



# MARLBOROUGH RARE BOOKS

---

Booth 814

46th California International  
Antiquarian Book Fair

Concourse Exhibition Center  
635 Eighth St at Brannan  
San Francisco

15th – 17th February 2013

---

144-146 NEW BOND STREET, LONDON, W1S 2TR  
Telephone: +44 (0)20 7493 6993 Fax: +44 (0)20 7499 2479  
*e-mail:* sales@mrbookbooks.co.uk  
www.marlboroughbooks.com

1. **[ACKERMANN]** A CATALOGUE OF THE VARIOUS PRINTS ADAPTED FOR FURNITURE, ORNAMENT, ETC. PUBLISHED BY R. ACKERMANN at his Repository of Arts, No. 101, Strand, London 1802. London: Printed by E. Sprig, No. 27, Bow-street, Covent-Garden. [1802].  
£ 4,250

*8vo, pp. 40; modern boards, spine with printed label.*

Ackermann's first and rarest catalogue.

Set in three columns Ackermann gives details of the artist, engraver, together with title measurements, price etc. neatly set out under subject. Pages 20-26 detail the Transparencies that Ackermann was heavily promoting and pages 32-38 listing the many caricatures by Rowlandson and Woodward which gave way to more 'refined' subjects as the business prospered.

The last is a priced list of water colour paints and 'All the numerous Requisites for Drawing.' Books are not yet much in evidence as those listed mainly included groups of views, flowers and other subjects available both plain and coloured.

'In 1797 he moved to larger premises at 101 Strand (known as 'The Repository of Arts' from 1798) and published many decorative hand-coloured prints, including over 100 political and social caricatures by and after Thomas Rowlandson. Ackermann also sold old master paintings and artists' and fancy papers, and in 1799 began to manufacture watercolour paints. The expansion of his business was in part financed by Prince Philipp von Lichstenstein, an Austrian then resident in London.' [John Ford writing in ODNB] It seems at first odd that it took so long for Ackermann to issue his first catalogue but he probably felt that his stock was too meagre to justify anything earlier especially so when compared to the Boydell's.

OCLC records one copy at Yale Griffiths: Catalogue of British Print Publishers *Print Quarterly* Vol. 1, p. 13; locating this copy only.

2. **[ACROBATS]. ENGELBRECHT, Martin.** [ACROBATS]. [Augsburg.] C.P. Maj. Mart. Engelbrecht. excud. A.V., [c. 1740].  
£ 1,250

*Set of 6 engraved card-backed cut away sheets, [105×142 mm] with original hand-colouring; the set somewhat damaged with slight losses, all rebaked and strengthened in the eighteenth century.*

A fine and rare peepshow of acrobats. The set was prone to greater use than other subjects which accounts for the few surviving examples.

The cut aways depict; [1] The entrance way to a walled enclosure flanked with tall walls with two gentlemen looking into the scene; [2], a lady on the right and a couple on the left looking anxiously on as an acrobat doing a handstand on a rug prepares to receive some objects being thrown to him by assistant; [3] a tightrope walker being watched by three spectators whilst another performer lies prostrate after a fall; [4] a tightrope walker falling head over heels from a high wire whilst two gentlemen look on; [5] to the left a group of musicians seated accompanying two acrobats, one catching a top while laying on a rope the other excitedly waving his hand to attract a group of spectators on the right; [6] the back drop of a group of ladies and gentlemen chatting together and seated in an alcove of the walled enclosure. - This set is marked with the publisher identification code 'PPP.'

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artists mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century.

This set forms part of the octavo series, two other series in quarto and duodecimo were also published. There were published a total of 456 separate subjects to choose from each in separate lettered series 'A' ... 'Z', 'AA' ... 'ZZ', 'AAA' ... 'ZZZ', etc.

3. **ADAMSON, James.** SKETCHES OF OUR INFORMATION AS TO RAIL-ROADS. By the Rev. James Adamson, Cupar-Fife. Also an Account of the Stockton and Darlington Rail-way; with Observations on Rail-ways, &c. &c. (Extracted from the Caledonian Mercury.) Newcastle: Printed by Edward Walker, Pilgrim Street. 1826.  
£ 1,000

**FIRST SEPARATE EDITION.** 4to, pp. 60; with large folding lithographed frontispiece showing a 'View of the opening of the Stockton and Darlington Rail Road (expertly back in silk); stitched and disbound, as issued; housed in a custom made red morocco box by Zaehnsdorf, spine lettered in gilt, blackening at foot and lightly rubbed to extremities, but still a handsome and very appealing copy.

Rare first separate printing of Adamson's influential essay recommending the general adoption of railways for the commercial transport of heavy goods.

The economics of rail transportation by horse and by locomotive were carefully considered and compared by a small group of early railway writers, notably Tredgold and Wood. They provided experimental evidence on the forces applied by horses and engines and the resistance to traction of carriages on the level and on inclines. Adamson, an enthusiastic clerical amateur, cites both Tredgold and Wood but prefers the work of Wood with whom he carried out experiments at Killingworth. He himself goes further than Wood in putting forward methods of calculating resistance on an incline.

The work first appeared in the *Edinburgh New Philosophical Journal* for October 1825 and April 1826. This is its rare first appearance as a separate publication and has been enhanced by a detailed description of the Stockton & Darlington railway from the Caledonian Mercury (perhaps written by Adamson, who had inspected the line) together with two further articles promoting a railway between Edinburgh and Glasgow. It also includes a splendid plate showing scenes from the opening of the Stockton & Darlington Railway. The first part was reissued in 1827 as part of Longridge's *Remarks on the comparative merits of cast metal and malleable iron rail-ways*.

Ottley 264; not in Skempton; OCLC records six copies in North America, at Illinois, California State, NYPL, American Philosophical Library, Michigan and Guelph.

4. **[AEROPLANE AND MOTOR BOATS] INTERNATIONAL AERO AND MOTOR BOAT EXHIBITION [SOUVENIR CATALOGUE]** Olympia, March 19th to 27th, 1909 [London]: 1909. **£ 300**

4to pp. 130; inserted folding plan and numerous half-tone plates and text illustrations; original decorative printed wrappers.

A rare catalogue of the first exhibition of practical aircraft to be held in Britain.

Probably there was just not enough exhibitors to hold an event restricted to aircraft alone and the section on motor boats was included to fill out the space at Olympia. A few months later Bleriot crossed the English Channel and the flight caused an immediate transformation to the development of manned flight in Europe.

5. **[ALKEN, Henry] A PANORAMA OF THE PROGRESS OF HUMAN LIFE** Fashionably Displayed, Illustrating "Shakespeare's Ages" and Exhibiting the Manners, Costume, Character and Sports of the English People, The whole Illustrative of Modern Characters in a Series of many Hundreds of Moving Figures London: Published by S. & J. Fuller, 34 Rathbone Place. 20, April, 1820. **£ 2,500**

35 hand-coloured aquatint scenes in the form of a long 'rolling' panorama measuring approximately 4,550 x 70 mm in the original wooden drum, with wraparound scene (see below).

The coloured aquatinted image that is pasted and varnished to the drum consists of snipe in a landscape. Also pasted and varnished on the drum is a label carrying a short title ('A Panorama of Human Life'), and the imprint.

At the extreme right end of the panorama is a tab to facilitate extraction. The full title with imprint appears on a circular label pasted on the reverse of this. The story on the panorama consists, Abbey states, of incidents in the life of a squire's son. It advances from right to left in 35 scenes. These are captioned in Schwerdt's facsimile (see below) as: 'The Nursery'; 'First Toys'; 'Learning to Ride'; 'Up to Mischief in the Kitchen'; 'In the Schoolroom'; 'Practical Jokes'; 'Hunting the Paternal Pig'; 'College Prianks'; 'College Pranks'; 'Collage Pranks'; 'Before the Vice-Chancellor'; 'Cramming'; 'Lovemaking'; 'The Awakening'; 'Joining the Army'; 'The Duel'; 'In Chambers'; 'With the Regiment'; 'The Review'; 'At a Ball'; 'Driving a Gig'; 'Driving a Tandem; Driving Four-in-Hand'; 'Racing'; 'The Race'; 'Gaming'; 'Hunting'; 'Cock Fighting'; 'Boxing'; 'On the Stock Exchange' [in fact Tattersall's Horse Repository]; 'In Gaol'; 'Liberation' [in fact an elopement scene]; 'Gretna Green'; 'Political Meeting'; 'The Family Circle.' On the panorama the final scene alone has a caption in the bottom. margin: 'Domestic Happiness'.

Abbey in his notes states that the scenes are miniature adaptations of plates in *National Field Sports*. According to the Ernest R. Gee *Sporting Panoramas*, 'this is probably the rarest of all [sporting] panoramas as few perfect copies are known.' He describes it as depicting 'the life of a country squire from his birth to his death.' C.F.G.R. Schwerdt, in the preface to a facsimile of the panorama, privately printed by the author of *Hunting Hawking Shooting* in 1930, confidently attributes the images to Henry Alken. (Tooley 47 describes a series of seven plates by Alken entitled 'Shakespeare's Seven Ages of Man', which was published by McLean in 1824). Schwerdt writes that 'apart from the author's own copy, only one other complete specimen has come to his notice during the forty-five years that he has been collecting.' The present copy of the original does not show the 'hero's' death, and nor does the copy used for the facsimile.

An advertisement for the panorama is known on a wrapper for Alken's *New Sketch Book*, 1823, stating that it was 'By the author of *Going to Epsom Races*, which perhaps suggests that the present print was indeed drawn by Henry Alken.

Abbey, Life, 474; Index of British Military Costume Prints, 48; Snelgrove, p.32. British sporting panorama.

6. **[ALKEN Henry] after PAUL, Sir John Dean, Bt.** A TRIP TO MELTON MOWBRAY From drawings by J.D. Paul. [i.e. Alken] London, Published for the Proprietor, by S. & J. Fuller, Temple of Fancy, 34, Rathbone Place 1822. £ 3,500

**FIRST EDITION IN SHEETS.** *Hand-coloured aquatint strip panorama; consisting of fourteen scenes on twelve sheets untrimmed at edges [90 × 6,630 mm overall]; and the original printed label bearing the priced '£2-10-0' (see below) mounted on sheets and bound in full green crushed morocco, spine in compartments, decorated and lettered in gilt, by Riviere & Son, gilt edges.*

This sporting panorama of a fox hunt consists of separate scenes rather than one continuous view, the story developing from left to right.

The arrival of weather suitable for a fox chase triggers a dash from London to Melton, Leicestershire, for the Melton Mowbray Hunt. Reckless driving causes a variety of accidents on the road to those who get in the way. At Melton we see preparations for the hunt, the chase, and the death of the fox. In the bottom margin of the panorama appear the captions: '1. Solvitur acris hyems - it thaws - we must be off to Melton'; '2. Go! I fancy he can! Milton loquitur upon my soul a lie! Shakespeare'; '3. Doing a bit of City'; '4. All the world's a stage. (Bull and Mouth Inn)'; '5. At his head a grass green turf and at his heels a stone!'; '6. These come hopping'; '7. Non effectives; Nec possum dicere quare'; '8. Frogs and Cranes - shewing a friend the short way to cover!'; '9. My soul's on fire, and eager for the field!'; '10. A struggle for a start'; '11. Candidates for Brooke's nunc est bibendum'; '12. Gens humana ruit. O Crus - O Brachial (a Check)'; '13. Death and the Doctors'; '14. Duce domum, - jamdudum animus est in patinis exeunt in fumo.' In the bottom margin of the last scene also appears the imprint.

An advertisement for this panorama appears on a wrapper for Alken's *New Sketch Book*, 1823. This states that the panorama was etched by Henry Alken, and that it was available 'fitted up with a roller in box' for 42s., or mounted 'as a Series of Drawings' for £2.10s.0d. Tooley 35 describes a volume consisting of the 14 plates by Alken entitled 'Hunting Sketches' and published in 1822. An advertisement for it in *The History of Little Fanny* (London: S.& J. Fuller 1830) describes it as 'shewing all the points of a Fox-chase, from the first starting from the top of St. James's-street, to the death of Reynard...'

Sir John Dean Paul, 1st Baronet (1775-1852) was the son of a doctor of Salisbury. Paul became a banker with the firm of Snow, Paul and Paul, Bankers in the City of London and was created Baronet in 1821. Although a keen amateur artist, and an enthusiastic huntsman, he was also from 1816 happy to defraud his bank. Upon his death it was found that some half million pounds had been squandered; presumably this fine panorama was unwittingly subsidised by Paul's unfortunate investors.

Siltzer, p.193; Abbey, *Life*, 488; Schwerdt, 3, p.3, plate 169; Snelgrove, pp.128-129.

7. **ALKEN, Henry Thomas.** A TOUCH OF THE FINE ARTS: illustrated by Twelve Plates, with Descriptions. London, Thomas M'Lean, 1824. £ 875

**FIRST EDITION.** *4to, pp. [iv], 12 hand-coloured etched plates, each accompanied by one leaf of descriptive text, [2] leaf of advertisements; text evenly a little browned, occasional very light spotting; modern brown half calf, preserving original pink printed wrappers mounted at end, somewhat rubbed.*

Alken commonly took several amusing and embarrassing scenes from among his sporting and hunting circle who regularly met at Melton Mowbray. However, in the present work Alken has drawn on domestic and public mishaps, whereby he uses the contemporary language of art criticism to describe the events, with the conceit that the subjects illustrated are not artistic at all.

Thomas Henry Alken (1785-1851) was a painter and etcher of predominately hunting or racing subjects, and an influential caricaturist. 'Following the lead of Bunbury, Gillray and Rowlandson, Alken developed the accidental humour of sporting art and paved the way for John Leech on whom he was a strong influence' (Bryant and Heneage, *Dictionary of British Cartoonists and Caricaturists 1730-1980*).

Hardie p. 183; Toovey 58.

8. **[AMERICA'S CUP]. THE JUBILEE OF THE AMERICA CUP (1851-1901).** A Unique and Complete History of the Cup showing the extraordinary evolution of the modern yacht together with the Birth, Education, Accidents, and Accomplishments of Shamrock II. London: the Katesgrove Offices 190 Strand. [1902]. £ 375

*Oblong folio [200 × 305 mm.], pp. [2], 30, half-tone and wood-engraved text illustrations; original light green cover printed in dark green; old centre fold from posting when originally published; loosely inserted published slip.*

Published ostensibly to record the first fifty years of the America's Cup this souvenir also details and promotes Sir Thomas Lipton's recently completed challenger Shamrock II that was to contest the trophy in 1903.

The later pages of the the work record the accident during racing trials off Cowes when the yacht was de-masted. King Edward VII and Lipton were both on board and narrowly escaped injury. Lipton, the most persistent challenger in the history of the America's Cup was in all to make five attempts at recovering the trophy for Britain. Shamrock II built, by Messrs. William Denny and Brothers of Dumbarton, for Lipton's second attempt was to loose at New York to the yacht Columbia owned by J. Pierpont Morgan syndicate.

COPAC & OCLC records two copy at Oxford and Berkeley.

9. **[ART DECO GLASS DESIGN] C. BOSS & SONS LTD.** A COLLECTION OF DESIGNS DECORATIVE MIRROR AND SIGNAGE BY F.G. HAMMOND 1930-1960. **£ 950**

*4to album with approximately 100 mirror designs; Hammond's sample portfolio containing 50 watercolours of mirrors and several photographs in a pocket at end; eleven further photographs masked for advertising; a group of loose designs; tracings and sketches; also two trade catalogues of C. Boss & Sons Ltd, Phipp Street & Ravey Street, London EC2.*

An interesting group of art work from one of the typical East London trades.

The form of decorative glass and mirror work in Hammond's archive was at its height during the inter and post war period. Included in the designs are mirrors with various tinted and colour strips, etched and cut boarders, fires surrounds, dressing tables, hand mirrors, wall mirrors, tables, table lamps, light fittings, cabinets, clocks and even a curtain pelmet. Glass being now relatively cheap was manipulated every possible form only to be displaced by the introduction of modern plastics.

A somewhat melancholy letter from the Sign and Display Trades Union to Hammond date 1964 is included with the archive and regrets his recent redundancy from Boss & Sons. He was a member from 1946 to 1964 but much of the material appears to predate this period.

10. **[BALLOONING]. BROWNE, William R.** THE ASCENT OF THE NASSAU BALLOON, with the Parachute attached, 24th July, 1837 - This Sketch exhibits the Parachute, with Mr Cocking, in the three stages of decent. London. Published by Wm Morgan, 25 Bartlets Buildings, Holborn, 28th July 1837. **£ 350**

*Single lithograph sheet [27 × 36cm] hand coloured, some minor spotting.*

A large crowd had gathered to witness the event, but it was immediately obvious that Cocking was in trouble. He had neglected to include the weight of the parachute itself in his calculations and as a result the descent was far too quick. Though rapid, the descent continued evenly for a few seconds, but then the entire apparatus turned inside out and plunged downwards with increasing speed. The parachute broke up before it hit the ground and at about 200 to 300 feet (60 to 90 m) off the ground the basket detached from the remains of the canopy. Cocking was killed instantly in the crash; his body was found in a field in Lee.

The blame for the failure of the parachute was initially laid at Cayley's door, but tests later revealed that although Cayley had neglected to mention the additional weight of the parachute in his paper, the cause of the crash had been a combination of the parachute's weight and its flimsy construction, in particular the weak stitching connecting the fabric to the hoops. Cocking's parachute weighed 250 lb (113 kg) many times more than modern parachutes. However, tests carried out by John Wise, an American balloonist, showed that Cocking's design would have been successful if only it had been larger and better constructed. In comparing the designs of Garnerin's and Cocking's parachutes he found that the latter always descended in a much steadier and more even manner. The oscillation problem inherent in the Garnerin parachute was later solved by the introduction of a vent in the top of the canopy.

Following Cocking's death parachuting became unpopular, and was confined to carnival and circus acts until the late 19th century when developments such as the harness and breakaway chutes made it safer.

11. **[BATH EXHIBITION] CATALOGUE OF THE FIRST EXHIBITION OF THE WORKS OF LIVING ARTISTS**, at the Gallery of the Society for the Encouragement of the Fine arts, Quiet Street, Bath. 1836-37 Bath: Printed by Henry Edmund Carrington, Chronicle Office, St James Street and Weymouth Street. 1836. **£ 250**

**FIRST EDITION** *4to, pp. 31 [1]; stitched as issued, somewhat dust soiled and slightly chaffed at corners; exhibits priced neatly in ink.*

The Bath Exhibition although successful from the point of view of customers was less satisfactory on account of poor sales; still it struggled on for a few more years although it never a success. Paintings had been shipped down from London to encourage the event and exhibited John Constable sent six paintings with other exhibitors included David Cox, William Daniel, Samuel Prout, David Roberts contributing to the 592 exhibits.

Unrecorded.

12. **[BATHHOUSE]. ENGELBRECHT, Martin.** PERSPECTIVISCHE VORSTELLUNG EINER BADSTUBEN [*engraved label on verso of back scene*]. [Augsburg,] C.P. Maj. Mart. Engelbrecht. excud. A.V., [c. 1740]. **£ 1,750**

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

A fine peepshow of a bathhouse. - The cut aways depict; [1] the entrance to a columned an barrel vaulted bathhouse, lit by candles and lanterns with a gentleman bowing to a lady who is leaving with her servant; [2] to the right a gentleman pulling on a stocking whilst seated at a bench with his great coat beside him, and on the left, a wall fountain of Neptune astride a dolphin and a servant girl carrying victuals; [3] to the left a semi clad lady being cupped by a man holding a lighted taper, on the left a woman sitting in a large tub of water with a tray in front of

her with a plate of food and a drinking vessel while another woman offers her a glass, in the centre a woman carrying a small tub; [4] on the right a two tier bench with four semi clad gentlemen in conversation on the left a similar group of three women on washing her leg at a small tub in the a servant man walking past a central column with a lighted taper in his hand; [5] two similar groups with a servant dressed in a frock coat carrying a jug and glasses; [6] the back scene of an alcove with a barrel vault under which a lady and gentleman seated and in conversation at a candle lit table.

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

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

This set forms part of the octavo series, two other series in quarto and duodecimo were also published. There were published a total of 456 separate subjects to choose from each in separate lettered series 'A' ... 'Z', 'AA' ... 'ZZ', 'AAA' ... 'ZZZ', etc.

13. **[BEWICK, Thomas]** CATALOGUE OF A SCARCE AND CURIOUS COLLECTION OF BOOKS & ENGRAVINGS, FORMERLY BELONGING TO THOMAS BEWICK, THE EMINENT WOOD ENGRAVER: including copies of his Histories of British birds, Quadrupeds, and Fables of Æsop: with the entire stock and remainder of Mr. Bewick's "Memoir written by himself" ... : to be sold by auction, on Tuesday, Wednesday, and Thursday, February 5th, 6th, and 7th, 1884, at twelve o'clock each day, by Messrs. Davison and Son ... Newcastle-upon-Tyne ... Newcastle: Printed by Ward, Dean Street. 1884. £ 350

*8vo, pp. [iv] 40; 6 plates each with two woodcuts; modern morocco backed boards.*

The first two days of the sale include Bewick's own works and his library, prints etc., the third day comparing the household furniture which has been marked up with bids, prices and buyers.

This copy appears to have belonged to a member of the Ward family, relatives of Thomas Bewick's great nephew Robert Ward. Although a number of items had been retained by the Ward family prior to the sale it would seem that other items were purchased at the sale.

The catalogue was republished by The Leadenhall Press the following years. some of the names, prices do not quite tally and this copy includes a few extra items pencilled in as the sale progressed through the lots.

14. **[BOAR HUNT]. [ENGELBRECHT, Martin].** WILDE ZWIJNENJACHT [*manuscript title on verso of back-scene*]. [Augsburg, Martin Engelbrecht, c. 1740]. £ 650

*Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; some damage and loss*

The cut aways depict [1] a forest scene with a horse and rider to the left with sword in hand and to the right a man in a green jacket with a hunting horn over his shoulder; [2] a boar being assailed by dogs, a hunter on foot spearing the beast in the mouth and a rider firing a pistol; [3] an opening in the forest with a hunter to the right clinging to the branches of a tree whilst below a dog in writhing in agony and to the left a hunter on foot holding back another dog; [4] another hunter on horseback and one on foot; [5] a wooded glade [6] and a backdrop with a town before hills on the edge of the forest.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrechts death

in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

*Miniature Gigantick*

15. **[BOREMAN, Thomas]. [THE GIGANTICK HISTORIES].** London, Printed for Thomas Boreman, near the two giants in Guildhall, 1741-42. **£ 18,500**

*Together 9 volumes, 32mo, (60 × 46 mm); woodcut illustrations, crisp and clean; uniformly bound in the original publisher's boards covered with colourful Dutch Goldbrokatpapier; expert restorations to a few spines and two upper covers; housed in a custom-made slipcase covered with matching patterned paper.*

'The most remarkable tiny books of the century' (Bondy). Extremely rare collection of four works in nine of the ten volumes of Boreman's histories printed especially for children.

*The works are as follows:*

I. THE GIGANTICK HISTORY OF THE TWO FAMOUS GIANTS, And other Curiosities In Guildhall, London. Third Edition, corrected, 1741. - Pp. xvi, 112, frontispiece (in pagination) and one other full-page woodcut; final leaf with minor spot; rear cover expertly re-attached.

II. THE GIGANTICK HISTORY, VOLUME THE SECOND. Which completes The History of Guildhall, London. With other curious Matters. The Second Edition, 1741. Pp. xxiv, [25]-128, woodcut frontispiece (in pagination). - Final leaf lifted from inside rear cover, one gathering still unopened.

III. CURIOSITIES IN THE TOWER OF LONDON. Vol. I. The Second Edition, 1741. Pp. xxiv, [25]-124, [4] advertisements, frontispiece (in pagination) and 12 full-page woodcuts; a few margins occasionally shaved.

IV. CURIOSITIES IN THE TOWER OF LONDON. Volume the Second. The Second Edition, 1741. Pp. xviii, [19]-125, [3] advertisements, frontispiece (in pagination) and 1 full-page woodcut; one preliminary leaf with marginal tear, a few page numbers just touched by the binder's knife.

V. WESTMINSTER ABBEY. Vol. I. By the Author of the Gigantick Histories, 1742. Pp. xxxiii, 34-123, [5] adverts, frontispiece and 15 full-page woodcuts; frontispiece glued to inside of the front cover with its blank verso, a few page numerals just touched by the binder's knife.

VI. WESTMINSTER ABBEY. Vol. II. By the Author of the Gigantick Histories, 1742. Pp. xxxiii, 24-123, [5] advertisements, frontispiece and 4 full-page woodcuts; page numbers occasionally shaved.

VII. THE HISTORY AND DESCRIPTION OF THE FAMOUS CATHEDRAL OF ST. PAUL'S. 1741. Pp. xxxvii, [38]-125, [3] adverts, frontispiece and 7 full-page woodcuts; page numbers occasionally shaved, frontispiece just a little frayed in the outer margins).

VIII. THE HISTORY OF ST. PAUL'S. VOLUME THE SECOND. To which is added, An Account of the Monument of the Fire of London. 1741. Pp. xvi, [17]-121, [3] "Subscribers omitted", [4] adverts, frontispiece and 9 full-page woodcuts; page numbers occasionally just shaved.

IX. WESTMINSTER ABBEY. Vol. III. By the Author of the Gigantick Histories, 1743. Pp. xxii, [23]-125, [3] advertisements, frontispiece and 10 full-page woodcuts; final advertisement leaf with two marginal paper flaws, page numbers occasionally touched by the binder's knife.

Thomas Boreman has often been described as the first English publisher of children's books. The importance of the "Gigantick Histories" is not to be overlooked by dint of their diminutive dimensions "for the History of Children's Books is evident as they are the forerunners of the Lilliputian Magazine published by Newberry in 1752. There is no doubt that few of these children's treasures have survived, as they were thumbed to pieces in the long years that have elapsed since their publication". (Gumuchian, 4088). Boreman was an innovative printer, his "crowning stroke of genius in this enterprise was the inclusion in each of his little volumes of a list of his juvenile subscribers". (Wilbur M. Stone, *The Gigantick Histories of Thomas Boreman*, 1933, p. 10). At the start of the first volume, *The Gigantick History of the Two Famous Giants*, he includes a list of 85 subscribers which includes Master Billy Duke and Miss Betsy Egerton who ordered 7 books apiece, and second in the roll-call, Master Tommy Abney, doubtless the son of Sir Thomas Abney, one-time Lord Mayor of London, and the patron of Isaac Watts, the author of *Divine Songs for Children*.

Not contained in this collection of Boreman's miniature books are *The history and Description of ... St. Paul's*, 1741, and *The History of Cajanus* of 1742. - Complete sets of these minute histories are undeniably scarce. Stone, writing in 1933, noted that his was the only complete collection of which he had knowledge. Osborne and Gumuchian record only partial sets and an on-line search of COPAC failed to locate any of the titles in this series at all.

Stone, *The Gigantick Histories of Thomas Boreman* I-IX; Gumuchian, 4088; Osborne, pp. 799-800; Spielman, 109; Bondy, p. 22.

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

*3 vols., 32mo, (60 × 46 mm), pp. xxxiii, 34-123, [5] adverts, frontispiece and 15 full-page woodcuts; xxxiii, 24-123, [5] adverts, frontispiece and 4 full-page woodcuts; xxii, 23-125, [3] adverts, frontispiece and 10 full-page woodcuts; page numbers occasionally*

*shaved; in the original Dutch flowered pattern boards with some expert restorations; housed in a custom-made slipcase covered with matching patterned paper.*

“The most remarkable tiny books of the century ...” (Bondy *Miniature Books*, 1981). Extremely rare collection of all three volumes of Boreman’s *Westminster Abbey*, histories printed especially for children.

Thomas Boreman has often been described as the first English publisher of children’s books. The importance of the “Gigantick Histories” is not to be overlooked by dint of their diminutive dimensions “for the History of Children’s Books is evident as they are the forerunners of the Lilliputian Magazine published by Newberry in 1752. There is no doubt that few of these children’s treasures have survived, as they were thumbed to pieces in the long years that have elapsed since their publication”. (Gumuchian, 4088). Boreman was an innovative printer, his “crowning stroke of genius in this enterprise was the inclusion in each of his little volumes of a list of his juvenile subscribers”. (Wilbur M. Stone, *The Gigantick Histories of Thomas Boreman*, 1933, p. 10). At the start of the first volume of the History of St Paul’s he includes a 28 page list of subscribers which includes Miss Nabby Davenport, of Boston, New England and Master Bobby Hume of South Carolina also lists a Master Bobby Walpole, presumably a young relative of the great statesman.

Even partial sets of these minute histories are undeniably scarce. Stone, writing in 1933, noted that his was the only complete collection of which he had knowledge. OCLC locates holdings of partial sets in 7 different institutions. Although the bindings on the present collection are somewhat fragmentary, they do appear to be original. Bondy notes that Boreman had his little volumes “bound in flowered Dutch boards, attractively patterned” (*Miniature Books*, p. 21) and these certainly correspond both with that description and with another early copy which we have handled previously.

Gumuchian, 4088; Osborne, pp. 799-800; Spielman, 109; Bondy, p. 22; Stone VII-IX.

17. **BOWLES, Carrington.** THE ARTIST’S ASSISTANT IN DRAWING, perspective, etching, engraving, mezzotinto-scraping, painting on glass, in crayons, water-colours, and on silks and satins. Containing the easiest and most comprehensive rules... adapted to the capacities of young beginners. London, Printed for Laurie and Whittle, 1802. **£ 300**

*8vo., pp. vii, [1] publisher’s advertisements, 40, engraved frontispiece (portrait medallion of Hogarth) and 4 engraved plates (3 folding); the final two plates lightly stained; publisher’s marbled wrappers, printed label on the upper cover.*

One of the most enduring popular artist’s manuals of the day, first issued sometime around 1770 and continuously in print for the next half century.

The work is generally attributed to Carrington Bowles (1724-93). Indeed, it appears as item 12 (p. 169) in *Carrington Bowles’s New and Enlarged Catalogue of Useful and Accurate Maps, Charts, and Plans ...* (circa 1795) where it is referred to as “Bowles’s Artist’s Assistant” and is priced at the reasonable sum of 1s.

The success of this slender manual is due to its concise manner of dealing with all practical aspects of the British art industry: painting on all sorts of material, ranging from silk to glass, etching and engraving techniques, various applications of - and tricks connected with - watercolour painting, including a paragraph on how *To keep Flies from your work*.

18. **[BOXING] GOING TO THE FIGHT.** The Sporting World in all its Variety of Style and Costume along th[e] Road from Hyde Park Corner to Moulsey Hurst London, Pubd. by Sherwood, Neely & Jones, Sept. 1 1819. **£ 2,250**

*Hand coloured aquatint strip panorama, in a cylindrical treen case, consisting of eight sheets all conjoined, measuring 63 x 3,890 mm overall.*

*in original treen box with a view of a boxing match, ‘The sporting World in all its variety of Style and Costume along th[e] Road from Hyde Park Corner to Moulsey Hurst; with modern wooden stay.*

British sporting panorama of the trip to Moulsey (today spelt ‘Molesey’) Hurst, a spot on the Thames opposite Hampton, to watch a Prize Mill (i.e. a pugilistic fight, without gloves). Prize Mills were illegal and semi-spontaneously happened when the word got round. They tended to be held on county boundaries or where the authorities were sympathetic and turned a blind eye. The aquatinted design, pasted and varnished to the drum of this panorama, consists of the title and a representation of the Five Courts, Charing Cross, with two boxers fighting with gloves. The first scene consists of a view inside a sporting house, the Castle Tavern, Holborn, on the night before the start. Around the table are identifiable sporting characters. The walls are lined with boxing portraits. The panorama concludes with ‘the Humours of a Bull-Bait for a silver collar’ (the collar was awarded to the winning dog), and a view inside Tattersall’s Horse Repository at Hyde Park Corner on settling day, with Mr Tattersall, the auctioneer on the rostrum on the left. In between is a continuous scene. This features from right to left the turnpike at Hyde Park Corner, the Life Guards Barracks at Kensington, the Hampton Stage Coach, the White Horse Inn, another turnpike, Twickenham, Bushy Park, the Red Lion, Hampton (‘the country Headquarters of the Fancy’), crossing the Thames by ferry and other boats; and finally the ‘grand climax of the Fancy’ - the ring, a large amphitheatre accommodating 20,000 people laid out on Moulsey Hurst.

The combatants on this occasion are Jack Randall and West Country Dick. In the bottom margin of the panorama appear 42 reference numbers. These refer to incidents and places explained in detail in a 36-page booklet, Pierce



Egan, *Key to the Picture of the Fancy Going to Fight at Moulsey-Hurst* London: R. Jones 1819; and 'Dedicated by Permission, to Mr. Jackson and the Pugilistic Club. Designed and etched by I.R. Cruikshank, under the direction of P. Egan.' It was published in London by R. Jones in 1819. Ernest R. Gee says the key was written by Pierce Egan.

Abbey, Life, 473; Snelgrove, p.62; *Images of Twickenham*, 651.

19. **BOYDELL, John & Josiah**, AN ALPHABETICAL CATALOGUE OF PLATES, engraved by the most esteemed artists after the finest pictures and drawings ..., preceded by an account of various works, sets of prints, galleries, etc., forming part of the same stock, London: Printed by W. Bulmer and Co., Cleveland-Row, St James. 1803. **£ 1,500**

*4to, pp. xxix [1] blank, 60; contemporary half roan, spine lettered in gilt; upper cover with red morocco label 'Plates & Works publish'd by Boydell & Co.'*

A very attractive catalogue, Boydell's were the largest publishers and dealers in prints at this date.

The catalogue is in two section, the first dealing with 'Works, Sets of Prints, Galleries, &c.' which includes Watt's and Sandby's Views, Kit-Kat Club portraits, Guercino, Hogarth and Russian Gallery, the latter actually Horace Walpole's collection at the Hermitage; and most prominently described Boydell's Shakespeare Gallery. The second 'Alphabetical' section contains much the same content as the first but separated out and individually priced. Interestingly no discount seems to be allowed for quantity, the Hogarth Works bound up in boards listed in the first section cost £21 and the individual prints in the second section amount to £20 12s.

20. **BROWNE, Christopher**. THE ENGLISH GENTLEMAN'S GUIDE: Or, A New and Compleat Book of Maps of all England and Wales. Shewing its Ancient and Present Government, divided as in the Saxon Heptarchy. ... The whole being finely engrav'd, and made portable either for cloak-bag, portmanteau, or pocket. London: Phil. Overton, Map and Print-Seller, at the Golden Buck against St. Dunstan's Church in Fleetstreet: And Tho. Bowles, Map and Print-Seller, next the Chapter-House in St. Paul's Church-yard... At which places the following new and most correct of two sheet maps, now extant, are sold; viz. 1. The world. ... 23. West Indies., [1735-38]. **£ 4,000**

*4to, engraved folding title, printed in black and red, scale and explanation leaf pasted on verso, engraved wall-map on eight sheets, bound in four strips to form a travelling atlas, the names of each county covered engraved at the top of each sheet; fine original outline hand-colouring, three or four stains to southern sheets, one or two small nicks at margins skilfully repaired, nineteenth century maroon limp morocco cover, split at spine.*

The first edition in 'Portmanteau' form, the map is a later edition of 'Nova Totius Angliae Tabula,' first published by Christopher Browne in 1700.

As the full title explains, the map describes 'England and Wales shewing Its Ancient and Present Government, divided as in the Saxon Heptarchy; Also into Dioceses, Judges Circuits, and Counties; Describing all the Cities; Market-Towns, Parishes, Villages, Noble and Gentlemens Seats, Archbishops and Bishops Sees, Universities, Places which send Members to Parliament, &c. With the names of the Rivers, Sea-Ports, Sands, Hills, Moors, Forests, &c. All the Great or Post Roads, Cross-Roads, Ports for Directions on the Roads, Ponds, Inns and Houses on the Roads, with the Distances of Measur'd Miles, according to Mr. Ogilby's Survey: With many Additions and Corrections not Extant in any Maps.'

A further, rather unusual, feature not mentioned in the title, is the inclusion of the sites of naval battles round the coast. The sheets which were originally included to complete a rectangular map, in which only the sea was shown, have been excluded and neat lines marked with latitude have been added to the side borders to 'complete' the map.

We are aware of only two other copies of this map (one in the British Library and one in a private collection).

Shirley 'Browne 2' State vi/vii (variant a); BLMC Maps C.21.c.18.

21. **[BRUSSELS COURT]. [ENGELBRECHT, Martin]**. VAN BRUSSEL [*manuscript title on verso of back-scene*]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 650**

*Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; some damage and loss; backs strengthened with early playing cards.*

The cut aways depict [1] a proscenium with to the right a lady and to the left a gentleman [2] two gentlemen greeting on another [3] a courtyard with a servant and a gentleman conversing with a lady; [4] a courtyard with a servant feeding peacocks and other birds; [5] a walled garden [6] a formal garden with clipped hedges and a fountain with Neptune holding a trident.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent

publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century.

22. **BURGES, William.** ARCHITECTURAL DRAWINGS. London, William Clowes and Sons, 1870. **£ 2,500**

**FIRST EDITION.** *Imperial folio, pp. [vi], 29, with 75 lithographic plates, entirely printed in brown; clean and fresh in the original publisher's red half-morocco over pebble-grained cloth; wear to extremities, inner hinges broken; contemporary bookseller's label inside front cover.*

A fine collection of architectural drawings made over a long period of time by the 'most brilliant architect of his generation' (*Macmillan Encyclopedia of Architects*). 'What I set myself to do was this, to write a sort of grammar of thirteenth-century architecture, and to illustrate it with carefully measured details' (p. 1). Burges had travelled widely studying and drawing medieval architecture, which influenced his commissions, such as Castle Loch near Cardiff. 'The thirteenth century, in particular, was Burges's chosen field, and he modelled his style of draughtsmanship on the famous sketchbook of Villard de Honnecourt in the Bibliothèque Nationale, Paris' (*ibid*).

The sketches in this book were masterly drawn on stones, which after the printing, carried out by Maclure, Macdonald & Macgregor, were defaced. As Burges explains in the preface, quoting from the prospectus for the *Architectural Drawings* 'to allow no copies to go into the trade' which means that only subscribers could acquire a copy. The list of subscribers lists 194 copies, which had been ordered by eminent colleagues of Burges, such as Frederick P. Cockerell, Edward W. Godwin (4 copies), Owen Jones, Joseph Neale, George Gilbert Scott (3 copies), Alfred Waterhouse and M. Digby Wyatt.

R. I. B. A. vol. I, p. 161.

23. **[CAILLE, Jean de la].** HISTOIRE DE L'IMPRIMERIE ET DE LA LIBRAIRE, Où l'on voit son origine & son progrès, jusqu'en 1689, Paris, Jean de la Caille, 1689. **£ 1,500**

*4to, pp. [2] title with engraved vignette, [2] preface, 322, 26 index; engraved pictorial headpieces and decorative initials, contemporary calf, spine gilt in six compartments, red morocco label, red sprinkled edges,*

'The author was a printer and bookseller in Paris, where he died in 1720.' 'Cet ouvrage peut encore être consulté avec fruit ...' (Brunet). A fine crisp copy with just the smallest amount of foxing to a few leaves.

Brunet III, 724; Bigmore & Wyman, p. 98.

24. **CARNIVAL.** [Germany, c. 1835]. **£ 1,200**

*Hand-coloured and engraved concertina-folding peepshow with five cut-out sections; front-face measuring 130 × 225 mm forms lid of cardboard box containing peepshow; the peepshow extends, by paper bellows to approximately 580 mm; box a bit darkened and spotted, corners repaired.*

The front-face design of this German peepshow consists of the title, a view through three arches of the carnival with participants and spectators, and three peepholes, a large centre hole and two smaller on either side. Viewing through the central peephole reveals a long flag-bedecked street with the procession winding from side of the street to the other. Many of the participants are on horseback or are being conveyed on sleighs. The spectators viewing the procession from the roofs of the arcades. Viewing through the small peep-holes reveals the scene down the long arcades. We were unable to determine in which European city this carnival procession took place.

25. **CELLINI, Benvenuto.** DUE TRATTATI di Benvenuto Cellini Scultore Fiorentino uno dell' Oreficeria l'Altro della Scultura. Florence: Nella Stamperia di S.A.R. Per li Tartini, e Franchi. MDCCXXXI [1731]. **£ 650**

**SECOND EDITION.** *4to, title printed in red and black, pp. xxii, 162, 13 [1] 'Errori Correzione' with a small paste over on page v.; contemporary vellum, spine lettered in gilt; modern bookplates of J.B. Bury and Michael Bury and a earlier inscription of 'H Carhyle' in pencil on front free-endpaper*

Cellini's work on goldsmithing and sculpture was first published in 1568 but not reprinted until the present edition of 1731. The editors decided to drop a number of sonnets from the earlier edition, as they considered them to be out of place in a technical work; however, they appended a scholarly introduction to the work by one Rosso Martino.

Almost all modern editions derive from a contemporary manuscript copy first published by Francesco Tassi in 1829 or in a combination of the 1568 edition thus elevating the rough and ready manuscript, with all its faults and idiosyncrasies, above the refined technical treatise that Cellini intended.

For a full discussion of the history of this text see Paolo L. Rossi's essay *Benvenuto Cellini: Reputazione and Transmutation in France and Florence* in Alessandro Nova & Anna Schreurs *Benvenuto Cellini: Kunst und Kunsttheorie im 16. Jahrhundert*, Köln, 2003.

Gamba 336. Cicognara 274.

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

**FIRST EDITION.** *Small folio, pp. [12], 48 plates in photogravure; loose, as issued in the original cloth-backed portfolio, printed boards with an image in silver and black laid onto the upper cover, cloth ties.*

A fine copy of this interesting and beautifully executed collection of Parisian shop fronts and interiors by some of the leading architectural practitioners and interior designers of the day.

Included are examples of works by Siclis, Ruhmann, Mallet-Stevens, Patout, René Herbst, Maurice Dufrene and Maurice Jallot. The range of shops is quite wide: hairdressers, furniture showrooms, jewellers, chemist, a bar, cinema and shoe shops. Particularly noteworthy are Mallet-Stevens' design for the Peugeot showroom on the Champs-Élysées, the buildings of the Nicolas chain of wine merchants designed by Patout and an electrical goods supplier with a showroom of 'machines parlantes' i.e. radios.

The original portfolio was strikingly designed with diagonal typography in red and black with a photographic illustration printed on silver tinted paper by Jean Carlu.

27. **CHELSUM, Joseph.** A HISTORY OF THE ART OF ENGRAVING IN MEZZOTINTO from its Origin to the present Times, including An Account of the Works of the Earliest Artists Winschester: Printed by J. Robbin, High-Steet; and sold by J. and T. Egerton, Whitehall, London 1786. £ 100

**FIRST EDITION.** *Small 8vo, [iv], 100, [12], index; modern calf backed marbled boards by the Studio Bindery*

The first work in English solely on this subject.

'Chelsum defended the church fathers in general and Eusebius in particular from Gibbon's attacks and argued that *Decline and Fall* was 'a subtle poison of the most dangerous tendency.' Chelsum was a collector of prints and published in 1786 an erudite history of the art of engraving in mezzotinto, in which he claimed the English were supreme.' [ODNB]

Bigmore & Wyman I, 33; Levis, p. 118.

28. **[CHIVERS BINDING]. MEMPES, Mortimer** JAPAN A Record in Colour by Mortimer Mempes transcribed by Dorothy Mempes London: Published by Adam & Charles Black, Soho Square. 1902. £ 1,850

*8vo, pp. xiii [1] blank, 206, [2]; 100 coloured plates; uncut in contemporary Vellucent binding by Cedric Chivers, the upper cover decorated with a girl holding an open parasole framed within a gateway decorated with hanging lanterns; the spine similarly decorated, the design heightened with gold tooling, gilt top other edges uncut; an excellent copy.*

The design of both the upper cover and spine are derived from plate 71 'The child and the umbrella.'

Chivers, first exhibited and patented his *vellucent* method of decorative bookbinding in 1898. 'In his large bindery at Portway, Bath, Chivers employed about forty women for folding, sewing, mending, and collating work, and in addition, five more women worked in a separate department, to design, illuminate, and colour vellum for book decoration, and to work on embossed leather. These five were Dorothy Carleton Smyth, Alice Shepherd, Miss J.D. Dunn, Muriel Taylor, and Agatha Gales. Most Vellucent bindings were designed by H. Granville Fell, but the woman most frequently employed for this kind of work was probably Dorothy Carleton Smyth' (Marianne Tidcombe, *Women Bookbinders 1880-1920*, p. 86).

This is an early example of Chivers work, although unsigned a previous owner has helpfully noted that the book was purchased in October 1902

29. **COBDEN-SANDERSON, Thomas James.** LONDON. A Paper read at a meeting of the Art-Workers Guild, March 6, 1891 - Doves Press by T.J. Cobden Sanderson March 6 1891. [*colophon*.] Presented to the Subscribers to The Doves Press Publications by T.J. Cobden-Sanderson & Emery Walker, being composed and printed by Richard Cobden-Sanderson Apprentice to the Press. Finished March 31 1906. £ 200

**LIMITED EDITION BELIEVED TO BE ONE OF 300 COPIES.** *4to, printed in black and red on handmade paper, pp. [8]; some minor foxing; original limp vellum, stamped in black at the foot of the rear paste-down 'The Doves Bindery.'*

The paper that Cobden-Sanderson gave in 1891 reflects William Morris's dream in *News from Nowhere* of a day when beautiful buildings supporting an idyllic life in the metropolis would come to pass.

30. **COBURN, Alvin Langdon.** LONDON. ... With an Introduction by Hilaire Belloc. London: Duckworth & Co and New York: Brentano's [1905]. **£ 11,000**

**FIRST EDITION ONE OF 600 COPIES.** *Folio, pp. 21, [3] blank; 20 hand-pulled photogravures, each plate tipped onto heavy grey paper stock; original publisher's green morroco-backed drab boards, upper cover lettered in gilt; some damage to upper joint and corners; original printed dust-wrapper with some loss and torn.*

Coburn's First Book. Coburn set up two copperplate printing presses in his house to produce all the photogravures for the work. Recording his efforts in his autobiography he was later able to claim that 'in my hands photogravure produced results which can be considered as "original prints", and which I would not hesitate to sign ... I prepared the printing plates myself, by etching and steel facing them: I ground the inks, and pulled the plates on various grades of paper until I had a specimen for my printer to follow ... no-one will ever know, save those who have experienced it, what such an undertaking involves' (*Autobiography*, p. 76).

Coburn, was 'a member of Alfred Stieglitz's Photo-Seccession circle ... perhaps learned from Stieglitz the effectiveness and appropriateness of high quality photomechanical reproductions as expressive vehicles for artist-photographers. He was the most important American photographer to expend significant energy on illustrating books' (*Truthful Lens*).

He had moved to London in 1904 where his literary portraits brought him instant success. He photographed George Bernard Shaw nude in the pose of Rodin's *Thinker* and the portrait so flattered Shaw that he proclaimed Coburn 'the greatest photographer in the world'. Shaw initially provided the introduction to London, but Duckworth declined to publish it, perhaps because it focused too much on the artist rather than the subject, whilst Belloc's text is strictly a potted history of the city's development. Mary Walker Marien remarks that 'Coburn's photographs resemble the tonal paintings of James McNeill Whistler because they were both interested in the space [and perspective] of Japanese prints rather than the illusionistic representation' though it is interesting to note that later in his life Coburn spurned modernity.

*Truthful Lens*, 36; Poth, *The Book of 101 Books*, pp. 38-9; Marien, *Photography: A Cultural History*, pp. 199-201.

31. **COCHIN, Charles-Nicolas** VOYAGE D'ITALIE, ou Recueil de Notes Sur les Ouvrages de Peinture et de Sculpture qu'on voit dans les principales villes d'Italie Paris Ch. Ant. Jombert, pere, Libraire du Roi, pour l'Artillerie & le Génie, rue Dauphin. 1769 & 1758. **£ 350**

**THIRD & FOURTH EDITIONS.** *Three vols., 8vo, pp. xvi, 230; [iv], 197 [1] blank; [iv], 288; Uniform contemporary mottled in compartments between raised bands, each with title and volume number lettered in gilt; some worm damage to leather at; neat contemporary ink anotations and more extensive pencil notes from a latter date.*

Perhaps the most widely used guidebook to Italy before to the depredations at the hands of Napoleon took their toll. Cochin manages to cram in descriptions of some 3,200 paintings and over 500 painters. Cochin ignored anything remotely unconnected with art - no scenery, customs, cultures or indeed that general topic of conversation, bad inns - and as Rome had already been well described, left it out.

In 1749 Mme de Pompadour selected Cochin to accompany her brother Abel Poisson, the future marquis de Marigny, on a study tour of Italy, in the company of the architect Jacques-Germain Soufflot and the art-critic Jean-Bernard, abbé Le Blanc.

Cochin, Soufflot and Marigny remained close friends on their return, when their considerable combined influence did much to bring about the triumph of Neo-classicism in France.

32. **[COLOUR THEORY OF TEXTILES], BRIGGS, G.E.** A STUDY IN COLOUR [MANUSCRIPT TITLE] City of Bradford Technical College. Textile Materials and Processes Book [Bradford] circa 1910. **£ 850**

*4to, [320 × 290 mm.] 12 leaves with 8 selections of coloured wool samples mounted on blue sugar paper with 8 facing 'key' on blue sugar paper lettered in manuscript in white ink; preceded by printed title leaf. original maroon straight grained calf backed loth lettered in blind.*

A finely produce reflecting the quality of colour mixing in the Bradford textile industry

Bradford was wool capital of the world in the mid-nineteenth century. It however began rapidly to be overtaken by other centres of production and imported from abroad. Little attempt was made at any education in this heartland of the textile industry until Bradford was shocked out of complacency by the poor response to its wears at the 1878 Paris Exhibition.

The the new Bradford Technical School was opened in 1882. 'The purpose of the School was clearly to support local industries, "technical, scientific, artistic and general instruction in the various processes involved in the production of Worsted, Woollen, Silk and Cotton fabrics ..." Four departments were created: Textiles, Art and Design, Engineering, and Chemistry and Dyeing. Soon after, the School was renamed Bradford Technical College' [see <http://www.bradford.ac.uk>].

The sample includes a colour wheel of wool based on Chevreul and here called a 'Spectrum Circle.' The 'Spectrum' is developed through the others samples and include 'Range of 36 shades & Tints made by Mixing Black & White to Spectrum,' 'Range with Black and White Added,' 'Range of Greys, Tones Brown/Red - Blue-Green,' 'Tints, Tones, Shades: Contrasting Colours,' 'Range in red and Violets,' and 'Range of 49 Shades from [in proportion of] 2-6 Ranges.'

The student, who we have not been able to trace, has clearly been taught how to combine different wool's, to produce any colour shade or tint. Very few of these albums survive, although we have noted a similar item dated 1909 is held at Yale titled *Loom book: as in use in the Department of Textile Industries*. Clearly there was a conscious decision to improve the education of technique in textile industry after the publication of A. F. Barker's *The educational value of textile studies* Bradford, 1899. This work appears to have both stimulated and improved the quality of teaching at the college. Today the college is Bradford University but the textile industry that the present work was aimed to encourage has continued its steady decline.

33. **[COOKING EQUIPMENT] FRANÇOIS VAILLANT** ALBUM DES FOURNEAUX DE CHAUFFAGE ET DE CUISINE, TOUT EN FONTE ET SANS AUCUNE MAÇONNERIE pour Casernes, Hôpitaux, Pharmacies, Camps, Buanderies, Infirmeries Régimentaires, Établissements Publics etc Metz, Lambert Levy, *lithographer* [1866]. **£ 450**

*Large quarto, [30.5 × 23.5 cm] pp. [vi], 16 tinted lithograph plates numbered 0 to 15 (plate 1 and 6 unnumbered and sequence of last four plates 14, 13, 12, and 15); stitched as issued in original pink printed wrappers.*

An well produced catalogue giving particulars of extremely solid looking cooking apparatus supplied by one of the leading manufacturers of this period François Vaillant.

The introduction gives a list of places that had been supplied by the firm both domestic and foreign, the latter including Senegal in 1850, La Réunion and Guadeloupe in 1858, Cherchell in 1858, Goree and Nossi-Bé in 1861, and Cayenne in 1864.

OCLC recording only one copy at Paris CNAM.

34. **[CORONATION - 1822] CORONATION OF GEORGE IV.** London, W. Sams, No 1 St James's Street, 1822, Jan 1. **£ 2,650**

*Hand-coloured aquatint panorama consisting of twelve strips, all conjoined, overall 80 × 8530 mm. ; the first 170mm. in facsimile in the original treen cylinder with hand-coloured aquatint label around the circumference, varnished; copy of the printed Key in facsimile.*

British panorama celebrating the Coronation of George IV on 19 July 1821. The procession starts from the West door of Westminster Abbey where the Coronation ceremony had taken place, to the North door of Westminster Hall where the Coronation banquet would take place, along a raised platform and under a temporary covering. The procession lined on either side by soldiers, who, the text of the accompanying *Key* tells us, kept 'the space free from interruption from the numerous spectators assembled on this occasion.' The panorama depicts the participants, who 'followed according to their rank, those of the lowest degree going first.'

This copy is lacking material at the beginning and the end, so that the references. in the top margin begin at 6 and end at 131, and the publisher's label is absent. Complete it goes from 1 to 133.

Abbey, *Life*, 483

35. **[CORONATION - 1911] SOUVENIR OF THE CORONATION PROCESSION, JUNE 1911. KING GEORGE V AND QUEEN MARY.** London: G. Bros. Ltd. 1911. **£ 500**

*Chromolithograph panorama consisting of two sheets conjoined, concertina-folding into pink paper covers. 120 × 1,965 mm folding down to 120 × 182 mm.*

Front cover design consists of title, imprint, and a Life Guards bandsman blowing trumpet. The procession advances from right to left including representatives of the armed forces, Chelsea pensioners, various figures in national dress, the royal coach and mounted heads of state, with towards the rear a group of boy scouts.

36. **[CORONATION - 1937] A PANORAMA OF THE CORONATION PROCESSION. MAY 12<sup>TH</sup> 1937** [*title on cylinder*] [London, Chiswick Press for Major J. A. Abbey], 1937. **£ 1,000**

*Continuous hand-coloured panoramic strip measuring 216 × 4.5 inches, depicting the coronation procession, rolling into a wooden cylinder with crown knob 2.5 × 7.5 inches, the drum with a colour printed view to the of the ceremony.*

The panorama of the coronation procession of George VI and Queen Elizabeth was printed in collotype, hand-coloured and limited to 125 copies. The drawings are by Miss May McNeile.

Abbey, *Life*, 632.

37. **CRUIKSHANK, George and Robert.** LONDON CHARACTERS. London, J. Robins, Bride Court, Bridge Street, 1827 [1906]. £ 1,250

**12MO, TITLE-PAGE, 24** *hand-coloured engraved plates by George and Robert Cruikshank, 2 pen ink and wash sketches and a George Cruikshank signature tipped onto the endpapers, one outstanding sketch loosely inserted; printed buff boards.*

According to Cohn, many copies of this work were bound up in facsimile boards, together with facsimile a title-page, in 1906, from the loose plates sold at the Truman sale, and partially completed with impressions from the copper plates also sold at that sale. Such would appear to be the case with this copy.

The drawings are by George Cruikshank and initialled GC. The loosely inserted sketch is of an arm and hand with the most vivid expression which evokes the entire personality of the gesturing and arguing man. Interesting is how Cruikshank drew the outline on the verso of the little (123 x 64 mm) piece of paper (a clock and watch manufacturer's invoice) and finished it on the other side in ink, wash and pencil. The outlines on both sides are absolutely congruous.

Cohn, 182.

38. **CRUIKSHANK, Percy and William COWPER.** COWPER'S DIVERTING HISTORY OF JOHN GILPIN with Twenty Illustrations by Percy Cruikshank [*cover title*]. London, Read & Co., [c. 1850]. £ 500

*Hand-coloured wood-engraved panorama concertina-folding into the original illustrated boards; measuring 125 x 2880 mm, folding down to 140 x 155 mm.*

Cruikshank illustrates the same subject his uncle George had done as early as 1828.

‘*Basically Palladian*’

39. **CRUNDEN, John.** CONVENIENT AND ORNAMENTAL ARCHITECTURE, consisting of original designs, for plans, elevations, and sections: beginning with the farm house, and regularly ascending to the most grand and magnificent villa; calculated both for town and country, and to suit all persons in every station of life. London, Printed for the Author, and Henry Webley, 1767. £ 950

**FIRST EDITION.** *4to, pp. viii, iv, 26, 70 numbered illustrations on 56 engraved sheets, engraved by Isaac Taylor, some folding, text on unusually thick paper; occasional light spotting or browning, one folding plate shaved at head, resulting in the loss of plate numerals, one folding plate with central 2-inch tear at fold; modern half-calf over marbled boards, spine with raised bands and gilt-stamped red morocco lettering-piece, a little rubbed in places.*

These designs for small country houses of moderate budget were published privately by the London surveyor and architect John Crunden (1741-1835) and became popular and much in demand with seven further editions up to 1815. ‘*Convenient and Ornamental Architecture* proved to be the most successful pattern-book of its kind, providing, in a manageable form and at a reasonable price, designs for a wide range of domestic buildings in a basically Palladian style that continued to be popular for the rest of the eighteenth century. Although Crunden's pattern-books made no attempt to be original or avant-garde, some of his executed buildings show him developing a more elegant style akin to that of the brothers Adam’ (Colvin, p. 281).

The huge popularity of this book is indicative of a change in mid-eighteenth century domestic architecture, representing a move away from the large country house, to the smaller and more intimate villa. It also reflects the growing demand for new buildings commissioned by the merchant class rather than the nobility.

Archer 49.1; Harris 159; R.I.B.A. p. 256; see Berlin Katalog 2288 for the 1785 edition and Millard for the 1770 edition.

40. **[CRYSTAL PALACE].** INTERIOR OF THE MAGNIFICENT NEW CRYSTALLPALACE [SIC] AT SYDENHAM. Das Innere des prachtvollen neuen KristallPalastes zu Sydenham. L'interieur du nouveau palais de cristal magnifique à Sydenham. [Germany, 1854]. £ 850

*Hand-coloured lithography; single peep-hole, 4 cut-away scenes, 1 back scene, mounted bellows style and collapsing flat; some abrasions to upper scene*

The upper scene depicts visitors arriving by carriage, horse and on foot with a view of the Crystal Palace in the background. the artist may have had to conjecture an idea of the interior, as the cut-aways and the back scene show the items displayed on tables around the edge of a large hall with the public milling around.

41. **[CRYSTAL PALACE].** THE STATUARY OF THE CRYSTAL PALACE 3/6 [*cover title*]. London: Crystal Palace Library; and Bradbury & Evans, 11 Bouverie Street, London. 1854. £ 95

*Four works in one, small 8vo; with folding engraved plans (and numerous engraved and woodcut illustrations in the text; original blue cloth, spine blocked with gilt lettering; inscribed on first titel ‘R. Thomson 1860.’*

The Crystal Palace Company offered their catalogues both singly or in various combinations bound up in their standard blue cloth as here. the present collection includes the following works:

1. SCHARF, George. *The Greek Court erected in the Crystal Palace by Owen Jones*. pp. vi, [i], [3]-113 [1] blank; with folding frontispiece plan;
2. SCHARF, George. *The Roman Court (including the Antique Sculptures in the Nave) erected in the Crystal Palace by Owen Jones*. pp. [iii], 86; with folding frontispiece plan;
3. JAMESON, Anna Brownell. *A handbook to the Courts of Modern Sculpture*. pp. 91 [1];
4. PHILLIPS, Samuel. *The Portrait Gallery of the Crystal Palace*. pp. xii [13]- 238

42. **[CUT-OUT BOOK]**. ELLEN, OR THE NAUGHTY GIRL RECLAIMED, A Story Exemplified in A series of Figures. London: Printed for S. and J. Fuller, Temple of Fancy, Rathbone Place, Where are also Sold Books of Instruction in every Branch of Drawing, Colours, and every requisite used in Drawing. 1811. **£ 500**

**SECOND EDITION.** 12mo, pp. 19 [1] blank; complete with nine hand coloured engraved costumes, 4 hats and one head; original printed grey wrappers; contained in original printed slipcase.

A similar moral tale to Little Fanny, 'Ellen is so wayward grown, her book upon the ground is thrown'.

Her mother buys Ellen nice cloths and in her new attire she strides out without a care only to get herself all covered in mud. Sent 'To Nurse, who keeps the village School.' Ellen for sulking is given the dunces hat and in shame she runs away only to be taken by 'Gipseys.' Having now learnt a lesson for her impetuosity Ellen attends Sunday school, returns to her parents, with a final scene of our protagonist with book in hand, reformed.

Osborne p. 1051 (incomplete).

43. **[CUT-OUT BOOK]**. THE HISTORY OF LITTLE FANNY Exemplified in A Series of Figures. London: Printed by D.N. Shury, Berwick Street, Soho, for S. and J. Fuller, Temple of Fancy, Rathbone Place, where are also sold Books of Instruction in every Branch of Drawing, Colours, and every requisite used in Drawing. 1810. **£ 500**

**FIRST EDITION.** 12mo, pp. 16; complete with 7 hand coloured engraved costumes, 4 hats and interchangeable head; original printed fawn wrappers, some slight rubbing to one corner; contained in original printed slipcase.

The first in this charming series of cut-out books in which the moral is of the fall and rise of Little Fanny.

More concerned over her favourite doll than books and learning 'For play's her passion, idleness her joy' and ignoring her mother's advice Little Fanny is stolen by beggars, becoming an errand girl for a fish merchant, a carrier of milk and eggs, and on delivering some butter but unknown to herself is sent to her mother's house and is returned to her former station in life. All ends well with Little Fanny now a diligent and wiser girl 'She's now no longer idle, proud, or vain, / Eager her own opinion to maintain; / But pious, modest, diligent, and mild, / Belov'd by all, a good and happy child.'

This appears to be the first issue, advertising *A New Essay of Flower Painting* on the lower cover but not *The History of Little Henry*.

Gumunchian 2005-2010 describing 1811 edition; Osborne p. 418 (fourth edition).

44. **DENNIS, George.** THE CITIES AND CEMETERIES OF ETRURIA. London: John Murray. 1848. **£ 400**

**FIRST EDITION.** 2 volumes, royal 8vo, pp. c, 530, [1] errata, [1] advert; xiv, 555, [1], [1] errata, [1, blank], 16 publisher's catalogue; 1 wood engraved and 4 tinted lithograph plates, numerous wood-engraved text illustrations, 10 maps and plans (including 3 folding); original dark blue-green horizontally rubbed cloth blocked in blind and gilt by Remnant & Edmonds with their binder's label, modern slipcase, (very lightly rubbed and with just a trace of light spotting and small marginal tear to one map in Vol. II).

The work gave the most detailed descriptions that had yet appeared in any language of all recorded Etruscan sites.

45. **[DERBY] CRUIKSHANK, George.** DERBY DAY SHOWN IN SIX RELIEFS London Rapahel Tuck & Son. Circa 1905. **£ 1,750**

*Set of six chromolithograph relief scraps housed in a skilfully reproduced paper folder measuring 85 x 315 mm.*

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

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

46. **[DERBY] [CRUIKSHANK, Percy?]** A DAY AT THE DERBY [London]: [c. 1835]. **£ 1,150**

*Hand coloured strip panorama, measures 92 × 1,310, printed on four sheets conjoined, concertina-folding down to 100 × 155; original ribbed ocre cloth, upper cover lettered with title.*

The story concerns Mr Podger and his friend with all the mishaps that befell them during their day at the Derby, told in 18 tableaux with text beneath each.

Snelgrove, D. *British Sporting and Animal Prints*, p. 5, no 34

47. **DODGSON, Campbell** A CATALOGUE OF THE ETCHINGS BY AUGUSTUS JOHN 1901-1914 London: Charles Chenil and Co., Ltd MCMXX [1920]. **£ 1,250**

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

A clean copy still with the etching in place.

48. **DÖRING, Christian Wilhelm.** QUELLE NÜTZLICHER BESCHÄFTIGUNGEN ZUM VERGNÜGEN DER JUGEND ... Neue Folge I [*all published of this series*]. Karlsruhe, Müller'sche Hofbuchhandlung, 1852. **£ 3,250**

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

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

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

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

49. **DOYLE, Richard.** AN OVERLAND JOURNEY TO THE GREAT EXHIBITION SHOWING A FEW EXTRA ARTICLES & VISITORS, London, Chapman and Hall, 193 Piccadilly [1851]. **£ 850**

*Oblong crown 8vo, 8 double page engraved plates by Doyle forming a continuous strip panorama, [125 × 2800 mm]; original light blue printed boards; rebacked, occasional light foxing.*

A fine copy of an uncommon Doyle item and a scarce piece of Great Exhibition work. The eight double-page plates form a kind of panorama and depict a procession of characters and articles obviously on their way to the Great Exhibition. The subjects covered are: Crowned Heads (represented by various animals - Lion of England, eagle wearing a Pickelhaube), All Nations, France, Germany, Bavaria (brass band and giant tankard of beer), Italy (opera divas and monster violin), Spain holding cigars [together with] Scotland and Switzerland, America (slaves and Liberty followed by varied cowboy types).

50. **DOYLE, Richard.** RICHARD DOYLE'S PICTURES OF EXTRA ARTICLES AND VISITORS TO THE EXHIBITION. London, Chapman and Hall, [1852]. **£ 500**

*Oblong 8vo, pp. [4], 8 double-page lithographic plates by Doyle, modern brown half-calf over pebble grained cloth covered boards, front cover lettered in gilt.*

An uncommon Doyle item and a scarce memento of the Great Exhibition. The eight double-page plates form a kind of panorama and depict a procession of characters and articles obviously on their way to the Great Exhibition. The subjects covered are: Crowned Heads (represented by various animals (Lion of England, eagle wearing a Pickelhaube), All Nations, France, Germany, Bavaria (brass band and giant tankard of beer), Italy (opera divas and monster violin), Spain together with Scotland and Switzerland, America (slaves and Liberty followed by varied cowboy types, smoking cigarettes).

Dicky - as he was known - Doyle (1824-1883) was the son of an Irish-born caricaturist and portrait painter, who was taught by his father John and grew up in London. Together with Leech he became the leading caricaturist of *Punch*. His cover illustration for the periodical lasted up to 1954. He was notorious for not meeting deadlines of publications, sometimes using ridiculous excuses, such as not having any pens or pencils.

51. **DULWICH GALLERY.** [A SERIES OF 50 COLOURED PLATES FROM THE MOST CELEBARTED PICTURES IN THAT COLLECTION], [London]. [ca. 1830]. **£ 7,500**



**FOLIO**, 50 hand-coloured aquatint plates, cut round and mounted within rules on cards mounts [420 × 540 mm.], each with numbered in pencil, unobtrusive library blind stamp in lower corner of mounts contained in the orig. portfolio, half purple morocco, ties broken.

An outstandingly beautiful series of coloured aquatint plates reproducing Old Master paintings in the Dulwich Gallery. For sheer quality only some of the plates in Ploos van Amstel's Collection d'Imitations come near to rivalling them.

Tooley describes a first issue with 30 plates, dated 1818, while Abbey had the same number of plates, which he dated ca. 1830. Prideaux calls for 50 plates, dated ca. 1830, as does UCBA.

The engraver and publisher Ralph Cockburn, a painter who exhibited portraits and genre scenes between 1802 and 1812 but more importantly he was keeper of the Pictures at Dulwich College Cockburn dying in 1820 caused an hiatus in the works publication program which accounts for the so called first issue of 1818

Clearly only a very small number of complete copies with such exquisite colouring could have been produced with Lowndes noting the work is seldom found complete. and further that the published price was £40 which Bohn reduced to £16 16s. This was an enormous outlay even at the reduced price and must account for the works rarity. The plates as listed by Lowndes:- 1. Cascatella and Villa of Mæssnas at Tivoli - Wilson; 2. Landscape - Claude; 3. Landscape with Cows - Cuyp; 4. Hunting Party - Wouvermans; 5. Brisk Gale - Vandervelde; 6. Landscape - Berchem ; 7. Landscape - N. Poussin; 8. Chaff-cutter - Teniers; 9. Jacob's Dream - Rembrandt ; 10. Sea Port - Claude ; 11. Landscape - G. Poussin; 12. Crossing the Bridge Pynaker; 13. Jacob and Rachel - Murillo ; 14. Water Mill - Hobbima ; 15. View near Utrecht - Cuyp ; 16. Landscape Salvator Rosa ; 17. Calm - W. Vandervelde; 18. Sunset - D. Teniers ; 19. Embarkation of St. Paul - Claude ; 20. Waterfall - Ruysdael ; 21. Landscape - Salvator Rosa ; 22. Halt of Travellers - P. Wouvermans ; 23. Forging the Brook - N. Berchem ; 24. Landscape - A. Cuyp ; 25. Landscape, Morning - J. Both; 26. Landscape Farriers shoeing Horse -Wouvermans ; 27. Landscape Evening - J. Both; 28. The Assumption - N. Poussin; 29. Cottage and Figures - D. Teniers; 30. Landscape - A. Vandervelde; 31. Landscape, with Cows - A. Vandervelde; 32. Landscape, with Cattle - A. Cuyp; 33. Landscape, with Cattle - A. Cuyp; 34. Figures and Animals at a Well - Le Nain ; 35. A Landscape - Teniers; 36. Landscape, with Figures - J. Wynants ; 37. Landscape - J. Wynants; 38. Landscape, with Horses - Wouvermans; 39. A Sunset - J. Both; 40. Landscape, with Windmill - Ruysdael ; 41. A Calm- W. Vandervelde; 42. Soldiers Gaming - Salvator Rosa; 43. Swineherd - Teniers; 44. Italian Landscape - Karel du Jardin; 45. The Flower Girl - Murillo; 46. Saint Cecilia - Guercino ; and 'Four additional plates 47. Landscape, with Cattle - Karel du Jardin; 48. Interior of a Riding School - Cuyp; 49. Two Horses - Cuyp; 50. \*Flemish Peasants - Wouvermans.

Cf. Abbey, Life, 201; Lowndes col. 857; Prideaux, p. 334; Tooley 189-90; UCBA, Supp., p.150.

52. **[DURY, Andrew, publisher and cartographer]**. LE PORTE-FEUILLE NECESSAIRE A TOUS ... qui font le tour d'Italie ... Il Portafoglio necessario A tutti quelli che fanno il giro d'Italia ... London, Printed for A. Drury, 1774. **£ 7,500**

**FIRST EDITION.** 8vo. bilingual text and titles, pp. 9, ff. 10-13, pp. 14-15, ff. 16-36, with 27 hand-coloured engraved folding maps; clean and uncut in contemporary English red morocco, spine with raised bands, richly decorated in gilt, covers with ornamental borders, marbled endpapers; head of spine lightly rubbed, two upper corners a little bumped.

A very fine copy with original hand-colouring of an innovative travel atlas for the Grand Tourist in Italy, with parallel text in both Italian and French, the most important languages for the English traveller to familiarize himself with on the Continent. The text provides the traveller with most useful information on trustworthy innkeepers, cost of lodgings, coach routes and recommended stops at *osterie*, throughout Italy. - The work was sometimes issued with an additional title in English.

53. **DYER, Thomas Henry.** POMPEII PHOTOGRAPHED. THE RUINS OF POMPEII ... with an Account of the Destruction of the City, and a Description of the Most interesting Remains, London, Bell and Daldy, 186 Fleet Street, A.W. Bennett, Bishopsgate Street, 1867. **£ 650**

**FIRST EDITION.** 4to, pp. [8], 111; 18 original mounted photographs each mounted on buff card original decorated terracotta with the binders ticket of Burn & Co. on back pastedown, upper cover and spine blocked in gilt, gilt edges.

The book was produced only a few years after excavations were restarted at the behest of the Italian government in 1863. The work was placed under the care of Giuseppe Fiorelli (1823-1896), recognised today for his pioneering excavation techniques which helped to preserve the city. Dyer spent much time in exploring the ruins of Pompeii, and his narrative of the remains went through several editions.

The fine series of photographs are divided into two groups, eight photographs comprising exteriors general views of the architecture of individual buildings that include two sweeping views of recent excavations. The remaining illustrations the Fountain in the House of the Balcony; the Mosaic Fountain; mills and an oven; also three frescoes are included now transferred to Naples.

Gernsheim 394; Furchheim, F. *Bibliografia di Pompei*, 2nd edition, 1891 p. 28.

54. **[ENGELBRECHT].** 'YUDE KERCK SYNAGOGE [TITLE ON VERSO OF FINAL PANEL] [Augsburg], C.P. Maj. M[artin]. Eng[elbrecht]. exc. A.V. Circa 1740]. £ 1,850

*6 engraved and hand-coloured engraved cut-away scenes and back-scene, the front panel, each panel measuring 98 × 147 mm;*

Part of Engelbrecht's extensive *Théâtre des Enfants* series, here depicting a rich scene of costumed figures at the synagogue in Amsterdam. A particularly fine example of this artist's work, the scene full of life and vitality, delicately executed with even the candles attached to the temple columns cut out. Title 'Presentation einer Juden Synagog, in Amsterdam' supplied in contemporary ink manuscript on the verso of the final panel.

Gumuchian 3249 & pl. 31; La camera dei sortilegi, p. 60, no. 17.

*Unrecorded*

55. **[EROTICA].** EL NUEVO PARNASO. Escrito en verso por el Abate Minga Fria Ilustrado con 48 preciosa láminas. Olimpo, Imprenta de D.<sup>o</sup> Feli Pelotas. 1886. £ 5,000

**FIRST EDITION.** *12mo, ff. 64; lithographed throughout, frontispiece and 47 full-page illustrations, most of them printed in bistre, text in black; evenly lightly browned due to paper stock; well preserved in contemporary half morocco over marbled boards, sopine ornamented and lettered in gilt, raised bands, marbled endpapers; the original publisher's lithographic illustrated wrappers on orange papers.*

First, and as far as we are aware only edition of this vividly illustrated collection of erotic verse. Containing a number of epigrams, songs, and lively poems (including several on the amorous habits of the English, in particular the "carouser" Grant, and one on the doubts aroused by Platonic love). The origin of the work is uncertain, but we believe it to have been printed in South America.

Not in Gay, Rose, OCLC.

*A Unique Copy, with the Suppressed Second Part*

56. **FAITHORNE, William.** THE ART OF GRAVEING AND ETCHING, wherein is exprest the true way of Graveing in Copper, also the manner & method of that famous Callot & M<sup>r</sup> Bosse, in their seuerall ways of Etching. [London] Will<sup>m</sup>. Faithorne. And Sold at his Shop next to y<sup>e</sup> Signe of y<sup>e</sup> Drake without Temple Barr. 1662. £ 18,500

**FIRST EDITION.** *8vo, engraved title, [viii], [1] 2-72; 16 engraved plates; A<sup>4</sup> B-D<sup>8</sup>E-G<sup>4</sup> near contemporary panned calf, rebound to style with gilt lettering; Bibliotheca Phillippica bookplate and Kenney collection book label [see below].*

A unique copy containing the suppressed second part (comprising pages 49-72) *The Way of Printing Copper-Plates, And withal How to make the Press.*

The book is a translation of Abraham Bosse's *Traité des Manières de grave* 1645 which was undertaken by Faithorne. For some unknown reason Faithorne decided to suppress the second part although he had taken the trouble to translate it, engrave the six plates and have it printed. John Evelyn, his 'Advertisement' appended to his own translation of Bosse's work under the title *Sculptura*, states that he, as well as Faithorne, had made a translation of the second part, 'but, understanding it to be also the design of Mr. Faithorn, who had (it seems) translated the first part of it, and is himself by Profession a Graver, and an excellent Artist; that I might neither anticipate the worlds expectation, nor the workmans pains, to their prejudice, I desisted from printing my copy, and subjoyning it to this discourse.'

This second part of Evelyn's translation did not therefore appear in his *Sculptura* 1662 or any subsequent edition until the discovery of the manuscript at the Royal Society. The complete Evelyn translation was not to appear until 1906.

Although the pagination is continuous to both parts of Faithorne's work the type is slightly different and the sheets are now gathered in fours rather than eight's. Clearly there was some sort of a hiatus when Faithorne learnt that Evelyn was going to publish a translation. It seems likely that an agreement was decided between the two translators on who indeed was going to actually publish this second part. It is quite possible that Faithorne became aware of the deleterious effect that publishing a guide to printing copperplates could have on his own business and quickly suppressed the second part. For whatever reason the only evidence today that the second part ever saw the light of day in 1662 is the present copy.

It was not until 1921 when a 1702 reissue surfaced, with new title and additional preliminary matter, that this second part was known to have been printed at all. To date ten libraries now hold copies of the 1702 issue, but the only copy of Faithorne's work as it was intended to be issued is the present copy.

Faithorne was the finest native-born engraver working before the eighteenth century, and when the art of line engraving reached its apogee of critical esteem at the end of the eighteenth century this became of great importance. Horace Walpole elevated Faithorne into the English equivalent of Robert Nanteuil and the other great seventeenth-century French engravers, and this fed a collectors' frenzy that ensured that fine proofs of Faithorne's prints fetched extraordinary prices. In the sale of Sir Mark Masterman Sykes's collection in 1824, his Faithorne engravings

fetched a total of £1271. These prices proved unsustainable, and in the inevitable reaction Faithorne and his work fell into an equally indefensible critical oblivion.' [DNB]

This copy has only come to market twice in the last 150 years. It appeared sometime in the early 1950s when the Robinson brothers were slowly disposing of the enormous Thomas Phillips collection. Apparently it may have been sold whilst the catalogue was still in proof to the collector C.E. Kenney for £125. It next appeared in the eighth and last sale of C.E. Kenney library on 21st October 1968 as lot 4334 when it was bought by Sanders of Oxford for Christopher Lennox-Boyd at £680. Marlborough may have been the underbidder as we then purchased the next lot 4335, a copy without the second part at £170, which we subsequently sold to Theodore Bestermann.

No complete copy referred to or described. See Wing F294; Ogden *A Bibliography of the 17th century writings on the pictorial arts in England* 1947p. 198b; Schlosser p. 646; Howard C. Levis *Bibliography of English Books on Engraving*, 1912, Vol. I, p. 556) says: 'In Chapter III mention the second edition of Faithorne's work on engraving and etching, but until very recently I had not been able to examine a copy, or even trace one.' Keynes *John Evelyn, A study in Bibliophily* 1938, p. 112-3.

Although copies of the 1662 edition appear to come up for sale the only complete copy, albeit damaged, of the 1702 edition to come auction recently was in 1986.

For the 1702 edition copies are held at BL, V&A, Sheffield, Washington, Chicago, Philadelphia, , Folger, NLI, LoC & Otago.

... Rowlandson source work ...

57. **[FAWCETT, General Sir William]** RULES AND REGULATIONS FOR THE SWORD EXERCISE OF THE CAVALRY, London, Printed for the War Office and Sold by T. Egerton, 1796.

£ 800

8vo, pp. xii, 98, 1 f advert., 28 engr. folding plates, 1 folding plan, by S. J. Neele after drawings by P. Carey, Coronet of the 16th Light Dragoons, (numbered 1-29), contemporary tree calf gilt (expertly rebaked with the original spine),

Halkett & Laing attribute this work to Fawcett, who, amongst other things, was responsible for levying German mercenaries against the American revolutionaries. A glance at the plates reveals them to be the source work for Rowlandson's "Hungarian Broadsword." Scarce; the only other copy we have seen was on fine paper, in a presentation binding, with the plates printed in bistre; ESTC (90) lists only the Dublin edition of 1797.

*Fencing School*

58. **[FENCING SCHOOL]. ENGELBRECHT, Martin.** PERSPECTIVISCHE VORSTELLUNG EINER FECHTSCHUL [*engraved label on verso of back scene*]. [Augsburg], C.P. Maj. Mart. Engelbrecht. excud. A.V. [c. 1740].

£ 1,000

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

A fine peepshow of a Fencing School set in a garden.

The cut aways depict; [1] The entrance way flanked with baroque columns, to the right a drummer and a flutist; [2] two pairs of swordsmen, one pair with foils the other pair with sabres looked on from baroquely decorated viewing booths by spectators, [3] a similar scene with a pair fighting with long polls; [4] another similar scene with a pair with épées; [5] a referee and two sportsmen beginning a contest; [6] the back scene with a three tier fountain enclosed by a covered walkway and two groups of gentlemen engaged in conversation.

This set is marked with the publisher identification code 'EE.'

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

This set forms part of the octavo series, two other series in quarto and duodecimo were also published. There were published a total of 456 separate subjects to choose from each in separate lettered series 'A' ...'Z', 'AA' ...'ZZ', 'AAA' ...'ZZZ', etc.

59. **[FIRST FRANCO-MOROCCAN WAR GAME].** BATAILLE D'ISLY 8000, FRANÇAIS CONTRE 40000, MAROCAINS Translation des drapeaux d'Isly de Tanger et de Mogador, aux invalides Paris: Jules Rigo et Cie. 1844. **£ 2,500**

*35 hand coloured lithograph pieces each heightened with gum arabic and including: group of generals on horseback directing the battle; an associated piece of a mounted soldier holding a large parasol; two lines of riflemen in the firing position; another similar group in the heat of battle with an officer on horseback directing from behind the ranks; a line of lancers in full charge an artillery battery; a mounted messenger; a two mounted cavalry man; two riflemen loading their rifle, one making ready to, one firing, one having just been wounded, a wounded soldier lying prostrate on the ground and a dead rifleman; a bugler; a flag holder receiving a drink from a cantinière; a line of bayoneting a Moroccan on horseback; a group of French and Moroccan cavalry in fierce engagement; a mounted French cavalryman shooting a Moroccan cavalymen; an French Arab horseman loading his rifle; 4 groups of Arab horsemen in full charge, some in disarray. 3 single Arab horsemen with rifles, one charging, one firing and one in retreat; one group of Arab soldier firing at will; two Arabs loading rifles; and 4 Arabs either lying prostrate, or dead. contained in the original green marbled and gilt original box, the lid with a hand coloured lithograph depicting the valient troupes parading through the streets of Paris.*

The Battle of Sly was fought on August 14, 1844 between France and Morocco, near the Sly River. French forces under Marshal Thomas Robert Bugeaud routed the much larger, but poorly organized, Moroccan force under Mohammed, son of sultan Abderrahmane of Morocco. The game reflects this by showing, or exaggerating the disorganised Moroccans, and the brave upright and forward moving French.

Bugeaud, attempted to complete the French conquest of Algeria by instigating the battle without a declaration of war, the game can be thus be seen as a form of colonialist propaganda.

Theater of the First Franco-Moroccan War (1844).

Battle of Isly.

Bugeaud, who recovered the Moroccan commander's tent and umbrella (equivalent to capturing a military standard in European warfare), was made Duke of Isly for his victory.

The day following the battle, the Bombardment of Mogador started.[1]

#### *German Fox Hunt*

60. **[FOX HUNTING]. ENGELBRECHT, Martin.** PERSPECTIVISCHE VORSTELLUNG EINER FUCHJAGD [*engraved label on verso of back scene*]. [Augsburg], C.P. Maj. Mart. Engelbrecht. excud. A.V. ca. 1740]. **£ 1,200**

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

A fine peepshow of a German Fox Hunt. The Germans unlike the English speaking world indulged in a sport of Fox Tossing. They would lay a net on the ground, held at each end, when the fox appeared the net was tightened thus tossing the poor beast in the air several times until it was lucky enough to flee.

The cut aways depict; [1] a stretch of heath with two men, one pointing to and the other chasing a fox with a club in hand; [2]; three other men chasing two other foxes with clubs with some ruins to the left; [3]; two men within a rock and tree lined vale in the act of tossing a fox; a similar view with the fox looking a bit dazed while being tossed, on the right another for being chased from some ruins with by a man with a club; [5] a group of men and women, with two men on horseback strolling between two clumps of trees; [6] a backdrop with a hunting lodge in an open landscape with trees and two figures.

This set is marked with the publisher identification code 'GGGG.'

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

This set forms part of the octavo series, two other series in quarto and duodecimo were also published. There were published a total of 456 separate subjects to choose from each in separate lettered series 'A' ...'Z', 'AA' ...'ZZ', 'AAA' ...'ZZZ', etc.

61. **FULLER, S. J. publisher .** THE PROTEAN FIGURE AND METAMORPHIC COSTUMES. London, Published ... by S. J. Fuller at the Temple of Fancy, Rathbone Place, April 1, 1811. **£ 6,500**

*Tall slim 8vo, (130 × 225 mm), a paper toy of costume with instruction sheet pasted to the inside front board, and accompanying slipcase (measuring 135 × 225 mm), hand-coloured aquatint cut-out male figure, coloured aquatint background scene sheet, split along the joints and 12 sets of cut-out clothes and accessories all contained in separate grey sugar paper wallet sections with appropriate printed labels; contemporary [publisher's?] half red morocco over grey boards and original grey paper covered slipcase with large hand-coloured aquatint label, the slipcase split down one side, several wallets torn along the joints.*

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

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

OCLC locates two copies, at Brown and Yale.

62. **[FURNITURE SALE CATALOGUE - CALONNE, Charles Alexandre de].** A CATALOGUE OF THE SUPERB AND ELEGANT HOUSEHOLD FURNITURE, Fourteen brilliant Pier Glasses of very large Dimensions, Magnificent State Beds, French Cabinets, Secretaries, Quoins Library Bookcases, and a general Assortment of Cabinet Work, Large Carpets of various Manufactories, A fashionable and highly finished Side Board of Six Thousand Ounces of Silver and Gilt Plate ... Late the Property of Monsieur de Calonne: Which will be sold at Auction By Messrs. Skinner and Dyke, on Monday the 13th of May, 1793 and Eleven following Days, Sunday excepted. London, Skinner and Dyke, 1793. **£ 2,250**

*8vo, pp. [iv], 125 [1] blank; mid-20<sup>th</sup>-century red morocco-backed marbled boards, spine lettered in gilt.*

Two years before the French Revolution Calonne had been dismissed from the post of Controller-General of France as the successor to Necker. His failed attempt at consolidating the finances caused him to become known as Monsieur Déficit, and after the revolution he joined the royalist community of Koblenz and later in London.

He had proven to be singularly unsuccessful, and after a deliberate spending spree on behalf of the monarchy had to present Louis XVI in 1786 with a fiscal emergency which in effect precipitated the French Revolution. As a last resort he proposed the establishment of the *subvention territoriale*, a tax which should be levied on all property without distinction. This plan to abolish privileges was badly received by the *notables*, themselves the main recipients of these privileges, and Calonne, called 'Monsieur Déficit' by the Paris public, was dismissed in 1787. His immense properties were disseminated in several long sales on both sides of the Channel. - This auction catalogue contains 406 lots, comprising not only furnishings and household goods, but plate books, Adam Smith, John Locke, and other books on the emerging science of political economy. The descriptions of the furniture and decorative pieces of art are rather detailed, in accordance with the quality amassed by the former finance minister.

Lugt 5062; ESTC locates copies at the Getty, Sir John Soane's Museum, the British Library and in Cambridge; not in OCLC.

63. **[GAME].** THE NEW AND FASHIONABLE GAME OF THE JEW. London, Wallis, Dunnet and Wallis, Published May 27th 1807. **£ 1,450**

**FIRST EDITION.** *Engraved counting game with 9 number fields, directions and central pictorial hand-coloured panel (480 × 410 mm); somewhat worn on folds and a foxed dissected, mounted on linen and folding into the original printed slipcase with hand coloured engraved label, a little worn and spotted.*

'The centre of the game shows a Jew sitting at a table with his money bags, the figure "7" being marked on one of them. Around the central panel are 9 compartments marked respectively 2, 5, 11, 6, 10, 8, 9, 3, 4. The rules are at the top of the sheet. The game is played either with a pair of dice or with a totum marked on its 12 sides 1-12: whoever throws first must put down as many counters as the number thrown and on that number they must be placed - until someone throws "twelve", who clears the board.' [Whitehouse]

Stephen Sondheim, a keen collector of games commented laconically: 'It taught kids to be anti-semitic'.

F.R.B. Whitehouse *Table Games in Georgian and Victorian Days*, 1971, p. 62; P.H. Muir *Children's Games of Yesterday*, 1946, No. 963; see M. Moon *John Harris's Books for Youth* No. 1035 for a later issue; OCLC locates copies at Princeton and Harvard.

64. **[GAME]** REGLE DU JEU DES JUIFS [Paris]. Circa 1800. **£ 2,250**

*Hand coloured engraved game [380 × 350 mm.]; the circular game divided into 10 segments each with a flower decoration and the square '12' with a windmill and torch emblem.*

The centre of the game shows a Jew sitting at a table with a representation of the game, dice and counters with the figure '7' to his left. Around the central panel are 9 compartments marked respectively 2, through 12. The rules are at the foot of the sheet. The game is played with a pair of dice marked on its 12 sides 1-12: whoever throws first

must put down as many counters as the number thrown and on that number they must be placed - until someone throws 'twelve', who clears the board.'

65. **[GAME]. WALLIS'S TOUR OF EUROPE, A NEW GEOGRAPHICAL PASTIME**, London, Published ... by John Wallis at his Map Warehouse No. 13 Warwick Square, March 13th 1811. **£ 750**

*engraved and hand-coloured sheet, dissected in twelve sections and mounted on linen, measuring 510 × 480 mm, together with separate 24 pp. rules booklet; folding into the original marbled slipcase with large hand-coloured engraved label on the front, (slipcase a little rubbed with some slight losses, the map with several small creases and chips).*

Later edition of one of Wallis's most enduring geographical amusements, complete with the accompanying rules booklet.

Wallis first published this game on 24th November 1794 with the rules, set in type and affixed to either side of the map. This later edition is printed from the same plate but included the rules in a separate booklet. The only other significant difference is to be seen in the sea areas which are now denoted by horizontal lines. Issued from Wallis's new address at the Map Warehouse, 13 Warwick Square. The rules no longer appear alongside the map, but are printed, as here, in a separator booklet, whose imprint is E. Wallis, 42 Skinner Street, Snow Hill, and printed by T. Davis, 102 Minories. The Skinner Street address is then repeated on the large and very decorative hand coloured label affixed to the front of the slipcase.

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

With the early retailer's label of W. & A. Essex, Bazaar, Soho Square.

Whitehouse, pp. 8-9.

66. **[GAME] WILLY'S WALK TO SEE GRANDMAMMA** London: A. N. Myers & Co., 15, Berners Street, Oxford Street [1869]. **£ 1,250**

*Coloured lithograph folding game, [510 × 590 mm.] with a spiral track with coloured forfeit and rewards, rules tabulated on the left and right hand side; 8 lettered porcelain; together with a contemporary turned and cut bone teetotum, numbers painted in black and red; original green cloth box; the upper cover with four corner roundals showing scenes from the game, the centre with an oval cartouch with the games name.*

An attractive yet simple game that has forfeits and rewards not expected of the mid-nineteenth century.

The directions include '23. Gives a poor child an apple and misses 1 turn', '32. Begg a ride in Baker's cart to 40' '53. meets Uncle while they talk he misses 1 turn.', '59. Gives a boy a penny for a ride on his Donkey to 69.' Thus charity and chatting to relatives is negative; and begging a lift or paying to get ahead is positive. These are really not the attributes that we are led to understand was the basis for Victorian values.

67. **[GAME] FOX, George. A NEW MORAL, AND ENTERTAINING GAME OF THE REWARD OF MERIT** Invented by Geo. Fox, W.M. Author of Mansion of Happiness and various poetical Pieces London: Printed for the Proprietors, and Published by J. Harris, Successor to Mrs Newbery, St Paul's Church Yard, and John Willis, Ludgate Hill. December 10th 1801. **£ 1,750**

*Engraved sheet in 9 segments, hand coloured and mounted on linen, measuring 400 × 490 mm; some wear to folds with some minor loss in original card slipcase the upper cover with and engraved hand-coloured label, worn.*

The aim of the game is to avoid moral wrongs and win 'The Reward of Merit'

The main hazard is a 'The Dungeon' other negative attributes include 'a Miser', a Goose' a Fortune Teller' 'a Cruel Boy', 'a Dunce' and 'a Sluggard' which retard the players in the game with merit being attained by 'a Lover of Learning', 'a Dutiful Child' and 'a Cleanly Child'.

68. **GERNING, Baron Johann Isaac von and Christian Georg SCHÜTZ [the second]. A PICTURESQUE JOURNEY ALONG THE RHINE** from Mentz to Cologne: with illustrations of the scene of remarkable events and of popular traditions. ... translated from the German by John Black. London: Published by R. Ackermann, 101, Strand; and sold by the principle booksellers in the United Kingdom. Printed by L. Harrison, 373, Strand, M.DCCC.XX [1820]. **£ 3,500**

**FIRST EDITION WITH ENGLISH TEXT.** 4to, [34 × 28cm] pp. [xiv], [i2], 178; 24 hand coloured aquatint plates by C.G. Schultz del., [text and plates watermarked J. Whatman 1818, 1819 and H.S. & S. 1818]; modern full calf, spine with red label lettered in gilt.

The German artist Christian Georg Schütz (1758-1823) specialized in Frankfurt on drawings for illustrated travel books for the publishers Willemanns and von Gerning, the latter being the author of the text of this travel book of the Rhine. His not idealized landscapes initiated the 'Rheinromantik' in Germany, which quickly spread to Britain

after the Napoleonic wars, when it was almost as compulsory for the upper classes to travel the Rhine as it was to have been in Italy. - The work was published first, the year before this edition in Wiesbaden with the German title *Die Rheingengenden von Mainz bis Cöln*.

Abbey *Travel* 217; Martin Hardie p. 107; Prideux p. 337 Tooley 234

69. **GIBSON, Frank** CHARLES CONDOR HIS LIFE AND WORK, With a Catalogue of the Lithographs and Etchings by Campbell Dodgson London: John Lane, The Bodley Head ... MCMXIV [1914]. **£ 150**

*4to, pp. 117 [1] blank; frontispiece portrait, 12 coloured plates and 107 in monochrome and bister original decorated white buckram, upper cover and spine lettered in gilttop edge gilt.*

‘Conder exerted a strong influence on contemporary art. His draughtsmanship was sometimes faulty, but he is appreciated for the Arcadian delicacy of his work and as one of the carriers of French influence to England in the late years of the nineteenth century’ [ODNB]

70. **GILBEY Sir Walter**. LIFE OF GEORGE STUBBS R.A. ... The steel engravings by J. B. Pratt; the Wood Engravings by F. Babbage. London: Vinton & Co., 9 New bridge Street, Ludgate Circus, E.C. 1898. **£ 200**

**LIMITED EDITION NO 89 OF 150 COPIES** *4to, pp. xxvii, [1] blank, 234; gravure frontispiece and 13 plates; original red morocco; covers decorated with racing and sporting motifs, gilt, top edge gilt, slightly rubbed.*

One of the earliest full length biography of this famous British artist and anatomist.

71. **[GREAT EXHIBITION]. LLOYD BROTHERS & Co.** RECOLLECTIONS OF THE GREAT EXHIBITION, 1851, London: Published by Lloyd Brothers & Co. 22 Ludgate Hill, & Simkin, Marshall & Co. Stationers Hall Court. Day & Son Lithr. to the Queen. September 1st, 1851. **£ 5,750**

*Large folio, [620 × 420 mm.] one leaf of contents, hand-coloured lithograph. title and 24 plates, heightened in gum-arabic; all trimmed and laid on thick card as issued manuscript titles in ink at foot of each mount; without imprint or titles, title-page only with imprint. Some spotting to title and a few leaves with dust marks; leaf of contents laid down on Japanese paper with some lose to edges, not affecting the text. loose as issued in original publishers blue half morocco folio, upper cover blocked in gilt, skilfully rebacked and corners repaired.*

A rare, complete set of these large, very detailed and splendid views of interior and exterior scenes, in their original issued form.

The set was originally sold at 8 guineas, far more than the ordinary copies which were priced at 3 guineas.

Not in Rydell. Abbey, *Scenery* 246.

72. **[GREEN PARK]. [SPOONER'S PROTEAN VIEWS]**. The Entrance to the Green Park with St Georges Hospital. London, William Spooner, n.d. [c. 1840]. **£ 350**

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), 110 × 165 mm, with printed mounted label mounted beneath (upper portion of label missing).*

When held up to strong light the the view transforms from bright day-light to the same scene, now moonlit and with street lamps illuminating the crowd of pedestrians and a carriage.

73. **GREGORY, James**. NARRATIVE OF THE CONDUCT OF DR. JAMES GREGORY TOWARDS THE ROYAL COLLEGE OF PHYSICIANS OF EDINBURGH. Edinburgh: Peter Hill, Manners & Miller, 1809. **£ 1,250**

**FIRST EDITION.** *4to, pp.viii, 98; 42 (appendix), first leaf of the appendix with old marginal restoration, occasionally a little browned or brown spotted; contemporary full green crushed morocco, ornamented in gilt, inner dentelles gilt, spine with raised bands, compartments ornamented and lettered in gilt, extremities rubbed.*

A specially bound copy with extensive manuscript annotations by Joseph Cook after his false incarceration as a mental patient by Gregory in Edinburgh.

*Provenance:* Joseph Cook (I was Dr. Gregory's prisoner, extensive ms. notes in Cook's hand amounting to 13 pp. on blanks at front and back, plus his annotations on p. 79, all relating to his three weeks' captivity at Gregory's hands in May 1805; a related handbill, printed in Newcastle, pasted in, offering "Three Hundred Guineas Reward" for the apprehension of those who have attempted to drug him since his escape; bookplate, with view of Newton Hall, by the Bewick workshop).

Nigel Tattersfield in his *Bookplates by Beiley & Bewick* notes that Joseph Cook (1759-1844), vicar of Chatton and Shilbottle, had a great affection for his house. Built by his father in 1772, Cook inherited it in 1797 ... in 1786 he

married Sarah Brown of Broomhill, a distant cousin of John Widdrington, who subsequently inherited half of Widdrington's estate at Hauxley and assumed his surname. Cook's translation to Newton Hall may not have been smooth ... he may have been committed to an "asylum for lunatics" for the purpose of depriving him of his property. Perhaps in consequence the house looms large in the first of Cook's bookplates".

Cook's first note penned opposite his bookplate describes how he acquired the Bewick bookplate. 'I was providentially restored to my family mansion on the 29th May 1806 very soon after which I was accosted at my door by ... J.A. Kidd, a drawing master resident in Newcastle ... he was traversing the country to obtain a little support, by making sketches of Gentlemen's residences ... I asked him to take a drawing of Newton Hall ... I sent it to Bewick in 1810 for engraving from it as a Book Mark -- it is a very curious fact that I received John Bell's exposure of Dr. Gregory at the very time I received the engraving from Bewick". Kidd was in employment with Bewick between November 1810 and February 1811, and etched a preliminary plate of Newton Hall from his own drawing.

Tattersfield, *Bookplates by Beilby and Bewick*, p. 98; Wellcome IV, p. 572.

74. **[GRIMALDI, Stacey].** A SUIT OF ARMOUR FOR YOUTH. London: For the Proprietor, 1824. £ 850

**FIRST EDITION.** *12mo, pp. xii, 92, hand coloured engraved frontispiece and 11 plates each with an overslip; nineteenth century full polished calf, decorated spine in compartments, lettered in gilt, gilt edges, slightly bumped and marked.*

An ingenious book for the 'improvement' of English youth.

William Grimaldi (1751-1830), friend of Sir Joshua Reynolds, miniature painter for royalty and nobility, came up with the idea for these much imitated books in 1821 with his son, the lawyer and antiquary Stacey Grimaldi, who instigated publication and contributed the text.

Each small chapter is illustrated with a part of a suit of armour, printed on a flap of paper which can be lifted to reveal a historical scene inside an elaborate picture frame. The text gives a brief history of each piece of armour and then enlarges at length on its allegorical significance: 'the splendid shield', for example, represents Mercy. Each chapter is then concluded with a short excerpt from British history which illustrates the attribute under discussion.

Aimed, in the main, at boys, this is a sequel to Grimaldi's first book *The Toilet* (1821) which illustrated virtues for girls with similar double plates and verses.

Osborne p.418; Muir p.215-6; Gumuchian 1996; Haining, p.16.

*Dedication by Johnson.*

75. **GWYNN, John.** LONDON AND WESTMINSTER IMPROVED, ILLUSTRATED BY PLANS. To which is prefix'd, A Discourse on Publick Magnificence; with Observations on the State of Arts and Artists in this Kingdom, wherein the Study of Polite Arts is recommended as necessary to a liberal Education: concluded by some Proposals relative to Places not laid down in the Plans, London, printed for the author, 1766. £ 950

**FIRST EDITION, ONE OF THE RARE COPIES WITH THE ENGRAVING HAND COLOURED.** *4to, pp. xv, 132, four engraved and contemporarily hand-coloured folding plans; some browning to the first few leaves; contemporary calf, skilfully rebacked, spine with red label lettered in gilt.*

'One of the most remarkable books ever written about the planning and architecture of London' (Summerson, *Georgian London*, p. 62), the prophetic *London and Westminster Improved*, with the dedication written by Gwynn's friend Samuel Johnson, also represents 'the climax of a vigorous campaign to raise the reputation of English artists by establishing a national academy for the nurture of national talent and by promoting the advancement of grandeur and elegance in public buildings' (Harris, p. 214). Gwynn was instrumental in, and founding member of, the Royal Academy.

Hazen, pp. 38-40; Tinker 1351; Harris 276.

76. **HARZ, Hermann photographer & MENZEL Herybert.** DAS ERLEBNIS DER REICHAUTOBAHN Munich: Herausgegeben vom Reichministerium Speer, Verlag Georg D.M. Callwey. [1943]. £ 750

**FIRST EDITION.** *Folio, title printed in red and black, ff. [6]; 24 mounted colour photograph each title printed on mount original cloth backed cream boards, upper cover with printed black and red printed label, somewhat rubbed with a old stain on upper cover but internally fresh and bright.*

The work originated from a portfolio of photographs of newly finished sections of the Autobahn that had been presented to Dr. Fritz Todt (1891-1942), then head of the Reichsautobahn project, for his 50th birthday in 1941. Albert Speer caused the portfolio to be published in a more permanent form partly to commemorate Todt's untimely death in an unexplained air crash early in 1943 and also to promote the achievements of the Autobahn program.



The photographer Hermann Harz (1906-1988) had from 1936 worked with Duxochrom process, a method for producing coloured paper images by colour separations or slides from newly developed colour films. His father, Franz Harz, had as early as 1906 used the Pinatype process to produce colour photographs. Hermann achieved his greatest success with his colour book *Petsamo - Lagoda. Volk und Landschaft zwischen Finnland und Rußland* in 1940 recording the people and landscapes on the Russian Finnish borders. From 1938, Harz conducted training courses in the Duxochrom process, from which in 1946/47 the Deutsche Lehrinstitut für Farbphotographie emerged. It is not surprising that he was commissioned to produce these fine photographs of the newly constructed road network as his previous work had shown him to be the ideal choice for such work.

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

**FIRST EDITION.** 8vo, pp. viii, 147, [i] blank, [4] index and 'Directions for placing the cuts'; 24 coloured aquatint plates, (some occasional offsetting); uncut in modern red straight-grained morocco, with wide gilt tooled border, spine lettered and decorated in gilt, top edge gilt by Bayntun, Bath.

'A book of considerable interest...with still better plates.' A celebration of the Grand Union Canal, dedicated to the Proprietors, and a clever attempt to incorporate a commercial concern into the definition of 'landscape' and the Picturesque.

John Hassell (1767-1825), was both watercolour painter and engraver, was born in Whitechapel, Stepney. He exhibited twenty paintings at the Royal Academy between 1789 and 1819, that including many scenes of waterfalls, castles, and salmon leaps in Wales, and of houses and cities, including a view of the city of Bath. He is best remembered today for the a number of delightful guidebooks, illustrated aquatint from his own drawings.

Abbey, *Scenery*, 30; Tooley 252.

78. **HAVELL, Richard Jun.** THE NATUORAMA; or, Nature's Endless Transposition of Views on the Thames, London: Published by Havell & Co. 79, Newman Street, Oxford Street: L. Lorant, 24, Hart Htreet, Bloomsbury...n.d. [c. 1825]. **£ 2,250**

18 hand-coloured aquatint cards with grey wash borders top and bottom, (numbered 1-18 at the bottom, each measuring 13.5 x 20 cm), forming an interchangeable panoramic riverside view, together with the cut out coloured arched viewing frame of 'Pope in his Grotto' [in facsimile], contained within the original green roan backed box, hand coloured aquatint view on upper cover, the remainder in marbled paper, printed label on pink paper to the verso of the lid; preserved in red buckram box, slightly faded: Provenance Percy Muir.

A fine example of this infinitely versatile myiorama game boasting "Thousands of Views" on the Thames.

The views include 1. Star and Garter, Richmond Hill; 2. Staines; 3. Clifton; 4. Boulney, near Henley; 5. Clifton Spring; 6. Garrick's House, Hampton; 7. Windsor Castle; 8. Eton College; 9. Sion House; 10. Mrs. Sullivan's, Thames Ditton; 11. Pope's Villa, Twickenham; 12. Fawney Court, near Henley; 13. Hampton Court; 14. Oxford; 15. Hampton Ferry; 16. Goring Church; 17. City Barge, near Kingston; 18. Oatlands.

There are apparently two different imprints to the label on in inside front cover, having a two line imprint as here; the other with a two line imprint.

79. **HAVELL, Robert.** ...COSTA SCENA, OR A CRUISE ALONG THE SOUTHERN COAST OF KENT the drawing taken from Nature by Robt. Havell, Junr. . London: Published March, 1823. **£ 12,500**

Strip panorama engraved in aquatint and hand coloured, in a cylindrical green case, consisting of seven sheets all conjoined, measuring 82 x 5,480 mm overall, including the publisher's label at extreme right. the green 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.

The related drawings were in Melbourne, Australia in Mar. 2005, Abbey, *Life* 490; Prideaux p. 339

*'Coherence and consistent Elegance'*

80. **HEPPLEWHITE, Alice.** THE CABINET-MAKER AND UPHOLSTERER'S GUIDE; or Repository of Designs for every article of Household Furniture, in the Newest and Most Approved Taste: Displaying a Great Variety of Patterns ... The Third Edition, Improved. London, I. and J. Taylor, 1794. **£ 6,000**

*Folio, pp. [vi], 24, [4, advertisements], with 127 (one double-page size) plates, numbered 1-125 (124 and 125 are the double-page size plate), 9, 40 and 78 bis; light foxing in places; contemporary sprinkled calf; spine with raised bands and red morocco lettering-piece; wear to joints and corners; engraved bookplate (see below).*

'Chippendale, Hepplewhite, and Sheraton are the great, representative names in the history of English furniture design. But Hepplewhite has left the barest trace of his activity ... On 27 June 1786 his widow, Alice, was appointed executor of his estate, which amounted to no more than six hundred pounds' (Millard). The book appeared first in 1788 for subscribers.

'The drawings illustrated on the 125 plates, all unsigned, are assumed to be the work of George Hepplewhite. But there is no certainty on this matter. Many of the designs are close to those of such contemporary designers as Thomas Shearer and Thomas Sheraton. Some may be related to Robert Adam's designs for furniture. But there is a style to the designs that indicate the hand of a single person, probably Hepplewhite ... When the third, "improved," edition of *The Cabinet-Maker and Upholsterer's Guide* was issued in 1794, one plate was added and plates 12 and 13, which had illustrated chairs with curved cabriole legs, were replaced by new ones showing stiff, squarely designed chair backs, not unlike those shown on plate 25 of Sheraton's *Appendix to the ... Drawing-Book* of 1793' (*ibid.*).

*Provenance:* From the library of the bibliophile, prime minister, traveller and historian Archibald Philip Primrose, the 5<sup>th</sup> Earl of Rosebery (1847-1929), who always sought to obtain volumes previously owned by famous book collectors, such as King George IV or William Beckford. Primrose purchased this volume from James Bain in London, on January 18, 1904 for £23.

Millard 30.

81. **HILL, David Octavius.** SKETCHES OF SCENERY IN PERTHSHIRE, Drawn from Nature & on Stone Perth: Published by Thos. Hill, and sold by W. Blackwood, Edinbr. & Martin & Ackermann, London and printed by J. Robertson, Edinbr. [1821-1823]. **£ 5,500**

**FIRST EDITION.** *Six parts, oblong folio 500 × 300 mm. 30 lithograph plates parts 1-3 printed by J. Robertson, Edinburgh; parts 4-6 printed by Hullmandel; stitched as issued in original buff wrappers; preserved in a modern green cloth, folder, upper with gilt morocco label. Provenance: James Drummond M.P. (1767-1851) later 8th Viscount Strathallan and thence by descent through the Earls of Perth.*

I fine copy of D.O. Hill's early lithographic views of Perthshire, that presaged his later work with Adamson in photography.

'While still a teenager Hill applied the new technique of lithography to producing *Thirty Sketches of Scenery in Perthshire, Drawn from Nature and on Stone*, which was issued in six parts between 1821 and 1823 by his brother Alexander Hill, a publisher and printseller in Edinburgh. He went to study in Edinburgh at the Trustees' Academy School of Design under Andrew Wilson, a landscape painter and well-known art connoisseur. Although Hill inserted into his works depictions illustrating the manners of the Scottish peasantry, it was the subtle strength of his landscape paintings on which he rapidly built his reputation. These landscapes were admirably suited to engraving, the early nineteenth century's most influential development in the distribution of images, and many of his paintings are best-known through the engravings made from them; he had more works engraved than any other Scottish artist.' [ODNB].

Having belonged to James Drummond M.P. for Perth he may well have been instrumental in supporting the publication of Hill's work. The Earls of Perth, having been Jacobites, lost their titles in 1716 and through the vicissitudes of time, marriage and influence eventually regained their hereditary privileges in 1853. James Andrew John Laurence Charles Drummond, 8th Viscount Strathallan (24 March 1767-14 May 1851), to give him his full title, was by an Act of Parliament in 1824, was the first of the family to begin recovering the lost Perth titles.

The plates include - [Part 1] Scone Palace, Bridge of Earn, Dunkeld, Dunblane Cathedral, Perth from Kinnoull Church - [Part 2] Fall on the Turret near Ochertyre, Kenmore, Killin, View on the Tay, Elcho Castle, Kinnoull Cliff, Seggieden, Strathearn near Comrie - [Part 3] Taymouth Castle, Grandtully Castle, Killin from the Macnab's Burying Ground, Perth from the South, Falls of Moness - [Part 4] Loch Tummel, Fall of Tummel, Upper Fall of Bruar, The Vale of Atholl from the Vale of Atholl Farm of St Columba, The Pass of Killiecrankie - [Part 5] Athol

House, View on the Tummel with Faskally, Castle Campbell, Perth, seen from Barnhill, Vale of the Garry, Atholl, scene of the Battle of Killiecrankie - [Part 6] Ochertyre, The River Tay from the Western Part of Kinnoull Cliff, Murthly Castle, Doune Castle, Craig Hall.

Abbey *Scenery* 509.

82. **[HORSE RACING GAME].** NOUVELLES COURSES DE NEWMARCHET ou bien la Poste aux Anes Jeu Tout comme un Autre Paris: Augustin Legrand, c. 1825. **£ 1,500**

*Four hand coloured engraved cards which when joined together form the racecourse; the sides of the cards with a panoramic landscape populated with riders, spectators, race officials and tradesmen; together with two cut out paper racehorses and riders with turned boxwood stands; two bone dice and a pink cotton bag with glass chips; contained in the original box, the upper cover with engraved title illustrated with two racers; the box with a embossed gold boarder and sides.*

Legrand produced a number of books for children, atlases and globes during the 1820s and is known by 1830 to have sold his business.

The present toy appears to be unrecorded and unusually depicts an English racecourse.

83. **HOUGH, Romeyn B.** THE AMERICAN WOODS, Exhibited by actual specimens and with copious explanatory text ... Part I. Representing twenty-five species by twenty-seven sets of sections. Lowville, N.Y. Printed and published for the author, 1888. **£ 650**

*8vo, pp. vii, [1] blank, 79 [1] blank stitched in original printer green wrappers and 81 examples of 25 species mounted on 27 black cards each with gilt captions, 4 samples cracked, one with a small fragment missing. housed in original green cloth slipcase, spine lettered in gilt.*

Hough's monumental work was to reach 14 volumes over 40 years. Understandably very few complete sets were ever brought together as buyers tended either to purchase the area they were particularly interested in, or just did not live long enough to complete the series.

Hough's explained the unique nature of his works: they are 'illustrated by actual specimens, and being in this way an exhibition of nature itself it possesses a peculiar and great interest never found in a press-printed book. The specimens are... about 2 x 5 in. in size, and sufficiently thin to admit of examination in transmitted light... Looked at in reflected light they appear as in the board or log... These specimens are mounted in durable frame-like bristol-board pages, with black waterproofed surfaces... and each bears printed in gold-bronze the technical name of the species and its English, German, French and Spanish names. The pages are separable... and are accompanied with a full text... giving information as to the uses and physical properties of the woods, and distributions, habits of growth, botanical characters, habitats, medicinal properties, etc., of the trees... The woods used for the specimens are personally collected by the author... and are sectioned and prepared by a process of his own device.'

BM (Nat Hist.) II, p. 880.

84. **[JACOB'S LADDER TOY] SPANISH DANCERS.** [French]. 1840. **£ 500**

*Divided into four sections, each side with a hand coloured lithograph of a dancing figure, partly glazed with gum Arabic, linen bands and a turned pine handle attached to the top section.*

National dances and settings became very popular in the 1840s as audiences became increasingly interested in seeing performances of Scottish, Spanish, Hungarian, Polish and other exotic national dances.

The Cachucha is quite probably the dance depicted in the toy. This stylized Spanish dance was originally from Cuba, however it was popularised in France by Fanny Elssler in Jean Coralli's 1836 ballet *Le Diable Boîteux* (The Lame Devil). The dance covers a range of movements, sometimes gracefully calm, sometimes sprightly and sometimes impassioned hip swinging, making great use of the castanets. The most famous dancer for the Cachucha in both London and Paris of the 1840s was Marie Guy-Stéphan who with her partner may have been the basis for this toy.

85. **[JAPANESE MAPLES].** MAPLES OF JAPAN Collated by The Yokohama Nursery Co. Ltd. Yokohama. Japan. 1898. **£ 750**

*Oblong folio [375 x 250 mm]. pp [4] title and introduction; 7 coloured pochoir stencil plates with 39 examples of maple; original coloured woodcut wrappers, with silk ties; old fold and some minor chips to corners.*

The Yokohama Nursery, with offices in London, New York and Japan and was one of the largest suppliers of Japanese plants and bulbs to the Western nursery trade. Yokohama export catalogues created much of the early interest in Japanese maples in the latter part of the nineteenth century in Europe and America.

86. **[JERUSALEM]. SPOONER, William.** SCRIPTURAL PROTEAN VIEWS. NO. 4. The City of Jerusalem. Changing to the Entry of Our Saviour. By G. F. Bragg. London: William Spooner, 377 Strand, [circa 1840]. **£ 350**

*Mounted hand-coloured lithographic transformational print 280 × 230 mm (transforming when held to a strong light), with lithograph mounted label mounted beneath, as usual.*

The initial view, on being held to the light, gives way to a scene of Christ preaching amidst a large crowd.

87. **[JEWISH INTEREST] WOODWARD (George Moutard). SOLOMON IN ALL HIS GLORY!!** London, T. Tegg, March 26 1807. **£ 950**

*hand-coloured plate etched by Cruikshank after Woodward measuring 220 × 300 mm (image), 250 × 350 mm overall.*

A grotesque pun by the famous caricaturist in which a well attired gentleman accepts the lascivious advances of three lovely ladies at the corner of the famous Petticoat Lane, an area well established as a trade centre, market for second-hand goods, and home of itinerant communities; the Spanish lived there in the reign of James I. and after 1666 the Huguenot weavers and Jewish traders moved in. In Woodward's vision here, the latter-day Solomon is solicited by the ladies, but also faces the lure of trade.

88. **[KENILWORTH]. SPOONER'S PROTEAN VIEWS NO. 33. Kenilworth Castle Restored. Changing to Queen Elisabeth's Visit to the Earl of Leicester.** London: W[illiam] Spooner, 377 Strand, [1848]. **£ 300**

*Mounted hand-coloured lithographic transformational print 285 × 230 mm (transforming when held to a strong light), with lithographic label mounted beneath, as usual.*

When held up against strong light the view of the recently re-shaped castle is transformed into a nocturnal celebration with the festive courtiers in front, holding torches and a big fireworks display above the building.

89. **LA TRAMBLAIS, E. [artist and editor]. LES DÉSASTRES DE PARIS EN 1871.** Paris, Badoureau for La Tramblais, 1871. **£ 650**

*Oblong 8vo, lithographic and hand-coloured title and 26 hand-coloured lithographic plates; clean and fresh in; the original publisher's cloth, ornamented in blind and with gilt-stamped lettering on front cover; rebounded, extremities a little worn; contemporary inscription Teresa Mary Smith from her affectionate Sister Agnes on front fly-leaf.*

The memory of the horrible last 10 days of the Paris Commune still fresh this rare album - published shortly after the events - depicts scenes of destruction, burning and shelled buildings, a mass burial and the rubble which used to be the finance ministry.

OCLC locates two copies, one in Canada at University of Laval and another at Northwestern University in the US.

90. **LANDÉ, Richard MODERNE FARSADEN IN FARBINGER DARSTELLUNG in Farbinger Darstellung ... achtzehn tafeln in dreifarben-druck mit drei grundrisstafeln.** Leipzig Deutcher Architektur Verlag 1900. **£ 2,400**

*Folio, pp. 4; 21 leaves of plates including 18 in three-colour printing and 3 in outline in three fascicles, each with printed blue wrappers; original half light blue cloth and black paper portfolio, the upper cover with an inlaid colour print and lettered in light blue.*

Landé published several works between 1900 and 1910 including editing the periodical *Der Profanbau, Zeitschrift für Architektur und Baugesen* from about 1905. We have been unable to trace any buildings or much information on Landé mainly one feels from depredations of the Second World War.

What is clear is his enthusiasm for using the latest colour printing technology in promoting architectural design that persuasively replicated the use of colour in contemporary architectural design

Probably every architect has had the experience that his audience usually a understands better a colour illustration than even the best line drawing. A perspective view can be incomprehensible to the laymen, and often blames such a fact on the unclearness of line work. It so happens that the published works of architecture in recent years often contain coloured leaves in larger quantities. This prior work however was often distorted as too much of the work was in the hands of that lithographers. The new technique of three-colour printing process and the photomechanical reproduction of the original colour without the intervention of the lithograph, makes it possible to contour and colour exactly reflect what the architect has presented itself. In this regard, this little work make a start and I hope that many colleagues can now show off something new, because the three-colour printing, so far as I know, has for architectural works not yet found a use. Moreover, I ask the gentlemen to lenient assessment of my work, which often had to take into account the wishes of the client. I can not help, in conclusion to express my thanks to the Kunstanstalt Meisenbach Riffarth Sc. Co. for the careful treatment of their task and for the large professional services rendered during the many earlier attempts and trials, and it is to them that this publication was made possible.' [free translation of the introduction]

OCLC records copies at Basel and Mannheim with only a digitised copy at the Getty

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

'NINTH ENGLISH EDITION' 8vo, pp. x, [11]-163, [1] blank, errata slip; 16 wood-engraved plates; publisher's olive blind-stamped cloth, lettered gilt on the upper cover.

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

Altick pp. 292-294.

92. **LANTÉ, Louis Marie.** COSTUMES DES FEMMES DE HAMBOURG, DU TYROL, DE LA HOLLANDE, DE LA SUISSE, DE LA FRANCONIE, DE L'ESPAGNE, DU ROYAUME DE NAPLES, ETC. Paris, chez l'Éditeur, 1827. **£ 5,500**

FIRST EDITION. 4to, pp. [4], 41, [3, blank], 100 engraved plates finely coloured by hand; contemporary full red morocco, spine gilt in 6 compartments, sides elaborately tooled and stamped with a 4 line gilt fillet border enclosing roll-tool and stamped borders of shield and hatched line design in turn enclosing a wide Greek key design panel, inner gilt dentelles and edges.

A superb copy of this finely illustrated costume book, depicting women's costumes from throughout Europe. The plates, engraved by Gatine after designs by Lanté and Horace Vernet, show the clothes worn in different places by various types of women, including cooks, chambermaids, florists, peasant girls, anabaptists, servants, and milkmaids; each plate is accompanied by a description of the costume by Pierre de la Mésangère.

Hiler, p. 526; Colas 1774; Lipperheide Cm 4; Rahir 494; Vinet 2118; OCLC records copies at Buffalo Public Library, the Victoria and Albert Museum, the National Libraries of Switzerland and Chile, and the New York Public Library.

93. **LEECH, John.** COMING HOME. A Comic Panorama. Drawn by "Leech." Delineating, with Irresistible Humour, the Fun, Mishaps, and Queer occurrences, to which the Votaries of Sport are subjected 'Coming Home' from the Races: exhibiting the laughter-moving effects of this Talented Artist's Comic Pencil, Presented to the Public in a Perfectly Novel and Unique Style of Elegance; suitable for the drawing-room, and in price adapted to to the cottage. ... London, Renshaw and Kirkman, 12 Budge Row ... [1851]. **£ 750**

Folding hand coloured wood engraving on grey paper (2070 nm x 110 mm) signed in three places by 'J. Leech' and once 'Smyth, sc.' imounted on linen; bound in crimson half morocco, spine lettered in gilt, preserving original cloth upper cover with a hand coloured caricature of the head and shoulders of a reveller on paper within a gilt cartouche; armorial book label of Glasgow bibliophile Alexander McGrigor (1827-1891)

A rare and fine panorama by Leech at his descriptive best.

1851 was the year that Surtees and Leech came together to plan their great series of *Sporting Novels*. It was at this time that Ruskin felt that Leech was at his best 'The first few lines in which he sets down his purpose are invariably of all drawings that I know the most wonderful in their accurate felicity and preposterous haste ... of all rapid and condensed realisation ever accomplished by the pencil, John Leech is at his most dainty, and the least fallible, in the subjects of which he was cognisant. Not merely right in the traits which he seizes, but refined in the sacrifice of what he refuses (Ruskin, John: *Catalogue of Leech Exhibition*, 1872).

The panorama 'Coming Home' is very much a prelude to the *Sporting Novels* and demonstrate the technique of 'few line' that Ruskin so admired. Every class and character is drawn with vitality, bands, drunks, entangled carriages, fights, accident are all given full vent by Leech.

Houfe 104.

94. **LEMAIRE, Louis.** LES PETITES VILLAS D'AUJOURD'HUI. Dourdan [Seine-et-Oise]: H. Vial, [1937]. **£ 950**

Folio, [390 x 290 mm] pp. [8], 70 plates; loose in original decorated portfolio with black cloth spine and linen ties.

In his introduction Lemaire suggests the development of modern transport system has meant that it was now easier to live outside of city centres, or at least leave the apartment building to holiday in the great outdoors. He thought that the construction of 'small houses' was now very economical and with this in mind felt publish some of his designs.

It should be noted, the villas of today must be as economical as possible and have a very wide diversity of disposition and appearance, each desiring, much more than before, of having a home answering the owners precise needs and their tastes. In the examples we present, we sought in advance this desire, by studying very different models, not only by their external appearance or the number of their uses, but also by the distribution of general

plans, provisions and size of the rooms answering well the current fashion for such details as fireside, pergolas, porches, windows, both inexpensive and allowing the occupant to make a more personal stamp onto his own home.' (translation of the introduction).

Louis Lemaire was an architect from Villers-sur-Mer (Normandy), wherein 1926 he built his own house 'The Buissonnets' that combined different regional influences as exemplified in the present work.

OCLC records copies at CCA Minnesota and the BNF only.

*Miss Want-It, Miss Leather, Miss Jenny Juicy and the Present State of Fashionable Fornication: with an unrecorded plate, perhaps an inspiration for Hogarth*

95. [LONDON]. A VIEW OF LONDON AND WESTMINSTER, OR THE TOWN SPY In two parts. Part I. Containing, I. Merry characters of the trades people, half-pay officers, and the guards at St. Margaret's in Westminster; and of the quality, and the secret practices of their servants at St. James's. II. The customs, manners, &c. of the inhabitants in St. Anne's Soho, St. Martin's, and St. Giles's in the Fields: together with a true description of Drury Lane, and the new votes and schemes of the Irish-Society of Fortune-Hunters. III. Of a verdict given against a barrister of the Temple, for p--ssing against a soldier's post at Somerset-House; and of the secret practices of the undertakers, with the physicians servants. IV. Of the lawyers at St. Clements, and St. Dunstan's, the kept mistresses at St. Andrew's, the High and Low Church mobs at St. Brides, the Blackfryers printers, and the Ludgate Mercury. V. An account of Jonathan Wild's funeral procession, and of a surprising specifick for the cure of felonious, fraudulent, and corrupt habits, being an handkerchief dipped in is blood, very necessary to be used at this time in Great Britain. VI. A character of a City churchwarden, the customs of the citizens on the Sabbath; the pride, intrigues, and degeneracy of the City wives, of the band of petticoat pensioners begetting young merchants and shopkeepers: also of the adventures of N-rt-n and Rod-igo, two famous stallions, &c. London: sold by T. Warner ... and by the booksellers. 1728.

[bound with:] A SECOND PART OF A VIEW OF LONDON AND WESTMINSTER: or, the Town Spy. Shewing the several vices, follies, and impertinencies of the inhabitants: with a remarkable project for subjecting the D---miners and Sinkers, to add to the sinking fund of the nation. Of the murders, and miserable effects of the bottle and the pestle. The Town intrigues. The modern criticks and translators expos'd. An exact and correct list of the kept mistresses, and their places of abode, and the names and characters of their respective keepers, according to the information of the several Parish Officers: the whole interspers'd with several entertaining characters and pleasant stories, &c. London, sold by J. Isted ... and by all the booksellers. 1725. £ 3,850

**FOURTH EDITION? AND FIRST EDITION.** *Two parts in one volume, 8vo, pp. [iv], 59, [1] blank; complete with the half-title and folding engraved plate; [ii], 62; title-page with repaired tear (no loss of surface and text unaffected); nineteenth century calf gilt by W. Pratt, spine sometime neatly repaired; a very good copy.*

Probably the fourth edition of the first part (based on the appearance of an advertisement for the 3rd edition in the 1725 2nd part) and first edition of the second part, rare, of this marvellous book providing a detailed and salacious survey of the seamy side of life in early Georgian London. In addition to a long account of the funeral of Jonathan Wild and the "miraculous" powers of a handkerchief dipped in his blood, there is a vivid portrait of kept women and kept men.

"I am now coming to perform what I have long promis'd, and what has been impatiently expected from me: I mean an account of the present state of fashionable fornication, or as the moderns have it, keeping; a vice, or rather a vertue esteem'd so nowadays, I must therefore advertise my courteous readers, that none of the ladies hereafter mention'd, are to be deem'd and taken in the vulgar sense as whores; but gentlewomen that have lost their fortunes by the South-Sea, or that having had genteel educations, and their parents failing, have been chamber'd up and retained by certain charitable noblemen, and gentlemen, merchants, and tradesmen, to preserve them from the street, servitude, or worser fates". The author proceeds to provide a comprehensive directory (Part II, pp.33-54) of the "unfortunate" women and their keepers. Presumably in fear of the libel laws, all the women (and all the men) are given pseudonyms although the specific addresses provided appear to be genuine. The women's names could easily grace any modern London telephone box: Miss Want-It, Miss Leather, Miss Jenny Juicy, Miss Virginity, Miss Extasy, Miss Morecock, &c. &c.

The inserted frontispiece is intriguing as it may have been published, or at least sold, with this edition of the work and to the best of our knowledge is unrecorded in any public collection. The print, if it is of 1725, is obviously the inspiration behind plate 4 of Hogarth's *The Harlot's Progress* in which the 'Harlot' is beating hemp in Bridwell Prison, the house of correction in Tothill Fields, Westminster used principally for detaining prostitutes, bawds and cardsharps. Hogarth's print is the reverse of the scene depicted in the plate but the foreshortening and general design are the same. The *view* on p. 4 describes Bridewell Prison 'In the fields of this Parish stands a famous Factory for Hemp, which is wrought with greater Industry than ordinary, because the Manufactures often enjoy the Fruits of their own Labour.' How much the work influenced Hogarth is open to conjecture, but the text together with the print strongly point to a connection between the artist and the subjects he was depicting.

ESTC locates five copies, at the BL, Bodley, Folger, Illinois and Kansas of this 1728 edition of the first part, apparently all bound with the 1725 edition of the 2nd part; there are also a couple of holdings of a single 1725 edition of the first part, said to be by a "German Gentleman". None of these copies notices the frontispiece present in our copy and it may therefore be that it has been added. It is, however, not only relevant to the subject matter but clearly contemporary with the book itself. It shows "The house of correction (and punishment of beating hemp) for rogues whores and other vagrant persons". - Unfortunately, it is not signed.

96. **[LONDON 1859] YOSHITORO, Utagawa** IGIRISU RONDON-KO [VIEW OF LONDON]  
Japan: Yamaguchiya Shojiro 1859. £ 2,500

*hand coloured woodblock triptych 360 × 700 mm.*

View of London with St Paul's Cathedral in the distance across the river.

Utagawa Yoshitora was a designer of ukiyo-e Japanese woodblock prints and an illustrator of books and newspapers who was active from about 1850 to about 1880. He was born in Edo (modern Tokyo), but neither his date of birth nor date of death is known. He was an important pupil of Utagawa Kuniyoshi who excelled in prints of warriors, kabuki actors, beautiful women, and foreigners (Yokohama-e). It is doubtful that he saw any of the foreign scenes he depicted in his series of views of the world of which this example forms a part.

*Views in and about London*

97. **[LONDON]. BOYDELL, John.** A COLLECTION OF VIEWS IN ENGLAND ... . London:  
John and Josiah Boydell, 1790. £ 9,500

*Large folio, pp. [iv], 39 finely engraved views, measuring 49 × 34.5 cm (to plate mark); light marginal staining or soiling, plate 16 with tear to left margin extending into the printed surface by about 2 cm, plate 30 torn in the lower margin; contemporary calf; rubbed, rebacked and corners repaired to style.*

A volume of all the 39 finely engraved "Views in and about London" from Boydell's Collection of Views in England and Wales, published at the Shakespeare Gallery, 1790. The plate numbers engraved in the lower right corners together with the original publication dates 1750-55 and issue prices of either 1s. or 1s. 6d. Comprising classic views - including crowds in the streets and squares - of Putney, Chelsea Waterworks, Deptford, Blackwall, Woolwich, the Tower, Greenwich Hospital, Mortlake, Westminster Bridge, the Parade in St. James's Park, St. Stephens Walbrooke, St. Clement Danes and so on. The list of plates runs up to number 100; however only these 39 plates were engraved by Boydell himself and the collectors interested in London usually bought the London section on its own, as described by Adams. - Good deep impressions of these atmospheric prints with, in most cases, only a modicum of soiling to the margins.

Adams 47.

98. **[LONDON] HAVELL, Robert, Jun.** A PANORAMA OF LONDON. Taken from nature by R.  
Havell, Jun. London: Published by Havell & Co. 79, Newman Street, Oxford Street MDCCXXIV [1824].  
£ 12,500

*Hand-coloured aquatint strip panorama, consisting of publisher's label at extreme right with modern stay and six sheets all conjoined, measuring 84 × 4,200 mm, with title 84 × 4295 overall; a few old rears skilfully repaired and some minor soiling, in a modern cylindrical treen case with bone knob.*

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

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

Abbey, Life, 485.

99. **[LONDON MAP]. CARY, John.** CARY'S NEW AND ACCURATE PLAN OF LONDON AND WESTMINSTER the Borough of Southwark and parts adjacent; viz. Kensington, Chelsea, Islington, Hackney, Walworth, Newington, &c. on a Scale of Six inches and a half to a Mile; with an

Alphabetical list of upwards of 500 of the most considerable Streets, with references to their Situation and Plans of the the New London & East & West India Docks London: printed for Jn<sup>o</sup> Cary, Engraver, and Map-seller N<sup>o</sup> 181 near Norfolk street, Strand. Corrected to Nov 1<sup>st</sup> 1815. **£ 3,500**

*Large folding engraved map [825 × 1,550 mm.] hand-coloured in outline segmented into 33 sections; old ink stain affecting the top right hand corner folding into original green marbled slipcase, upper side with engraved label and octagonal engraved ticket 'sold by C. Smith, Mapseller, N<sup>o</sup> 172, Strand.'*

A very nice example of this map showing London at the end of the Regency period of George IV. The map had to be extended in 1811 to accommodate the development of Docks on the Isle of Dogs and here in 1813 to show Regent's Park and the Regent's Canal moving eastwards.

Howgego 184. (13)

100. **[LONDON - QUEEN VICTORIA]. ROBINS, Joseph publisher** ROBINS'S PANORAMIC REPRESENTATION OF THE QUEEN'S ROYAL PROGRESS THROUGH THE CITY OF LONDON, ON THE 9TH NOVEMBER, 1837. Displaying every portion of the Royal and Civic Procession on that Splendid and memorable occasion, as well as the Whole Line of Streets from Temple Bar to Guildhall, With their numerous Decorations, the Booths of the City of Companies, Christ's Hospital, &c. London: Published by Joseph Robins, Bride Court, Fleet Street, London. 1838. **£ 1,500**

*Hand-coloured lithograph strip panorama folding into covers, consisting of five sheets conjoined and measuring 90 × 2,890 mm overall. original ribbed blue cloth, upper cover blocked in gilt on upper cover.*

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

It shows the procession from Temple Bar (decorated for the occasion) up Fleet Street, Ludgate Hill, and Cheapside to King Street and thus to Guildhall. Cover title: 'The Queen's Visit to the City.' Label inside front cover supplies dedication to the Lord Mayor, the Corporation, and the Citizens of London; title; and imprint. Label inside back cover advertises several other Robins publications. On the panorama itself identifications are supplied in the b. margin: 'Temple Bar'; 'Sheriffs Carriage'; 'The Lord Mayor's Carriage'; 'Life Guards Blue'; 'The Queen'; 'State Carriage'; 'The Lord Mayor'; 'Sword Bearer & Mace Bearer'; 'The late Lord Mayor'; 'Aldermen'; 'Ward Beadles and Grooms'; 'Aldermen and Ward Beadles'; 'The Sheriffs'; 'Common Councilmen and Grooms'; 'City Marshalls'; 'The Queen's Footmen'; 'Yeomen of the Guard'; 'Royal Trumpeters'; 'Queen's Household'; 'Queen's Household'; 'Queen's Household'; 'Booth of Christ's Hospital'; 'Queen's Household'; 'Booths of the City Companies'; 'Queen's Household'; 'Duke of Sussex'; 'Duke and Duchess of Cambridge', 'Prince George of Cambridge', 'Duchess of Gloucester'; 'Duchess of Kent'; 'Genl. Dalbiac.'

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

Abbey, *Life*, 534.

101. **LOVETT, Joseph.** ILLUSTRATED INEXACTITUDES or the Maimers of a Misanthropist. illustrated profusely by John Little & Co. Ltd [Kuala Lumpur 1922]. **£ 450**

*8vo, pp. [1], 81 [1] blank; illustrated throughout; original green cloth backed pictorial boards, lettered in red (slightly rubbed and some marks.*

Something between nonsense and surrealism the work contrives to build a fictional autobiography around a number of old advertising blocks used originally in John Little & Co. catalogues.

John Little & Co. Ltd was founded in 1845, and is the oldest department store in Singapore. Lovett may have thought of using the old blocks as an advertising gimmick. Edwardian and Victorian half-tone and photographic blocks are pressed into service including bottle, irons, toys, underwear. An inverted oil and vinegar bottle is used to illustrate jodhpurs for playing polo and a set of pruning shears as an artificial leg. Presumably Lovett worked at Little's possibly in advertising.

Only one copy recorded on OCLC & COPAC at the British Library.

*"Good Taste" in Scottish Gardens*

102. **McNAB, William.** HINTS ON THE PLANTING AND GENERAL TREATMENT OF HARDY EVERGREENS, in the climate of Scotland, particularly the following: Strawberry tree. Common holly. Common laurel. Portugal Laurel. Alaternus. Laurestine. Arbutus unedo. Ilex aquifolia. Prunus laurocerasus. Prunus Lusitanica. Rhamnus alaternus. Viburnum tinus. Edinburgh: Thomas Clark. 1830. **£ 600**

**FIRST EDITION.** *8vo, pp. 40; recent marbled boards lettered on spine; a very good copy.*



“It is unquestionably true”, McNab writes, “that evergreens are cultivated in Scotland much more sparingly than good taste would dictate. Every one capable of enjoying the beauties of rural scenery must regret this, and in proportion to such regret will be his desire to see the evil corrected, which is the sole object of the present essay .....

William McNab (1780-1848), Scottish horticulturist, exercised a “supreme influence of Scottish gardening” [E.H.M. Cox, *A history of gardening in Scotland*, 1935, p.207]. He had already worked for some years at the Royal Botanic Gardens at Kew (1801-1810), before being head-hunted for the prestigious, but poorly paid, post of superintendent of the Royal Botanic Garden of Edinburgh (1810-1848), where he was a highly acclaimed success. It was, claimed the Edinburgh professor Thomas Traill, “owing to him [i.e. McNab] that Scotland has attained such a high name for its scientific horticulture”.

We have been unable to locate another copy (not in Lindley, COPAC, OCLC, BL, NLS, etc.); a single copy of a second edition of 1831 found at Glasgow.

103. **[MACROBERTSON CENTENARY AIR RACE].** GUIDING BROCHURE AND HANDBOOK ISSUED TO COMPETITORS IN THE MACROBERTSON INTERNATIONAL AIR RACES ENGLAND - MELBOURNE OCTOBER 1934. In Conjunction with the Centenary Celebrations of the State of Victoria and the City of Melbourne. [London, Stanford], issued on behalf of the the Centenary Council by the MacRobertson Air Race Sub-Committee and the Royal Aero Club of the United Kingdom, [1934]. £ 850

*4to, ff. [31], [27, sheets with maps of cities and airfields], one folding map; title marginally a little browned and with small marks at inner margin; in the original dark blue imitation morocco ring-bound file; front cover lettered in gilt; lettering mostly lost.*

This very rare handbook was issued as a aid for participating teams that celebrated the two Australian centenaries.

It contains all the necessary information for pilots and navigators, especially the maps of the airfields and their bumpiness, together with brief information of local technical facilities and hints on foreign languages.

‘The race, from London to Melbourne, was sponsored by businessman and philanthropist Sir MacPherson Robertson, who had founded the largest confectionery business in the Commonwealth, MacRobertson Confectionery Manufacturers Ltd. The race route covered 18,240 km (11,330 miles) from England to Australia. All competitors were required to land at Baghdad, Allabad, Singapore, Darwin and Charleville. Prizes for the race included 10,000 pounds and a gold cup for the overall winner. English team C.W.A. Scott and T. Campbell Black were the eventual winners, flying through pylons at Flemington Racecourse in front of 40,000 spectators and landing at Laverton. Eight planes failed to finish the race. Gilman and Baines were tragically killed when their Fairy Fox crashed near Foggia, Italy’ (Museum Victoria, online, describing the air race gold medal).

OCLC locates four copies, all in Australia, at University of Melbourne, in the National Library of Australia, and the State Libraries of Victoria and Queensland.

104. **[MAIL COACH].** SPOONER’S PROTEAN VIEWS, NO. 16, The London Mail obstructed by a Snowdrift. London: W. Spooner, 377 Strand. [c. 1840]. £ 225

*Mounted hand-coloured lithographic transformational print 280 × 230 mm (transforming when held to a strong light), with lithographic mounted label mounted beneath; a few minor scratches and one short tear to lithograph, not affecting image or transformation.*

The initial view, on being held to the light, gives way to a scene of ‘Autumn with a fox chase in the Distance.’

105. **[MAILLARDT’S AUTOMATON]** ‘UNERRING IS MY HAND THO’ SMALL’ May I not add with truth, I do my best to please you all; Encourage then my Youth. The Automaton? Scrt. circa 1830. £ 1,450

*Pen and ink automatic writing on oval sheet of paper [80 × 130 mm.] mounted on a central star-burst cut glass and mirrored mound with a purple ground; in a contemporary frame.*

A extremely rare contemporary example of automaton writing possible used as an exhibition piece by Maillardet.

The Automaton, known as the *Draughtsman-Writer* or *The Juvenile Artist* was build by Henri Maillardet, a Swiss craftsman who had first worked with the Pierre Jaquet-Droz a Swiss-born watch and automata maker of the eighteenth century. Maillardet moved to London producing clocks and other ingenious mechanisms

The *Draughtsman-Writer*, in now in the collection of the Franklin Institute in Philadelphia and is the only example of this category of automata in the United States. The figure, which resembles a child, writes four poems and draws four sketches.

Henri Maillardet, exhibited his automata for the most part in the Great Room, Spring Gardens, between 1798 and 1817. Among the exhibits were the classic musical lady, magician, and rope dancer, as well as an assortment of miniature mechanisms - an Ethiopian caterpillar, an Egyptian lizard, and a Siberian mouse—which seem to have been imitations of items in Cox’s Museum. In the 1820s the collection, now owned by one Schmidt or Smith, was at the Gothic Hall in the Haymarket, and in 1828 it was advertised for sale. Three years later the much travelled troupe

of artificial men and animals had become part of a typical miscellaneous entertainment. At the Royal Bazaar, Leicester Square, it was supported at matinees by 'a grand Udoramic Representation of a Lake and Waterfall in Switzerland' and cosmoramas of Rome, the Cape of Good Hope, Warwick Castle, and the recently completed Menai Straits suspension bridge.

Shortly thereafter, the collection was dispersed. The musical lady who had been before the public for so many years was sent to St. Petersburg, and a portion of the other objects went to New York, where they were exhibited under Maillardet's name in 1834-1836.4 (Separate items from these London automaton shows had already been seen there.) The automaton writer ended up in Philadelphia, where it was destroyed in a fire. The remains of the mechanism, however, were salvaged and a new figure made, which is now in that city's Franklin Institute.

We

106. **MASON, George Henry.** THE COSTUME OF CHINA. Illustrated by Sixty Engravings with Explanations in English and French. London: Printed for W. Miller, Old Bond Street, by S. Gosnell, Little Queen Street, Holborn. 1800 [but 1822]. £ 3,500

*Folio, English and French letterpress, pp. [16], [120], 60 hand-coloured stipple-engraved costume plates from original drawings by Peu Qua of Canton, watermarked 1823; contemporary blue panelled morocco with decorative borders in blind and gilt, spine in compartments, two lettered in gilt, gilt edges.*

One of the most important of all colour-plate books on China and the first of Miller's series on world costume, described in *The Monthly Literary Advertiser* as 'ranked among the finest productions of the present day'.

This series was of enormous importance in the development of the colour-plate book, spawning several smaller offshoots, including an 8vo series published by Murray, who then sold the rights for the same material to Thomas M'Lean, who in turn brought out another series under the general heading of *Picturesque Representations*. Two years after this take-over, M'Lean then reprinted the original series by Miller.

Abbey, 553; Colas, 2009; Cordier, 1858.

107. **[MATRIMONY].** PROPHECIC INDEX AND PATH TO MATRIMONY. London: J.A. Reeves, High Street, Dartford, Kent and 113, Fleet Street circa 1860. £ 350

*Hand coloured octagonal lithograph upper sheet [235 × 235 mm.] depicting a gothic church tower with cutaway door revealing the text, the tower with surrounded couples and groups sauntering down pathways; a circular sheet of prophecies; and an octagonal back panel with instructions tied together with silk ribbons.*

The prophecies run from 13 to 50 years of marriage, and the verses begin with:-

A friend of you father's, in making his will,  
Proves how kind he bears you in memory still;  
The gift unexpected will add to your store,  
And if properly managed, will soon produce more.

and end on;-

An ignorant, ill-natured, mischievous elf,  
Who cares very little for aught but himself,  
A party of pleasure will greatly annoy,  
But don't let his efforts your patience destroy.

*The Great Expedition*

108. **MAYHEW, Henry.** 1851: Or, The Adventures of Mr. and Mrs. Sandboys and family, who came up to London to 'enjoy themselves', and to see the Great Exhibition. London: David Bogue, 86, Fleet Street, [1851]. £ 600

**FIRST EDITION IN BOOK FORM.** 8vo, pp. [iv], 242 [i.e. 1-62, 65-242]; with wood-engraved title-page and ten etchings by Cruikshank, six folding and three double-page (neat tear affecting vertical fold of plate 'All the World'); uncut in full green crushed morocco, the spine in six compartments one lettered in gilt by Birdsall, preserving original blue cloth, the spine decorated with a view of the Crystal Palace and lettered in gilt; decorative bookplate of Harry H. Blum.

First edition in book form of this popular and noted work, illustrated by Cruikshank. Originally issued in parts, this work began circulation a few months prior to the opening of the Great Exhibition. The text relates to the adventures of a provincial family, from Cumberland, travelling to London for the show, incorporating special events as they occurred and the pitfalls that the tourist has to endure. The family adventure culminates at the close of the Exhibition with the patriarch vowing that 'if ever there was another Exhibition, he would never think of coming up to London again to enjoy himself (p. 242).

Originally issued in eight numbers between February and October 1851, the nine illustrations, listed on p. [2], are supplemented with a large plate on two folded leaves entitled *The opening of the Great Industrial Exhibition of all Nations*.

Cohen 548; Patten, Robert L. *George Cruikshank*, Vol. 2, p. 297-306.

109. **MINTON POTTERY AND PORCELAIN FACTORY. CERAMIC PATTERN BOOK.** [Stoke-on-Trent, circa 1885]. £ 4,750

*4to, 199 designs for plates (including one for a tea cup) in lithography, ink and wash, including gold, with captions in ink and stamped numbers; finger-spotting and minor soiling; mounted; later half-calf over cloth-covered boards; a little rubbed.*

Founded in the late 18<sup>th</sup> century Minton became the closest rival to Spode, and improved bone china. In the Victorian era veritable artists, such as A. W. N. Pugin, Sir Henry Cole, and Prince Albert contributed to the designs. From the 1860s oriental designs were applied, reminiscent of Chinese cloisonné enamels, Japanese lacquer and ivories, Islamic metalwork and Turkish pottery. Christopher Dresser worked for Minton from about 1860 to the 1880s as art advisor and designer, who developed the Japanese cloisonnée lines of pottery.

'Dresser's designs and Minton's unrivalled technical prowess led to the creation of some of the most striking and original ceramics produced in England in the nineteenth century ...' (Max Donnelly, *At Home with Christopher Dresser*, in: *Antiques*, December 2009, p. 69). The printing technique used for the outlines of the designs must be the same used to transfer the designs onto the plates in the Minton china works.

110. **[MONTENEGRO]. ENGELBRECHT, Martin.** BAY OF MONTENEGRO verso of back card inscribed 'Njegos 1702. Montenegro' [Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V., ca. 1740]. £ 2,000

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

A view showing the Bay of Kotor in Montenegro, celebrating, if indeed that is the correct word, the final expulsion of the Turks in 1702.

The cut aways depict: [1] two fully rigged galleons to the right and left in a choppy sea, a small party in a pilot's boat; [2] a view of the a Castle tower to the left overlooking the entrance to the harbour guarded with a chain boom, to the background a sailing vessel anchored behind trees; [3] two further galleons, one firing a salute whilst a small party in covered pilot boats are being rowed towards it; [4] the interior harbour the left dominated by the Cathedral; [5] a view possibly of Kotor with boats at harbour, and two churches nestling in a hilly landscape; [6] the backdrop of macchia-covered hills, boats and mountains.

Montenegro was a Slavic principality since the twelfth century. In 1697 with the election of Danilo Petrovie of Nyegos a new dynasty began. The Turks imprisoned Danilo but once he had been released, in exchange for a ransom, he caused a massacre and expulsion of the Turkish population.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett in the Rittersaal at Berlin and of a porcelain cabinet in Charlottenburg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphic commissions and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

111. **[MOREL DE VINDÉ, Charles-Gilbert]. LA MORALE DE L'ENFANCE** ou collection des quatrains moraux, mis a la portée des enfans [*half-title*: Étrennes d'un père a ses enfans]. Paris, de l'imprimé de Monsieur. Et se trouve Chez Bleuet, 1790. £ 285

*16mo, pp. xii, 84, 10 (Bleuet's catalogue); very lightly spotted in places only; clean and fresh in contemporary French full maroon morocco; boards with gilt triple fillets, spine ornamented in gilt and with morocco lettering-piece, inner dentelles gilt, blue mottled endpapers, all edges gilt, turquois silk marker present; printed price erased from title for presentation puposes.*

One of two extremely rare editions in the year of the first edition of a subsequent best-selling children's book, which was republished and pirated numerous times up to the end of the 19<sup>th</sup> century, as well in Salzburg in 1790 and in Regensburg in 1793, and translated into Latin and Dutch. The other 1790 edition was published in 8vo by J. Thomas in Paris. Priority could not be established. The accurate and pleasant typesetting and the grateful mentioning of Didot, who 'helped to make the acquisition of this book easy for all the world' (title-verso) suggest that it actually might have been printed by the master-printer himself. The fact that on the title-verso is further stated that the profit of the present edition was to benefit the *Maison Philanthropique*, a charitable organisation set up in 1780 by Louis XVI and Marie Antoinette, and that the author Morel de Vindé (1759-1842), an agriculturalist and politician was a royalist links this edition with Royalist circles in revolutionary France, who later had it later reprinted in exile.

See Cioranescu 47286 for the 8vo edition, Gumuchian 4188 for the Didot, 1800 edition; this edition not in OCLC, which locates one copy of the 8vo edition at Yale; no edition in COPAC.

112. **[MOTOR CAR] PANHARD & LEVASSOR.** Paris, 19 Avenue D'Ivry 1914. **£ 3,500**

*Oblong folio [330 × 460mm] Title and coloured plates, and a palte of abassis and engine blocks original blind-stamped cream boards upper cover with gilt metal company logo; dampstaining but not affecting*

A beautiful series of prints illustrating pre-First War motor cars.

The six prints of depict:-

1) Coupé 4 pl. Coduite Intre; 2) Deux Baquets; 3) Coupé de Avant Torpedo; 4) Torpedo; 5) Limousine; 6) Double Coupé Conduite Intre; 7) Skif Torpedo

Panhard et Levassor and was established as a car manufacturing concern in about 1890 by René Panhard and Emile Levassor. The company was founded when René Panhard and Emile Levassor decided to move from making woodworking machines to automobiles. Their first car used a Daimler engine and was offered in 1890. They pioneered the 'Systeme Panhard', which consisted of four wheels, a front-mounted engine with rear wheel drive, and a sliding-gear transmission, and was to become the standard layout for automobiles for most of the next century.

Arthur Krebs succeeded to Levassor as Panhard-Levassor's General Manager from 1897 to 1916, and turned the Panhard-Levassor Company into one of the largest and profitable manufacturer of automobiles before WWI.

113. **[MOVING PANORAMA TOY] THE HISTORISCOPE.** A Panorama & History of America [Springfield, Mass.] Milton Bradley & Co., [c. 1868]. **£ 3,750**

*Model theatre, 130 × 205 × 50 mm., made of paste paper, consists of proscenium and 'backstage', housed in paste-paper box; in the top of the 'backstage', left and right, are mortises that allow insertion of crank; the hand-coloured lithograph panorama, made up of five conjoined strips of translucent paper, unwinds from roller on left to roller on right; the proscenium's design displays occupied stage boxes occupied by ladies on left and right, a putto painting a shield representing America at lower left, a second putto painting (one presumes) a scene from American history at lower right, and footlights across the foot. The label on the box-lid duplicates the proscenium design, but displays the title in the central space; together with metal crank, poster, sheet of admission tickets and booklet of the 'Historiscope Lecture.'*

Didactic American model theatre in unusually fine condition and complete.

The panorama progresses from left to right, occasionally attempting to present the scenes as a continuous image, but the transitions between the scenes are somewhat naive. The scenes depict the principal events of American history up to the Revolutionary War. They include a Native American convention; the arrival of Columbus in the Bahamas; the Settlement of Jamestown; John Smith and Pocahontas; the landing of the Pilgrim Fathers in New England; New York when still New Amsterdam; William Penn's Treaty; Roger Williams, founder of Rhode Island; the Jamestown Stockade; the Boston Tea Party; Washington Monument; War of 1812 - Battle of New Orleans; Bombardment of Fort McHenry; Independence Hall, Philadelphia; Putnam at Horseneck. It ends with Cornwallis's surrender at Yorktown.

Accompanied by a lecture booklet, the poster, admission tickets and crank to turn the rollers.

114. **[MOVING PANORAMA TOY] THE MYRIOPTICON.** A Historical Panorama of the Rebellion. Published by Milton Bradley & Co., Springfield, Mass. [c. 1866]. **£ 4,000**

*Model theatre, 130 × 205 × 50 mm. made of paste paper, consists of proscenium and 'backstage', housed in paste-paper box., in the top of the 'backstage', left and right, are holes that allow insertion of a winding key which is present, the hand-coloured lithograph panorama, made up of five conjoined strips of translucent paper, unwinds from roller on left to roller on right; the proscenium's emblematical design displays draped curtains, with a crowned female figure standing on the left a seated female figure at her feet playing a lyre; and a second crowned female figure standing on the right with a seated female figure playing a tamborine; the design of the box-lid duplicates this design, but displays the title in the central space.*

Didactic model theatre of the American Civil War in unusually fine condition and complete.

The panorama progresses from left to right, it occasionally attempts to present the scenes as a continuous image, but the transitions between scenes are naive. There are 22 scenes, each recording an incident in the Civil War: including include the Raid at Harper's Ferry, 1859; the Siege of Port Sumter; the Battle of Bull Run; the Monitor and Merrimack duel; the mortar for defending Washington DC; laying a cable; a field hospital; a sharpshooter up a tree (copied from Winslow Homer's famous wood engraving); contrabands (former slaves) escaping; the burning of Richmond; etc.

Accompanied by a lecture booklet, the poster, admission tickets and crank to turn the rollers. See G. Füsslin, *Optical Toys* (2004).

115. **[MOVING PANORAMA TOY] PANORAMA OF THE VISIT OF SANTA CLAUS TO THE HAPPY CHILDREN** Springfield, Mass. Published by Milton Bradley & Co., [c. 1870?]. **£ 3,750**

*Model theatre, 130 × 205 × 60 mm, made of paste paper, consists of proscenium and 'backstage' housed in paste-paper box; in the top of the 'backstage', left and right, are holes that allow insertion of a crank; the hand-coloured lithograph panorama, made up of four conjoined strips of translucent paper, unwinds from roller on left to roller on right; the proscenium's design displays Santa Claus, both at top left and top right emptying sacks of presents onto trees and excited children below; the label on the box-lid duplicates this design, but displays the title in the central space.*

American model theatre serving as a home amusement here in unusually fine condition and complete.

The panorama progresses from left to right. It occasionally attempts to present the scenes as a continuous image. There are 25 scenes: 1 - Children by a river; 2 - Children looking at a bird nesting in an old hat; 3 - A small boy in a crib on wheels, and a Newfoundland dog which has broken its harness; 4 - Two boys pretending to horse-ride; 5 - Children roasting apples on a bonfire; 6 - Boys making head-stands, wrestling, and playing leapfrog; 7 - Boys racing with a dog; 9 - Children playing in barrels; 10 - Children playing with kites; 11 - Boy clambering on to the back of a dog; 12 - Boy about to carry his small sister across a stream; 13 - Children playing blind-man's buff; 14 - Girl pretending to be Little Red Riding Hood, her dog as the wolf; 15 - Child on grandmother's knee learning 'Pat-a-cake, pat-a-cake, baker's man'; 16 - Small girl riding her older brother, the house where they will spend Christmas in the background; 17 - Children playing with bricks, hand-made cart, etc.; 18 - A rabbit and its off-spring; 19 - Boys playing soldiers; 20 - Girl giving a lesson to her pets; 21 - Children playing school; 23 - Children in writing lesson at school; 24 - Children snow-balling; 25 - Children receiving Christmas presents from the Christmas tree.

Accompanied by a lecture booklet entitled, *Santa Claus Panorama*, the poster, admission tickets and crank to turn the rollers.

116. **[NELSON]. HEATH, Charles.** DESCRIPTIVE ACCOUNT OF THE KYMIN PAVILION, and Beaulieu Grove, with their various Views; also, the Naval Temple: with new Notices on Buckstone, a supposed Druidical Relique, near it: to which is now first added, Lord Nelson's Visit to Monmouth ... Monmouth, Charles Heath, [1809]. £ 450

*8vo, pp. [92]; one page with a typographical diagram the Naval Temple; occasionally a little spotted; recent marbled boards lettered on spine, a very good copy.*

Scarce detailed and descriptive account of the Kymin banqueting house and the Naval Temple by Charles Heath, presumably a Monmouth resident and local historian. The building was erected between 1794 and 1800 by a Monmouth gentlemen's club who were fed up of being rained on and decided to build the tower with a kitchen, dining room and telescope. The temple commemorates British naval victories and is a small and rather unique structure - apparently influenced by Etruscan architecture.

Of particular note is the first hand account of Lord Nelson's celebratory visit to Monmouth and surroundings in 1802, with details of 'his Speeches and Conversation at the Dinner Table, his own Remarks on his important Victories, with his public Reception at Rudhall, Hereford, and other Places, on his Tour' (title page).

'At the conclusion of this second address, Lady Hamilton sung appropriate words to the National Air of *Rule Britannia*, with such taste and powers of execution, as called forth the utmost astonishment and delight in the mind of every person at table. The talents, indeed, of those professional British females the writer ever heard at the London theatres, were placed at an immeasurable distance, when compared with the vocal accomplishments of this Lady' ('The Dinner at the Beaufort Arms Inn', ff. 30-35).

The first edition appeared in 1802.

Not in Upcott, OCLC locates the following copies in America: the 1802 edition at Harvard, the 1807 edition at Yale, the 1809 edition at New York Public Library and Yale and the 1913 edition in the Canadian Centre for Architecture.

117. **[NEW YORK].** 1789-1939. THE WORLD OF TOMORROW, NEW YORK WORLD'S FAIR. [New York, 1939]. £ 175

*Colour-lithographic pictorial upper scene with single central peep-hole, four cut-away panels and a back-scene, all colour printed, measuring 165 × 125 mm; front-face lightly spotted; housed in a custom-made cloth box.*

Scenes from the 1939 New York World's Fair by Elizabeth Sage Hare, an art patron, and founder of the Fountain Valley School of Colorado and Warren Chapell, an American illustrator, book and type designer.

118. **[NEW YORK].** 1789-1939. THE WORLD OF TOMORROW, NEW YORK WORLD'S FAIR. [New York, 1939]. £ 200

*Colour-lithographic pictorial upper scene with single central peep-hole, four cut-away panels and a back-scene, all colour printed, measuring 165 × 125 mm; front-face lightly spotted;*

Scenes from the 1939 New York World's Fair by Elizabeth Sage Hare, an art patron, and founder of the Fountain Valley School of Colorado and Warren Chapell, an American illustrator, book and type designer.

119. **NEWHOUSE, Charles B.** THE ROADSTERS ALBUM. London: Published by Messrs. Fores, 41, Piccadilly, corner of Sackville St. Jan'y 2nd, 1845 1845. **£ 7,250**

*Folio, hand-coloured aquatint title and 16 plates plates; original green cloth, upper cover blocked in blind and gilt lettered, rebacked preserving original spine; bookplate of Hawkesyard Priory.*

This delightful work was doubtless conceived in during the last days of the stagecoach. Although the railway was reaching a zenith of speculation at the time this work was published in 1845, no inkling of modernity intrudes into the plates.

The watercolourist Charles B. Newhouse (1805-1877) ingeniously illustrates the excitement of nineteenth century stagecoach travel through the English countryside, not sparing us with all sorts of accidents and mishaps.

Abbey, *Life* 407.

120. **NEWHOUSE, Charles B.** SCENES ON THE ROAD [*cover title*]. London, Thomas McLean, 1835. **£ 7,850**

*Oblong folio, 18 hand-coloured aquatint plates by R. G. Reeve after drawings by Newhouse; later red half-morocco; front cover and spine (with raised bands) lettered in gilt, marbled endpapers; a little worn.*

The watercolourist Charles B. Newhouse (1805-1877) ingeniously illustrates the excitement of nineteenth century stagecoach travel through the English countryside, not sparing us from all sorts of accidents and mishaps.

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

121. **NOORTHOUCK, John.** A NEW HISTORY OF LONDON, including Westminster and Southwark. To which is added, a general survey of the whole; describing the Public Buildings late improvements, &c. London: Printed by R. Baldwin No. 47 Pater-noster Row MDCCLXXIII [ 1773].

**£ 1,250**

**FIRST EDITION.** 4to, pp. [4] title, dedication, viii, [4], 902, [42] index, errata, list of plates; engraved vignette on title, 42 maps and plates (many folding); contemporary calf, rebacked to style with red morocco label; engraved bookplate of Mrs Gosling [Labouchere English Ladies' Plates p. 285]

John Noorthouck, a bookseller's son and liveryman of the Company of Stationers, lived for most of his life in Barnard's Inn, Holborn. He earned his living as a proof corrector and indexer but was moved to write this history because, in his own words, Maitland and his continuator John Entick amplified Stow with 'abundance of frivolous particulars; and have destroyed the connexion and unity of the whole ... Maitland's *Survey of London* being thus rendered bulky, expensive, tediously prolix ... unnecessarily swelled to two bulky volumes in folio'. His aim was a 'work more extensive in its object, yet to be comprehended in a more convenient size' (Adams).

Of the plates 17 consist of ward maps, probably by Thomas Bowen, as all but two of which were engraved for publication in Baldwin's magazine between April 1766 and July 1772. Besides these there are the two customary general maps of London and environs, facsimiles of two seventeenth century plans and four armorial plates by the specialist engraver Barak Longmate, who also features on the title-page. Among the views are 16 small engravings, two or three to a plate, by Joseph Collyer, Isaac Taylor senior and Benjamin Green.

Adams 51.

122. **OFFICIUM BEATÆ MARIE VIRGINIS OFFICIUM.** Venice, G. B. Pasquali, 1740. **£ 2,500**

*12mo, engraved throughout, pp. [lx], 427, [4], text engraved by Angela Baroni, engraved frontispiece, 15 full page illustrations, title vignette and 20 tail-pieces, all by Marco Pitteri after Giovanni Battista Piazzetta; contemporary Italian (Venetian?) binding of full dark red morocco gilt, spine gilt in 5 compartments with leaf and flower tool decorations, narrow roll-tool borders of interlinked leaves enclosing contrasting onlaid borders of dark olive morocco to sides enclosing floriated tool decorations to the central panels with a further oval olive morocco onlay forming a centre piece which is overtooled in gilt with arched bands and sprouting pomegranates to top and bottom, gilt edges, light green silk doublures.*

Pasquali's beautifully printed little work is complemented by this handsome binding, possibly the product of either a Venetian or Bolognese workshop.

Morazzoni, pp. 115-16.

123. **[OPTICAL PRINT]. SPOONER'S TRANSFORMATIONS, NO. 5, The Royal Rose of England.** London: William Spooner, 377 Strand. June 1st 1838. **£ 300**

*Mounted hand-coloured lithographic transformational print 280 × 230 mm. (transforming when held to a strong light), with lithograph mounted label mounted beneath, as usual.*

When held up to strong light the scene transforms to a view of Queen Victoria wearing the robes of state and seated on her throne.

Queen Victoria was crowned at Westminster Abbey on the 28th June 1838 a few days after the publication of this print. The emblematic transformation clearly indicating the aspirations of the country in its young queen.

124. **[PAGODA TOY]** THE NEW & AMUSING BUILDING TOY. THE CHINESE TEMPLE  
Dissected in 88 pieces French, circa 1850. £ 3,250

*89 wooden pieces and three coloured card roofs; the wooden piece each with a numbered with a lithograph design; contained in the original green a gilt paper cylindrical box with a chinoiserie design; the lid with a coloured lithograph of four children in a garden having constructed the Temple. Instructions for assembly on underside of lid.*

A delightful toy which probably gave parents and children joy and frustration in equal measure.

The forced opening up of China after the First Opium war brought Chinese taste once again before European eyes. The toy may also be linked to the the Chinese Collection Exhibition of 1844 and the Chinese junk that was brought to the Thames in 1848.

125. **[PAPER TOY]** SCHULZ, Frederick G. PACHTHOF, LE FERME, THE FERM [SIC],  
[Germany c. 1855. . £ 1,850

*Decorated box, the lid with a view of a German farm, the box containing a backdrop and 35 card cut-outs with wooden bases.*

The highly decorative farm includes a backdrop of a timber framed farmhouse and the cutouts include; A group picking apples; A group with dray and horses gathering wheat bales; A group of grape pickers accompanying a dray with barrels; A man and plough team; A group taking a break for refreshment; Two men threshing corn; A woman at a well; Two women cutting wheat stalks; A woman milking cows; A woman tending cows at a well; A group harvesting potatoes; Two horses in a meadow; A mare and foal; A horse trotting; A man sowing corn; and 20 small cut-outs of farm animals including, sheep, goats, an ass, chickens a pig, ducks, pigeons, ducks and and the farm cat.

126. **[PARIS CAFÉ]. ENGELBRECHT, Martin.** LA DECORATION DE LA CHAMBRE DU  
GRAND CAFE [title in manuscript on backsheets]; No. 43 Salle e'un cafe di Paris [title in manuscript on envelope].  
[Augsburg,C.P. Maj. Mart. Engelbrecht. excud. A.V.] circa 1740. £ 1,000

*Set of 6 engraved card-backed cut away sheets [72×90 mm], with original hand-colouring.*

A fine and rare series of the interior of a Paris cafe. - The cut-aways depict: [1] the entrance with two gentlemen greeting with their tricorn hats in hand; [2] a room decorated in red paper and paintings hanging, with a gentleman offering a cup of coffee to a lady seated on an upholstered back stool; [3] a similarly decorated room with but decorated in turquoise with a doorway and a large gilt framed mirror. a servant dressed in a red coat and a green apron carrying a tray with a large gilt double handled coffee pot dodging a dog barking at a hissing cat on a pedestal table. [4] another room, decorated in yellow with windows with a circular table with two couples in conversation, one couple with cups in hand; [5] another room similarly decorated in red with two oval mirrors and a large cupboard surmounted with shelves of tea ware etc. with a couple in the middle ground conversing; [6] the back scene with various chairs, a table with tea ware and a large stove.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other graphic productions and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

127. **[PARIS]. PLANTA, Edward.** A NEW PICTURE OF PARIS; or, the Stranger's Guide to the  
French Metropolis ..., London: Printed for Samuel Leigh, 1822. £ 750

**THIRTEENTH EDITION.** 12mo, pp. xii, 468, 20 street index, 13 [1] publisher's adverts; 29 hand-coloured costume plates, one folding (repaired), two large folding plates each with numerous views, one plate of the catacombs, and 4 folding maps and plans, original black morocco, lettered gilt on spine and upper cover, rebacked relaying original backstrip.

The 28 costume plates are entitled *Costume of the Lower Orders in Paris* and depict such varied trades as the dealer in grapes, the stove merchant (complete with multiple stoves carried on his back) and the kennel raker. They were executed by Thomas Busby and offered as an extra to the standard edition for an additional 3s.

128. **PAXTON, Joseph and others** REPORT FROM THE SELECT COMMITTEE ON METROPOLITAN COMMUNICATIONS; together with the proceedings of the Committee, Minutes of Evidence, and Appendix, London: Ordered, by The House of Commons, to be Printed, 23, July, 1853.  
**£ 1,250**

*Folio, pp. xii, 204, iv, 37, [1]; 35 folding maps and plates, many hand coloured in outline; modern half calf, spine with red label lettered in gilt.*

The Great Victorian Way was an unbuilt infrastructure project presented to the Parliamentary Select Committee on Metropolitan Communications by Joseph Paxton in June 1855.

Paxton's plan was to have a ten mile covered loop that communicated with all the mainline railway stations that approximates to the Circle Line today. The committee also entertained William Moseley's Crystal Way, a railway at ground level running from St Paul's to Regent's Circus, with shops and living areas all enclosed under a glass roof in order to keep the smoke and bad air out. None of these plans in their original form came to anything due to cost; at £34 million an amount equal to three times the net receipts of all the railways in Britain at that time.

129. **[PEEPSHOW]. LANE'S TELESCOPIC VIEW OF THE CEREMONY OF HER MAJESTY OPENING THE GREAT EXHIBITION OF ALL NATIONS**, London, Published by C. A. Lane, August 15<sup>th</sup>. 1851.  
**£ 1,650**

*5 hand-coloured lithograph pierced panels and a back-scene panel, hand-coloured vignette titled front panel with solo mica glazed peep-hole, measuring 15 x 18.6 cm; mounted bellows-style with canvas sides, contained in the original patterned slipcase, hand-coloured decorative label on upper cover; rubbed and faded, some light soiling to the front panel of the peepshow.*

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by T. J. Rawlins and lithographically printed at C. Moody's Establishment, this "Telescopic View" forms the companion to Lane's other Exhibition peepshow by the same artist, published the 3<sup>rd</sup> of June, which recorded the interior of the Exhibition.

130. **[PEEPSHOW, PARIS] OPTIQUE NO. 10 LES TUILERIES**. [Alphonse Giroux?] [c. 1830].  
**£ 2,000**

*Concertina-folding peepshow with four cut-out sections. Front-face measures 130 x 190 mm. Peepshow extends, by paper bellows (top and bottom) to approximately 500 mm; housed in original slip-case with original printed label with a decorative printed label 'Optique No. 10, Les Tuileries' Booksellers ticket 'Werner Rue Vivienne No 2 bis, Paris'*

The front-face consists of a view of the Arc du Carrousel with the Louvre behind and with staffage. In the lower area is square peep-hole with a small circular peep-hole on either side. The shutters behind these holes retract as the peepshow is extended. The actual peepshow consists of the view from a point just E. of the Basin Rond looking down to avenue towards the Basin Octagonal, and then beyond across the Place de la Concorde and up the Champs Elysées to the Arc de Triomphe. The Obélisque, which arrived in Paris in 1833 and was erected in October 1836, is not yet shown in position in the Place de la Concorde. The tricolour is shown flying above a plinth there. The small peepholes provide views of avenues used by pedestrians. That on the right is very crowded.

131. **[PEEPSHOWS] A PEEP AT THE FOX CHACE [SIC]** London. Published by the engraver; 1829.  
**£ 1,450**

*hand coloured aquatint concertina-folding peepshow with five cut-out sections, in slip-case. Front-face measures 113 x 140 mm. the peepshow extends, by paper bellows to top and bottom, to approximately 620 mm. housed in original slip-case; verso of peepshow inscribed 'J. Gibbs the gift of Masr. J Harowe, Oct 19th 1836.*

The design of front-face consists of title, four lines of verse, four fox heads in the corners, and hunting horns. Behind the large oval peephole are shutters on which appears a scene of huntsmen with a dead fox and yapping hounds. These shutters automatically retract as the peepshow is extended. The back-board consists of a rural scene. On the cut-outs huntsmen on horses leap over fences and a gate. The fox is being chased on the first cut-out. Humbler country folk watch the chase on the first. The verse reads:

'Tantivy the huntsman, he starts for the chace,  
 In good humour as fresh as the moen,  
 While health and hilraity beam from his face,  
 At the sound of the mellow, tun'd horn?'

Snelgrove, p.1; Schwerdt 2, p.64

132. **[PENDULUM TOY] THE PENDULUM MATCHES** an animated picture. Das Pendelaar Ein hemegliches Tableaux, Les deux pendants de pendule un tableau mouvant. [GERMANY] G. W. Faber, circa 1855.  
**£ 1,500**



*The toy includes a wooden stand with hand coloured lithograph shaped backdrop with court figures and contestants, in the foreground a pair of knight's in Armour fighting; wooden leaded pendulums attached to moving arms of the two contestants one with a battle axe the other with a mace; contained in the original box, the lid illustrated with a family group with four children ; the father demonstrating a similar toy to his offspring, behind him a romantic castle all enclosed in a decorative design enclosed within an embossed gold border.*

A delightful mechanical toy promoting the 'Age of Chivalry.'

This violent toy was probably produced in several variants - that being shown by the beloved father to his sensitive offspring on the lid has two workmen punching at each other; the original owner of this example probably thought to purchase an example illustrating times past for his children. Clearly a precursor to today's computer games.

133. **PHILLIPS, Watts.** A CASE IN BANKRUPTCY [*cover title*]. [London], D. Bogue, [c. 1850]. **£ 450**

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

This panoramic cartoon strip describes a case of bankruptcy and how to pull through successfully with the help of a lenient law court. Phillip Watts (1825-1874) was a pupil of George Cruikshank and published caricatures in *Punch* in the mid-1840s. He lived some years in Paris, where he closely observed the political upheavals before settling in London as a playwright and novelist, virtually abandoning art.

Abbey Life 581

134. **[PRANCING HORSE TOY]** [German]. Circa 1860. **£ 1,750**

*The toy includes a stand with hand coloured lithograph landscape scenes on two sides; 2 prancing horses, one a dappled grey the other a bay; with wooden leaded pendulum bases; together with 8 interchangeable riders a suite of barding and caparison; overall height of toy 320 mm contained in a contemporary pine box with a sliding lid.*

The riders include Napoleon III, Empress Eugénie, a gentleman of Ancien Régime; a lady with a hunting hawk on her hand; a soldier wearing a bicorn hat; a lady in a red cap and white riding breeches; a knight of the Crusades in armour and chainmail to attached with the suite of barding and caparison and a fool in a red gown and a night cap riding backwards.

135. **PRESTON, William.** ILLUSTRATIONS OF MASONRY ... THE THIRTEENTH EDITION, WITH CORRECTIONS AND ADDITIONS, BY STEPHEN JONES, London, Prited for G. and W.B.Whittaker, 1821. **£ 600**

*8vo, pp. xxiii (i), 432, engraved portrait frontispiece, in a pretty contemporary blue straight-grain morocco Masonic presentation binding, with appropriate use of gilt tools, and th inscription on the upper cover: "Presented to the Caledonian Lodge by Br. Alde Haes Treasurer AM5825,"*

Updated to 1820, and with a new dedication, to the Duke of Sussex. A pretty copy.

136. **[PRINT AUCTION]** A CATALOGUE OF THE EXTENSIVE AND CHOICE COLLECTION OF PRINTS, FORMED BY THE LATE ROBERT MORSE, ESQ. of Clarges Street, Piccadilly ... and including some of the rarest and finest specimens of the ancient German artists ... and the Matchless Collection of John George Wille ... which, by order of the executors, will be sold by auction, by Mr. Thomas Dodd, at no. 42, Old Bond Street ... on Wednesday, May 15, 1816, & twenty-seven following days ... London: Smith & Davy, Printers, 17, Queen Street, Seven Dials 1816. **£ 75**

*8vo, pp. [viii], 191 [1]; Modern tan half calf*

137. **[PUPPET TOY]** THE PUPPET DANCE FOR BOYS. A fine puppet with moveable eyes and limbs, and six different charming dresses, dances at the measure of a pendulum - Der Puppentanz für knaben. Eine ver mittelst Pendelschwingung tanzende Figur mit beweglichen augen und Gliedern nebst 6 allerliebsten Anzügen - La danse de marionnette pour garçons. une figure aux yeux et membres mouvants, avec, six differents costumes charmants, danse au mouvement d'un pendule. [Germany]. Circa 1850. **£ 1,500**

*The toy includes a wooden stand with hand coloured landscape backdrop; a wooden leaded pendulum; a figure with moving eyes and lower limbs which move at waist and knee joints; and five chromolithograph costumes (of six) contained in the original card box, with a hand coloured lithograph of a of a Scottish Highland boy dancing.*

A delightful mechanical toy including several 'stock' characters that swing their legs and roll their eyes when the pendulum is set in motion.

The puppet can be dressed with a Highland dancer; with green kilt and chequered plaid and sporan and holding a hunting horn in his right hand; the soldier dressed in a red and blue uniform with gilt buttons and epaulets holding

a musket in his left hand; the conductor, here with powdered wig, his left hand holding up an open score and in his right a rolled up score for beating time; a burgher dressed in his orange jacket, long blond curly hair; striped shirt and pantaloons with his grey felt hat in his right hand; and a puppeteer in an eastern costume with a collar and waistband decorated with bells and on his left hand a puppet of a sweep holding a ladder and a brush and on his right hand Mrs Sweep with a basket of sooty children on her back and a carpet beater in her hands.

138. **[QUEEN VICTORIA]. SPOONER'S TRANSFORMATIONS, NO. 5.** The Royal Rose of England. London, William Spooner, June 1st 1838. **£ 200**

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath, as usual; light foxing to print.*

When held up to strong light the scene transforms to a view of Queen Victoria wearing the robes of state and seated on her throne.

139. **REPTON, Humphry.** OBSERVATIONS ON THE THEORY AND PRACTICE OF LANDSCAPE GARDENING. Including some Remarks on Grecian and Gothic Architecture, collected from various Manuscripts, in the Possession of the different Noblemen and Gentlemen, for whose Use they were originally written; the Whole tending to establish fixed Principles in the respective Arts. London, T. Bensley for J. Taylor, 1805. **£ 7,500**

*Large 4to, pp. 16, 222, [2]; engraved portrait frontispiece after S. Shelley, 32 text illustrations (1 colour, 2 with overslips), 27 plates (2 double-page, 12 colour, 12 with overslips); light foxing to title and portrait, creases to 2 overslips, minor tears to one plate repaired; contemporary panelled calf gilt, gauffered gilt edges; rebounded.*

This major work contains much information from the author's Red Books, many now lost, together with an evaluation of the work of Capability Brown, and his defence against the attacks of Richard Payne Knight and Uvedale Price. 'The commissions quoted from in the *Observations* display the geographical scope of Repton's work, from North Wales to Scotland, from Plas Newyd on Anglesea to Valleyfield in Fife ... Repton's own travels into the Marches and North Wales along the Holyhead road were highly strategic, intended to challenge the authority of his adversaries Price and Knight in the Welsh border country' (Stephen Daniels, *Humphry Repton*, 2000, pp. 46-7). The illustrations with overslips, display views before and after landscaping, allowing the reader a graphic understanding and appreciation of Repton's efforts to establish fixed principles in the art of landscape gardening. This, the second edition of 1805, is in all respects simply a second impression of the first edition of two years before.

'Humphry Repton's reputation spread beyond Britain through influential travellers such as Prince Pückler-Muskau, who observed his works on the ground; his son John Adey was commissioned by Pückler-Muskau during a working trip to Germany and the Netherlands in 1821-2. Repton's principles were expounded for a German audience in E. Petzold's *Landschaftsgärtnerei*, issued in Leipzig in 1862. His writings were a strong influence on the work of the American landscape architect Andrew Jackson Downing, notably on his *Treatise on the Theory and Practice of Landscape Gardening* (1841). The first two of Repton's treatises were edited and published in the United States as *The Art of Landscape Gardening* (1907), without many of the original illustrations and supplemented by modern photographs of English landscape parks, not all Repton sites. In Britain Repton was rediscovered as a theorist in Christopher Hussey's *The Picturesque* (1927) and as a designer in accounts of country houses published in early twentieth-century numbers of *Country Life*. In an article of 1948 Nikolaus Pevsner championed him in the modernist *Architectural Review*' (*Oxford DNB*). - Ownership signature of R. Dundas [probably Robert Dundas of Arniston (1758-1819)], to verso of frontispiece and upper margin of title. Engraved Dundas book-plate with 'Essayez' motto on front paste-down.

Abbey, *Scenery*, 390 (1803 edition); Martin-Hardie, p. 128; Tooley, p. 209; Prideaux, p. 349.

140. **[RIDING SCHOOL GAME] DIE REITBAHN FÜR KNABEN. LE MANAGE POUR GARÇONS** Guben: F. Fechner, Circa 1850. **£ 2,800**

*9 hand-coloured lithograph horses and 9 interchangeable riders, heightened in gum-arabic together with three wooden mounting blocks; contained in the original box, the upper cover illustrating the nine riders and horses within scrolls; some slight wear to box edges [220 × 280 × 40 mm.]*

The idea of the toy is to match the riders to the horses, the lid of the box acting as a key to the correct association although the fun of the game would be the mismatch of riders and horse.

The subjects are each numbered on the back and include; 1. A Hussar, 2. The Country Gentleman, 3. A Lady, 4. An Arabian Bandit, 5. The Town Gentleman, 6. The Field Marshal, 7. The Hunter, 8 A Farmer 9. Napoleon.

Friedrich Fechner (d.1882) apparently began his career as a lithographer sometime in the 1820s. However it was in 1832 that his first known illustrated children's book was issued so it was only a matter of time before he also entered the toy market. Guben being well placed for distribution his products were sold Germany France, Austria Switzerland English and the United States. Fecher appears to have had some joint business dealings with Joseph, Myers & Co. of London in 1861.

141. **RIPAUD** [*actually* **RIPAULT**], **Louis Madeline**. REPORT OF THE COMMISSION OF ARTS TO THE FIRST CONSUL BONAPARTE, on the Antiquities of Upper Egypt, and the present State of all the Temples, Palaces, Obelisks, Statues, Tombs, Pyramids, & c. London, [S. Goswell] for J. Debrett, 1800. £ 250

**FIRST ENGLISH EDITION.** 8vo, pp. [iv], 104, with large folding engraved map (one marginal tear); title and last page a little spotted; contemporary calf; upper cover detached and worn.

Translated by William Combe, this is the longer version of this report on the antiquities of Upper Egypt (the shorter one has merely 64 pages). Ripault (1775-1823) had been a bookdealer and antiquary before being included in the scientific commission sent to Egypt. His observations appeared in the *Moniteur* in 1800 and gained the attention of Napoleon, who nominated him one of his private librarians. He did not conceal his democratic conviction, and had to leave this post during the early years of the Empire. He moved to his home town Orléans, where he devoted the rest of his life to Egyptology. Although ESTC states 'French original not traced', we believe that this book is a translation of Ripault's 1800 book *Description abrégée des monuments de la haute Egypte*, which was translated the following year into German as well. The French original is a bit of a mystery; we could not locate any copy; however, Hoefer lists it in his *Nouvelle biographie générale*.

142. **ROSSETTI, Dante Gabriel**. CATALOGUE OF THE HOUSEHOLD & DECORATIVE FURNITURE of the above well-known artist and litterateur, comprising - In addition to the furniture of the usual description, a large and rare collection, among which will be found a carved ebony bedstead, reputed to have been the property of Queen Mary; a carved four-post bedstead, once the property of the late artist's father, with tapestry hangings, a large variety of cabinets in carved oak, also of the painted furniture period and other styles; couches upholstered in green stamped velvet, with paintings in panels by Dante G. Rossetti; Chippendale chairs & bookcases, a small collection of oil paintings, water-color drawings & studies of considerable merit, old and valuable library of books, many of particular interest to artists, a portion being presentation copies; linen, china, plated goods, ornamental items, and effects, which will be sold by auction, by Messrs. T. G. Wharton, Martin and Co., Upon the premises, 16, Cheyne Walk, Chelsea, on Wednesday, July 5th, 1882, and two following days, at One o'clock punctually each day, (by direction of the executor) ... Dandridge, Machine Printer, High Street, Deptford. [1882].

[*Together with:*] CATALOGUE OF THE REMAINING WORKS of the painter and poet Dante Gabriel Rossetti, deceased; comprising a few specimens in oil and water colour; and numerous works in crayons, coloured chalks, pen and ink, indian ink, pencil, &c. ... which, by order of the executor, will be sold by auction, by Messrs. Christie, Manson & Woods, on Saturday, May 12, 1883 ... London: Printed by Wm. Clowes and Sons, Limited, Stamford Street and Charing Cross. [1883].

[*Together with:*] EXHIBITION OF WORKS BY THE OLD MASTERS, and by deceased masters of the British School; including a special selection from the works of John Linnell and Dante Gabriel Rossetti. Winter Exhibition, fourteenth year. MDCCCLXXXIII. London: Printed by Wm. Clowes and Sons, Limited ... [1883]. £ 1,250

*Three works bound in one volume, 8vo, pp. 31, [1] blank, [1] addenda; 19, [3] advertisements; 80; lightly foxed and dust-soiled in places, otherwise clean throughout; with some occasional pencillings throughout; bound together in contemporary half blue morocco over marbled boards, spine lettered in gilt, lightly rubbed; with the original printed front wrapper of each work bound in, each with the ownership signature of James Dykes Campbell, and with a letter to him bound in, as well as related ephemera and newspaper clippings loosely inserted; a very appealing collection, with good provenance.*

Appealing collection of items relating to the Pre-Raphaelite artist Dante Gabriel Rossetti, including the rare auction catalogue of his personal effects, held in his house in Cheyne Walk in July 1882, three months after his death.

Provenance: the present collection belonged to James Dykes Campbell (1838-1895), Scottish merchant and writer, best known for editing and writing the *Life of Samuel Taylor Coleridge*. Campbell was a correspondent with Dante's brother William Michael Rossetti so it is clear he had some connection with the family and also an interest in acquiring something from the house sale. Apparently he did not go to the sale himself but asked the great nineteenth century bookseller of the London Haymarket James Bain act for him. In a terse letter Bain charged 13s commission 'for much time and trouble 'in buying two lots for Campbell. The other letter from the English poet, and follower of William Morris, Ernest Radford (1857-1919) records a number of extra lots to the sale, lot 341P he describes as a 'sort of Stothard & Blake & Flaxman and P.R.B. all mixed' another addition lot that Radford mentions were 'The drawings by Fusili I know nothing, 5/-, except that they *are* drawings. I first saw them thrown down & bid 7/- at night.'

Typical of the time the sale would have been a crush as the auctioneer and clerk moved from room to room with the crowd of bidders. The descriptions are clear if pefuntary and as is noted in the letters the sale included quite a number of extra lots.

I. OCLC records three copies in North America, at NYPL, UCLA and the Huntington; II. OCLC records copies in North America at UCLA, the Huntington, Yale, Duke, Princeton and the Memorial University, Newfoundland; III. OCLC records one copy in North America, at the Frick Museum, New York.

143. **ROWLANDSON, Thomas.** ROWLANDSON'S CHARACTERISTIC SKETCHES OF THE LOWER ORDERS intended as a companion to the New Picture of London, consisting of fifty-four plates, neatly coloured. London: Printed for Samuel Leigh, 18, Strand. 1820. **£ 2,500**

**FIRST EDITION, FIRST ISSUE.** *12mo, pp. iv; 54 hand-coloured plates by Rowlandson including a frontispiece; later straight ribbed morocco, the spine decorated in six compartments, two lettered in gilt; gilt top, silk endpapers, 'Bound by Zaehnsdorf 1902'.*

One of the finest series of Cries, all executed in the robust Rowlandson style.

'Of the plates, Mr. Martin Hardie has written: "They show many phases of London street-life that have now disappeared. The coal-heaver, and other characters always with us, are interesting in their by-gone guise; while the night-watchman, the raree-showman, the sellers of Poodles, bandboxes, saloop, and other commodities, are quaintly representative of London life in olden days." We quote the following from the "Advertisement" concerning Rowlandson: "The great variety of countenance, expression, and situation, evinces an active and lively feeling, which he has so happily infused into the drawings, as to divest them of that broad cari-cature which is too conspicuous in the works of those artists who have followed his manner. Indeed, we may venture to assert, that, since the time of Hogarth, no artist has appeared in this country, who could be considered his superior, or even his equal." [Grolier]

The order of the plates is as follows: Postman - Oysters - Chairs to Mend - Shoe Black - Singing Birds., - Cucumbers - Sweeps - Drayman - All Hot - Strawberries - Dogs' Meat - Rhubarb - Baker - Tinker - Buy my Sweet Roses - Hot-cross Buns - Poodles - Bagpipes - Fire men - Old Clothes - Sweet Lavender - Curds & Whey - Last Dying Speech - Pray remember the poor Sweeper - Itinerant Musicians - Images - Butcher - Earthen-ware - Door-mats - Raree-show - Baskets - Matches - Flounders - Hackney Coachman - Milk - Walnuts to Pickle - Past one o'clock - Great Nsws - Billet-Doux - Band-boxes - A Peep at the Comet - Saloop - Roasting Jacks &c - Wine Coopers - Gardener - Roasted Apples - Cherries - Coal-heavers - Cooper - Distressed Sailors - Grinder - Placard - Menagerie - Ballad Singer.

Included with this item is a manuscript note from the Grolier Club, dated 1918, stating that 'this copy is one of the rare 1st issues with printed date (1820) ... I think this is one of the most interesting of all Rowlandsons works and is quite scarce'.

Adams 126; Beall E40; Colas 2588 and Hilas 762. see Grolier *A Catalogue of Books Illustrated by Thomas Rowlandson* New York, 1916 No. 44.

*The Beautiful, the Sublime, and the Picturesque*

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

[*Together with:*] THE EXHIBITION OF THE ROYAL ACADEMY, MDCCLXIX. The First. [London] Printed by William Bunce, Printer to the Royal Academy. [1825]. **£ 5,500**

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

A significant run of the Royal Academy annual exhibition catalogues, from the sixteenth in 1784 to ninety-third in 1861, and also including a rare 1825 reprint of the first catalogue from 1769.

The set provides a wealth of historical information, most notably an interesting insight in to the changes in taste in art from the portraits and "Grand Style" of Reynolds in the late eighteenth to the arrival of Millais and the Pre-Raphaelite's of the mid nineteenth century. In amongst the series there are many individual highlights including artists first exposure to the major art patrons - for instance in the twenty second number, the Summer Exhibition of 1790, we find exhibit '644 View of the Archbishop's Palace, Lambeth' by one 'T.W. Turner, Maiden Lane, Covent Garden'. This is, in fact, the first picture exhibited at the Academy by Joseph Mallord William Turner, RA (1775 – 1851), completed when he was only 15 years old.

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

with a remarkably broad spectrum of topical concerns' (Solkin: *Art on the Line. The Royal Academy Exhibitions at Somerset House 1780-1838*, p. xi).

145. **[ROYAL EXCHANGE - LONDON]. SPOONER'S PROTEAN VIEWS, NO. 20.** The Royal Exchange, London. London: W. Spooner, 377 Strand. [1838]. **£ 350**

*Mounted hand-coloured lithographic transformational print 280 × 230 mm (transforming when held to a strong light), with lithograph label beneath, as usual, and mounted on a stiff black glazed paper surround for sliding into a holder.*

The initial view, when held against the light, gives way to a view of the Exchange being destroyed by fire.

The fire broke out on the 10th of January 1838, and as with other Protean Views, Spooner takes full advantage of such a spectacular event.

146. **[ROYAL MARRIAGE]. SPOONER'S TRANSFORMATIONS, NO. 12, The Union of the Flowers or the Royal Marriage...** London: William Spooner, 377 Strand. June 1st [1840]. **£ 350**

*Mounted hand-coloured lithographic transformational print 280 × 230 mm (transforming when held to a strong light), with lithograph mounted label mounted beneath, as usual.*

When held up to strong light the scene transforms from a view of intertwined rose, tulip, and honeysuckle to the the marriage ceremony.

The royal marriage of Victorian and Albert took place on the 11th of February, 1840, at the royal chapel of St. James, in London.

147. **[ROYAL MARRIAGE - 1840] FORES publisher. THE AUTHENTIC REPRESENTATION OF THE MAGNIFICENT MARRIAGE PROCESSION AND CEREMONY of Her Most Gracious Majesty Queen Victoria with His Royal Highness Prince Albert of Saxe Coburg celebrated at the Chapel Royal, St James, February 10, twenty feet long, price 21s, richly colored, in a handsome Silk Case with Clasp, or 12s. plain ...** London: Published solely by Messrs Fores, 41 Piccadilly, Corner of Sackville Street. 1840]. **£ 2,500**

*Continuous strip hand coloured aquatint panorama [115 × 6,105 mm] on 9 strips; folding into watered silk case, the upper cover decorated in gilt and lettered 'The Marriage Procession of V & A'; rebaked preserving original spine, metal clip; Ex Libris label of 'Anne S.K. Brown Military Library.'*

The panorama begins with an English title printed vertically and a view of Buckingham Palace over which the Royal Standard is flying; this is followed by the main strip showing the visiting dignitaries, office bearers royal family and various members of the household and guards; at the end of the strip are two scenes 'The Marriage Ceremony' and 'The Attestation.' the end of the strip has a French title printed vertical.

Abbey *Life* 546

148. **RUBENS, Alfred. ANGLO-JEWISH PORTRAITS - A JEWISH ICONOGRAPHY.** London, The Jewish Museum, 1935 & 1954. **£ 950**

**LIMITED EDITIONS, EACH OF 500 COPIES.** 4to, pp. xxiii, [1] blank 191 [1]; 48 colotype plates; pp. xvi, 160, 75 collotype plates; original half vellum gilt, top edge gilt.

Based mainly on the his own extensive collection Rubens records over 1,200 engraved portraits, drawings, medals, silhouettes, trade cards and paintings. Included is an appendix and addendum to his *Anglo-Jewish Portraits* of 1935 to which the present volume forms a complimentary companion.

149. **RUSKIN, John. ELEMENTS OF DRAWING.** In three letters to beginners ... With Illustrations drawn by the author. Second Edition. London, [Spottiswoode & Co.] for Smith, Elder and Co, 1857. **£ 30**

*8vo, pp. xxii, [2], 359, 16, advertisements, illustrations in the text; well-preserved in the original publisher's green cloth, spine lettered in gilt, covers ornamented in blind; bookplate Shalcross Fitzherbert Widdrington (1826-1917).*

This edition (published in the year of the first) omits the half-title and has a two-page *Advertisement to the Second Edition* instead. Ruskin had made a few alterations to the text and added a series of seven numbered notes at the end. He intended this book as a primer in drawing for children, and must have had Alice Liddell (Carroll's Alice) in mind, whom he taught drawing and painting. He appears in *Alice in Wonderland* as 'Drawing Master', an 'old Conger Eel' who attended 'once a week' and 'taught us Drawling, Stretching and Fainting in Coils'.

Wise 67.

150. **RUSKIN, John. THE ETHICS OF THE DUST.** Ten lectures to little housewives on the elements of crystallisation. Smith, Elder, & Co., 1866. **£ 75**

**FIRST EDITION.** 8vo, pp. ix, [3], 244; scattered foxing; in the original brown cloth, spine and upper cover lettered in gilt, green endpapers; a little warped in places only, rear hinge a little weakened; bookplate Shalcross Fitzherbert Widdrington (1826-1917).

This book originated in some lessons given by Ruskin at a girls' school, where he was invited to introduce 'some better practice of drawing into the modern scheme of female education'. The lectures as they stand 'were not intended for an introduction to mineralogy. Their purpose was to awaken in the minds of young girls, who were ready to work earnestly and systematically, a vital interest in the subject of their study.'

Wise 119.

151. **RUSKIN, John.** THE SEVEN LAMPS OF ARCHITECTURE ... with illustrations, drawn and etched by the author, George Allen, Sunnyside Orpington Kent' 1883. **£ 325**

**FOURTH EDITION.** 8vo, pp. [i-iv], [2], note, [v]-xii, [4], 222; 14 lithograph plates; contemporary brown morocco the cover blocked with decorative design, some minor rubbing

A most unusual copy, the binding evidently from the same blocks used in the first and second editions but here used with morocco with the roundels in gilt.

A note on page 204 of the first edition of 1849 states 'On the cover of this volume the reader will find some figure outlines of the same period and character, from the floor of San Miniato at Florence. I have to thank its designer, Mr. W. Harry Rogers, for his intelligent arrangement of them, and graceful adaptation of the connecting arabesque.' Ruskin's statement understates his own part played in the design. Both Edmund King in *Victorian Decorated Trade Bindings 1830-1880* and Ruari McLean *Victorian book design and colour printing* do not mention Rogers' part in the design.

'*The Seven Lamps of Architecture* was ... the first of Ruskin's works to carry his name, and the first to be illustrated, with fourteen plates drawn and etched by him. A reference in the preface to the depredations of 'the Restorer, or Revolutionist' made Ruskin's position clear. He wished to protect what survived, and draw from it certain principles which would influence the direction of the Gothic revival, notably towards the use of Gothic in secular buildings. His purpose was both to secularize and make protestant the movement, drawing it away from the Roman Catholic influence of Augustus Welby Pugin' (DNB).

Wise 7.

152. **SALMON, William.** PALLADIO LONDINENSIS, or The London Art of Building. In Three Parts ... The Sixth edition. With great Alterations and improvements, By e. Hoppus, Surveyor to the Corporation of the London Assurance; and other Eminent Hands. London: Printed for C. Hitch [and others]. 1762. **£ 650**

**SIXTH EDITION** 4to, pp. [xii], 76, [77]-[80], 77-132, [28] 'The Builder's Dictionary' 55 engraved plates numbered I-XXXVII, and lettered A-I, K-R; plate VII with old closed tear without loss; original sheep, spine with raised bands ruled in gilt; some damage to sheep lower edges towards spine; generally an unusually clean copy.

*Palladio Londinensis* was the first and only handbook for the practical builder in the eighteenth century, for although nothing really original was added by Salmon to the work, it filled a major want.

'To Robert Mylne with his professional training, it was a distressing fact that "a carpenter could convert himself by the help of a *Palladio Londinensis*, lying on his bench, into an architect". For nearly forty years - from 1734 until 1773 when it was superseded by William Pain's publications - *Palladio Londinensis* remained a standard builders' manual and in that time saw more editions than any of the several other books of its kind. The key to its success lies primarily in Salmon's ability as a compiler to strike a perfect medium by providing builders with the essential requirements of information and illustrations in a manner comprehensible to them, and in just the right quantity so as to be practical in both size and price (7s. 6d.)' Harris.

153. **[SATIRICAL] [HEATH, William?]** A TRIP TO TOWN London: Published by William Sams, Bookseller To his Royal Highness the Duke of York, opposite the Palace, St. James's Street, 1823. **£ 5,500**

*Strip panorama, in cylindrical treen case, consisting of twelve sheets all conjoined and measuring 130 x 8670 mm overall. Hand-coloured etching, original drum with hand coloured with replacement head and foot;*

A unusual British satirical, narrative panorama consisting of twelve scenes rather than one continuous image. Advancing from right to left, each scene being introduced by lines of verse on drapery. On the first we learn that 'Mister O'Squat, quite full of Life / Sought Widow Shanks to be his wife.' Both seek matrimonial treat without any concern for money. In the later scenes O'Squat experiences a humiliating fall. The couple spurn the 'rusticated state', and head off on an irresponsible frolic for London. On the way their gig falls apart, emptying them into a pond. In St James's Park Mrs O'Squat flirts and her husband learns from his newspaper about sharps and flats whilst having his pocket picked. He gets drunk at a civic feast; with Mrs O'Squat apes delight at a concert, attends a masquerade, is accident prone at billiards, and promenades on Rotten Row. At a military review he has trouble with a bolting horse. Finally the couple are hounded by creditors, and O'Squat is attended by doctors. 'Mistress Squat in doleful dumps withdrew', we are told, 'But what became of Squat we never knew.'

[2014355] [PANORAMAS] A TRIP TO TOWN. Published by William Sams, Bookseller To his Royal Highness the Duke of York, opposite the Palace, St. James's Street, London, 1822.

The coloured etching pasted to the drum consists of the title, and a view of a showman with two realistic puppets of a man and a woman who are made to dance. The showman attracts attention by blowing on a pipe and beating a tambourine. A second man blows on a bugle. A crowd watch the show with rapt attention. Above the image are four lines of verse: 'The Puppets thus unconscious move/ In shew of happiness and love,/ They raise a smile, a laugh, and roar,/ And then their giddy dance is o'er.'

154. **SMITH, George.** A COLLECTION OF DESIGNS FOR HOUSEHOLD FURNITURE AND INTERIOR DECORATION, in the most approved and elegant taste; viz. curtains; draperies; beds; cornices; chairs and sofas for parlours, libraries, drawing rooms, &c.; library fauteuils; seats; ottomans; chaises longue; tables for libraries, writing, work, dressing, &c.; sideboards; celerets; bookcases; screens; candelabri; chiffoniers; commodes; pier tables; wardrobes; pedestals; glasses; mirrors; lamps; jardiniers; &c.: with various designs for rooms, geometrical and in perspective, shewing the decorations, adjustment of the furniture, &c. Also some general observations and a description of each plate. Engraved on 158 plates, from original drawings. London: Published for J. Taylor, at the Architectural Library, No. 59, High Holborn, 1808. **£ 11,500**

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

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

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

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

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

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

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

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

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

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

155. **SOAME, John.** HAMPSTEAD-WELLS: or, Directions for the Drinking of Waters. Shewing, I. Their Nature and Virtues. II. The Diseases in which they are most Beneficial. III. The Time, Manner, and Order of Drinking. IV. The Preparation of the Body requir'd. V. The Diet proper to be used by all Mineral Water-Drinkers. With an appendix, relating to the Original of Springs in general ; with some Experiments of the Hampstead Waters, and Histories of Cures. London : Printed for the Author; and sold by F. Clay, and D. Browne, without Temple-Bar, 1734. **£ 550**

**FIRST EDITION.** 8vo, pp. [i-ii] iii-xv, [xvi] blank, 17-110; title-page with minor paper flaw; first and last gatherings somewhat foxed; 19th century half-calf over marbled boards, by Eddy spine lettered in gilt.

Uncommon first edition of this study of the waters at Hampstead, their properties, and their use.

John Soame, a doctor who resided in Hampstead, insisted that the waters of Hampstead Wells were 'as good, if not better, than any in these parts of Great Britain' and could be called 'The Inexhaustible Fountain of Health.' He went on to say that the tea drinking habit would result in the next generation being 'more like Pigmies in stature than Men and Women' and further that the waters would counter their destructive effect. There was a 'Long-room' and Tavern attached to the spring and attendants might qualify the water with a little wine and also allow gentlemen to have the healthy pursuit of smoking which Soames suggested was beneficial to health. A good horse ride after breakfast is also proposed as excellent for continuing ones health but country dancing was a decidedly bad exercise.

The pamphlet also contains an early, glowing description of Hampstead and its pleasant surroundings in the early eighteenth century.

Upcott p. lv;

156. **[SOANE, John]. BRITTON, John.** THE UNION OF ARCHITECTURE, SCULPTURE, AND PAINTING; Exemplified by a series of illustrations, with descriptive accounts of the house and galleries of John Soane, London, Printed for the Author, 1827. **£ 1,650**

**ONE OF 250 COPIES ON SMALL PAPER** 4to, pp. [i-iv] half-title, title with engraved vignette, [v]-xvi, 60, [4] publisher's adverts; hand-coloured aquatint frontispiece (actually pl. XIV) and 22 engraved plates (numbered I-XIII, XV-XVIII) and 5 wood-engraved text figures some foxing a few plates; original publisher's grey paper boards, printed labels on upper cover, rebaked to style: presentation inscription on front free endpaper 'To J.Y. Cooper Esq from the Author as a mark of friendship'.

Britton's 'classic description of Sir John Soane's collection' [ODNB]

'The ensuing pages have been written rather with a view of giving general sketches of the features and contents of Mr Soane's house, than a furnishing of a catalogue raisonné' (p. xiii). Doubtless Soane played a large part in writing with Britton this sensitive monograph which takes a sojourn round the house. The work explains Soane's ideas on architectural space, and describes the more important art works and the effect of their placement.

Abbey, *Life*, 7.

*The Society of British Artists' first exhibition*

157. **[SOCIETY OF BRITISH ARTISTS].** THE EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall East. MDCCCXXIV. The First. London, Davidson and Son, [1824]. **£ 450**

**FIRST EDITION.** 4to, pp. 39; page 4 cropped at lower margin, affecting two words, which are still legible, recent marbled boards lettered on spine.

This was the first exhibition catalogue by the recently founded Society of British Artists, probably catalogued by its first director, the watercolourist Thomas Heaphy (1775-1835).

'A group of painters met at Lincoln's Inn Fields on May 21st 1823, to form the *Society of British Artists*, whose manifesto stated, "This organisation was not formed to rival existing societies but that every Member was to be at liberty to assist and support any other society."'

Amongst the works on display are 322 Paintings, 41 Sculptures, 217 'Architecture, Drawings, Miniatures and Enamels', and 174 Engravings. The work concludes with a list of the members, together with a list of the exhibitors with their addresses and the catalogue numbers of works exhibited.

Artists at this time were the equivalent of the celebrities of today, feted by the aristocracy and royalty and collected by the powerful industrialists of the day. The elite amongst these were sometimes granted membership of the Royal Academy, but as the membership was limited to fifty members made up of sculptors, printmakers and architects, as



well as painters, the election of a new Academician was dependent upon the death or resignation of an existing incumbent. The birth of a new society was inevitable and £1000 was raised for such a purpose. The Society's new galleries were created in Suffolk Street only a short distance from the Royal Academy in Somerset House. These galleries were designed by the fashionable Regency architect John Nash.

The Society began with just twenty-seven members under the Presidency of Thomas Heaphy, plus a complement of five Honorary Members. It took until 1876 for the numbers to reach fifty' ([www.royalsocietyofbritishartists.org.uk](http://www.royalsocietyofbritishartists.org.uk)).

OCLC locates three copies in America, in the Getty, at Yale, and in the Frick Museum; COPAC additionally finds a copy at the Courtauld in London.

158. **SPOONER, William.** THE TRAVELLERS OF EUROPE. [*cover title*]. London, William Spooner, [Dec.<sup>r</sup> 1.<sup>st</sup> 1842]. **£ 850**

**FIRST EDITION.** *Geographic game, a handcoloured lithographic map (510 x 630 mm) with numerous vignette views, dissected into 12 sections and mounted onto linen folding into the original green cloth covered boards (167 x 180 mm) with large pictorial lithographic label on front cover; a little spotted and rubbed.*

A beautiful map of Europe as it does not exist, with the locations of the cities slightly distorted. Prague seems to be North of Dresden and Vienna a short walk from Bosnia, however, the fine views and the atmospheric colouring make this a delightful game. Ten years after this Spooner published an edition with *Improvements and Additions* (and maybe corrected), with the map being cut into 9 sections.

Whitehouse p. 18.

159. **SPOONER, William.** THE TRAVELLERS OF EUROPE. [*cover title*]. London, William Spooner, [Dec.<sup>r</sup> 1.<sup>st</sup> 1842]. **£ 650**

**FIRST EDITION.** *Geographic game, a handcoloured lithographic map (510 x 630 mm) with numerous vignette views, dissected into 12 sections and mounted onto line worn in places; folding into the original green cloth covered boards (167 x 180 mm) with large pictorial lithographic label on front cover; a little spotted and rubbed.*

A beautiful map of Europe as it does not exist, with the locations of the cities slightly distorted. Prague seems to be North of Dresden and Vienna a short walk from Bosnia, however, the fine views and the atmospheric colouring make this a delightful game. Ten years after this Spooner published an edition with *Improvements and Additions* (and maybe corrected), with the map being cut into 9 sections.

Whitehouse p. 18.

160. **[ST HELENA].** SPOONER'S PROTEAN VIEWS, NO. 31, The Tomb of Napoleon in St. Helena. London, William Spooner, 1838. **£ 300**

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath.*

The initial view "Which on being held before the light fades into a View of the Emperor, in his days of Victory and Pride, decorating with the Legion of Honor a private Soldier who had distinguished himself in the last victorious Battle."

161. **[ST PAUL'S].** SPOONER'S PROTEAN VIEWS, NO. 26. St. Paul's Cathedral. London, William Spooner, [c. 1840]. **£ 350**

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath, as usual.*

When held up to a strong light St. Paul's transforms a scene of the booths of the City Companies & Christ's Hospital on the Queen's visit to Guildhall.

162. **[STARS & STRIPS]** 26 STARS. July 4, 1837 – July 3, 1845. **£ 300**

*A cotton handkerchief dissected and mounted in a contemporary roan backed marbled boards*

Michigan was admitted into the Union on January 26, 1837, as the 26th state.

163. **[STORM AT SEA]. [ENGELBRECHT, Martin].** [Augsburg, Martin Engelbrecht, c. 1760]. **£ 650**

*Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards;*

The cut aways depict [1] a strait between two cliffs, with a sailor floundering in the waves; [2] the promontories to left and right with castles, one sounding a gun while a ship below is buffeted by the waves and its cargo of barrels

washed overboard; [3] with a three master about to run onto the rocks; [4] showing a two-master on the rocks and breaking up whilst one sailor drowning and two others in a small boat attempting to row away from danger [5] a scene similar to that in the second cut-away with a boat partly dismasted; [6] the back scene with a view over a bay pounded by rain and lighting with two ships partially submerged and another in difficulties.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

*The First London Guide*

164. **STOW, John.** A SURVAY OF LONDON. CONTAYNING THE ORIGINAL, Antiquity, Increase, Moderne estate, and description of that Citie, written in the yeare 1598, by Iohn Stow Citizen of London Also an Apologie (or defence) against the opinion of some men, concerning that Citie, the greatnesse thereof. With an Appendix, containing in Latine, Libellum de situ & nobilitate Londini: Written by William Fitzstephen, in the raigne of Henry the second, London, Imprinted by [John Windet for] Iohn Wolfe, Printer to the honorable Citie of London, And are sold at his shopp within the Popes head Alley in Lombard street, 1598. £ 4,750

**FIRST EDITION.** *Small 4to in 8s [187 × 135 mm.], pp. [viii], 450, 467-480, 465-483, [1] 'Faults escaped in this booke'; upper fore edge corner of title strengthened, some soiling and minor abrasions usual with this work; seventeenth century calf, expertly rebaked to style, with dark red label lettered in gilt.*

Then most important and detailed record of the social conditions, customs and buildings of Elizabethan London.

Stow, who numbered among his friends Ben Jonson and fellow antiquary William Camden, was of humble origins and profited little by his labours; indeed, he was regarded by the ecclesiastical authorities as a suspicious person "with many dangerous and superstitious books in his possession," and his house was regularly searched.

The outer sheet of quire 2H in known in two settings our copy with errata on 2H10v, and 2H11r line 2 ending 'whom'; Pforzheimer describes this as the the second issue although priority is not established between copies with or without the 'errata' and modern bibliography prefers to assign the differences as variants with no priority.

The work mentioned in the title by Fitzstephen is an excerpt of his: *Descriptio nobilissima civitatis Londiniae*.

STC 23341; Lowndes 2525; Pforzheimer, 992.

165. **STOW, John** A SURVEY OF THE CITIES OF LONDON..., London, W. Innys [et al.], 1754, 1755. £ 16,500

**SIXTH AND BEST EDITION.** *2 vols., folio, titles printed in red and black, pp. xx, [8] contents, 758; , pp. [2] title [3]-838, [14] binder's and index, 132 engraved plates, including many double-page, folding plates and maps; neat early twentieth-century brown morocco, spines in seven compartments with raised bands, lettered and dated in gilt, inner gilt dentelles, gilt edges by Rivière.*

The best edition, with the famous series of plates of London squares, all of them built since the previous *Survey* of 1720. They are depicted here for the first time. The amendments to the text in this edition, however, like the 1720 edition, are by Strype.

Adams 37.

166. **[SUHR, Christoph.]** HAMBURGISCHE TRACHTEN. Hamburg, 1812]. £ 6,000

*Folio, 36 etched, aquatinted and hand-coloured plates, all with blind-stamp C Suhr in lower margins, without title or list of plates; the final plate lightly spotted; early 20<sup>th</sup>-century red morocco, covers with double fillets ruled in gilt, spine lettered and ruled in gilt, marbled endpapers; one corner damaged.*

The Hamburg artist Christoph Suhr (1771-1842) was a draughtsman, miniaturist, etcher and lithographer, most famous for his series of hand-coloured costume plates, which show the Hamburgers trying to maintain an orderly appearance during the strain put on them by the Napoleonic wars.

Together with his brothers Cornelius and Peter he produced complex panoramas and dioramas. - Bound in at the end is an additional unrelated hand-coloured double-page size etched plate with aquatint areas, titled *Alte Zeit - Neue Zeit in Hamburg* (*Old Times - New Times in Hamburg*). This plate by Suhr was issued on its own in 1808 as a contribution to the debate on the conduct and dress code for female servants in Hamburg. Two young women are juxtaposed, one in traditional costume, the other in a modern dress, next to an Empire chair, which is already broken, and flimsy shoes, a perfume bottle and a fashionable novel in her trunk. The 'traditionalist' trunk is black and filled with neatly ironed, starched and folded linen, a Bible on top.

This copy has the reissue of plates 8 to 36 (first 1808), with the first seven replaced by new ones. One plate is dated 1802, and plate 8, which in this issue is frequently replaced by a coloured lithography, is the original copper plate.

Colas 2832; Hiler p. 823; Beall D20; see Lipperheide Dfl 1 for the first issue; not in OCLC.

*Bucolic Summer Scene*

167. **[SUMMER]. [ENGELBRECHT, Martin].** PERSPECTIVISCHE VORSTELLUNG DES SOMMERS [*manuscript title on wrapper*]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 1,250**

*Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; wrapped in contemporary laid paper with lettering in ink.*

This bucolic summer scene with a city before an Alpine back-drop is of the medium-size series, cut down to 88 × 138 mm. Delicate hand-colouring and well-preserved.

168. **[TAROT CARD GAME] LE LIVRE DU DESTIN** [Paris:Felix Malteste et Cie 18 rue des deux port St Sauveur, circa 1 1820]. **£ 2,250**

*33 cards of which 32 engraved and hand coloured engraved [105 × 70 mm]; together with a 16 page booklet 'Épître aux Dames' contained in box; the the upper cover with a scene of a lady in a pointed hat pointing to a book of wisdom under a bower, attended with two ladies and two gentlemen; merchants label on the back of 'Delion 9, passage Verdeau'*

An attractive set of tarot cards the subjectys of each illustrated with figures in contemporary costume of the different trades, professions etc.

169. **[TEMPLE BAR]. SPOONER'S PROTEAN VIEWS, NO. 15.** Temple Bar, London. London, William Spooner, [c. 1840]. **£ 350**

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath.*

When held up to a strong light Temple Bar transforms to the Queen's visit to Guildhall and her reception on entering the city.

170. **TERRY JUBILEE] NICHOLSON, Harold** THE ELLEN TERRY JUBILEE COMMEMORATION BANQUET SOUVENIR, JUNE 17TH 1906

[*with*] SOUVENIR PROGRAMME GIVEN BY THE THEATRICAL & MUSICAL PROFESSIONS AS A TRIBUTE TO MISS ELLEN TERRY ON THE OCCASION OF HER JUBILEE TUESDAY AFTERNOON JUNE 12TH 1906' London, J. Miles & Co., 1906. **£ 2,650**

*[First item], coloured panoramic plate by Nicholson, measuring 1490 × 162mm, contained in original presentation box; [Second item] 4to, pp. [28] decorated title and 8 plates by William Nicholson, Alma-Tadema, Sargent and others; some pages somewhat foxed; together with the uncommon 'Supplementary Page' original pictorial cloth-backed boards after a design by Nicholson.*

Two scarce items produced to celebrate Ellen Terry's jubilee of 50 years in the theatre 1856-1906.

Ellen Terry wrote of the Programme that 'When the details of my jubilee performance at Drury Lane were being arranged, the Committee decided to ask certain distinguished artists to contribute to the programme. They were all delighted about it, and such busy men as Sir Lawrence Alma-Tadema, Mr [Edwin] Abbey, Mr Byam Shaw, Mr Walter Crane, Mr Bernard Partridge, Mr James Pryde, Mr [William] Orpen, and Mr Nicholson all gave some of their work to me' (Ellen Terry's *Memoirs*, 1933).

The scroll is composed of two lithographic plates printed in colours, joined together. Depicted are Terry's various roles ranging from Mamillius in 1856 to Lady Cecily in 1906. A central banner carries the words 'Ellen Terry Jubilee Commemoration Banquet June 17th 1906'. Copies of the scroll were distributed to guests at the Jubilee Banquet held at the Hotel Cecil.

Campbell 141 and 142.

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

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

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

Elton, *Triumphant Bore*, see item 162.

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

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

An uncommon peepshow of the famous Brunel Tunnel.

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

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

Triumphant Bore 147.

173. **[THAMES TUNNEL PEEPSHOW]. PERSPECTIVISCHE ANSICHT DES TUNNEL UNTER DER THEMSE / VUE PERSPECTIVE DU TUNNEL SOUS LA TAMISE.** [Germany]. Circa 1830. £ 2,350

*Hand-coloured etching concertina-folding peepshow, with five cut-out sections, the front-face measures 225 × 150 mm with two peepholes; the peepshow extends to approximately 600 mm; housed in original blue paper slip-case; the upper cover with two engraved labels. Provenance :C. Barton Brewster Philadelphia bibliophile*

An unusually fine copy of a rare double peepshow of the Thames Tunnel. The card slip-case carries two labels providing the two titles as above. The (maker's?) monogram ('JMB') within a small shield, appears on both.

The front-face is almost entirely covered by pink paper, with a black border and 'eye-lashes' round the two oval-shaped peepholes. Each peephole is equipped with shutters that open when the peepshow is extended.

The first cut-out for the upper peepshow consists of a view on a quay, and the subsequent ones and the back-board show shipping on the river. The first cut-out for the lower peepshow shows the staircases for pedestrians and has two pointing men in the right hand bore. Pedestrians, equestrians, and vehicles make their way through the Tunnel.

*Triumphant Bore* 151.

174. **THOMSON, James. RETREATS: A series of Designs, consisting of Plans and Elevations for Cottages, Villas, and Ornamental Buildings.** London, Printed for J. Taylor, Architectural Library, 59, High Holborn, 1827. £ 2,000

**FIRST EDITION.** 4to, pp. viii, 32; 41 engraved plates including 31 hand-coloured aquatints; pp. 16 'Works recently published.' half-title with foxing and a few finger marks to a number of plates; uncut in modern half calf, spine lettered in gilt

A pupil and later assistant to John Buonarotti Papworth, James Thomson (1800-1883) was a successful designer of villas in the post Regency period. His work consists of three categories: cottage residences: country villas or 'retreats', and ornamental building. Though most of the designs include plans, Thomson designed as well a few 'irregular buildings', as those 'are often preferred by persons of limited income.' The work continued to be reissued until 1854 by which time many of the designs were surely outdated; however, the plans and concepts of the buildings would still be useful.

'At the time this book was published Thomson acted as executant architect for Cumberland Terrace and Cumberland Place, Regent's Park ... In 1842 Thomson was involved in the planning of the Ladbrooke estate development, Notting Hill ... Between c.1827 and 1853 Thomson worked for Joseph Neeld, a lawyer and later MP, and collector of Victorian sculpture, who had inherited a fortune and bought an estate on the Wiltshire-Somerset border. Construction, centring particularly on the villages of Alderton, Grittleton, Leigh Delamere, and Sevington, included schools, farmhouses, lodges, and cottages' (ODNB).

Abbey *LIFE* 76; Archer 333.1; Weinreb Cat. 35 No, 234.

175. **[VENICE]. ST. MARCUS-PLACE IN VENICE.** [Germany, c. 1835]. **£ 1,400**

*Hand-coloured engraved concertina-folding peepshow with seven cut-out sections; front-face measuring 146 × 185 mm, forms lid of cardboard box containing peepshow; the peepshow extends, by paper bellows to approximately 810 mm; box a bit worn and with joints cracked; internally, however, very good.*

The illustrations are a little naïve, but the theatrical effect is charming.

176. **[VENICE]. ENGELBRECHT, Martin.** PRÆSENTATION DES MARCUS PLAZES ZU VENEDIG [Augsburg,] C.Priv, S. Cæs. - 35 - Maj. Mart. Engelbrecht. excud. A.V. ca. 1740]. **£ 3,000**

*Proceuium and set of 6 engraved card-backed cut away sheets, [185×210 mm] with original hand-colouring.*

A fine peepshow showing Venice as a stop on the Grand Tour.

The cut always depict [1] opens with a view of the *Molo* and two large granite columns carrying symbols of the two patron saints of Venice to the right and left and these flanked by the *Libreria* and *Doge's Palace* with merchants and travellers arriving by gondolas, many the traditional dress Il Tabarro [2] populated with Venetian's traversing the Piazzetta with frontage of the *Libreria* and *Palazzo Ducale* left and right [3 & 4] depict Venitians going about their business in the *Piazza San Marco*, Englebrecht has moved the view point to face east to make the peepshow more visually interesting [5] This view now shows the *Campanile* to the right and *Basilica di San Marco* to the left [6] the backdrop has Englebrecht moving the axis back again in order to centre the perspective on the *Torre dell'Orologio* and on the right the three flagpoles

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.

177. **[VICTORIA & ALBERT]. SUBSCRIBERS TO THE PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON** writing the dispatch of the Battle of Waterloo. Painted by the Rt. Hon. Lady Burghersh, and now engraving in mezzotinto by Mr. Thomas Hodgetts. [London] Welch & Gwynne, Printsellers to the Royal Family. [1841].

*[Together with:] SUBSCRIBERS TO THE PORTRAIT OF ANNE COUNTESS OF MORNINGTON.* From a picture painted by her Granddaughter Priscilla Lady Burghersh. Now engraving in the first style of mezzotinto by Mr. Thomas Hodgetts. London, Welch & Gwynne, Printsellers, St. James' St. [1839].

**£ 3,500**

*Two albums, small 4to; pp. 18, [31] blank; 44 (some signed on verso, but verso's mainly blank), [3] blank pages; with the original printed prospectus's loosely inserted (Wellington with chipping to edges); some minor dust-soiling in places, but generally clean throughout; handsomely bound in contemporary morocco, Wellington in red, Mornington in green, both tooled in gilt, upper covers lettered in gilt with the Royal Coat of Arms at head, light rubbing to extremities, but not detracting from this being a highly desirable group.*

Highly desirable and handsomely bound subscribers lists, signed by the young Queen Victoria and Prince Albert as well as many other Lords, Ladies, Earls, Dukes, and other dignitaries of the day, for mezzotint portraits of the Duke of Wellington and Anne, Countess of Mornington published by Welch & Gwynne of St. James's Street, Printsellers to the Royal Family, each listing what states ('Prints', 'Proofs', 'Proofs Before Letters' or Autograph Proofs') have been ordered. Besides the Queen and Prince Consort other notable signatures found in the lists include the Queen Dowager, the Marquess Wellesley, the Duke of Wellington, Lord Cowley, Fitzroy Somerset, Benjamin Robert Haydon, Sir Astley Cooper, Lord Mahon, Robert Curzon, Lord John Russell, Baron von Bulow, Earl Grey, Joanna Baillie, Jane Porter and Lady Shelley, mother of Percy Bysshe.

Lady Burghersh's two companion pictures of Wellington writing the Waterloo Dispatch and his mother Lady Mornington receiving news of the same were published by Welch & Gwynne in 1839 and 1841 (the latter, in the event, being engraved by William Bromley, rather than Hodgetts).

178. [WALLIS, J. & E. *publishers*]. THE ROYAL GAME OF BRITISH SOVEREIGNS, exhibiting The most remarkable events in each Reign from Egbert to George III. [London, J. and E. Wallis, 1820].

£ 750

*Engraved game sheet (460 x 600 mm), dissected into 12 sections, linen-backed and handcoloured; folding into contemporary red morocco slipcase with the original engraved, illustrated and handcoloured title label mounted, together with the rule book (Explanation to the Royal Game . Third edition; London, E. Wallis, 12mo pp. 35, contemporary sheep-backed marbled boards; a few contemporary annotations in ink); the game sheet and the rule book lightly spotted in places only; corners of the slipcase a little worn.*

A fine regency historical game in third edition, dated in the description of the last panel of the game: '1820. The present edition of this Game was published at Wallis' Juvenile Repository, 42, Skinner-street. - Whoever arrives here first is declared winner, and is recommended to proceed immediately to the Publisher's, to purchase another Game, equally instructive and amusing' (p. 35).

Whitehouse p. 24 and illustration on plate B

179. WALLIS, John *publisher* and E.I.J *artist* SKETCHES FROM NATURE OF SIDMOUTH AND ITS ENVIRONS. Drawn on Stone, Printed at Ackermann's Lithographic Press, 101 Strand London. Sidmouth: Published ... by John Wallis at the Marine Library. Augt. 1st, 1819.

£ 1,850

**LIMITED TO 100 COPIES.** *Two parts, oblong folio [230 x 500mm]; 12 lithograph plates, variously dated April 1st 1819 to Jan 1st 1820; original lithograph wrappers each with a cartouche image of Wallis' Marine Library.*

A series of superb lithographs of the important Regency watering-place of Sidmouth in Devon.

'Sidmouth is a most unusual town, in the south-west of England on the Devon coast. It became an extremely fashionable place to live in about 1800, having previously been a fishing village. It has been said that the town developed because the Napoleonic war prevented European grand tours, but it is more likely that it grew because of the influential people who lived there, among them being Edward, Duke of Kent, the brother of George IV and of William IV and the father of Queen Victoria. Unlike Brighton, there are no particular tourist attractions such as the Pier and the Pavilion.' (Roger Bayntun-Williams *The Art of the Printmaker: 1500-1860* 2009, p. 13)

The publisher John Wallis produced a prodigious number of illustrated works and prints for both residents and visitors to this new resort and by the time the present work was issued Wallis had become both successful and all but cornered the local market.

Some mystery surrounds the artist who only provides their initials E.I.J. to the work; clearly a good draughtsman or woman this is their only recorded work. The work includes the following plates: Sidmouth from the river Sid; View of Sidmouth descending Salcomer Hill; Rabbit shooting Peak Hill Sidmouth; The Lime Kiln and chit Rock, Sidmouth; Sidmouth Church from the market House; Salcombe Village near Sidmouth; Returning from Church, taken from Belmont House; View of Sidmouth Beach, Looking East; View of Sidmouth, Looking West; View of Cadhay House, Devon; View of a Mill, near the Poor House Sidmouth; and Branscomb Village.

Abbey *Scenery* 308 & 309; OCLC recording copies at Yale and Smith College .

180. WARE, Isaac. DESIGNS OF INIGO JONES AND OTHERS, London, J. Millan, 1743. £ 1,100

*8vo. engraved throughout, title displaying an urn on pedestal, index leaf and 48 plates counted as 53 (6 folding), contemporary acid mottled calf, spine gilt, red morocco label, skillfully rebacked and preserving spine, armorial bookplate of Thomas Wjydbam of Hammersmith.*

The second issue of a work that illustrates chimney-pieces, stair-cases etc., by Jones, Burlington and Kent. In fact Burlington's own designs for piers flanking the entrance to Chiswick (pl. 30) acts as the book's pivotal point where plates 1-29 are after Inigo Jones and plates 31-53 by William Kent. All are finely cut by the experienced engraver P. Fourdrinier. 'Most of these designs (for chimney-pieces, staircases, ceilings, mouldings and ornament) are already executed, & the rest, are at Burlington House' announced the original 1735 edition. Both issues would become welcome source works for contemporary architects.

Harris 910; Berlin Kat. 2274; Fowler 437; Colvin, p. 865.

181. [WEATHERBY, James]. AN INTRODUCTION TO A GENERAL STUD-BOOK; containing (with few exceptions) the pedigree of every horse, mare, &c. of note, that has appeared on the turf for the last fifty years, with many of an earlier date; together with a short account of the most noted Arabians, Barbs, &c. connected therewith. London : Printed (by H. Reynell, No. 21, Piccadilly,) for J. Weatherby, Junior, No. 7, Oxendon-Street, near the Hay-Market. 1791.

£ 1,850

**FIRST EDITION.** *8vo, pp. [xiv], xx, 207, [1] blank; uncut in the original paper backed marbled boards; rebacked.*

'Not only the first Thoroughbred stud book, but the first published stud book of any breed' (Mackay-Smith).

Weatherby made the first attempt to evolve order out of the chaos which had long reigned prior to his *Introduction* of 1791. The work led in a very few years to the annual publication under the title *The General Stud Book* for which

Weatherby is today chiefly remembered. Until Weatherby had gathered together information, mainly from studying racing calendars and sale papers of the preceding century, race horse pedigree had been in total confusion.

‘With regard to the authenticity of the Pedigrees, nothing is here inserted for which there is not some authority; as little as possible is hazarded on uncertainty; and nothing upon conjecture’ (p. xi).

OCLC & ESTC record three copy in North America, at Huntington; NYPL and Virginia; See Alexander Mackay-Smith *The colonial quarter race horse: America’s first breed of horses* 1983

*The Father of English Potters*

182. **WEDGWOOD, Josiah and BENTLEY, Thomas.** CATALOGUE DE CAMÉES, INTAGLIOS, MÉDAILLES, BUSTES, PETITES STATUES, ET BAS-RELIEFS; Avec une Description générale des Vases, et Autres Ornemens D’après les Antiques, fabrique’s par Wedgwood et Bentley: et qui se vendent à leur Magazin dans Greek-Street, Soho, à Londres. A Londres: chez T. Cadell, dans le Strand; Robson, New Bond-Street; Parker, Cornhill; et chez M. Changuion, dans le Kalver-Straat, Amsterdam, M.DCC.LXXIV. [1774]. £ 2,500

‘TROISIÈME ÉDITION CONSIDÉRABLEMENT AUGMENTÉE.’ 8vo, pp. vi, 79, [1]; *modern calf backed marbled boarded with vellum corners, spine lettered in gilt.*

Wedgwood and Bentley’s first French catalogue issued in the year he broke into the French market and held his most influential exhibition of the great ‘Frog’ service for Catherine the Great.

Josiah Wedgwood was the fifth generation of his family to have been involved in pottery. In 1759 he left a partnership with Thomas Whieldon to set up in business on his own, and it is this date which is commonly said to when the Wedgwood concern was founded. His innovative techniques, advanced marketing techniques, the treatment of his workforce, and a very fortunate partnership with Thomas Bentley combined to make Wedgwood one of the most successful and long-lasting concerns in British manufacturing history.

This catalogue, probably written by Bentley, was most probably produced on the back of the exhibition of the great ‘Frog’ service commissioned by Catherine the Great for the Cheshmenny Palace. This commission was the largest ever ordered from a British potter, was decorated with hand-painted landscapes and a frog emblem at Wedgwood’s Chelsea decorating studio, supervised by Bentley. The completion and display of the service marked the removal of the firm’s London showrooms from Great Newport Street to even larger premises in Greek Street.

For a full discussion of Wedgwood and Bentley’s marketing techniques see N. McKendrick: Josiah Wedgwood: An Eighteenth-Century Entrepreneur in Salesmanship and Marketing Techniques. *The Economic History Review*, New Series, Vol. 12, No. 3 (1960), pp. 408-433.

Although reasonably represented in European libraries, only one copy of this French edition is held in America at the Getty Centre.

183. **[WELLINGTON].** SPOONER’S TRANSFORMATIONS, NO. 6. The Duke of Wellington Changing to the Battle of Waterloo. London: William Spooner, 377 Strand. June 1st 1838. £ 225

*Mounted hand-coloured lithographic transformational print 280 × 230 mm (transforming when held to a strong light), with lithograph mounted label mounted beneath, as usual, a few minor tears or scratches to lithography (not affecting image or transformation), mount a little spotted.*

When held up to strong light the Duke of Wellington on horseback in a tranquil landscape transforms to a battle scene at Waterloo. - *We always stock a good selection of Spooner’s Protean Views and Transformations.* - *Details upon request.*

184. **WESTALL, William and OWEN, Samuel.** PICTURESQUE TOUR OF THE RIVER THAMES; Illustrated by Twenty-Four Coloured views, A Map, and Vignettes, from Original Drawings Taken on the Spot ... London: R. Ackermann, 96 Strand, 1828. £ 4,500

**FIRST EDITION.** 4to, 335 × 270 mm., pp. iv, [2], 172; 24 *finely hand-coloured aquatint plates, coloured aquatint vignette on the title and another on the final leaf; Watermarks: Text ‘H S & S 1828’; plates ‘Not Bleached’ T. Edmonds 1826’ and ‘J. Whatman 1827’, contemporary full green crushed morocco, spine decorated and lettered in gilt within raised bands, spine faded to brown by Riviere & Son preserving original cloth binding at end of work; armorial bookplate of Fairfax Rhodes and C. Robert Bignold also the bookseller tickets of Thomas Thorp and R. D. Steadman.*

First edition of ‘perhaps the finest colour-plate book on the Thames ... Two tints are used for the printing ... the vignettes are very beautiful’ (Prideaux). A good clean copy with the plate of Twickenham in the early state with the etching flaw in the sky.

William Westall (1781-1850) was an accomplished watercolourist and book illustrator, who was appointed landscape artist on the expedition to Australia on board the *Investigator* in 1799. After his return in 1805 he settled as a book illustrator in London, where he drew and painted illustrations for over 40 books. The plates of the present work are considered his best.

‘The colouring is less subdued than Boydell’s [in his *History of the Thames* of 1793], and there are more unacquainted spaces where the interpretation has been left to the water-washing artist. This gives the plates greater resemblance to spontaneous water-colour drawings but leads inevitably to a greater disparity between individual copies. There is some blue aquatint printing of the skies (e.g. pl. 3. 8. 18, 22-3) but this is not easily distinguishable since it is blended with colour-washing’ (Adams).

A fine copy copy once owned by the discerning collector Fairfax Rhodes (1845-1928). Although most of Rhodes collection was bequeathed to the Cambridge Union Society, this work, together with other books from his library at Brockhampton Park, was sold at Sotheby’s in 1934.

Abbey *Scenery*, Adams *London Illustrated* 157, 435, Tooley 503, Prideaux p. 268.

185. **[WINDSOR]. THE INSTALLATION OF THE KNIGHTS OF THE GARTER IN THE CHAPEL OF ST. GEORGE, WINDSOR.** With a View of the Choir. Interior View of Cathedral and Collegiate Buildings. Drawn and etched by I.R. Thompson. Published by Charles Essex, Wells Street, Grays Inn Road, London, [c. 1830]. **£ 1,750**

*Concertina-folding etched, aquatinted and hand-coloured peepshow, with seven cut-out sections; front-face measuring 149 × 112 mm; the peepshow extends, by paper bellows to approximately 690 mm; front face a little worn and spotted, internally fresh and bright; original defective slip-case with engraved and hand-coloured label with a view of the exterior of the chapel; housed in a custom-made cloth box.*

The front-face provides the title as above, a view of the entrance, and the artist’s name and publisher’s details. The doors recede when the peepshow is extended. The peepshow itself consists of a view of the installation ceremony, looking West. Members of the order meet at Windsor Castle every June for the annual Garter Service. After lunch in the State Apartments in the Upper Ward of the Castle they process on foot, wearing their robes and insignia, down to St George’s Chapel where the service is held. If any new members have been admitted to the Order they are installed at the service.

The artist is very probably James Roberts Thompson (c. 1799-c.1845) a pupil and assistant of John Britton the architectural topographer. In 1807 he was employed to survey Henry VII’s Chapel at Westminster in connection with a proposed restoration and exhibited fairly regularly at the Royal Academy until 1843. A similar peepshow *The Coronation in the Abbey of St Peter’s Westminster, of His Majesty King William IVth and Queen Adelaide* of 1831 is also credited to Thompson, and would appear to support our attribution.

186. **[WINE CELLAR]. ENGELBRECHT, Martin.** WINE CELLAR. [Perspectivische Vorstellung, Number CC, A Wine Cellar Scene]. [Augsburg, Martin Engelbrecht, c. 1740]. **£ 2,000**

*Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards.*

This depiction of a wine cellar is of the medium-size series, measuring 93 x 143 mm. An elegant scene, set in a cellar with barrels being rolled around, flagons filled and, in the background, a tasting taking place.

187. **[WOBURN ABBEY]. FORBES, James.** HORTUS WOBURNENSIS, A Descriptive Catalogue of upwards of Six Thousand Ornamental Plants Cultivated at Woburn Abbey. With numerous illustrative plans for the erection of Forcing Houses, Green Houses &c. and an account of their management throughout the year by James Forbes, A.L.S., C.M.H.S. &c. Gardener to his Grace the Duke of Bedford, K.G. London: James Ridgway, Piccadilly, 1833. **£ 1,600**

**FIRST EDITION.** 8vo, pp. [2], xxiv, 440, [16], with lithographic frontispiece, hand coloured and glazed, engraved title with hand-coloured vignette, 24 plates in lithography and engraving, most of which are hand-coloured, several folded; only light browning to the initial leaves, one folding plate torn apart along fold; a good copy in contemporary calf; corners worn, rebacked, green label lettered in gilt.

James Forbes (1773-1861) was gardener to the Duke of Bedford and published a number of works connected with the development of the gardens at Woburn, including *Salictum Woburnense* (1829) *Journal of a Horticultural Tour through Germany, Belgium and Part of France in ... 1835* (1837) and *Pinetum Woburnense* (1839).

‘The first part of the work contains a descriptive catalogue in abbreviated terms of the generic and specific character of upwards of 6000 plants ... The second part comprises the plans of the Parterres, Pleasure Grounds, Greenhouses, Plant Stove, heathery and other erections, with a description of the different subjects enumerated, the soil, and the general management best adapted for the growth of the Cape, botany Bay, and other exotic Plants. The third part is confined to the plans and details relative to the Kitchen garden ...’ (p. v).

Arnold Arboretum I, p. 254; neither in Nissen nor Pritzel.

*‘Habit Makers to the Royal Family’ tout for business*

188. **[WOMEN]. A LADY’S HORSE:** with a few words on the Proper Costume for Riding, Walking, Dining and Recent letters on the latter subject collected from the “Times” etc. etc. [London, John Tallis for H.J. & D.Nicoll, habit makers to the Royal family]: M.DCCC.LIX. [1859]. **£ 1,000**



**FIRST EDITION.** 8vo, pp. [1-5], 6-54; original pink cloth, upper covers decorated in gilt and blind, partially faded; with the bookplate of Letitia Fowler.

Rare first edition of this fascinating guide for ladies, 'Written by a well-known riding master in one of Her Majesty's Light Cavalry Regiments, expressly for H.J. and D. Nicoll, Habit Makers to the Royal family' advising them on the proper costume for riding, walking and dining, and more importantly reassuring them where they could purchase the correct garb at 'Nicoll's extensive ware-rooms, 114, 116, 118, 120, Regent Street' (which even contained 'a model of a horse sculptured full-life size ... so that ladies may mount and ascertain the correctness of the fit before the garment is quite finished' p.14) and other fine establishments throughout the capital.

The work, despite being littered with endorsements for Nichols is entertaining nonetheless, and provides an interesting insight not only in to fashion of the time, but also the lengths and expense some firms were prepared to go to in marketing themselves.

'In consequence of many attempts to deceive the public, it is necessary to state that Messrs. Nicoll's manufactures may be distinguished by a trade mark, consisting of a silk label attached to each specimen; to copy this is fraud, and may be thus detected: if the garment is dark-coloured, the label has a black ground, with the firm's name and address woven by the Jacquard loom in gold-coloured silk; if the garment is light-coloured, the label has a pale drab ground, and red letters. Each garment is marked in plain figures, at a fixed moderate price, and is of the best materials' (p. 38).

The obvious expense of the publication, printed on good quality paper and bound in cloth stamped in gilt, probably accounts for its rarity, with a very small print run aimed at only the clientele who had the money to spend at the 'Habit Makers to the Royal Family'. However, as we have been unable to find any further printings it seems that Nicoll's marketing ploy was not a success.

OCLC records two copies in North America, at Yale and Pennsylvania, and one in the UK, at the Bodleian.

189. **WOOD, John.** AN ESSAY TOWARDS A DESCRIPTION OF BATH. In four parts. London: printed by James Bettenham, in the year 1749, and sold by C. Hitch in Pater-Noster-Row; and J. Leake at Bath, [1749]. **£ 1,250**

**SECOND EDITION.'CORRECTED AND ENLARGED'** 2 vols., 8vo, pp. [viii], 232; [viii], [232], 233-456, [4]; 22 engraved plates including 13 folding; contemporary sprinkled calf, spines with raised band, ruled and numerated in gilt, and red labels lettered in gilt; each volume with a contemporary signature of J. Sibley and a later armorial bookplate of Robert Townley Woodman.

'Wood's bizarre and wildly unscholarly fantasies on the origins of classical architecture, expounded in [this and other of his] publications, had little influence on his contemporaries or successors. But it is possible that, without them, the dramatic townscape, the design of which occupied Wood's last years, would not have been conceived.'

The lasting 'worth' of Wood's *Essay* now mostly probably lies in the descriptive portion of the city, although his fantastical ideas on druids, much of it founded on Newton's *Chronology*, displays the more wayward traits of English antiquarianism in the eighteenth century.

Wood's fulsome subtitle leaves little to the imagination: 'The Antiquity of the City, as well as the Reality and Eminence of its Founder; the Magnitude of it in its Antient, Middle and Modern State; the Names it has borne; its Situation, Soil, Mineral Waters and Physical Plants; the general Form and Size of its Body; the Shape of its detach'd Parts; its British Works, and the Grecian Ornaments with which they were adorned; its Devastations and Restorations in the Days of the Britons, Romans, Saxons, Danes and Normans; its additional Buildings down to the End of the Year 1748; its Baths, Conduits, Hospitals, Places of Worship, Court of Justice, and other Publick Edifices; its Gates, Throngs, Bridges, Lanes, Alleys, Terrass Walks, and Streets; its inferior Courts; and its Open Areas of a superiour Kind Are respectively Treated of: The Gods, Places of Worship, Religion and Learning of the Antient Britons Occasionally Considered: And the Limits of the City in its present State; its Divisions, Sub-Divisions, Laws, Government, Customs, Trade and Amusements Severally pointed out. Illustrated with the figure of King Bladud, the First Founder of the City, as described by the Orator Himerius under the Name of Abaris; together with proper plans and elevations from two and twenty copper plates...'

Colvin p. 691; Harris 3rd edit p. 1072.

190. **[ZOOLOGICAL GARDENS TOY] ZOOLOGISCHER GARTEN. ZOOLOGICAL GARDEN.** Giardino zoologique, Jardin zoologique. Jardin zoologico [Nuremberg ] 'Verl. Eigh. G.M.'. circa 1860. **£ 5,500**

50 hand coloured lithograph pieces each heightened with gum arabic and including: an entrance way to the the gardens with gates and two pavilions including a ticket office; seven groups of lettered A-G including the monkey enclosure; a cage with a chimp swinging on a rope; a lions cage; the bird cage; the swan pond; aquatic birds; 29 single or groups of animals and birds; children riding camels two keepers including a black man with a raw meat fork and another keeper with a bale of grass; 10 groups or single spectators and visitors; a grove and a refreshment room set within a garden. contained in the original decorated box [290 × 370 × 40 mm]; the upper cover with a view of a pride of lions with a embossed paper decorative border; together with a 20 page multilingual booklet on describing the animals. With the retailers label of D.H. Greenin, Fancy Repository, 20 & 21 East Street, Brighton.

A very fine and magnificent toy, both educational and a visual delight.

## MARLBOROUGH RARE BOOKS - BOOTH 814

The instruction booklet describes the toy as follows; 'The new zoological Gardens, a natural representation of the most interesting animals, highly instructive for youth of every age. The eldest of the company, or he [!] who has the best knowledge in natural history, directs the explanation - Having erected on the table de front or porticus [sic] and behind it the menagerie-buildings, the director shows each of the animals separately in their successive number, explaining it, or giving a short lecture from a good book. One can pay a few pence into the cash-box for admittance as a reward to the youth, who gives the best description of the different animals. We represent 1) 52 species of mammiferous, 2) 36 species of birds in 100 numbers including a turtle. the whole arranged on Buffon's system minutely drawn and painted from life and nature.'