banking crises the previous year and affect all classes causing a general depression throughout the country in 1826.

Not in OCLC.

NO MENTION HERE OF LOUISA MUSGROVE'S VERY RECENT FALL

47 **ROBERTS, George.** THE HISTORY OF LYME-REGIS, DORSET, from the earliest periods to the present day. Sherborne: Printed for the author, by Langdon and Harker, and for Baldwin, Cradock, and Joy, and S. Bagster, London, 1823. **£** 275

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

The major part of the work contains the history of Lyme-Regis based upon Robert's extensive research into local and other archives. This is followed with a topographical account including a guide to the principle public buildings, the Cobb, climate, distinguished families, coins, geology and fossils.

George Roberts 'kept a day and boardingschool - the Classical Academy - in Broad Street, and among his publications were dictionaries on geology, geography, and commerce, intended for pupils and others who required basic texts in the subjects. A



lover of Lyme Regis and its surrounding countryside, he spent much time studying the geography and geology of the area' [ODNB]

Clearly the better issue with the two lithographs coloured, one looks in vain for Jane Austen's character Louisa Musgrove's and her recent fall onto the pavement of the Lower Cobb.

Bibliotheca Dorsetiensis, p. 168.

Fit - Bits is a school by like a postage - Sta is a Eight shoel like a fine Su naya chair le said to dislike you Price 2d more damp ! is a sig il a parto a le a pouse on fire is a water lie like a whate ! ume doe grass freenble a ben-knift t is horse then raining cate & dop. doe old graids were onitens: is the letter B. ike a fire? Vol.1 No.z. 1888 hB 2 prize will be given & reader to majazine, who can find but The alurwood rida Editress. Jorah Druce (the log Hut) 183 Denmark Hill London V. S. 1. B. magazine will be published monthly Subscriptions (2" anonth to be sent to brigh horace The Log Hut money immediately mereceipt of the magazine

IN RUSKIN'S GARDEN

48 **[RUSKIN]. DRUCE, Annie Norah.** THE LOG MAGAZINE Vol. 1, No. 1 Price 2d. Editoress. Norah Druce (The log Hut), 163 Denmark Hill, London S.E. [London] 1888. **£** 285

Manuscript 4to, pp [2], 16, [3]; bound in in wrappers with title on upper cover.

A rather charming home-made magazine by the 14 year old Norah Druce living at Ruskins' old home in London. Norah was the daughter of Walter W. Druce, like Ruskin's father a wine merchant and distiller, who had purchased the property from John Ruskin in 1871 to house his increasing family.

The subjects include such pieces as 'The Rigi', 'A True Ghost', 'Obstinacy (A Play)', 'A Slow Poison', and other short woks contributed chiefly by Norah together with two friends known only through their initials. A note below the index hopefully states 'This magazine will be published monthly Subscriptions... money immediately on receipt of the magazine.' Alas we do not think a second number was ever called for.

One wonders if the inclusion of 'The Riga' was somehow connected to Ruskin's own infatuation of the three paintings of the mountain by Turner, and his ownership of one of these which doubtless hung at one time in Ruskin's home.

Nora married in 1905 Major Alan Moir of the Scots Guards and thus mostly led an army wife's until her death in 1941.

DANCING TOY

49 **SAND TOY - SPANISH DANCERS.** [DONNA ISABELLA CUBAS, AND DON JUAN XIMENES]. [Paris: Circa 1860-1861]. £, 2,500

Two hand carefully hand coloured lithographed articulated figures [approx 17cm high], Cubas in a pink and satin dress with green trimming and wearing a tall hat with lace trimming; Ximenes wearing baggy pantaloons and a blue came trimmed in yellow and red; set in on a white background with decorated paper edging; the box [21.5 \times 25.5 \times 8 cm], with glass front and decorative paper edging, the back with a printed label of instructions for operating the toy.

Arriving from Madrid for the pantomime season in January 1860, the Spanish Dancers Isabella Cubas and Don Juan Ximenes first came before the London public prior to travelling with equal success through France, Germany Slovakia and onto the USA. At this period the Lyceum Theatre was known for spectacular productions and the handsome dancers became instantly popular.



When the box is rotated slowly anticlockwise and then stood upright the multi-articulated figure perform the 'Spanish dance' The box is sealed from inquisitive eyes, however the movement is derived from a hopper of sand flowing at a controlled speed across a paddle wheel which in turn drive the figures.

The box has no makers name, although it is clearly of the same model used by Brown, Blondin & Co of London,

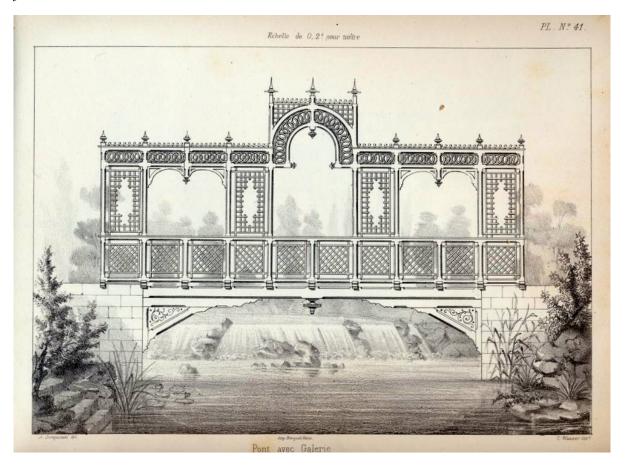
most notably for their sand toy of the famous acrobat Leotard from 1863, this example appearing slightly earlier. We are not sure if we have correctly identified the subjects, although there are really no other couples demonstrating the Spanish dance that also achieved such fame and adulation during the period the toy was made.

A contemporary description of the couple in *The Era* in 1860 notes that 'The Donna Isabel is a remarkably handsome woman, with bright black eyes, a fine figure, fully developed, and of perfect symmetry. Don Juan Ximenes is a swarthy Spaniard, whose share in the Terpsichorean honours is chiefly confined to the support of the lady in her characteristic roveruents.' Indeed the figure of Ximenes with his right arm aloft is clearly deferring to the light footed Cubas. The writer adding enthusiastically that her 'expressive style,



voluptuous abandon, fascinating coquetry, and sparkling grace speedily won the favour of the spectators who liberally bestowed their applause. Her flexibility and strength of limb are accompanied by a remarkable pliability of feet, and the effect is increased by the striking precision with which every step is taken to the music.'

They did not stay in London long but danced in Paris and then at the end of 1861 came to the USA where the couple danced first at the Winter Garden, New York before travailing on to Boston, Philadelphia and Canada. Isabella married the manager of the Winter Gardens but alas died, aged 33, in 1864. We do not know the fate of the 'Don Juan'.



WOOD TRANSFORMED

50 **SANGUINETI, Antoni.** LA DÉCORATION EN TREILLAGE ... d'apres les Dessins de M. M. Waaser & Madin Constructeurs. Paris, Bureau du Moniteur des Menuisiers, [c. 1870]. **£ 800**

Oblong folio, $[23.5 \times 31 \text{ cm}]$; lithographic title and 44 lithographic plates, designed by Waaser and drawn on stone by Sanguineti; title and some margins very lightly brown-spotted, plate 40 (numbered 32) browned due to paper stock; contemporary limp brown boards; extremities lightly worn, front cover loose.

The catalogue contains a large number of designs for everything useful and decorative that could be made of wood, including many small buildings for gardens, pigeon houses, trellises, ornamental fencing, bridges, verandahs, staircases and shelters, all constructed in wood.

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

CHARITY FOR POOR SCOTS IN LONDON

51 **[SCOTS CORPORATION].** AN ACCOUNT OF THE INSTITUTION, PROGRESS, AND PRESENT STATE OF THE SCOTS CORPORATION IN LONDON, of the Foundation of King Charles the Second, annis MDCLXV & MDCLXXVI. Re-Incorporated Anno MDCCLXXV, by the present Majesty King George the Third; to which is affixed a List of the Officers and Governors, and of the Patronesses. London, E. Blackadder for the Corporation, 1811.

8vo, pp. 51, [1] blank; with a large folding proforma petition form at end, recent marbled boards lettered on spine, a fine copy.

Fascinating account of *The Royal Scottish Corporation*, founded in 1665, and still an active charity to this day.

The charity had evolved from an earlier mutual-aid society or 'box club' for London Scots called the 'Scots Box' and was more properly known as the Hall of the Scottish Hospital of his Majesties Foundation situated in Water Lane, Blackfriars, in 1676. Designed to help impoverished merchants and craftsmen in the capital who were not entitled to Parish poor relief the charity is active today.

The work was reprinted a number of times throughout the eighteenth and early nineteenth century, each time bringing up to date the list of current officers, governors and patronesses, the present issue being up until the 20th April 1811.

OCLC records one copy only of this issue, at the National Library of Scotland, apparently not in the British Library.

| AN | a second second to the second s |
|--|---|
| ACCOUNT | ТНЕ |
| OF THE | |
| INSTITUTION, PROGRESS, AND PRESENT STATE OF THE | HINDUSTANI TUNE BOOK, |
| SCOTS CORPORATION | A COLLECTION OF |
| IN LONDON, | Bhajans and Ghazals, containing the |
| OF THE FOUNDATION OF KING CHARLES THE SECOND, ANNIS MDCLXV & MDCLXXVI. | Principal Native Airs, |
| NB-INCORPORATED ANNO MDCCLXXV, BY HIS PRESENT MAJESTY KING GEORGE THE THIRD; | SUNG IN THE MISSIONS OF NORTH INDIA, |
| and the set of the set | ARRANGED FOR THE PIANO OR ORGAN. |
| TO WHICH IS AFFIXED | |
| ALIST | HARMONIZED BY |
| OF THE | MRS. EMMA MOORE SCOTT. |
| OFFICERS AND GOVERNORS, | MRS. EMMA MOORE SCOTT. |
| AND OF THE | |
| PATRONESSES. | ALL RIGHTS RESERVED. |
| PUBLISHED, BY ORDER, 1811. | |
| LONDON: | THE METHODIST PUBLISHING HOUSE. |
| PRINTED FOR THE CORPORATION. | 1889, |
| BY E. BLACKADER, 10, TOOK'S COURT, CHANCERT LANE. | CA. |
| PRIVER AND AND ADDRESS OF ADDRESS | |

SLOWLY GOING NATIVE

52 **SCOTT, Mrs. Emma Moore.** THE HINDUSTANI TUNE BOOK. A Collection of Bhajans and Ghazals, Containing the Principal Native Airs, Sung in the Missions of North India, arranged for the piano or organ. Harmonized by Mrs. Emma Moore Scott. Lucknow: The Methodist Publishing House. 1889.

£. 250

FIRST EDITION. 8vo, pp. [ii], 10, 173, [1] blank, 174-176 index, [1] blank; in the original publisher's ochre cloth, with unfortunate water stain causing uneven discolouration to cloth and lettering on upper cover, and some wear to spine.

Emma Scott clearly did not, initially at least, have very much respect for traditional music of Northern India, although she did begin to soften her views. With no prescribed form, and without any set rules Mrs Scott found that 'great inconvenience has been experienced by players in accompanying them, and in many cases it has been necessary to entirely dispense with the organ, thus leaving the congregation to drag out these tunes with the most distressing disregard to pitch and tune.'

Still she was wont, in her way, to force the music to fit into the European classical tradition as she attempts to produce accompaniments on a well tempered keyboard. She admits that 'The Hindus have an elaborate system of Music, which, though full of vagaries and in the main of no practical utility, shows here and their evidences of real genius.' One wonders at the end of this rather futile exercise whether Mrs Scott was slowly going 'native' in her appreciation. Later on her introduction she felt that the 'organist must be watchful and *accompany*, not *lead*, when the music is thus changeable.'

Our Emma (1856-1943) was the wife of Rev. Jefferson Ellsworth Scott. Both devout Methodists, they devoted their lives to fostering evangelical zeal to improve the lot of the natives in Northern India.

OCLC records three copies, at Columbia, Stanford and Wisconsin-Madison.

BONDAGE... TREACHERY... CAPTIVITY... SLAVERY

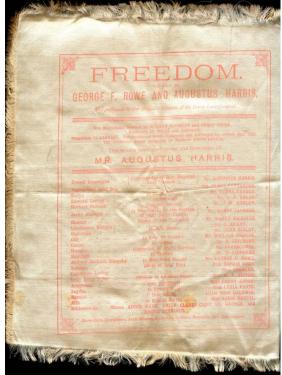
53 [SILK PLAYBILL]. ROWE, George F. & HARRIS, Augustus. FREEDOM ... performed at Her Majesty's Servants of the Drury Lane Company. [London: August 4, 1883]. £ 250

Silk programme $[44 \times 26cm]$ printed in red; a couple of small stains but overall in fine condition.

'Harris had a straightforward management policy: to gauge public taste precisely and satisfy the demand. That was the only way to fill the cavernous Drury Lane and make it pay. The theatre's vastness required commensurately massive, spectacular, and lavish productions. The result was a three-part season, with a pantomime as its money-making centrepiece, preceded by a melodrama, and followed by other 'high-brow' productions sustained by the pantomime's profits.' [ODNB]

Freedom was the melodrama that opened the 1883 season at Drury Lane and was the fourth in a succession of spectacles following on from *The World* 1880, *Youth* 1881 and *Pluck* 1882.

Each of the first nights, often four hours long, became attractions in themselves. The complex staging often resulted in confusion and disarray, and subsequent performances often abbreviated somewhat. One has to admit the plots were dreadful although the visual effect must have been unbelievably spectacular. The four acts included scenery of a ruined mosque Araf's Palace, the Nile by moonlight, a rock tomb and the temple of Rameses. These scenes with suggestive subtitles of Bondage; Treachery; Captivity and Slavery clearly had a certain erotic quality to them to titillate the audience. Harris quite probably took his cue for *Freedom* from Verdi's *Aida* which had opened originally at Cairo's Khedivial Opera House before its London production - there the protagonists are entombed - a neat foil to the *Freedom* spectacular at Drury Lane.



Augustus Harris headed the bill as the commander of a boat with

his co-author George Rowe attempting to be 'A Man from Texas', Henry George played the Slave-dealer who did duty as a villain, and Sophie Eyre, as a wronged Egyptian wife who takes the law into her own hands and slays her husband. The critics poured scorn on *Freedom* but the public loved it and flocked to see.

ILLUMINATING LADY

54 **STANLEY, Jane Charlotte.** ILLUMINATED 'ALBUM [OF] JANE C. STANLEY. Roughan Park.' Tyron, Ireland, 1830-1860. **£** 1,500

Folio, $[37 \times 28 \text{ cm}]$ approx. 72 leaves on variously coloured paper of which some 30 unused; original purple panelled morocco; the covers and spine elaborately tooled in gilt; with wide decorated inner dentelles and blue watered silk end-leaves and paste-downs; lacking lock, somewhat brutally removed by an inquisitive vandal.

A nicely illustrated album including a number of pages illuminated and heightened in gold by an amateur calligrapher living in the North of Ireland. There are various poems by Hemens, Byron, and Strickand, almost habitual in albums of this period, together with original contributions, various prints, a few photographs of St Helena and Napoleons grave there, and two delicate Indian pen and ink drawings of buildings.

Jane Stanley, the compiler of this album, lived at Roughan Park, Newmills, Dungannon, County Tyrone in Ireland. She was born in 1812, the daughter of Joseph Trimble of Ashfield Park near Clogher in the same county and married in 1847 Charles Stanley of Roughan Park. This was a fairly modest country house built within a few yards of the historic ruin of Roughan Castle, unsurprisingly a view of the castle, in a restored condition, is used for the illuminated letter 'A' of the title and also the subject of a poem title 'Roughan Castle' by a contributor to the album 'M. Scott.' This and other poems in the album signed by 'E. Scott' can be identified with some certainty as by Mary and Elizabeth Scott, both daughters of James & Elizabeth Scott of Bloomhill, near





neighbours to the Stanley's. We know almost nothing about Jane's life although she had a surviving daughter who married into the Hobart family and that Jane died at Roughan in 1888. Newspaper notices talk of the quality of her coffin as being more interesting than her life. Her husband Charles, a J.P. in the Tyrone area soon after her death retired to Bath where he died in 1906. Roughan Park estate had already become the home of a daughter and son-in-law but they disposed of in the 1890's before settling in England, presumably this album came when the family left Ireland.

Although a number of the leaves are watermarked '1830' the illuminated title and poems would be from the 1840-1860 period with a number of themes clearly derived from Henry Noel Humphreys *The Art of Illumination and Missal Painting* of 1849 and *The Origin and Progress of Writing* of 1853 and other contemporary manuals that began to be prevalent through this period.

ENERGY-SAVING OVEN

55 STEINER, Johann Friedrich Rudolph. DER SCHNECKEN-OFEN in seiner größten Vollkommenheit zur Holzersparniß und gesunden Wärme. Weimar, im Verlage der Hoffmannischen Buchhandlung, 1802. £ 1,500

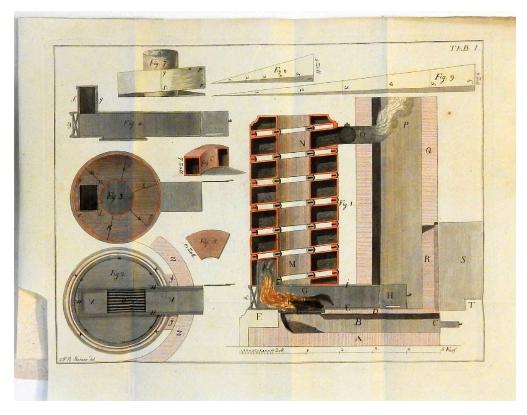
FIRST EDITION. 4to, pp. [xvi], 30, [2], blank, with two engraved and hand-coloured folding plates; entirely uncut and unopened in the original interim wrappers; a little spotted, spine weakened; etched contemporary bookplate Mell. Kammer Director inside front wrapper.

A fine copy of the very rare and beautiful work presenting a novel energy-saving oven, designed by the chief architect of the Duchy of Saxe-Weimar, who built the Court Theatre, and contributed to the castle.

The idea of a helix-shaped oven goes, according to Steiner, back to an article about this design idea published in the first issue of the *Journal der Moden* of 1791. However, inept potters, who tried and failed to build such an oven brought the idea into disrepute. Steiner, an architect who ran a pottery, had earlier on built a helix-oven, which did not function as good as his own, because the craftsmen, who set the tiles had overlooked some details of the original design. Steiner had one oven built in his own home by very skilled craftsmen, meticulously supervising the work. He describes the colours of the materials: the unglazed tiles painted brown, more luxurious versions, he suggests, can be carried out in porcelain, and the spheres holding the helix apart are gilt.

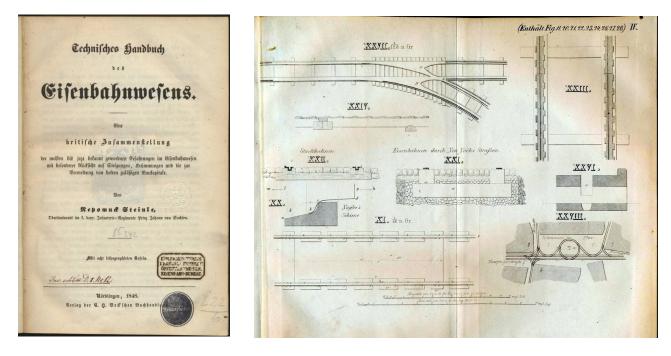
This finely produced advertisement for Steiner's helix-ovens must be seen in the context of the late 18th Continental firewood shortage caused by both climate change and over-exploitation of the forests





through a growing economy and population. The design, finest rationalistic classicism, reflects that Weimar and the local court with Goethe as a minister and *the* German intellectual and judge on art and aesthetics was leading in questions of taste and modern design. Goethe's master carpenter David Roentgen came to similar plain and elegant solutions with the furniture he built for Goethe and other wealthy customers.

Not in the Berlin catalogue or OCLC; KVK locates only two copies, in Wolfenbüttel and Jena.



EARLY MANUAL ON ALL ASPECTS OF RAILWAYS

56 **STEINLE, Nepomuck.** TECHNISCHES HANDBUCH DES EISENBAHNWESENS. Eine kritische Zusammenstellung der meisten bis jetzt bekannt gewordenen Erfahrungen im Eisenbahnwesen mit besonderer Rücksicht auf Steigungen, Krümmungen und die zur Vermeidung von beiden zuläßigen Baukapitale. Nördlingen, C. H. Beck, 1848. **£** 450

FIRST EDITION. Large 8vo, pp. viii (half-title misbound), 686, [2], with eight folding lithographic plates; title with stamps (see below), two plates with repaired tears; a clean and fresh copy in the original green cloth, spine lettered in gilt; wear to hinges, a little sunned.

Uncommon first issue of this early German manual of all aspects of railways.

Most of the German publications of the 1840's were actually translations and adaptations of French and English works, however, this comprehensive work was written for the requirements of German railway investors, engineers and planners. Remarkable are the place and time of printing as well: In 1848 the railway connection between Munich, Augsburg and Stuttgart, main centres of commerce in Southern Germany, was about to be built, and the publisher's location, Nördlingen, was becoming an important station on that line, on the border of the kingdoms of Bavaria and Württemberg. The first labourers of that railway were actually still serfs owned by a local nobleman, a significant clash of medieval social structures and the approach of the means of communication and transport of the industrial revolution. However, the 1848 revolution ended serfdom and building of the railway was continued with paid workers.

Steinle, a lieutenant in the Bavarian army, sums up all aspects of the railway system, including the financial side, operating locomotives, reducing friction, planning of railways alongside roads, different track and rail designs, and the strategic use of railways.

Provenance: This book was first owned by the Prussian bureau of railway administration, as the title bears a blindstamp of the *Technisches Eisenbahn Bureau* together with their contemporary stamp, and a release stamp. On the title verso is an armorial late 19th-century collector's stamp.

Metzeltin 3479, not in Hoeltzel or Ewald; OCLC locates one copy in America, at the University of Missouri, however, with only 208 pages; another issue, presumably the second was issued in 1849.



WAR WORK

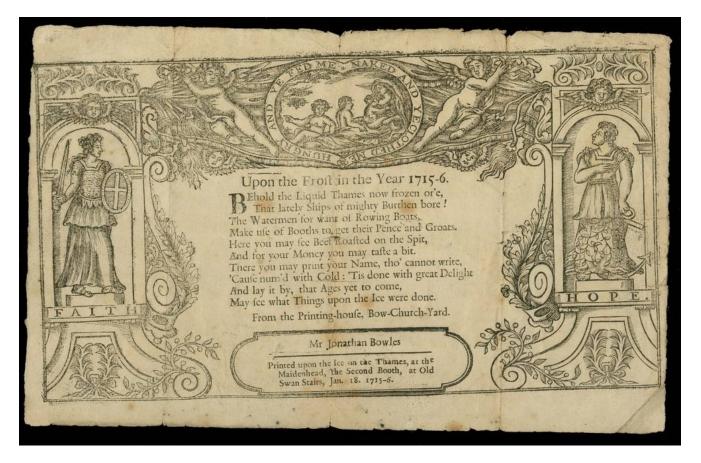
57 **STYRING, Nurse E.** ATTRACTIVE GROUP OF WWII RED CROSS MEDALS AWARDED TO NURSE STYRING, together with her belt. [Various places] 1940. **£** 185

Group of six medals and badges, with service bars, all pinned on to custom made board in the colours of the Red Cross, for display purposes, together with original nurse's belt and photograph.

A wonderful group of personal items belonging to a nurse serving with the Red Cross during the Second World War.

Included are the British Red Cross Proficiency medals in; First Aid, Nursing, Anti Gas Training all named to E. Styring, plus the three year service medal with two further three year bars, together with the WW2 Defence Medal. Also included is a picture of Nurse Styring and her Nurses belt.

A lovely Second World War group with the much rarer Anti Gas medal.



FROM THE LEAST WELL DOCUMENTED OF THE THAMES FROST FAIRS

58 **[THAMES FROST FAIR].** UPON THE FROST IN THE YEAR 1715-6. London: [John Cluer] From the Printing-house, Bow-Church Yard. Printed upon the Ice on the Thames, at the Maidenhead, the Second Booth, at Old Swan Stairs, Jan 18. 1715-6 [1716].

Broadside [210mm × 325mm], printed poem within a decorative wood engraved boarder with a central cartouche with biblical text and to left and right Faith and Hope; below a cartouche with the name of the recipient and imprint.

A rare ephemeral piece printed on the frozen Thames during the 'Great Frost' of 1716.

The recipient of this copy is almost certainly the Jonathan Bowles born in 1710 or 1711 and who lived close by Old Swan Stairs at Lower Thames Street nearby Fishmongers Hall and just to the west of London Bridge. We know that he married Mary Parker in 1734 at St Margaret Pattens, again just to the east of London bridge in Eastcheap and he appears to have traded all his life as a salter until his death in 1773 aged 62. We also know that in the 1760's his address was given in the trade directories as 120 Thames Street, some 50 yards from Old Swan Stairs so it is therefore conceivable that this was a family business sited for some time at the address and very convenient for Billingsgate fish Market and the salting of fish. As a salter Bowles also probably traded as a drysalter in chemical products, including glue, varnish, dye and colourings. There are very few people with the name Bowles living in London during the early eighteenth century and Jonathan may very well have been related to the Bowles family of print and map maker fame.

The printer is certainly John Cluer who must have take the trouble to carry a press half a mile down from Bow Churchyard to the ice. He produced another souvenir that depicts the various attractions on the ice and is shown with his press, under a tent. The printing house at the Maiden-Head in Bow Churchyard was equipped with rolling presses as well as letter presses and handled general jobbing work of both kinds, but was already advertising chapbooks as well as cheap woodcuts, engravings, and 'hieroglyphical love letters' in *Mist's Weekly Journal* on 4 January 1718. From about 1720 Cluer moved into music, publishing on a large enough scale to challenge John Walsh, the leading figure in that business. In 1724 and 1725 Cluer and B. Creake launched pocket volumes of opera songs and musical playing cards.' [ODNB]

The origin of the woodcut border is unknown but the dimensions show this was made either for an oblong folio format or more probably a large broadside. The inclusion of a cartouche with the legend 'Hungry and ye fed me, naked and ye clothed me' together with the figures for Faith and Hope point strongly towards some charitable use, alas we have not been able to trace the design and whatever it was used for may no longer be extant. Cluer was a 'High Flier' and supporter of the established Church or State, and held Jacobite sympathies, when the Thames froze the Jacobite Rebellion was taking place and Cluer may have been looking to make friends on the ice and some little charity too.

Of the four main frost fairs held on the Thames (in 1683, 1716, 1739 & 1814), that of 1716 is least documented - probably with the rebellion going on Londoners had other things to occupy their minds. It lasted from the beginning of January and by the time Jonathan Bowles was on the ice it was rock solid. The freeze lasted until about the end of the month but the exact date the various booths packed up is not known.

The author of the verses is unknown, although perfectly adapted to the activities about Old Swan Stairs.

Behold the Liquid Thames now frozen o're, That lately ships of mighty Burthen bore. The Watermen for want of Rowing-boats,

Make use of Booths to get their Pence and Groats.

Here you may print your Name, tho' cannot write, 'Cause num'd with Cold; 'tis done with great delight.

Then lay it by, that Ages yet to come,

May see what Things upon the Ice were done.

Another example of this ephemeral piece - somewhat cropped - is held at city guild of The Company of Watermen and Lightermen. In that example the date is the 14th of January.

BOOK OF PREPARATIONS FOR ARTISTS

59 **TIQUET, François.** TRAITÉ DE PLUSIEURS BEAUX SECRETS, trés utile pour les artistes et curieux et le beau secret de la composition sous la glace fait en composé... A La Haye, chez Isaac Beauregard, 1747. **£ 385**

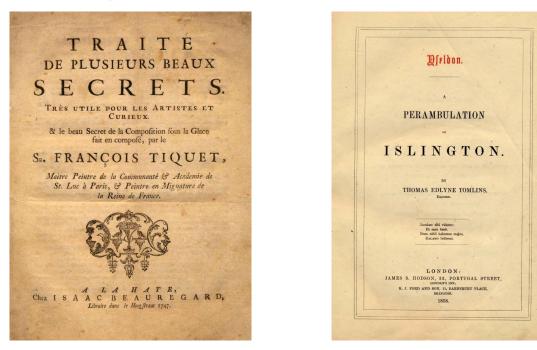
FIRST EDITION. 8vo, pp. 46; soiled and foxed throughout; tear to final leaf, with no loss of text; disbound, with remains of lower blue wrapper.

Rare first edition of this book of preparations for artists by the French miniaturist François Tiquet.

Tiquet gives instructions on how to prepare paints and paper in order to depict precious stones, plaster, wood, marble, ice, and other materials that do not lend themselves to being painted. He also offers advice on the preparation of paint for outdoor furnishings such as vases, and laquers for protecting clay from winter weather.

This seems to be Tiquet's only published work.

See Nagler, Neues allgemeines Künstler-Lexicon vol. 21, p.131; Thieme Becker XXXIII, p. 21; OCLC records one copy in North America, at the Getty.



THE AUTHOR'S OWN LARGE PAPER COPY

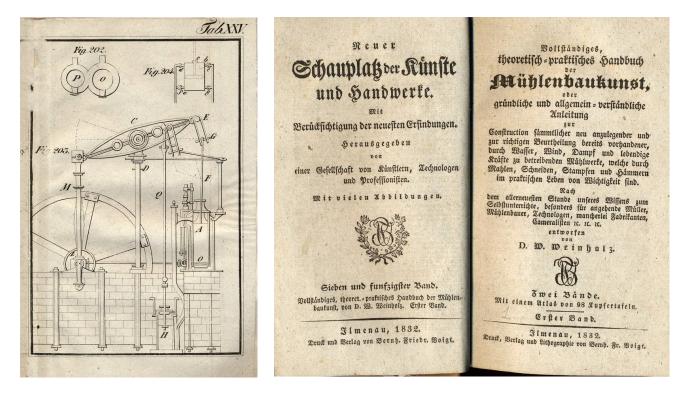
60 **TOMLINS, Thomas Eldyne.** YSELDON. A Perambulation of Islington. London, James S. Hodson, 1858. **£** 385

SECOND, ENLARGED EDITION, THE AUTHOR'S OWN COPY. 4to, pp. viii, 214, [7], correction slip, title printed in red and black, lithographic map, one map in the margin of p. 26, a few wood-engravings in the text; initially a little spotted, light even browning; original publisher's graphite cloth, ornamented in blind, front cover lettered in gilt surrounded by gilt-stamped floral framework; extremities a little worn, rebacked, endpapers renewed; engraved armorial bookplate of the author and his wife re-pasted onto front free endpaper, two letters by the author pasted onto verso of half-title.

Second, enlarged edition of this Islington classic (first, 1844), with few corrections not indicated on the errata slip in the author's hand. The letters (one of four pages in 4to, one of one page in 8vo) are dated 1843 and 1848, respectively, and are mainly on the subject of the book and the book itself.

'Thomas Edlyne Tomlins (1804–1872), legal writer and antiquary, was the son of Sir Thomas's brother Alfred Tomlins, a clerk in the Irish exchequer office, Paradise Row, Lambeth. He entered St Paul's School on 6 February 1811, and was admitted to practice in London as an attorney in the Michaelmas term of 1827. Tomlins's legal publications included a popular law dictionary (1838) and an edition of Sir Thomas Littleton's Treatise of Tenures (1841). As an antiquary he translated the Chronicles of Jocelin of Brakelond (1844) and published an account of the environs of Islington (1844)' (*DNB*).

Anderson p. 204; Creaton 2,975.



MILL CONSTRUCTION

61 **WEINHOLZ, Wilhelm.** VOLLSTÄNDIGES, THEORETISCH-PRAKTISCHES HANDBUCH DER MÜHLENBAUKUNST, oder gründliche und allgemein-verständliche Anleitung zur Construction sämmtlicher neu anzulegender und zur richtigen Beurtheilungen bereits vorhandener, durch Wasser, Wind, Dampf und lebendige Kräfte zu betriebenden Mühlwerke, welche durch Mahlen, Schneiden, Stampfen und Hämmern im praktischen Leben von Wichtigkeit sind. nach dem allerneuestern Stande unseres Wissesn zum Selbstunterrichte, besonders für angehende Müller, Mühlenbauer, Technologen, mancherlei Fabrikanten, Cameralisten, &c. &c. Zwei Bänder, Mit einem Atlas von 98 Kupfertafeln. Erster [-Zweiter] Band. Ilmenau, Druck, Verlag, und Lithographie von Bernh. Fr. Voigt, 1832. **£** 550

FIRST EDITION. Two volumes, 8vo, pp. [ii], xiv, 646, [2], 48 folding plates; [ii], viii, 637, [1] advertisement, 50 folding plates, plus one folding table after p. 96; some light foxing in places, and the exlibris stamp of Frederick Rahr to p.1 of each volume; occasional tearing to the folds and margins of plates, but otherwise clean and fresh; in recent calf-backed marbled boards, title in gilt on spine.

First edition of this attractively illustrated guide to the design, construction, and use of mills, published as part of Voigt's series Neuer Schauplatz der Künste und Handwerke.

The first volume is almost entirely devoted to the theoretical underpinnings of millwriting; arithmetic, trigonometry, calculus, geometry, and measuring on the mathematical side, and materials and dynamics on the physical side. In the second volume, Weinholz turns to the construction and functioning of mills, addressing everything from the fuel for steam-powered mills to the design of water wheels. He illustrates the differences between Dutch and German windmills, describes Watt's steam engine, and details mills ranging from pounding mills through tobacco mills to paper mills.

Weinholz was a prolific translator of scientific and medical works, including treatises on papermaking and pharmacology; he also wrote on airships, and published a handbook of physics and chemistry for pharmacists.

MAJOR INDUSTRIES

62 **[WORLD EXHIBITION 1900].** EXPOSITION INTERNATIONALE UNIVERSELLE DE 1900. Monographies des grandes industries du monde. Volume annexe du catalogue officiel. Paris and Lille, Lemercier and L. Daniel, [1900]. **£**, 275

8vo, pp. [351], profusely illustrated; clean and fresh in the original publisher's colour-printed wrappers designed by Theobald Chartran, rounded edges.

This publication - filling in the gaps left by other and official catalogues documenting the legendary world exhibition of 1900 in Paris - has long sections on the printer Lemercier himself, the *Compagnie Internationale de Wagons-Lits* (including a photograph of the wreckage of a train on the Balkasn, where only the carriages built by the company were left intact), the car manufacturer Peugeot, and on Alfons Mucha's decoration of the pavilion of Bosnia-Herzegovina.

There are apparently variants of the unpaginated contents and series numbers of this rare publication; the present copy is marked as volume II on the spine and on the front cover is printed 'Groupe II, classes 7 à 10.'

OCLC locates one copy outside of France at the NYPL.



THE FATE OF TIPU

63 **[WRITING SHEET].** PEACE IN INDIA, or the Conquest of Seringapatnam. Published 18th Nov.r 1799, by Laurie & Whittle, 53 Fleet Street, London. .

Engraved writing sheet in original colour. 440 \times 350mm (17³/₄ \times 13³/₄), some wear, old ink mss on sheet.

A writing sheet illustrated with nine scenes of the capture of Seringapatnam (Srirangapatna) in 1799, including portraits of Generals Stuart and Harris, Tipu Sultan and his wife, and scenes of the surrender of Tipu's sons and the recovery of Tipu's body.

