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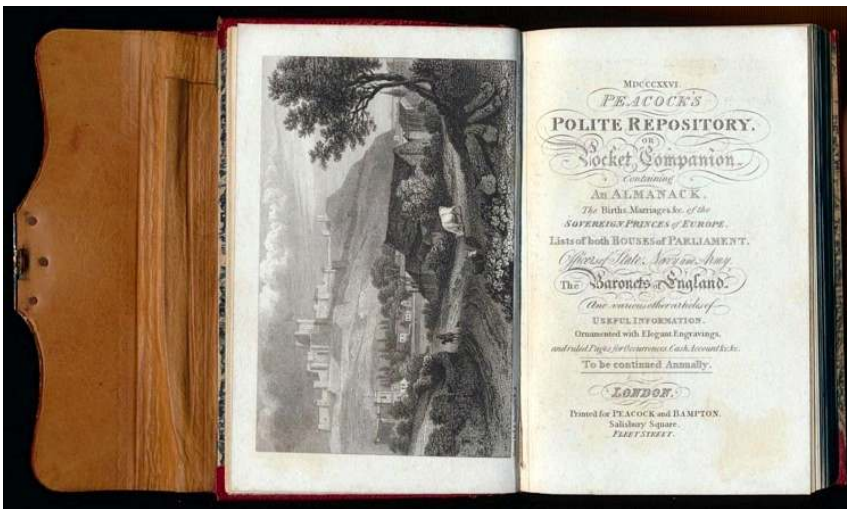
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NEW YORK BOOK FAIR HIGHLIGHTS BOOTH B29

ARCHITECTURAL VIGNETTES

1 [ALMANACK]. PEACOCK'S POLITE REPOSITORY. or Pocket Companion; Containing An Almanack, The Births, Marriages &c. of the Sovereign Princes of Europe, Lists of both Houses of Parliament, Officers of State, Navy and Army. The Baronets of England, And various other articles of Useful Information. Ornamented with Elegant Engravings, and ruled Pages for Occurrences, Cash Accounts &c &c. To be continued Annually. London. Printed for Peacock & Bampton, Salisbury Square, Fleet Street. 1826. **£ 450**

12mo, pp. 120; the pagination includes an engraved frontispiece, title, 40 engraved diary pages, 12 with vignette views; and two with anonymous vignettes of a cricket match and skating; original red morocco, edged with bright cut silver catch, pouch fitted as an etui, without pencil as usual.



An attractive post-Humphrey Repton edition of this attractive almanack displaying architectural vignettes.

The engraved vignettes are as follows: - Frontispiece: Dover Castle engraved by John Pye after R.R. Reinagle, R.A. - January: Beverley Hall, Yorkshire Seat of; York Esqr. - February: The Castle Hill, Pier and Baths Tenby Sth Wales. - March: Seat of William Crawford, Esq. Dorking. - April: Edington Mere; Lord Kenyon. - May: South-West view of Rushtonhall, Northampton Shire. - June: Seat of Lord Romney; near Maidstone. - July: Linto Vicarage near Ross, The Revd. Arthur Mathews. - August: S.E. View of Beverley Hall, Yorkshire Seat of ... York, Esqr. - September: Guys Cliff [Warwickshire]

Seat of Moses Greathead Esq^r. - October: Moor Park, Old House. Herts. Seat of M^{rs} Williams. - November: Arundel Castle - Seat of the Duke of Norfolk. - December: Termination of South Wall, Tenby.

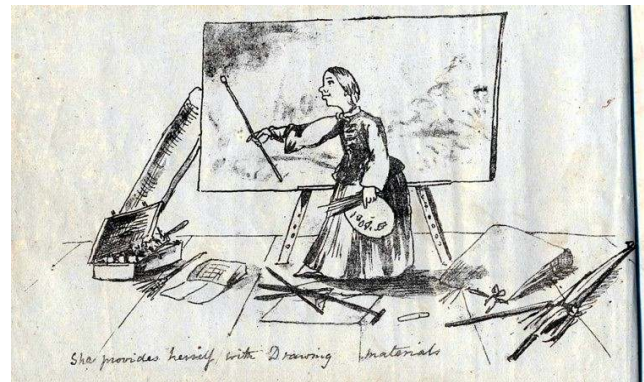
'SHE DROPS HER PETTICOATS IN CONSTERNATION'

2 [ART]. [WEBBER, Catherine Mary]. THE EXPERIENCES OF AN AMATEUR ARTIST by C.M.W. 1858. **£ 450**

Oblong 8vo, ff. 34; title illustration on 34 lithograph plates printed on one side only; in contemporary buff wraps.

An unusual work giving mixed messages on the occupation of an independent woman and her defeat, chiefly by immobility of current dress.

The work revolves around the efforts of Miss Mullin's determination to draw. Mrs Mullin purchases all the requisite brushes canvases and easel but as 'She encounters unexpected difficulties 'in her first efforts she determines to advertise for a drawing master. 'She goes out sketching from Nature with the Foreign Artist' but very soon ventures out alone. She now hires a youth to carry her equipment but he strikes for higher wages as they cross some fens. The youth falls over in the fens and in her surprise 'She drops her petticoats in consternation.' After this failure she next persuades her cousin to accompany her, they climb a mountain but are defeated by a storm. Her petticoats ballooning up she is blown into the air and is only brought to a standstill by a fence. Mrs Mullin's is now determine to wear Bloomers and again sallies forth to discover her artistic ambitions. Now she is accosted by a peasant who makes fun of her and asks her the address of her hatter; clearly the Bloomers are a disaster. Disconsolate our heroine returns home with the final scene of taking to her bed in despair.



Catherine Mary Webber (1831-1900) was the daughter of Commander William Charles Webber and Catharine Mason. She married Anglican clergyman, the Rev. William Fynes Webber, later Sub-Dean of St. Paul's, in 1853 at Spennithorne, Yorkshire. She is known to have contributed to the *English Woman's Journal* as 'A Clergyman's Wife'. More importantly Webber was, together with Maria Rye and Emily Davies on the committed Anglican wing of the Langham Place group that was to dissolve on some of them flirting or converting to Roman Catholicism. Other works illustrated by Webber include a panorama *Geology Familiarly Illustrated by C.M.W.* 1859 and *Miss Scratchley, an amateur in art and crinoline* 1863. We are unaware of any later works by Catherine who lived her latter years at Dover, where she died on the 7th September 1900.

OCLC records one copy only, at Yale.

LOOKING THROUGH THE BRANDENBURG GATES

3 [BERLIN PEEPSHOW]. BERLIN. [Germany], [c. 1826-1828?]. £ 1,500

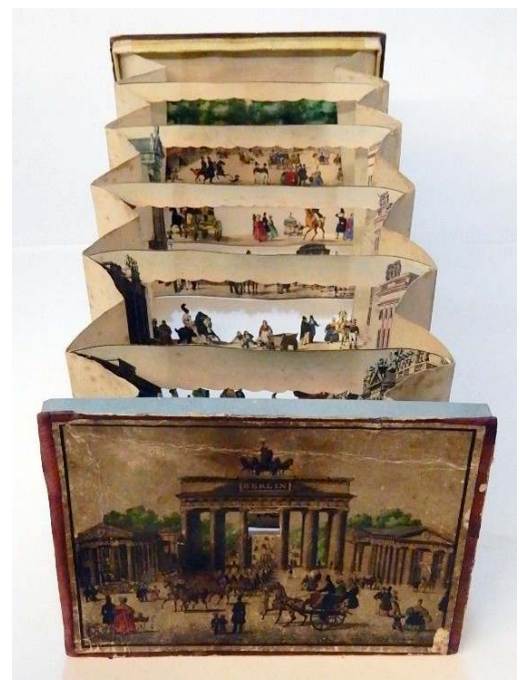
Hand-coloured lithograph concertina-folding peepshow with five cut-out sections, front-face [175 × 230 mm], which forms lid of cardboard box containing peepshow. Peepshow extends, by paper bellows left and right, to approximately 740 mm. Inscribed on the back of the box 'Anne Quick from her sincere friend, J. Irvin, June 3d 1840.'

Peepshow illustrates Unter den Linden, Berlin. The front-face label consists of a view of the Brandenburg Gate from Pariser Platz, looking through the Gate to the Tiergarten and looking down Charlottenburger Chaussee.

The staffage includes a troop of horse guards riding through the gate, footguards presenting arms, a gig with a groom seated on the back, an caeche (i.e. a barouche), and various pedestrians and bystanders including several children in the foreground. The title appears on the Brandenburg Gate immediately below the quadriga.

There is a square peephole in the centre. The first cut-out section shows the Commandantur on the left and the Zeughause on the right; the second shows the Royal Palace on the left and a continuation of the Zeughause on the right the third shows the continuation of the Royal Palace on the left and the continuation of the Zeughause on the right the fourth shows the Opera House on the left and an unidentifiable building on the right and the fifth shows the continuation of the Opera House on the left and an unidentifiable building on the right The backboard consists of a view of the Brandenburg Gate from Pariser Platz, and a view of the Tiergarten and Charlottenburger Chausée beyond.

A slide can be slid in front of the backboard. This consists of a view through the trees of the Unter den Linden towards the Brandenburg Gate. The staffage on the cut-out sections include fashionable pedestrians and equestrians, a dog-cart, a porter, various coaches and carriages, and street traders.



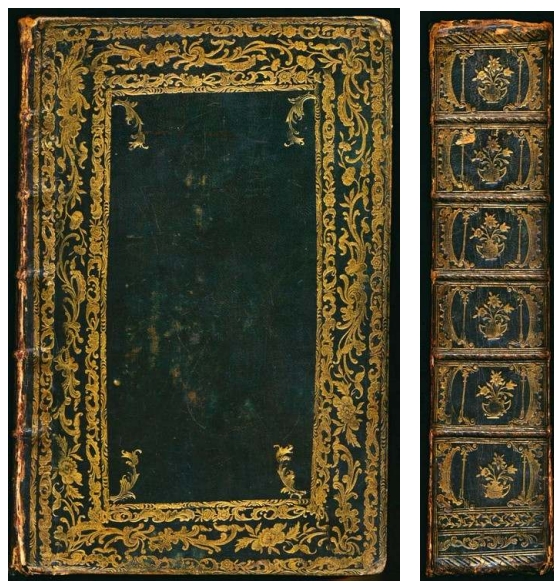
PSEUDO 'SCOTT OF EDINBURGH' BINDING TOOLS

4 **[BINDING]**. THE BOOK OF COMMON PRAYER, And Administration of the Sacraments, and other rites and Ceremonies of the Church, According to the Use of The Church of England: Together with the Psalter or Psalms of David, Pointed as they are to being sung or said in Churches. Cambridge: Printed by John Baskerville, Printer to the University; by whom they are sold, and by B. Dod, Bookseller, in Ave-Mary Lane, London. MDCCLXII, 1762. **£ 850**

8vo. ff. 344; dark turquoise morocco, the covers with a panelled of 5 roll tool bands, with corner sprigs; the spine in six compartments with a centre tool of a bowl of three flowers within curled rococo tools and small columns, gilt edges (somewhat rubbed and worn at extremities).

A fine unidentified contemporary binding but with a feel of the pseudo Scott of Edinburgh tools.

Griffiths p. 176: 1762, #4: Gaskell 19.



DELUXE EXAMPLE

5 **[BINDING]**. LONDON ALMANACK. For the Year of Christ, 1792. London: Printed for the Company of Stationers, [1791]. **£ 385**

24mo, pp. [24]; 57 × 34 mm. (2¼ × 1½ inches); engraved throughout, including a segmented plate 'The Guildhall, London' covering 4 pp., and engraved by Carter; original red morocco in a 'Venetian' style, the upper and lower covers profusely decorated in a strapwork design with coloured red and blue coloured onlays; contained in the original, similarly decorated, slipcase.

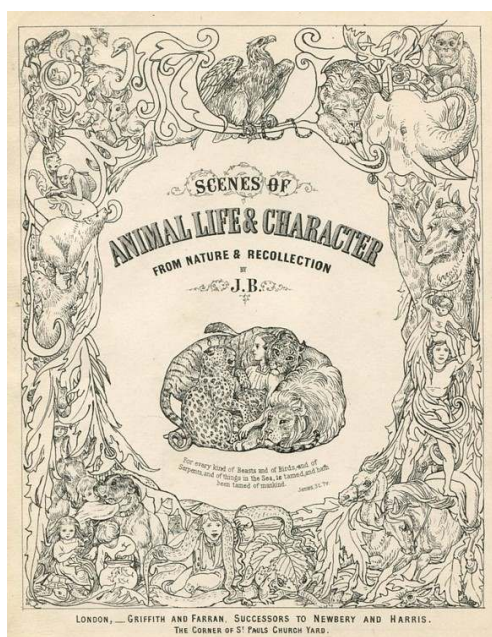
A very fine copy of this deluxe example of the popular London Almanack. See Bondi p. 40 & 164.



'THE BEST ARTIST HE KNOWS' RUSKIN

6 **[BLACKBURN, Jemima]**. SCENES OF ANIMAL LIFE AND CHARACTER. From Nature and Recollection by J.B. London, Griffith and Farran, [1858]. **£ 350**

FIRST EDITION. 4to, lithographic title and 19 numbered lithographic plates; a clean copy throughout; original publisher's yellow printed boards with a repeat of the lithographic title on front cover and printed advertisements on rear cover, expertly rebaked.



These wonderful scenes were drawn from nature in the zoos of London, Edinburgh, in Switzerland, in a riding school outside Edinburgh, at a Scottish hunt and in the Highlands, and in a home, where the dog about to be portrayed is hiding his face under an armchair (titled *Hopeless Subject*). The sketches by the Scottish artist have dates ranging from 1841 to 1858.

'It is primarily a children's picture book, originally appearing in two formats, either in black and white, or in colour. In it she collates a number of sketches made over the previous ten [4] years, entitling them humorously in groups, "The St. Bernard dog - romance and reality", "Fox hunting - in sport and earnest", etc. They contain several examples of her enchanting sense of humour' (Fairley, "Jemima", p. 52).

Jemima Blackburn (*née* Wedderburn; 1823–1909) was an Edinburgh painter and illustrator. Her early childhood was overshadowed by the death of her father (before her birth) and beset by intermittent illness. She was encouraged to draw by her doctor, the distinguished John Abercrombie, and although she seems to have received no artistic training and little formal education, Jemima Wedderburn lived in vibrant intellectual surroundings which moulded her remarkable, enquiring mind. (As a child she used to skin mice so as to find out

how their muscles worked.) Her cousin the physicist James Clerk Maxwell moved to 31 Heriot Row after the death of his mother and the close friendship that developed was vital and stimulating to both. The physician Henry Acland introduced her to John Ruskin who took a keen interest in her work, even thinking of her, according to a letter from Effie Ruskin, 'as the best artist he knows' (Lutyens, 113–14). Sir Edwin Landseer claimed that in the drawing of animals he had nothing to teach her (G. Du Maurier, *The Young George Du Maurier: a Selection of his Letters, 1860–67*, appendix, 287) (*Oxford DNB*).

See “*Jemima*” - *The Paintings and Memoirs of a Victorian Lady. Edited ... by Robert Fairley*, Edinburgh, 1988; OCLC locates copies in Toronto Public Library, UCLA, Kansas, Ohio State and in the V&A.

PRECOCIOUS LITTLE FELLOWS

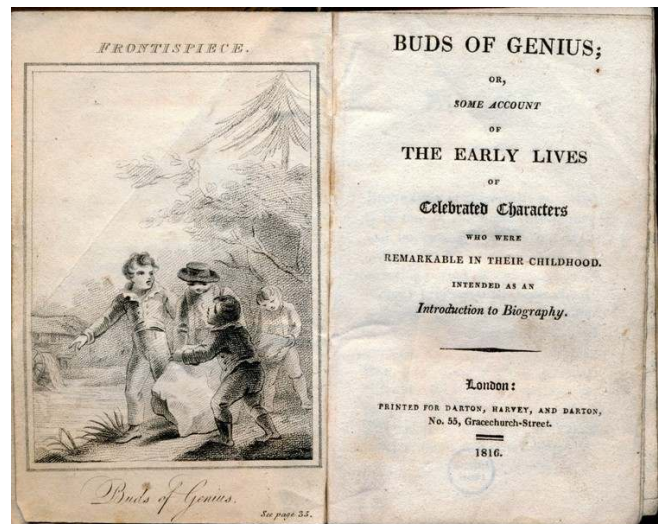
7 [CANDLER, Sarah *attributed to*]. BUDS OF GENIUS or, some account of the early lives of Celebrated Characters who were remarkable in their childhood. Intended as an Introduction to Biography London: Printed for Darton, Harvey, and Darton, No. 55, Gracechurch Street 1816. £ 285

FIRST EDITION. 12mo, pp. iv, 135, [1] blank; stipple engraved frontispiece showing an incident in Franklin's youth; original green calf backed boards, near contemporary inscription on front-free endpaper.

A neatly produced Darton publication giving the lives - suitably modified - of James Ferguson, Caroline Simmons, Sir Isaac Newton, Doctor Franklin, Alexander Pope, Doctor Johnson, Richard Cumberland, Lucy Hutchinson, Henry Kirk White, William Cowper, Anthony Purver, Thomas Dermody, Martha Laurens Ramsey, Edward Gibbon and Hester Chapone.

In the frontispiece, a soft edge engraving by an unknown illustrator who also worked for John Harris, the young Franklin directs his playmates to remove stones from a building site so that they can erect a little quay from which to fish, a popular incident from Franklin's *Life and Works*. Joseph Lancaster uses the story in his *Improvements In Education* to argue that such lively behavior should not be repressed but directed toward useful ends: “Whenever a neat, ingenious trick, of a mischievous nature, has been played, we may be sure some arch wag, who officiates as captain of the gang, perhaps a Franklin, was the original and life of the conspiracy.” [*Children's books published by William Darton and his sons: a catalogue of an exhibition at the Lilly Library, Indiana University, April-June, 1992. No. 132*].

Darton G162; Osborne p. 799; OCLC: 30007278.



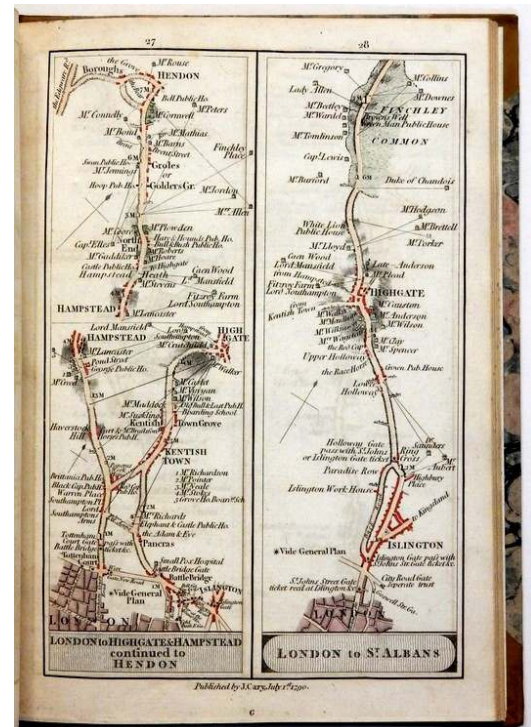
ON A LARGER SCALE

8 CARY, John. CARY'S SURVEY OF THE HIGH ROADS FROM LONDON to Hampton Court, Bagshot, Oakingham, Binsfield, Windsor [etc.]...On a Scale of one Inch to a Mile; wherein Every Gentleman's Seat, situate on, or seen from the Road, (however distant) are laid down, with the Name of the Possessor; to which is added The Number of Inns on each separate Route; also, The different Turnpike Gates, shewing The Connection which one trust has with another. London: Printed for J. Cary, Engraver & Map seller, the corner of Arundel Street, Strand. July 1st. 1790. £ 950

FIRST EDITION. 4to, engraved throughout, comprising: engraved title, engraved 'Explanation...Advertisement' hand coloured folding 'General Map' and a 'General Plan for explaining the different trusts' and 80 hand coloured engraved roadmaps on 40 leaves; some minor offset foxing, modern half calf over marbled boards in a contemporary style, spine with gilt lettered red label.

Not to be confused with the smaller format Cary publications.

The chief recommendations of this work, as stated in the advertisement, are (i) the special insertion of gentlemen's seats, with a system of lines drawn from points on the road to "shew the points of sight from where the Houses are seen" (some houses being visible from as many as three, or even four, such points). Such houses as are seen from the road, but are beyond the limits of the scale, are described as being placed between the vertical lines



of the margin; (ii) the turnpike gates, and the public inns ... The plates following, forming the road-book proper, are ruled into two columns, and show the road, with junctions of byroads, towns, villages, gentlemen's houses, with names of occupiers or owners, parks and commons, hills, streams and rivers, milestones, turnpike gates, and inns. The roads, the towns and parks and commons are coloured. Each route begins, with the title, at the foot, in a narrow panel and proceeds upwards, ending, in most cases, with a list of the inns arranged in two columns in a circular or oval panel.' (Fordham)

Fordham, *John Cary* p.40.

....NOT IN TWYMAN....

9 [CATO STREET CONSPIRACY]. (N° 1.) VIEW OF CATO STREET. (N° 2.) CATO STREET CONSPIRACY. INTERIOR VIEW OF THE HAY-LOFT ADJOINING THE HAY-LOFT. (N° 3.) CATO STREET CONSPIRACY. INTERIOR VIEW OF THE SECRETARY'S ROOM ADJOINING THE HAY-LOFT. [London], Printed by F. Moser, 4 Greenland Place, Cromer St ... Published by S. & J. Fuller 34 Rathbone Place, 1820.

Complete series of 3 hand coloured lithograph sheet, 250x230 mm; lithograph view with descriptive text below; a little spotted here and there in the margins.

[With:] VIEW OF THE BUILDING IN CATO STREET, WHERE THE CONSPIRATORS WERE

DISCOVERED and arrested on the Evening of the 23rd Feby. 1820, and an Accurate Plan of the District, shewing the exact Situation. London: Published by J. Heskett, 13 Sweeting Alley, Royal Exchange, March 2nd 1820.

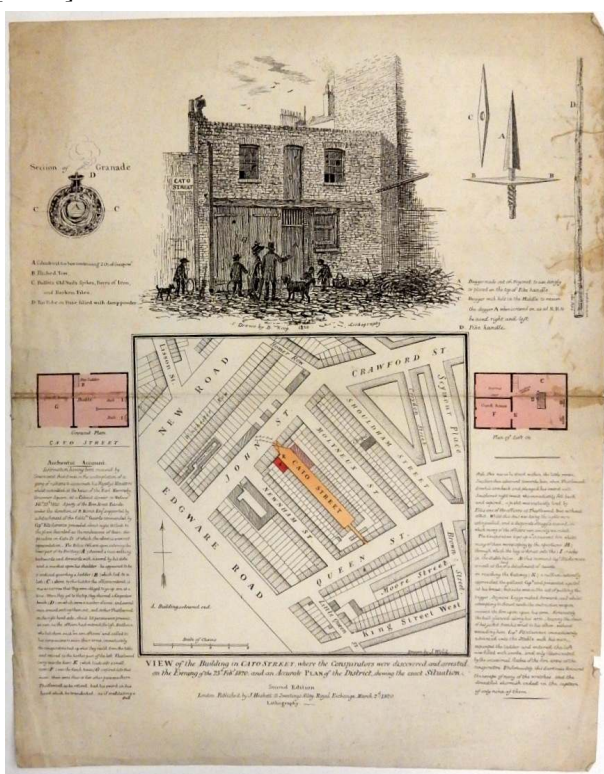
Second Edition. *hand coloured lithograph folio sheet with an illustration by B. King and a map by J. Wylde 480 x 370 mm.*

[With:] A SKETCH OF THE PREMISES IN CATO STREET, WHERE THISTLEWOOD AND HIS ASSOCIATES ASSEMBLED on the night of the 23rd Feby. 1820 for the purpose of Assassination His Majesty's Ministers. London: Published by R. Ackermann, Strand. 1820.

Hand coloured lithograph folio sheet with a view and plan of the building [480 x 370 mm].

[With:] A CORRECT VIEW OF THE STABLE & C IN CATO STREET, MARYLEBONE, LONDON. WHERE THISTLEWOOD & HIS PARTY MET ON THE EVENING of Tuesday Frby. 23, 1820, & where taken Prisoners. London: pub. by A. Wood 105 Tichfield St. & Sold at Griffith's 230 Oxford Street. Price 2s.

Engraved folio sheet (mounted) with a view and plan of the Cato street building. [230 x 340 mm]. 1820. £ 950



A good series of prints by various artists and publishers taking advantage of this famous, but abortive attempt to murder all the British cabinet ministers and Prime Minister Lord Liverpool in 1820.

NOAH'S ARK

10 CHAMBERS, Jack S. THE WERNER LAURIE SHOW BOOK, Series B Number 2 [Noah's Ark]. London, Werner Laurie, n. d. [circa 1950]. £ 220

Colour-lithographed pictorial upper scene with single large square peep-hole, five cut away panels and a back-scene, all colour printed, measuring 215 x 178 mm.

One of the *Show book Theatre* series that were designed to be constructed by the initial owners. Here the animals gather to enter the Ark.



‘LIFE’S A VARIED SCENE OF JOY AND WOE’

11 [COVENT GARDEN]. THE KIND UNCLE AND HIS DOG GANGES. London: Printed for Harvey and Darton, Gracechurch-Street. 1828. £ 1,250

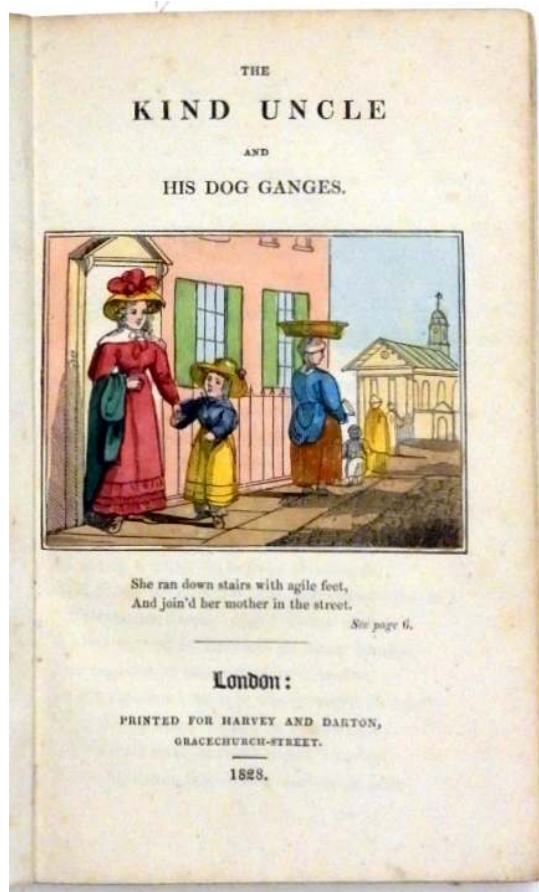
8vo, [173 × 150 mm.] pp. 29, [1] Imprint, [2] advertisement; hand coloured cut on title and 12 hand coloured cuts on 6 leaves; original brown floral embossed cloth lettered with title in gilt, lightly sunned but still a near fine copy.

A delightful work illustrating a trip by a little girl called Rosa accompanied by her mother to Covent Garden Market. Including much moralising on the dissipated state of some of the stall holders and the equally poor condition of some of their clientele.

The work begins with Rosa and her mama walking to Covent Garden. “I’ve not forgot,” mamma exclaim’d, / To get you all the plants you’ve named; / Nor yet to go to Covent Garden. / Where you will wish to wander far in;” (p. 5). ‘Surprise o’er spread her alter’d face, / To find no garden! and no trees! / To see old Women shelling peas; / And children, dirty little imps, / squat on the ground, and picking shrimps!’ (p.6).

In all Rosa has a quick learning curve as sharp vendor, thieves and women smoking pipes and the odd drunk pepper the little girls experience of the lower classes. Mother and daughter stop to hear a story of *The Kind Uncle and his Dog* of the title, this is introduced into the narrative by a stallholder who tells of his shipwreck and the rescue of two nephews with the aid of his dog. Quite incidentally our versifier introduces the lines ‘To barter broadcloth, England’s pride, / And Wedgewood’s ware, and tin beside, / for cotton, coffee, figs, and plums, / And fruit too, that from Corinth comes.’ showing something of the mercantile enterprise going in this period of British trade. The work ends with some moral verse that explains the ‘That life’s a varied scene of joy and woe, / Of wealth and poverty, where’er you go.’(p. 29)

Darton [G1] records the British Museum copy [lacking covers], and two copies in private collections; OCLC records copies at the BL and the Bodleian in the UK, and at the Morgan, NYPL and Toronto in North America.



BOUND WITH THE ORIGINAL SHOP DISPLAY POSTER

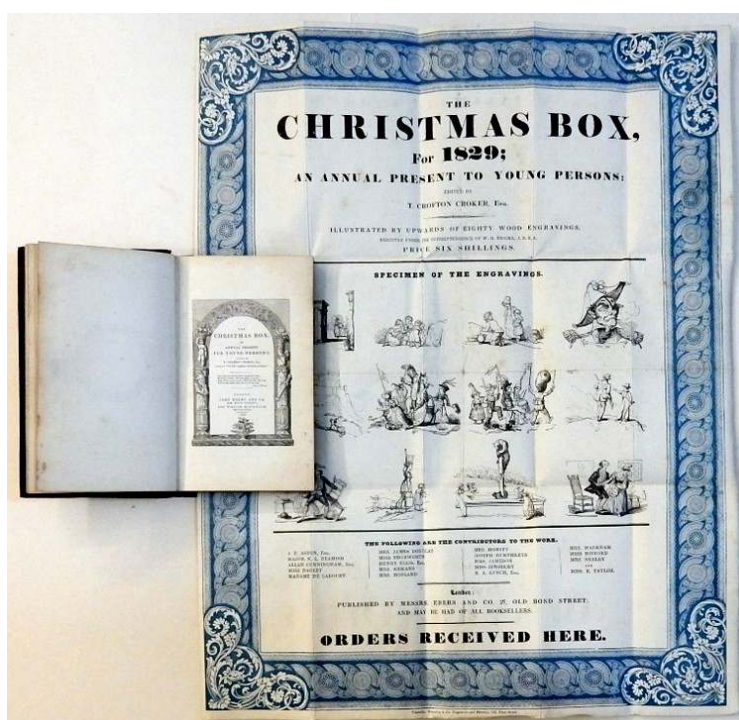
12 CROKER, Thomas Crofton, editor. THE CHRISTMAS BOX, FOR 1829; An Annual Present to Young Person; edited by T. Crofton Croker. Esq....Orders Received Here.

Advertising poster [49 × 39cm] type set with 12 wood-engraved illustration from the published work within a blue lithograph guilloche border; mounted on linen and folded.

[bound with]: CROKER, T. Crofton. THE CHRISTMAS BOX; An Annual Present for Young Persons... London: John Ebers and Co. old bond Street; and William Blackwood, Edinburgh. 1829. FIRST EDITION. [London:] Vizetelly, Branston & Co. Engravers and Printers, 135, Fleet Street. [1829]. £ 950

FIRST EDITION. pp. viii, 340, [2]; later maroon half morocco lettered in gilt, gilt edges with poster at end.

A rare survival. The poster would have been displayed in the shop window or at the door of



the bookseller, in this case for a limited period of the Christmas season, soon redundant, the poster would have been quickly discarded.

This is the second of two volumes of what is claimed to be the first annual for children in England. *The Christmas Box* contained an eclectic mix of stories, verses, plays, and articles, among them a brief history of the Napoleonic wars ... Contributory authors such as Maria Edgeworth and Mary Howitt, alongside the humorist and practical joker Theodore Hook, illustrate *The Christmas Box's* unusual mix of the comic and the moral, which prompted F. I. H. Darton to call it "head of its time"'. [*The Oxford Companion to Children's Literature* p. 127].

The work also includes the first printing of Maria Edgeworth's *Garry Owen, or the Snow Woman*.

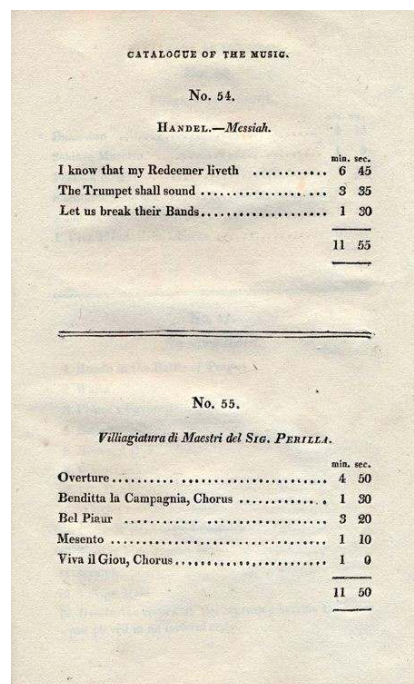
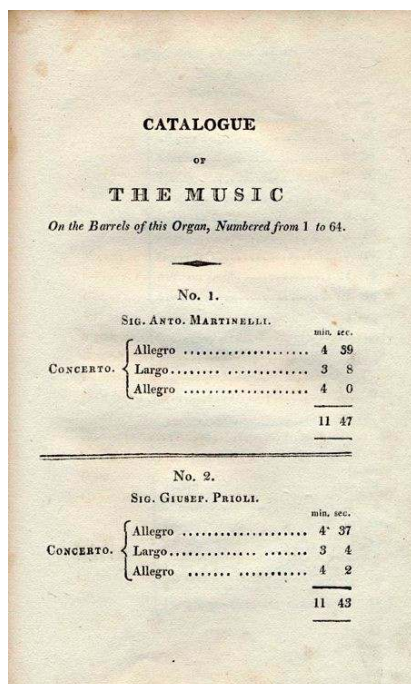
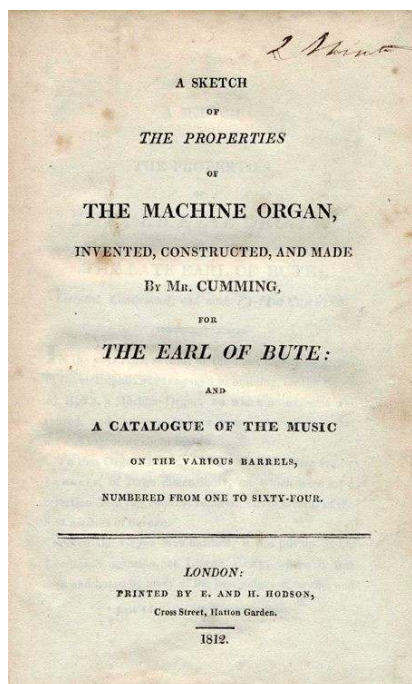
THE BUTE BARREL ORGANS: THE HIGHCLIFFE CASTLE COPY WITH THE SECOND KNOWN COPY OF THE 'CATALOGUE OF MUSIC'

13 **CUMMING, Alexander.** A SKETCH OF THE PROPERTIES OF THE MACHINE ORGAN, invented, constructed, and made by Mr. Cumming, for the Earl of Bute: and a catalogue of the music on the various barrels, numbered from one to sixty-four. London: printed by E. and H. Hodson, Cross Street, Hatton Garden. 1812. £ 3,500

FIRST EDITION. 8vo, pp. [ii], 40, [6], [64] 'Catalogue of music' being printed on rectos only; a very good copy in contemporary red half roan gilt, neatly rebacked with the original backstrip retained, from the library of Lord Stuart de Rothesay at Highcliffe Castle, with his coat of arms stamped in blind on covers, and with the signature (1952) and one amendment by him in red ink of the American composer Bernard Herrmann (1911-1975).

A rare and curious book with the ideal provenance by an extraordinary man.

Alexander Cumming (1731/2-1814), watchmaker, inventor and 'mechanician', is best remembered for his design and manufacture of clocks and watches. (He was appointed a member of the commission set up in 1761 to adjudicate on John Harrison's 'timekeeper for discovering the longitude at sea', the first successful marine chronometer). Cumming's connection with the Argyll and closely related Bute families dated back to the 1750s when Alexander and his brother John were employed by the Duke of Argyll in making an organ for his new castle at Inveraray. The Duke of Argyll was the uncle of John Stuart, third earl of Bute, tutor and later prime minister to George III. Much later on, Cumming's experiments on the measurement of air pressure (barographs) were largely carried out under the patronage of the third earl of Bute at his house, Luton Hoo Park.



The story of the Earl of Bute's machine organs (barrel organs) is a curious extravaganza in its own right, albeit perhaps a mere footnote to the history of music.

'Cumming, a celebrated watchmaker in London's Bond Street, tells us that John Stuart, 3rd Earl of Bute (1713-1792), had two barrel and finger organs constructed for his pleasure and consolation. The first, on which Cumming acted as consultant, was built by Christopher Pinchbeck and John Snetzler for the earl's residence at Luton Park, and was probably finished by 1763. It was unhappily destroyed in a disastrous fire in 1843. The second organ was built by Cumming for Highcliffe, the seaside residence at which John Stuart spent the greater part of his later years, where it was installed in 1787. 58 barrels were designed for the first machine and Cumming added six more when he built the second. John Langshaw (ca. 1718-1798), organist and mechanic of great merit, was engaged to do the pinning of the original barrels. The man who selected and arranged their music was John Christopher Smith the younger (1712-1795), whose father had been Handel's factotum for about 24 years. Smith was himself an opera and

theatre composer of quiet, solid abilities. When work began on the organ in 1762 Cumming was 29 years old and Smith was 50. 52 years later, having passed from the earl to his son and thence to the Earl of Shaftesbury and his son, the Highcliffe organ, with its barrels, found its way back into the hands of Cumming, who was by then 81 years of age. On his death, the machine and its barrels were apparently sold at auction, and though portions of the organ may still be in use in unknown locations in England, its barrels have completely disappeared. Arthur W.J.G. Ord-Hume's epic catalogue *Barrel Organ* (1978), contains a digest of Cumming's book, and it was Ord-Hume who first showed me a copy of the original. The book ends with a complete Catalogue of the Music on the Various Barrels, 'the manuscript copy of which, to the best of the writer's recollection, consisted of seven quarto volumes'. Of the 64 barrels, 54 contained what we would call concert music, 22 were dedicated to instrumental music, 32 to vocal music. The other ten contained Italian 'holiday music' (two barrels), which I have not attempted to identify, and Scottish airs and dances (eight barrels). The music on the 54 was 'of a high order four barrels of Corelli, seven of Vivaldi, no less than thirty-six of Handel (four instrumental and 32 vocal), and barrels devoted to the works of Martinelli, Prioli (?Priuli), Porta, Bescianello and others. Each barrel 4 feet (1.22m.) long and 18 inches (45.75 cm) in diameter, lasted a total of no more than 12 minutes. Smith's programming is ingenious and reflects the best of mid-18th century English tastes. Of far greater interest, however, is the fact that each composition, and sometimes section, is timed to the second in Cumming's catalogue.' [William Malloch, *The Earl of Bute's machine organ. A touchstone of taste, in Early Music*, April 1983].

Our copy therefore is evidently a copy (the copy?) from Highcliffe Castle, the home of Lord Stuart de Rothesay, grandson of John, 3rd Earl of Bute, one of George III's Prime Ministers. The 'Castle' had been built in the 1830s, on the site of High Cliff, the Georgian mansion designed for the 3rd Earl of Bute, with ground laid out by Capability Brown.

Although we can find incomplete copies at NLS, Edinburgh City Library and New York Public Library, the only other complete copy (i.e. with the Catalogue of the Music) seems to be at the BL.

'SWEETNESS & LIGHT'

14 **CUTLER, Thomas W.** COTTAGE AND COUNTRY BUILDINGS Designed by... London: Published by Horace Cox, Windsor House, Bream's Buildings, E.C. 1896. **£ 350**

FIRST EDITION. *Oblong 8vo, [29 x 27cm], pp. 17 [1]; 44 plates with 36 leaves of descriptive text; original 'art vellum' bevelled boards, upper cover lettered in gilt.*

A well produced publicity work illustrating a series of Cutler's architectural examples with plans.

Cutler was an enthusiast for using local materials wanted to avoid the 'ugly boxes of bricks covered with slate, which become a blot on and eyesore to the surrounding country.' (p.6). As his title suggests, the work was devised for eliciting orders chiefly from the Landed Gentry in which he extols his belief for 'a healthy and decent home means healthy and decent people.' (p.7).

Cutler collects together a number of simple cottages for the farm workers and small holder, lodges, corner shops, stables, village church, hall and school, dairy, farms for tenants, and for the owners small and large country house designs, seaside houses and shooting boxes etc. Also included is convalescent homes and Princess Alice's Hospital Eastbourne which was opened in 1883.

Cutler's designs hark back to earlier traditions in architecture the prevalent style being that of the 'Sweetness & Light' movement of last quarter of the nineteenth century with half-timber work, tiles and thatch, tall brick chimney stacks and open layouts.



Thomas William Cutler worked in his father's office in London for six years and studied at King's College, the Royal Academy Schools and the South Kensington Schools. He commenced independent practice in 1866, and was working with John Salmon Quilter and John Farrer at 9 Conduit Street from about 1873 when he was admitted ARIBA. He was elevated to FRIBA in 1879. He died in 1909.



TAGLIONI - ONE OF THE MOST IMPORTANT FIGURES IN DANCE HISTORY.

15 [DANCING GAME]. TAGLIONI Paris: Simon. [c. 1835]. £ 3,000

A dressing game consisting of a hand coloured, engraved and stipple mannequin of Marie Taglioni and 6 hand coloured engraved dresses (back and front glued together at the edges); and three hats contained in the original publisher's box, the lid with hand coloured cartouche of flowers with the name 'Taglioni' within the names of her principle rolls; gilt decorative edging.

A fine quality toy illustrating the chief rolls of Taglioni, one of the most important figures in dance history.

The six rolls that the toy contains are 1) La Belle au Bois Dormant 2) Nathalia 3) La Tentation 4) Guillaume Tell 5) La Silphide, and 6) Le Dieu et la Bayadere.

Marie Taglioni (1804-1884) was a ballet dancer of the early nineteenth century and a central figure in the history of European dance. She was one of the most celebrated ballerinas of the romantic ballet, which was cultivated primarily at Her Majesty's Theatre in London, and at the Théâtre de l'Académie Royale de Musique of the Paris Opera Ballet. She is credited with (though not confirmed) as being the first ballerina to truly dance en pointe.

The present toy was manufactured during her time at the Paris Opera where she created perhaps her most famous role La Sylphide in 1832.

We only come across one other similar toy, somewhat later, of an identifiable dancer that of the equally famous Pepita (1830-1871). That the manufacturers thought that such a toy would be suitable for children with some of the negative associations connected with dancers, is probably as a good a reflection on the complex nature of nineteenth century morality as any.



FIRST POP-UP BOOK

16 [DEFOE, Daniel]. DEAN'S NEW SCENIC BOOKS NO. 2, ROBINSON CRUSOE London: Dean & Son, 65 Ludgate Hill [1866]. £ 5,000

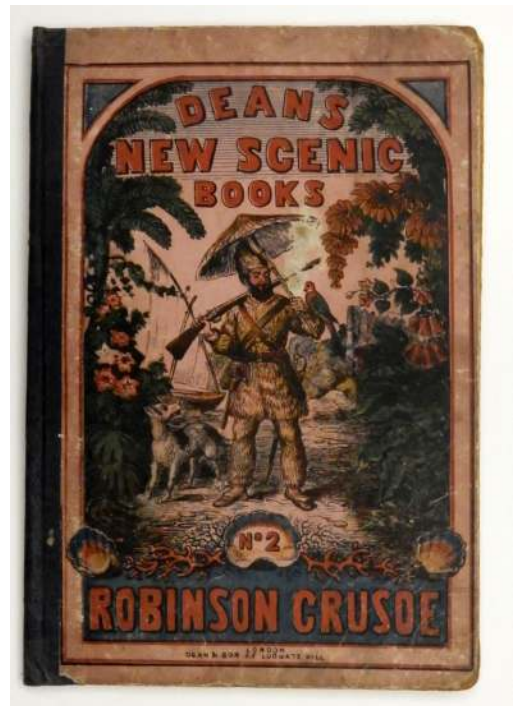
Small folio [25.5 x 17.5 cm], 8 leaves each with a chromolithograph pop-up scene of three sections contacted by light blue silk ribbon (replaced); endpapers with advertisements printed on green paper (some skilful and incidental repairs); original cloth backed pick paper boards the upper cover with a framed and titled scene depicting Robinson Crusoe on his island some slight abrasions). An exceptional copy.

A rarely found example of the first 'pop-up' book.

For Christmas 1866, Dean & Co. released the first two of his *New Scenic Books*. These are now considered to be the first true pop-up books, a market that Dean was to be leader in for the next several decades.

The scenes in the books were crafted in a 'peep show' style. Each was illustrated on at least three cut-out sections. The sections were placed one behind another and attached by a ribbon running through them, when the ribbon was pulled the scene displayed 'lifelike effects of real distance and space.' This way, they could stay together and be folded flat as flaps, face down against a page. When readers lifted a flap, a three-dimensional scene would pop-up.

The pop up scenes were chosen for their dramatic effect and include the ship leaving the estuary of the Thames; 2) the storm and wreck of the ship with Crusoe clinging to the rocks; 3) Crusoe on a raft bringing back salvaged items from the wreck including a dog and cat. 4) Now dressed in his home-made clothes, Crusoe is shown about to ascend the protecting palisade by ladder with his hut in the scene behind; 5) Crusoe sailing around his island in his small boat with the tropical mountain scene behind him; 6) With an expression of surprise on Crusoe's face he discovers a footprint, skull and bones on the foreshore 7) Our castaway on his morning walk comes across 'upward of thirty of these savages land from five canoes. In short time they set fire to a pile of wood, and they dragged tow black men out of a canoe... ' Crusoe saves one of the savages who on hearing a shot from his gun 'came to me and threw himself down at my feet.' 8) The last scene shows Crusoe teaching Friday to read in the comforts of their hut.



These were rather delicate productions so it is not surprising that the books have not survived well and are consequently difficult to find complete or indeed even incomplete. Only four titles were issued by Dean & Co.: No.1 Little Red Riding Hood; No. 2 Robinson Crusoe (issued for Christmas 1866); No. 3 Cinderella, and No. 4 Aladdin probably for Christmas 1867. Robinson Crusoe and Aladdin appear to be the least common - maybe these two titles were intended for boys and so got rather rough treatment.

ANXIETIES

17 **DICEY, Albert Venn.** *LETTERS TO A FRIEND ON VOTES FOR WOMEN.* London, John Murray, Albemarle Street. 1909. £ 250

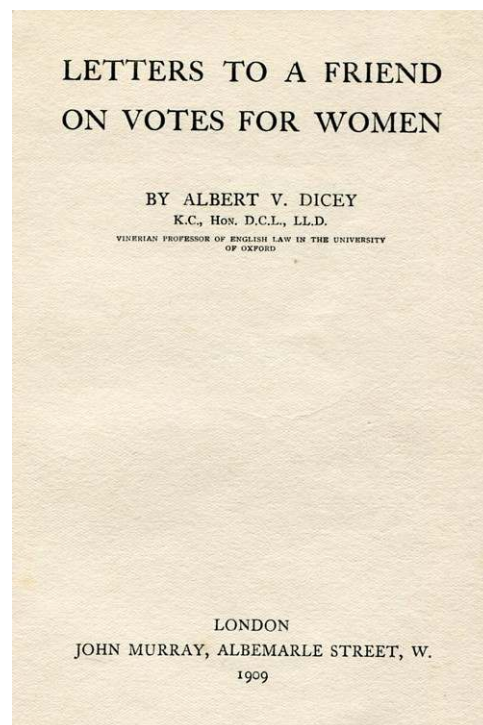
FIRST EDITION. 8vo, pp. vii, [i], 93, [1] blank; a very good copy in the original printed wraps, spine lightly sunned.

Scarce first edition of Albert Venn Dicey's contentious *Letters* presenting his case against women being given the vote, which ultimately spawned Bertrand Russell's rebuke, 'Anti-Suffragist Anxieties', a year later.

'Of the many dangers Dicey perceived as threatening Edwardian Britain, he anticipated as the greatest calamity the implementation of Irish Home Rule. In fact, the danger that women might be inclined to vote for Home Rule was the dominant consideration in his decision to oppose suffrage. On all questions except for the continued integration of Ireland within the United Kingdom and opposition to women's suffrage, Dicey claimed that he was prepared "to make very considerable concessions".'

As a right-wing Liberal Unionist, Dicey took stands antithetical to those of Russell on almost every major issue of the day. Dedicated above all to the preservation of what remained of mid-Victorian political and economic values, he deplored measures he called "socialistic" that seemed to him to undermine further *laissez-faire*. Dicey's pessimism about the future of parliamentary government, his disillusionment with party politics, his hostility to any extension of the male franchise and, indeed, his denunciation of democracy were particular points of contention. The contrast between Dicey's *Letters to a Friend* and Russell's *Anti-Suffragist Anxieties* presents one of the clearest expositions of political polarity in the pamphlet controversies of the period' (*Collected Papers of Bertrand Russell*, Volume 12, 1985, p. 304).

OCLC records three copies at the BL, NLS and one in Paris.



TOY COMPANY MAGAZINE

18 **DÖRING, Christian Wilhelm.** *QUELLE NÜTZLICHER BESCHÄFTIGUNGEN ZUM VERGNÜGEN DER JUGEND, ... Neue Folge I* [all published of this series]. Karlsruhe, Müller'sche Hofbuchhandlung, 1852. £ 2,250

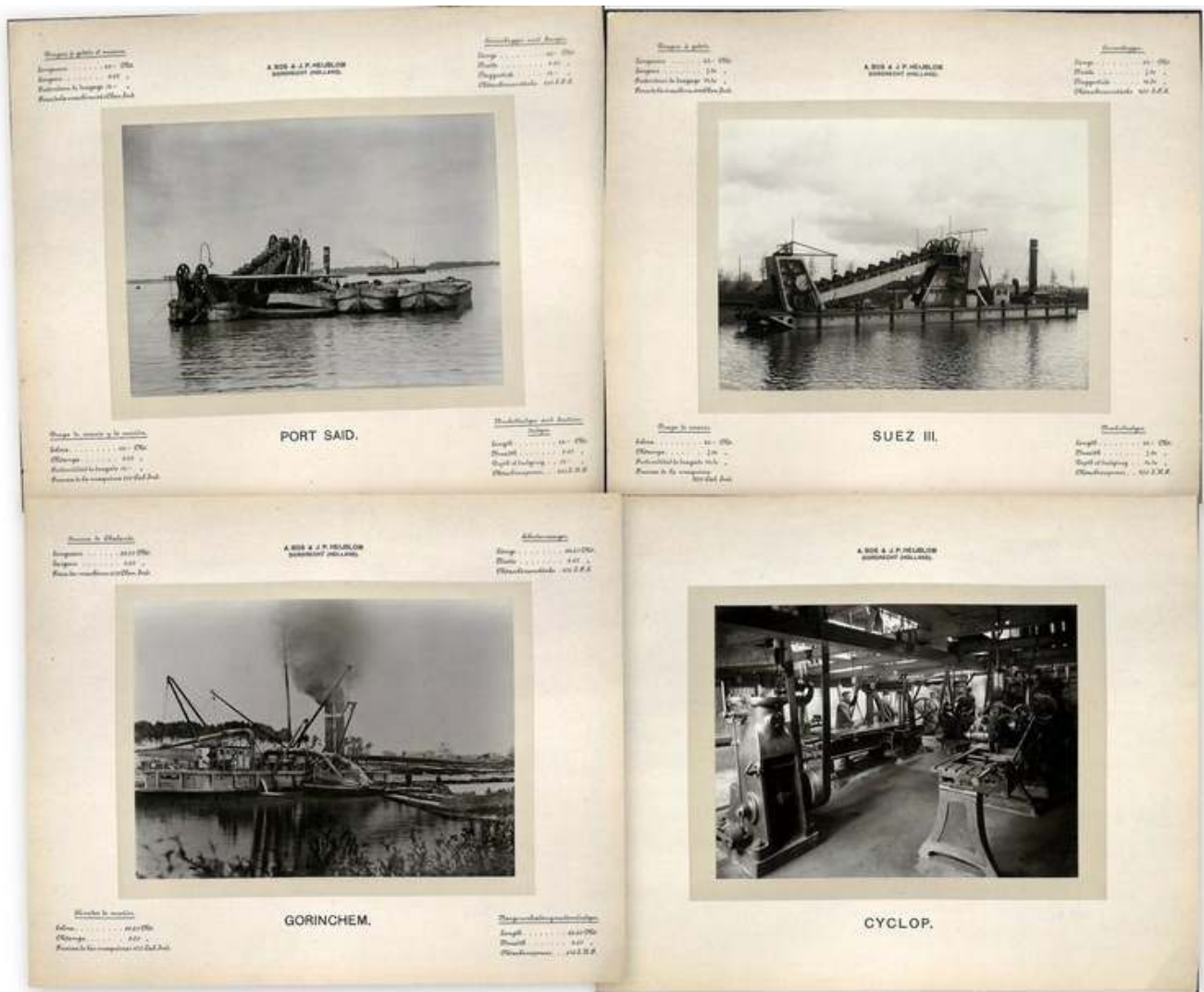
Large 4to, pp. vi, 136, with 35 lithographic plates (7 double-page or folding, two with additional printing in gold), a few wood engravings in the text; occasionally very light foxing; contemporary cloth-backed marbled boards, spine with manuscript lettering-piece.

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.





REDOLENT OF BERND AND HILLA BECHER

19 [DREDGERS]. TOLLENS, Johannes Henricus *photographer* A. BOS & J.P. HEIJBLUM, DORDRECHT. Dordrecht: H.J. Tollens circa 1920. £ 2,250

4to [310 × 375 mm], 58 fine original photographs [160 × 225 mm and smaller] by H.J. Tollens, Dordrecht, of various types of dredgers, dredging machines, pumps, cranes, tugboats etc., each mounted on card within a tinted frame, the plate captioned with the company's name, the name of the dredger or dredging machine printed, together with statistical information on length, breadth, depth of dredging, and horsepower in English, Spanish, German, and French printed at each corner; also loosely included is an additional large original photograph of a bucket dredger; each blind-stamped with the name of the Dordrecht photographer H.J. Tollens C.H.zn. (1864-1936). original dark red cloth portfolio, gilt title on front.

A superb, if somewhat surreal, series of original photographs of dredgers by the important Dutch photographer J.H. Tollens.

The photographs show an unexpected variety of specialised dredging equipment, including bucket dredgers, suction dredgers, hopper suction dredgers, barge unloading suction dredgers, elevator-conveyors, self emptying dredgers, tugboats, a steam hoppers, floating cranes, floating repair shops, dredger's machine rooms, etc.

Not the most glamorous photographic subject but something that adapted well to the Tollens' technique and interests. H.J. Tollens (1865-1936) was one of the first Dutch 'Art' photographers, unfortunately he has left us no written account of his influences although he appears to have followed Peter Henry Emerson's work and was doubtless also well read on the activities other like minded photographers through the various contemporary journals.

Tollens had a large successful business that included photographic views and portrait work but also industrial photography as part of his activities. As is shown in these images he approaches each of his unlikely and forbidding subjects with a confident eye, the composition quite redolent of the Bernd and Hilla Becher typology of industrial buildings and structures, Tollens even preferring to take his images on overcast days. Unfortunately no negatives and few prints survive of this important aspect of his photographic career.

The reason for the compilation must surely be connected with the merger of the two companies of Bos and Heijblom, the album illustrating the combined assets acting as a visual record of the transaction. We have not been

able to locate another copy so it is likely only two or three at the very most were ever produced. Dredging is one of those businesses that is little noticed or indeed recorded but without their continuous activity the world's commerce would come to a halt.

Provenance: From descendants from the Kalis family (Sliedrecht, The Netherlands), founders of another well-known dredging company, which later merged with the 'Bos' firm into the pre-eminent Royal Boskalis Westminster Dredging company.

A SCOT SELLS UP IN LONDON

20 **[DUKE OF ARGYLE].** A CATALOGUE OF ALL THE ELEGANT HOUSHOLD [SIC] FURNITURE, Farming and Gardening Implements, About Thirty Loads of Hay, A Large Quantity of old Glazed Sashes, Old Iron, and other Valuable Effects, at Ealing Grove, Situate Near the Six Mile Stone on the Uxbridge Road. Late the Residence of his Grace the Duke of Argyle. Which will be Sold by Auction, By Mr Christie, On Friday, the 1st July, 1791, And Three following Days (Sunday excepted). To be Viewed Two Days preceding the Sale... [London]: 1791. **£ 450**

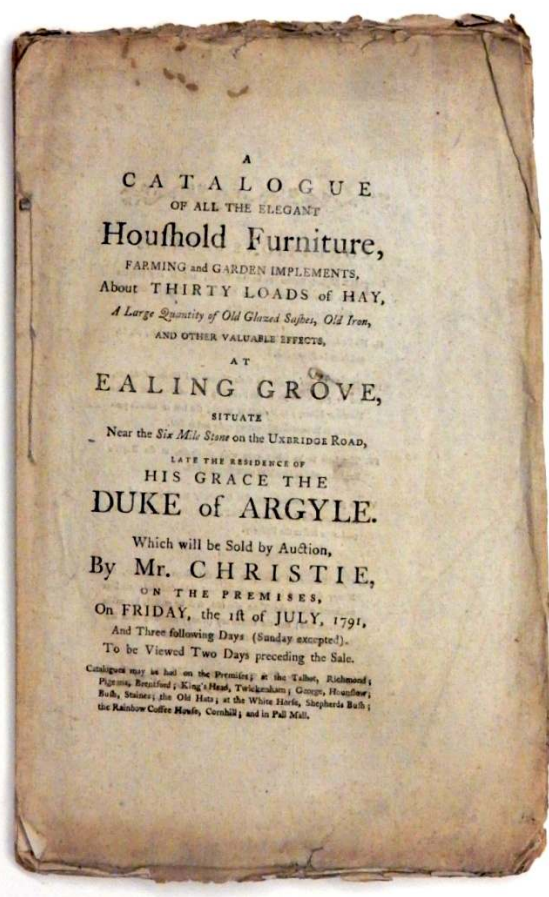
8vo, pp. 30, [2] blank; stab stitched as issued; slightly dusty.

John Campbell, 5th Duke of Argyll owned Ealing Grove from 1775 until 1791 and although some of the more movable contents had been removed before the sale the catalogue afford us a good idea of the decoration and arraignment of rooms of this otherwise superficially documented house.

James Christie begins his catalogue in the attics and works down through the floors with the final days auction including the outside offices. The auction included such rooms as the contents of the 'State Bed Chamber and Dressing Room' including 'A lofty post bedstead, 6 feet wide, with Mahogany feet posts, blue mix'd damask furniture, covered cornice and complete.' Also the Library and Drawing Room, the latter included '35. Ten neat carv'd mahogany back stool chairs and 2 French arm'd ditto, cover'd to correspond with the curtains and cases - 36. Six ditto - 37. An elegant full-size sofa, en suite - 38 ditto.' This clearly shows certain rooms were designed under a single design and that Mr Christie had no hesitation in breaking up the contents in order to ensure some competitive bidding.

How much of the contents were purchased by the next owner James Baillie or indeed had been inherited from the preceding owner the Duke of Marlborough we cannot tell but it is clear from the catalogue that Argyle was selling up for by his period in his life he had taken the decision to live in retirement at Inveraray Castle. The last days sale has all the contents of the Gardeners sheds and other outbuildings which included such lots of 'About 200 geraniums' 'A fire engine, by Nuttall, and leather pipes' 'A rick of old hay, about 5½ load' 'All the dung of the melon beds, pits and houses, about 30 load' even 'A parcel of old wood' or 'A quantity of old iron' was not left out of the sale.

Not in Lugt.



MR OWEN'S NEW LANARK CHILDREN DANCING IN THEIR ROMAN TUNICS

21 **[EGERTON, Michael].** AIRY NOTHINGS: or, Scraps and Naughts, and Odd-cum-Shorts; in a Circumbendibus hop, step, and jump, by Olio Rigmaroll. Drawn and Written my M.E. Esq. Engraved by Geo. Hunt. London, Pyall and Hunt, 18, Tavistock Street, Covent Garden. 1825. **£ 1,250**

4to, pp. [iv], 73, [1] blank; with 23 coloured engraved plates, drawn by 'M.E.' and engraved by George Hunt; some light foxing and soiling; uncut in later half calf over marbled boards, spine lettered in gilt; preserving original printed label from upper cover on the inside pastedown.

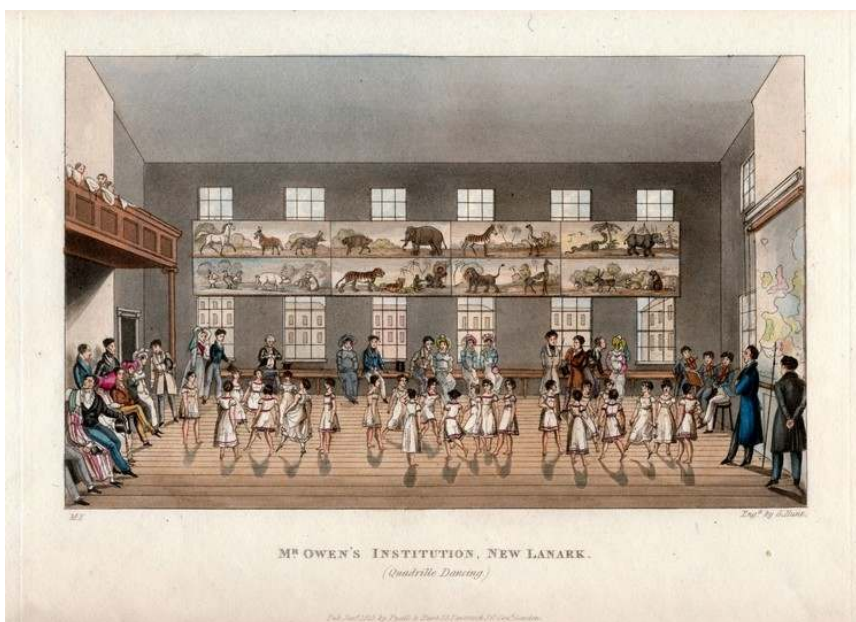
This attractive collection of humorous prints is particularly noted for the famous depiction of 'Mr Owen's Institution, New Lanark', facing p. 51.

Egerton prefers to observe the curiosities of life, beginning his 'tour' with many a flight of fancy the author becomes more objective as his travels North. That perennial interest in scantily dressed Edinburgh washerwomen is observed together with other Scottish trades before Egerton takes a stagecoach to West Coast and there boards a voyage on one of the new paddle steamers plying Loch Lomond.

Another stagecoach is taken back to Glasgow and thence to New Lanark. This includes the only contemporary depiction of the interior of the school room of 'Mr Owen's Institution, New Lanark.' Although the illustration is not quite accurate it does show the children dancing in their 'Roman Tunics' and includes the paintings of animals on the walls used for education. A fair crowd of adults are seated around the room as this visit to New Lanark was already a popular tourist attraction.

Egerton travels on through the Lakes and so by Holyhead over to Ireland before re-crossing the Irish Sea, thence through Wales and back, presumably to safety, in London.

Abbey, *Life*, 290; Tooley, pp. 113-114; Colas, No. 938.



THE REAL MRS. CAUDLE'S CURTAIN LECTURES

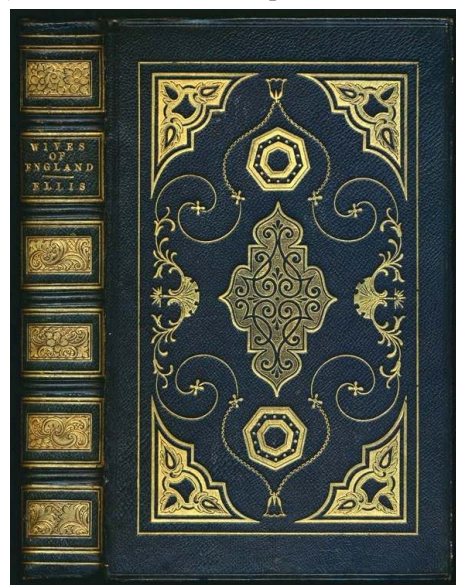
22 [ELLIS, Mrs. Sarah, née Stickney]. THE WIVES OF ENGLAND, their relative duties, domestic influence, & social obligations ... Fisher, Son, & Co., Newgate St., London ... [1844]. £ 150

FIRST EDITION. 8vo, pp. [xii], 370, original black morocco blocked with a gilt panelled decoration, gilt edges.

Ellis strongly believed that women could spread a moral influence over men and her conduct books were to give the likes of Thackeray and Jerrold to contribute quite a number of running jokes in *Punch* at her expense.

The chapter headings give the best clue to the works narrative 'Thoughts before Marriage - The First Year of Married Life - Characteristics of Men - Behaviour of Husbands - Confidence of Truth - The Love of Married Life - Trials of Married Life - Position in Society - Domestic Management - Order, Justice, and Benevolence - Treatment of Servants and Dependants - Social Influence.

'In many ways a conservative writer, Sarah Ellis accepted that women were socially and legally subordinate to men, but she endorsed the concept of 'separate spheres' in order to claim considerable autonomy for women within the domestic sphere. She also believed in the inherent moral equality of the sexes, but argued that women's seclusion in the home protected them from many of the temptations to which men succumbed; domestic seclusion could therefore give the moral advantage to women, which it was their duty to exploit. Her endorsement of 'separate spheres' thus becomes an argument for the empowerment of women through moral influence, albeit an influence exerted covertly, lest the ostensibly superior status of father or husband be compromised. The inherent tensions within this view of women's domestic role that surface particularly in *The Wives of England* are never directly dealt with by Sarah Ellis, but both her conduct-books and her fiction can appear to license manipulation of men by women, albeit for the general good as perceived by the woman ...' [ODNB]

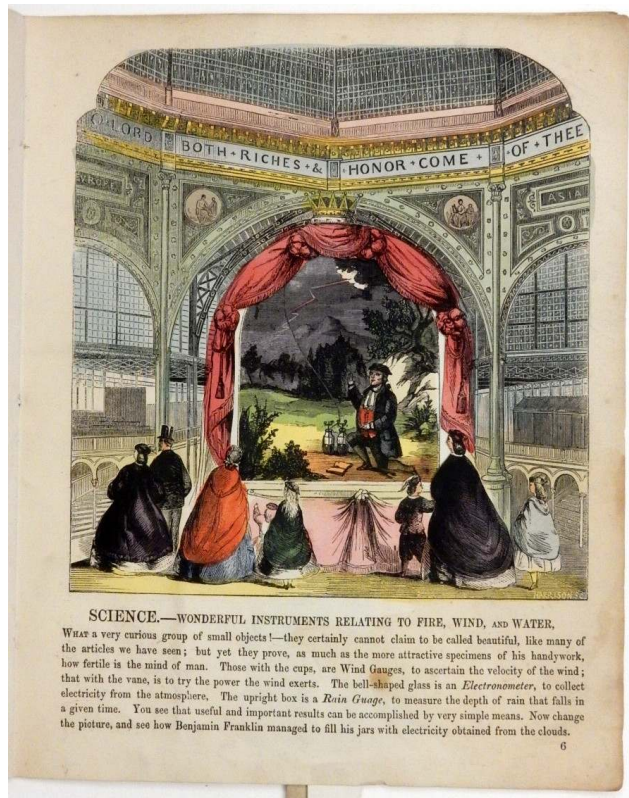
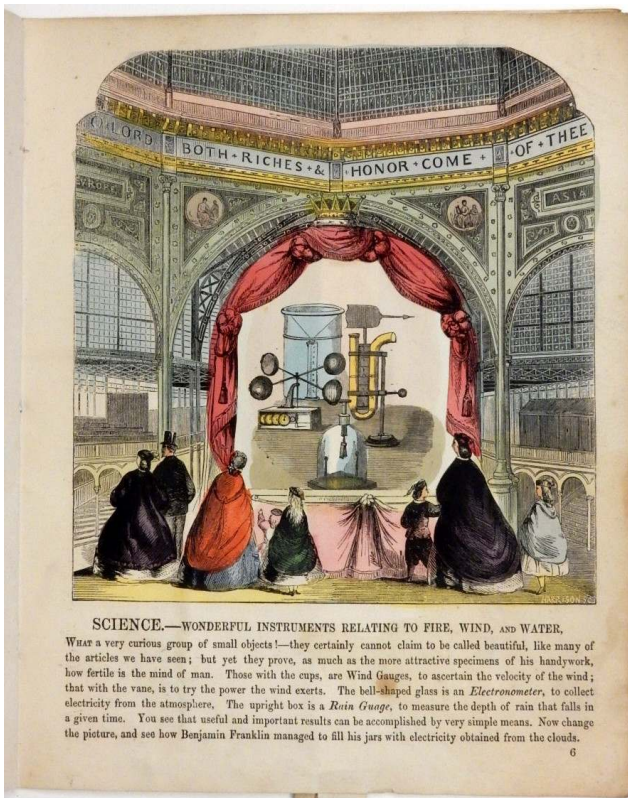


Sarah Ellis (née Stickney) (1799-1872) was a Quaker turned Congregationalist who was the author of numerous books, mostly written about women's role in society. She worked with her husband, the well-known missionary (notably to Madagascar), Rev. William Ellis in the London Missionary Society, to promote their common interest in temperance.

The work could be had in four formats: cloth, silk, black morocco (as here at 16 shillings presumably for married women), and lastly white morocco intended as a wedding present!

A RARE MOVEABLE BOOK

23 [EXHIBITION, 1862]. A VISIT TO THE EXHIBITION. in eight Changeable Pictures showing its Beautiful Objects of Art, and how they were made. Sculpture, Jewellery, Glass, Silk Fabrics, Pottery, Carved Work, Metal Work, Machinery . London: Dean & Son. Pub. 11 Ludgate Hill. [1862]. £ 1,850



4to, 290 × 225 mm, 8 hand coloured woodcut cutaway panels by Harrison each with a movable woodcut; original printed and decorated green wrappers; somewhat scuffed some damage to tabs and covers.

A very fine and rare movable book displaying artefacts at the 1862 Exhibition with panels that reveal beneath each product the manufacturing process.

The items chosen to be revealed include: 'Carved Cabinet Work,' Glass Vases &c.,' Lace.- (Honiton,),' 'The Peal of Steel Bells,' 'Pottery,' 'Science. - wonderful instruments relating to fire, wind, and water,' 'Jewellery,' 'The Majolica fountain.'

Each has a backdrop of the interior of the exhibition buildings at South Kensington populated with several figures including family groups.

A LOVE TOKEN

24 [FAN]. ROSETTE OU LE RENDEZ-VOUS. [n.p., Paris?] [c. 1807].

£ 850

Folding paper fan, the leaf with hand coloured engraved central image of an altar on which stands a cupid aiming an arrow at a shepherdess on his right, while a young man stands in eager expectation on his left and on either side verses, entitled 'Rosette ou le Rendez-vous' The border decorated with scrolling foliage, swags and other ornaments; mounted on wooden sticks, 24cm high, 45cm wide; small paper label with ink number '75' probably indicating a reference to an unidentified collection.

The fan was very probably produced as a love token with suitably ecstatic verses and an image of a winsome shepherdess being adored by an elegant young man using cupid to intercede.

As far as we can tell the verses stem from the almanac *Les Etrennes a la Rose ou Le Rosier d'Amour*, Paris: Chez Janet, Libraire, Rue St Jacques No 31. 1807. This included an abundance of poems on the rose, all of which are on requited love. The quality of the fan would make it a fitting present for citizens that formed the rising middle-class population of Napoleon's First Empire.

Schreiber Collection 184. See Félix Meunié *Bibliographie de Quelques Almanachs Illustrés des XVIIIe et XIXe Siècles* Paris 1906 p. 17, No. 59.



INSCRIBED BY FITZGERALD TO ONE OF HIS CLOSEST FRIENDS

25 **FITZGERALD, Edward.** RUBAIYAT OF OMAR KHAYYAM, the astronomer-poet of Persia. Rendered into English verse. Third edition. London: Bernard Quaritch, Piccadilly. 1872. Third Edition. 4to, pp. xxiv, 36.

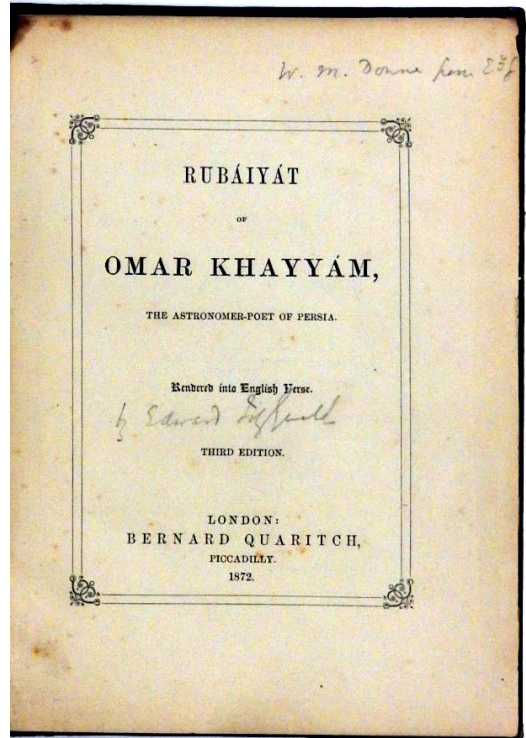
[bound with:] [FITZGERALD, Edward]. SALÁMÁN & ABSÁL, An Allegory. From the Persian of Jámi. Ipswich: Cowell's Steam Printing Works, Butter Market. 1871. Second Edition. 4to, pp. [2], 45 [1] blank; etched frontispiece. **£ 950**

ONE OF TEN COPIES, THUS. *Two works bound together in one volume, original 'Roxburghe style' purple roan backed cloth, spine lettered in gilt (one inch piece missing from head of spine). Inscribed on title of first work in Fitzgerald's hand 'W.M. Donne from E.F.G.' and below the title 'by Edward Fitzgerald.'*

An unusual presentation volume including the third edition of the *Rubaiyat* bound together with the privately issued *Salámán & Absál*.

In a letter to Bernard Quaritch dated Woodbridge, Sept 3/[18]72 Fitzgerald describes how these special copies came about. 'Dear Sir. I send you up some ten copies of the *Salámán* which I told you I wanted stitched or half bound up with the new *Omar*. This can be better done in London than down here: will you be so good as to get it done for me, and I will pay the cost. If half bound the back may be lettered (*lengthways* you know) *TRANSLATIONS FROM PERSIAN*. If you will get me this done I shall want no more copies sent down here.'

Predeaux notes in his bibliography that all copies he had seen of *Salámán & Absál* contained corrections in the authors hand, alas this copy is an exception. He also alludes to a copy bound as ours 'A copy of this edition, bound up with the third edition of the "Rubaiyat," and containing MS. notes by Fitzgerald, sold for £13 5s. in Mr. Virtue Tebbs's sale at Sotheby's on June 25 [1900].' Predeaux also describes that *Salámán & Absál* was issued in a very limited edition, the text varying greatly from both the first and third public editions. Presumably Fitzgerald's plan for the work was to have these few copies bound up for presentation to his closest friends. This copy was given to one of Fitzgerald's closest friends William Bodham Donne, (1807-1872). 'The understanding, depth, and warmth of the friendship between the two men are manifest. Donne was "delighted at the glory" Fitzgerald achieved by his translation of the *Rubáiyát*. "It is full time," he wrote, "that Fitz should be disinterred, and exhibited to the world as one of the most gifted of Britons." Fitzgerald kept in personal touch with Donne long after he ceased to seek out his other old friends, calling on him three times during the months before Donne's death, June 20, 1882' (notes on authors in *Letters*).



Predeaux *Notes for a Bibliography of Edward Fitzgerald* p. 28-30; See author notes in vol. 1 of *The letters of Edward Fitzgerald* edited by Alfred McKinley Terhune and Annabelle Burdick Terhune. Princeton University Press, c1980.

MRS. FORTH'S TRADE CARDS

26 **[FORTH, Mrs.].** COLLECTION OF 43 EIGHTEENTH CENTURY TRADE CARDS AND MOSTLY ENGRAVED BILLS. London, 1737-1756. **£ 5,500**

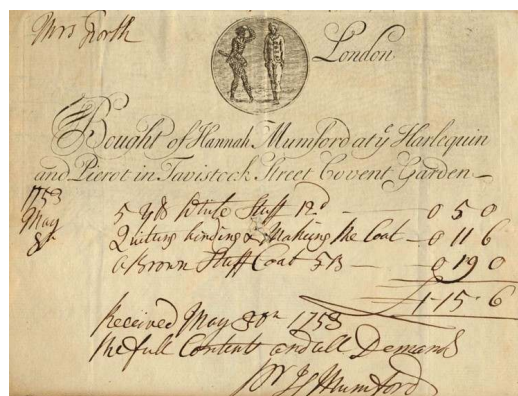
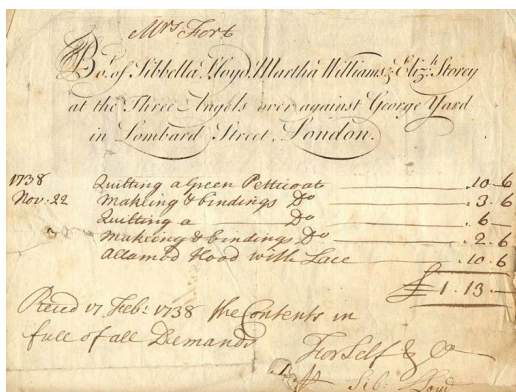
4to, album of 43 trade cards - of various formats up to small 4to, which have been used as receipts or invoices by the traders and have stab holes resulting from the pin they were put on by an accountant or secretary, a few trade cards repeated, four typographically printed, the rest engraved or etched; traces of use, some cards brittle in places with chipping; bound in the early nineteenth century in maroon half-morocco over boards; spine lettered in gilt Bills & c.; worn and spotted; ownership inscription by one S. G. Cole, dated Twickenham, 1823 inside front cover.

Trade cards are amongst the most perishable and ephemeral objects of the history of commerce; this collection of early specimens was preserved by 'Mrs. Forth, sister of Mrs. Ibbetson & Lady Mann & Aunt to the Countess of Shipbrook', as is stated in the manuscript introduction, possibly written at the time of binding.

All trade cards and bills are addressed to Mrs. Forth and give a good idea of the expenses and needs of a fashionable household in mid 18th-century London. The album opens with the large rococo trade card of Stafford Briscoe, jeweller and goldsmith, who traded in



Cheapside under the sign of the Golden Ball. On the verso is a manuscript invoice for Mrs. Forth, dated 1755 'for mending and Burnishing a Sliper'. There are two earlier versions, printed from a different plates in this volume, used in 1749 and 1754, respectively. This is followed by an etched



card showing a pair of leather breeches, published by the breeches maker Thomas Head near Piccadilly, used as a bill in 1740. A bill written in 1737 is on the trade card of the silk merchants Ibbetson & Son, relatives of Mrs Forth. A grocery bill for mainly spices was sent in 1750 by the grocers Wilson & Thornhill of St. Paul's. Philip Margas at the Golden Fan (with an illustration of such) sent a bill for anchovies in 1749, the textile house of Storey Horne & Storey sent one for a fine scarlet cloth mantle, written on the back of their somewhat naïvely etched trade card. Two bills from the late 1730s are on Thomas Paulin's paper headed by an etched depiction of the statue of Queen Elizabeth in Convent Garden. Hannah Mumford was a seamstress with her own business and engraved bill, showing the Harlequin and Pierot, the pub sign depicted. In 1738 Mrs. Forth ordered among other textile articles a quilted green pettycoat for ten shillings six pence from a tailoring business in Lombard Street, run by three women, Sibella Lloyd, Martha Williams and Elizabeth Storey.

Most of these items not in the John Johnson collection in the Bodleian or the British Museum; frequently the specimens are variants of recorded trade cards.

ALKEN'S FINEST SPORTING PANORAMA

27 [FOX HUNTING]. **ALKEN, Henry.** PANORAMA OF A FOX HUNT. Shewing a Large Scope of the Leicestershire, Rutlandshire and Lincolnshire Counties; with all Sorts of Riders, Good, Bad, & Indifferent. R. Ackermann, Junr. 191 Regent Street, London. Jan. 1st 1828. **£ 5,850**

Hand coloured etched panorama [13.5 x 335 cm] with running legend below printed on six sheets and folding into the original decorative gold paper and cloth backed folder; the upper cover with a label of a scene showing four huntsmen, three of them mounted, together with their hounds, preparing for the hunt to commence above a shortened version of the title; title label on inside upper cover; heraldic bookplate of Clarence S Bement; leather label of Joseph Widener and coloured label of Joseph Spitz; also an unobtrusive neat rubber stamp on the verso; contained in a red morocco slipcase, spine lettered in gilt.

Considered Alken's finest sporting panorama.

The story on the panorama advances from left to right in one continuous view, captions appearing in the bottom margin: 'All horse Hunters, who never see the Hounds but once in the day'; 'Some very doubtful ones'; 'A good one - but behind from a fall, and Down again'; 'Podge at a Gate - by some of all sorts, mostly bad'; 'No Judgment at all'; 'Excessive Polite'; 'more Judgment than Pluck'; 'With more Pluck than Judgment'; 'Let's take the Road'; 'A perfect Snaffle horse'; 'Steady she goes'; 'A Horse caught'; 'Catch my horse'; 'Slap at anything'; 'a check'; 'a Roller'; 'Have a care - 2 to 1 on a fall'; 'a positive Railer'; 'Down for a Dozen'; 'Go along Bob - that pace will do the trick'; 'See Ben - how they do push him along'; 'Hold hard - dont ye cross the Scent'; 'Wo-e Wo-e'; 'Tally ho.' Title and imprint on a (cropped) sheet attached to extreme r. of the panorama. This copy of the panorama lacks its date apart from the 'J' of 'Jany.' However, another copy examined was dated Jany. 1st 1828.



Siltzer states that it was re-issued in 1837 at £1.11.6d on three sheets. Gee, in *Sporting Panoramas*, describes a state dated as late as Jan. 1st 1840. The panorama was still being advertised by Ackermann in the *New Spring Magazine*, 18 Mar. 1846, price 31s.6d.

VICTORIAN VALUES REVERSED

28 [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, coloured forfeit and rewards, rules tabulated on the left and right hand side; 8 lettered porcelain counters; 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 roundels showing scenes from the game, the centre with an oval cartouche 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.



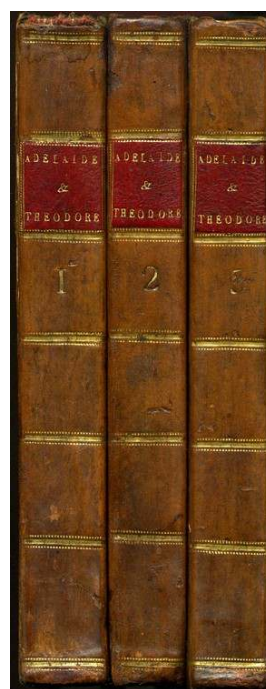
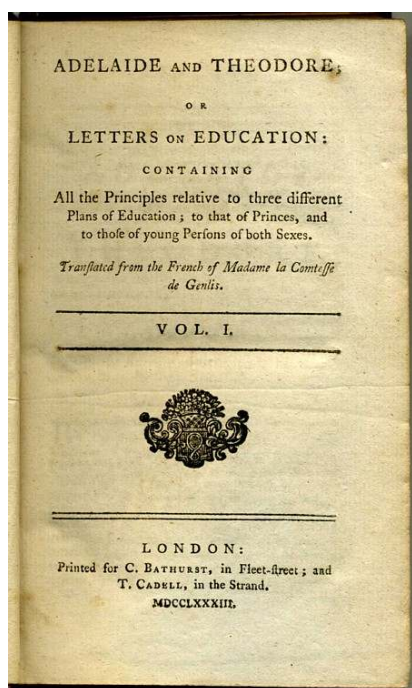
ADMIRER BY JANE AUSTEN

29 GENLIS, Madame Stephanie de. ADELAIDE AND THEODORE; or Letters on Education: Containing all the Principles relative to three different plans of Education; to that of Princes, and those of young Persons of both Sexes ... Vol. I [-III]. London: Printed for C. Bathurst, in Fleet-street; and T. Cadell in the Strand. 1783. £ 550

FIRST EDITION IN ENGLISH. Three volumes, 12mo, pp. 304; 295, [1] blank; 288; apart from some light foxing in places, a clean copy throughout; handsomely bound in contemporary calf, spines ruled and numbered in gilt with red morocco labels lettered in gilt, vol. I chipped at head, and some rubbing to extremities, nevertheless, still a very appealing copy.

Scarce first English translation of Madame de Genlis' *Adèle et Théodore*, a sort of didactic novel in letter form aimed at promoting her educational ideas, and an important and influential text in the history of eighteenth century education.

In 1782, Madame Stéphanie Félicité Ducrest de Saint Aubin, Comtesse de Genlis (1746-1830), was appointed "governor" to the children of the family of the Duke of Orléans. She was 36 years old and was, from then on, to devote her life to her real passion: teaching. She was self-taught, a naturally gifted writer and, by the end of a long life (1746-1830), had published over 140 works including a large number of essays on education. In addition to this



large corpus of literature, her major work lies in the comprehensive and active teaching skills she demonstrated during her 10 years at Bellechasse as tutor to the Orléans family, which included the future King Louis-Philippe and his sister Adelaïde. She had advanced educational theories, and employed magic lanterns to illustrate history lessons, and commissioned a series of educational models of workshops based on plates taken from Diderot's *Encyclopédie* or the *Description des Arts et Métiers de l'Académie des Sciences*. The work schedule imposed by the governess was merciless, comprising alternate reading out loud, writing, physical exercise, teaching of the arts and an extremely full programme of manual and practical skills. She lived long enough to see her pupil Louis Philippe gain the throne of France.

In Britain, many readers who were sceptical of French philosophy in general, welcomed her books because they presented many of Rousseau's methods while at the same time attacking his principles. Moreover, they were relieved that her books did not promote the two concepts most associated with the French in the British mind: libertarianism and Roman Catholicism. British audiences were also delighted with her innovative educational methods, particularly her morality plays. According to Magdi Wahba, a third important reason for Madame de Genlis' popularity in Britain was a "misapprehension" regarding her character. British readers believed that she was as moral as the Baronne d'Almane in *Adèle et Théodore* when in fact she was as fatally flawed as any other human. The British public discovered that Madame de Genlis was not a moral paragon when she fled there to escape the French Revolution in 1791. While she lost the esteem of some of her friends such as Frances Burney, the sales of her books never slowed down' (see Wahba, Magdi: "Madame de Genlis in England," *Comparative Literature* 13.3 (1961), 223-228).

The present work proved very popular in England with four editions being published. Indeed one of these editions evidently fell in to the hands of Jane Austen, who is known to have been amongst its admirers, judging from a reference she makes to it in *Emma*.

ESTC T144082.



GENTEEL MEANDERING

30 [GEOGRAPHY GAME]. WALKER'S TOUR THROUGH ENGLAND AND WALES, A New Pastime, London, Published for the Author... by W. & T. Darton. 58 Holborn Hill, January 2nd, 1809.

£ 1,250

Hand-coloured map dissected into 12 segments, instructions and key on 6 segments (3 each side of the map), the whole, linen-backed, 26 x 21 inches overall, original slipcase with printed label.

One hundred and eighteen locations numbered and described start in Kent and generally meander up the East and down the West coast before running through the Midlands and Home Counties before finishing in London.

No. 1 Maidstone, Kent, a market town, situated on the river Medway... an excellent paper is made here... . No. 65 Bath. ... it is a great place for the nobility and gentry of the British Empire, and exceeds every town of England. No.82 Birmingham ... an extensive trade is carried on in the hardware manufactures, and a vast variety of such articles, such as metal buttons, plated goods, japanned and paper ware &c. No. 92 Brightelmstone or Brighton, a town on the coast of Sussex. It was formally a poor mean place and inhabited only by fisherman, it is now become a large and fashionable town much frequented by company during the summer for sea-bathing, the present Prince of Wales often resides there... .'

This copy having the slipcase label with the imprint reading 'Published for the author, by William Darton.' presumably dating from shortly after Thomas Darton left the partnership in 1811, see Shefrin, cited below. Shefrin H2439; Whitehouse, p. 13.

PLANS TO PREVENT WILFUL FIRES IN LONDON

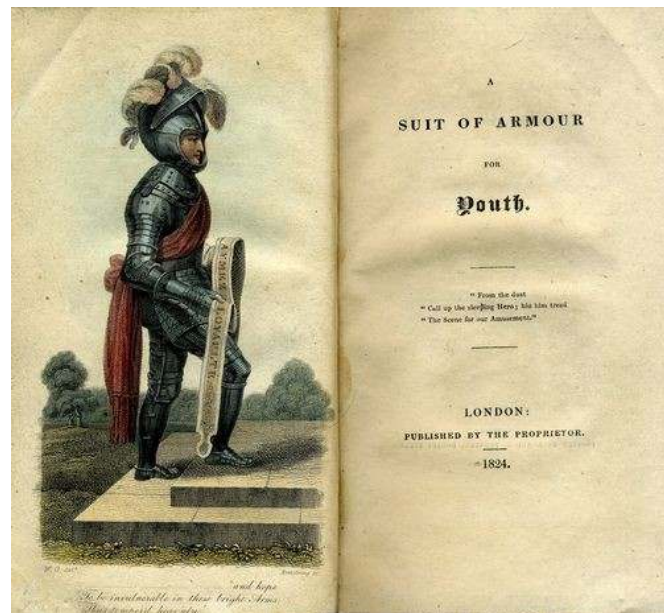
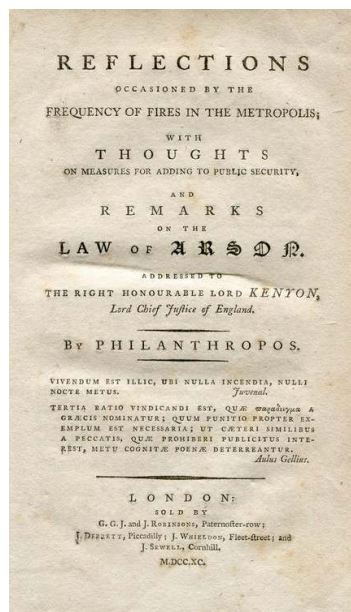
31 [GRIFFIN, (afterwards STONESTREET), George]. REFLECTIONS OCCASIONED BY THE FREQUENCY OF FIRES IN THE METROPOLIS; with thoughts on measures for adding to public security, and remarks on the law of arson. Addressed to the Right Honourable Lord Kenyon, Lord Chief Justice of England. By Philanthropos. London. Sold by G. G. J. and J. Robinsons, J. Debrett, Piccadilly; J. Whieldon, J. Sewell. 1790. £ 650

FIRST EDITION. 8vo, pp. xii, 44; with half title; finely rebound in half calf, marbled boards, vellum tips, a very good copy.

First edition of this scarce working complaining of the increase of the wilful burning of properties in order to defraud insurance companies.

In a plan well ahead of his time, the author proposed the establishment of a 'fire jury' whose job it would be to investigate the causes of fires, the forerunner of the modern fire-officer (and coroner in cases of loss of life) whose responsibilities are very similar. Griffin also suggested that there should be a 'fire watch' comprising a body of 'engineers and firemen' who would patrol the city at night.

ESTC online records two copies, at the BL and Cambridge.



FOR THE 'IMPROVEMENT' OF ENGLISH YOUTH

32 [GRIMALDI, Stacey]. A SUIT OF ARMOUR FOR YOUTH. London: For the Proprietor, 1824. £ 750

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, pp. 215-6; Gumuchian 1996; Haining, p. 16.



LONDON ZOO AT IT'S INCEPTION

33 **HAKEWILL, James.** A SERIES OF TEN VIEWS IN THE SOUTHERN PORTION OF THE GARDENS OF THE ZOOLOGICAL SOCIETY IN REGENT'S PARK, laid out from the Designs of Decimus Burton Esqr. ... The Views made from Nature and Drawn on Stone by James Hakwill, Author of the Picturesque Tour of in Italy &c. &c. &c. London: James Hakewill No. 9, Manchester Strt. Manchester Sqe. Printed at C. Hullmandel's Lithographic Establishment, 49 , Great Marlborough Stt. Feby. 24th. 1831. £ 2,850

Folio; 10 lithograph plates; title and plates 6-10 stitched as issued in original buff printed wrappers together with plates 1-5 loose and trimmed.

An uncommon set of prints of the Zoological Gardens in London at it's inception.

The Zoological Society's new Gardens were opened to members in April 1828, and in 1831 William IV presented the royal menagerie to the society. The menagerie had been housed, rather uncomfortably, at the King's Mews in Charing Cross, as this building was about to make way for the new National Gallery and Trafalgar Square it was clearly proved both a timely and practical arrangement. This royal munificence of William IV probably spurred Hakewill to produce his commemorative work.

The views [listed below] show the Zoo at it's instigation and although very few substantial buildings had yet been built it is clear that something new and decidedly less cramped was envisaged. The plan of the zoo was set out to be both part of Regent's Park set in order to incorporate the new terraces of houses around the fringes of the park designed by Nash and Burton.

The plates in the set include :- 1) Entrance Terrace Looking Towards the Bear's Pit. 2) View from the Bears Pit. /Towards the Emu House. 3) View from the Emu House. 4) Llama House & Macaw Cage. 5) Arch-Way to the North Garden. 6) The Brahmin Bull, Bison &c. 7) The Goat House. 8) The Otters and Seals, 9) The Monkey Cage. 10) Proposed Terrace for the Nobler Animals.

'James Hakewill (1778–1843), is chiefly known for his architectural publications. In 1813 he published *The History of Windsor and its Neighbourhood, illustrated with engravings from his own drawings*. In 1816-17 he travelled in Italy, and on his return published *A Picturesque Tour of Italy* (1818-20), his best-known work, illustrated with plates engraved from watercolours painted by J. M. W. Turner, based on sketches by Hakewill. After a visit to Jamaica, Hakewill published *A Picturesque Tour in the Island of Jamaica* (1825), from his own drawings. Other works included *Plans, sections, and elevations of the abattoirs in Paris, with considerations for their adoption in London* (1828) and *An Attempt to Determine the Exact Character of Elizabethan Architecture* (1835). At the end of his life he worked on drawings for a book on the Rhine, to be a companion volume to Italy, but this was not completed.' [ODNB]

The Abbey copy is coloured on india paper, a very doubtful embellishment and probably 'coloured by an old hand' when booksellers were more susceptible to a clients wishes.

Abbey *Life* 233.



GEORGE IV EMBARKS FOR SCOTLAND

34 **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 teeen case, consisting of seven sheets all conjoined, measuring 82 x 5,480 mm overall, including the publisher's label at extreme right. the teeen 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.'

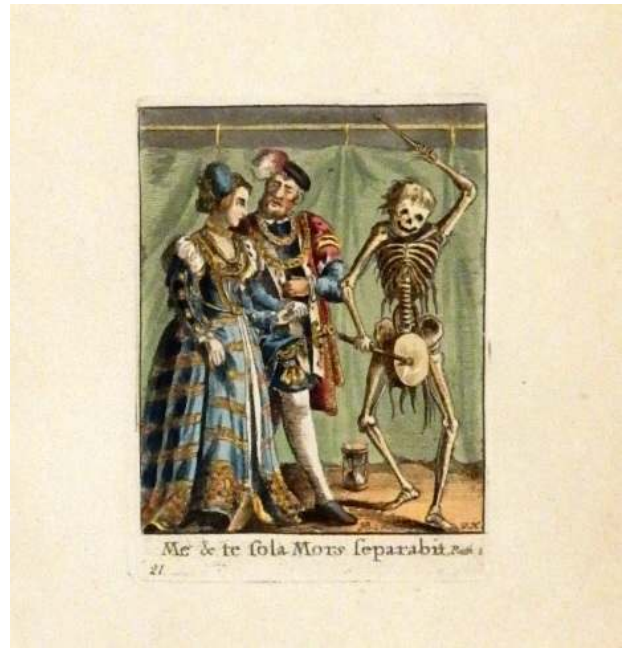
For a full account of George's Northern Excursion see John Prebble, *The King's Jaunt* (Edinburgh: Birlinn 2000). The Thames part of the story is described on pp.156-164.

The related drawings were in Melbourne, Australia in March 2005.

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

A HOLLAR REVIVAL

35 **HOLLAR, William.** THE DANCE OF DEATH; Painted by H. Holbein, and Engraved by W. Hollar. London: Printed by C. Whittingham, Dean Street, Fetter Lane, for John Harding, 36, St. James's Street. 1804. £ 650



LARGE PAPER COPY. 4to, pp. [4], 70, [2] adverts., [2] blank; 33 hand coloured plates including 2 portraits and a folding plate; contemporary calf, skilfully rebacked preserving the original spine.

A fine large paper and coloured copy of Hollar's detailed plates.

Wenceslaus Hollar published his 30 etchings for the first time in 1651. After a number of editions, the plates went out of fashion and disappeared for a while.

A hundred years later there was a renewed interest in things medieval and Hollar's etched plates reissued.

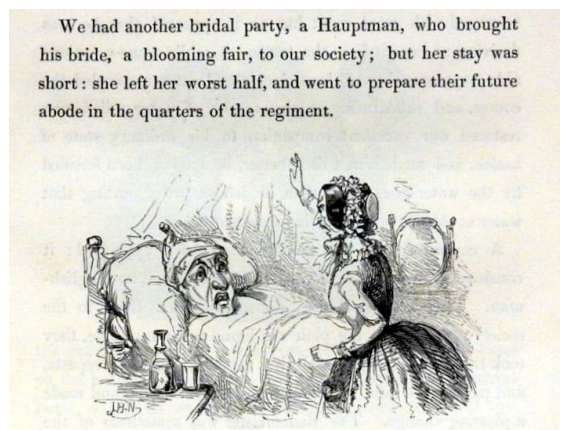
GENTLY MOCKING

36 **[HOMEOPATHY]. HINTS TO THE SICK, THE LAME, AND THE LAZY, OR, PASSAGES IN THE LIFE OF A HYDROPATHIST** by A Veteran London: John Olliver, 59, Pall Mall. MDCCCXLVII [1847]. £ 200

FIRST EDITION. 4to, pp. v [1] blank, 97; contemporary half calf, spine with black label lettered in gilt, 1 cm piece missing from head of spine.

The author of this work was a retired Scot who had served in the Peninsular Wars who after after hard service and free living had an attack of gout.

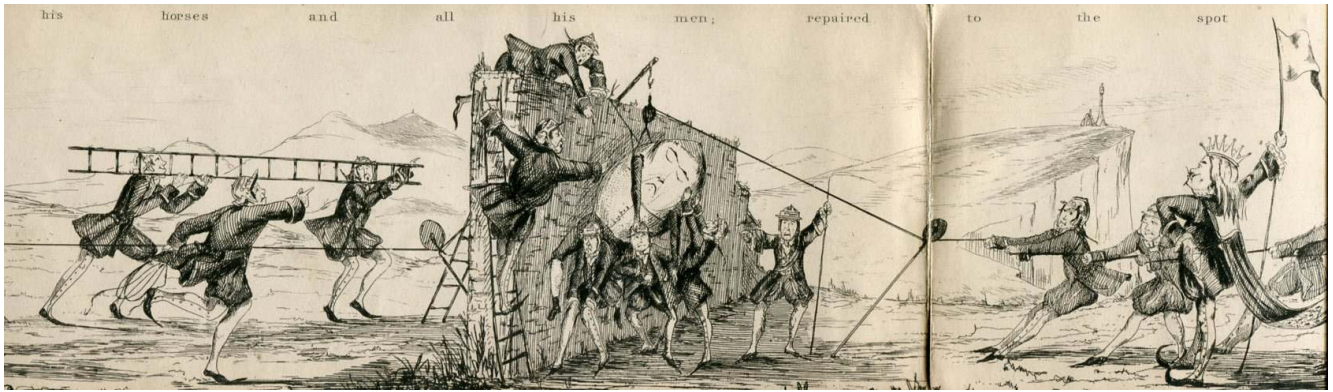
The work is a jocular account of his tour to renew his health settled at have settled in Boppard on the Rhine, placing himself under the care of Dr Eduard Hallmann (d.1855) at the Marienberg Spa, a former monastery now a used for water cures. Our patient enters into, and describes his fellow patients, local life and his cure and would have been much as Longfellow saw the town when he stayed their during the summer of 1842. also resorted to this.



ULTIMATELY THE RESCUE ATTEMPT FAILS

37 **[HUMPTY DUMPTY]. CONTINUOUS STRIP PANORAMA OF THE TALE OF HUMPTY DUMPTY.** London, Tilt & Bogue, 1843. £ 950

Etched continuous strip panorama measuring approximately 1600 x 875 mm; original pictorial boards, cloth backstrip; upper board soiled and backstrip worn.



A panoramic retelling of the popular nursery rhyme subtly permeated by political allegory. The king's favourite Humpty falls from the wall and the royal fusiliers attempt to hoist him up again presided over by a distinctly androgynous monarch. Ultimately the rescue attempt fails and the weight of the hefty favourite drags many of the king's men down. At a time when the new Queen Victoria's reputation was only just recovering from the Flora Hastings affair and departure of her trusted favourite the Whig Lord Melbourne, this anonymous rendition of a childish ditty might be seen as a gloating shot from the triumphant Tories. Four-line poem on the inside of the front cover in Hebrew, Greek, Latin and German.

Abbey, *Life*, 559.

A FIRST-HAND ACCOUNT OF THE PRE-RAPHAELITE MOVEMENT.

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

£ 8,500

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

Author's original typescript, and as far as we are aware the only known survival of the text, of this unpublished work on the Pre-Raphaelite movement, by the daughter of William Holman Hunt, one of the founder member's of the brotherhood.

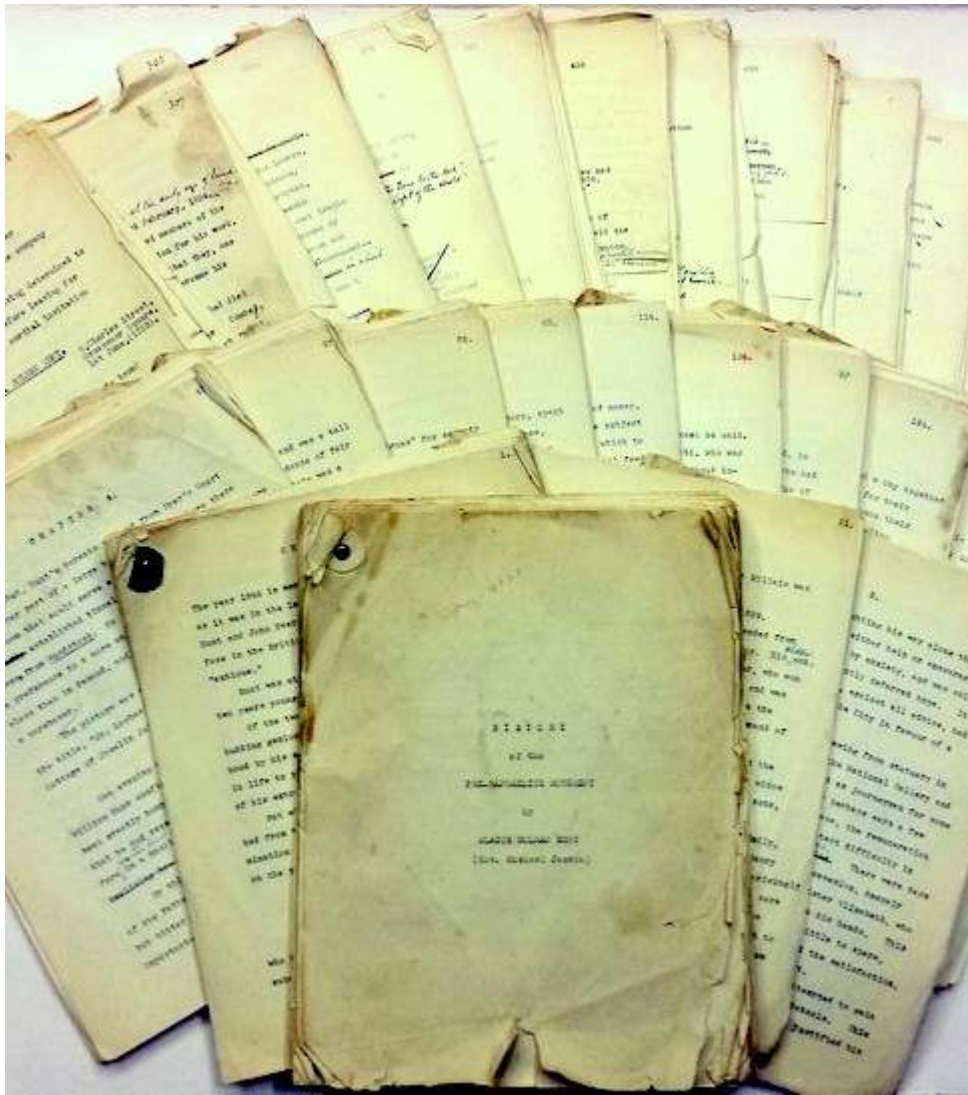
The typescript was drawn up during the mid 1940s when all the Pre-Raphaelites and most of their contemporaries were long dead. Gladys Hunt in her opening preface explains how she wanted to pin down exactly who the Pre-Raphaelites were, and also to correct errors and assumptions that had been made about their work.

Clearly some of the text has been distilled from both her father's *Pre-Raphaelitism and the pre-Raphaelite Brotherhood* (London, Macmillan & Co., 1905-06), together with other published criticism biographies and unpublished letters. However the *History* is much more than that, being a personal record naturally biased towards her own recollections and her interpretation as told by her father. The account is peppered with additional information that Gladys Hunt could only have been given first hand from her father and his contemporaries.

A typical example is a comparison between Holman Hunt's and Gladys Hunt's account of Rossetti at Cleveland Street studio in 1849. Holman Hunt recalls 'remembering my experience in Cleveland Street, and that my resources and chances would not warrant an uncertain expenditure, I relinquished the idea [of sharing again with Rossetti].' Gladys in her account notes 'It may appear strange that Hunt was so far able to overlook Rossetti's callous behaviour, in repudiating his share of the rent of the Cleveland Street Studio...' (p. 116) This paragraph in the typescript has then been crossed out. Even at this late date the glossing over the disputes and problems was still evident.

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

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



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

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

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

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

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

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

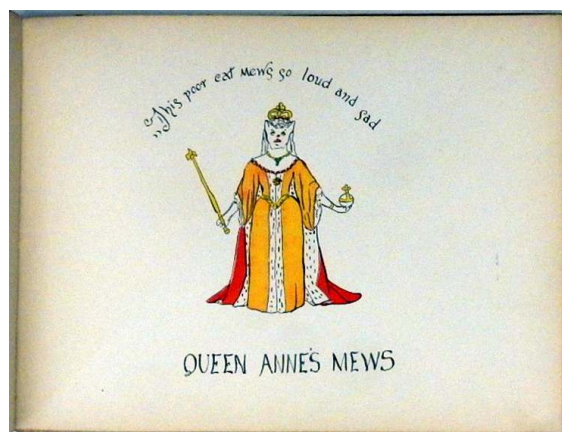
Nevertheless, the movement was to eventually gain the credibility it deserved, and acknowledged for its important role in the history of art. It is exciting then that the present unpublished work should come to light, presenting a unique insight in to the brotherhood by the daughter of one of the founder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

A PRESENTATION COPY

39 **JANVIER, Catherine A.** LONDON MEWS. New York & London: Harper & Brothers Publishers 1904. £ 250

FIRST EDITION. *Oblong folio, ff. 20 coloured plates; original cloth backed decorated boards (some rubbing); inscribed on from free endpaper 'To Cecil Smith Esqr. from the author, Catherine A. Janvier, New York, 10th February 1905.'*

'A Philadelphia native, Catherine Ann (Drinker) Janvier (1841-1922) spent her early youth in China, where her sea-captain father, Sandwith Drinker, had become a merchant. Upon his death in 1857 the family set sail for America—a journey made notable by young Janvier's navigation of the ship when the captain was drunk. Not long after the family was settled in Baltimore, Maryland, her mother died. Janvier again took the helm, managing her mother's school for girls and supporting her sister, brother, and grandmother. During this time Janvier began the study of art at the Maryland Institute in Baltimore. Moving to Philadelphia, Pennsylvania, she taught at Miss Sanford's Girls' School and subsequently studied at the Pennsylvania Academy of Fine Arts, Pennsylvania, where two of her teachers were Thomas Eakins and the Dutch painter Adolph van der Whelan. Janvier promoted the cause of female art students by calling for a "serious" women's class in life drawing and eventually became the first woman to teach at the Pennsylvania Academy, giving a series of lectures on perspective. (Cecilia Beaux, a relative and protegee of Janvier, later was hired at the Academy as its first permanent female faculty member.) In 1878 she married Thomas Allibone Janvier; in 1880 she won the Mary Smith prize—a major award at the Pennsylvania Academy of Fine Arts—for her painting "The Guitar Player." Travelling abroad with her husband, she became noted for her translations of French romantic novels, and she published her own works, including *Practical Keramics for Students* (1880) and *London Mews* (1904). Her intense love of literature is reflected in her paintings and illustrations, many of which are historical, mythological, and Biblical scenes.' See *North American Women Artists of the Twentieth Century: A Biographical Dictionary*, Routledge 1995



THE SWEDISH NIGHTINGALE

40 **[JENY LIND, DRESSING GAME].** JENNY LIND [German]: [c. 1846]. £ 3,250

A dressing game consisting of a hand coloured, lithographic mannequin of Jenny Lind and 10 hand coloured lithographic and varnished dresses (back and front glued together at the edges); together with 5 hats. contained in the original publisher's box, the lid with lithographic and hand coloured image of Jenny Lind; with gilt decorative edging.

A rare toy of probably the most famous opera star of the nineteenth century.

The ten costumes show Jenny Lind in most of her famous stage roles including Alice in Meyerbeer's *Robert of diavolo*; Valentine in Meyerbeer's *Les Huguenots*; Amine in Donizetti's *La sonnambula*; Donna Anna in Mozart's *Don Giovanni*; Marie in Donizetti's *La Fille du Régiment*; Norma in Bellini's *Norma*; two dresses for Vielka in Meyerbeer's *Ein Feldlager in Schlesien*; Agathe in Weber's *Der Freischütz* and one dress depicting Lind in her concert dress.

We have not come across any similar toy of an identifiable opera singer, especially one so famous as the 'Swedish Nightingale'. Evidently the toy was produced sometime





immediately following her reprise of the role of Vielka at Berlin on 7th December 1845. This was a curious opera as it was essentially written as a work glorifying the Prussian royal family. The opera had no production outside of Germany or indeed much outside Berlin and has since fallen completely from the repertory.

The text on the upper side of the box in German and English would strongly indicate that the toy was produced for both these markets. Lind made her debut as Alice in *Roberto il diavolo* on 7 May 1847, the Haymarket .

After her triumphs in Europe Lind was persuaded by the showman P. T. Barnum to undertake a two year tour of the United States. This was to be the end of her stage career as until her retirement she only performed at concerts.

THE SPLENDER OF LONDON FOR THE VISITOR

41 **JOHN READ & Co. Publishers.** THE BEAUTES ARCHITECTURALS DE LONDRES. Edition Polyglot. En Fracais, Anglais et Allemand. Paris: H. Mandeville, London: Ackermann & Co and Read & Co. [1851]. £ 950

Oblong 4to, parallel text in three languages, pp. iv, 54; 36 engraved plates including engraved vignette title; each measuring 230 x 160 mm; occasional spotting; original publisher's red cloth the upper cover with blocked with an image of the Crystal Palace, spine lettered in gilt.

The series of steel-engraved plates by Read, Chavanne and Shepherd had originally appeared as part of Read's *Mighty London Illustrated*. This copy was issued by the French agent Mandeville with 24 selected views of London and eleven of the Great Exhibition. The format was intended as a memento for visitors to London and the Exhibition following its close.

Images of the Crystal Palace from the Serpentine, the North Transept, American Department, British Department, Dante's Temple and the grand opening on 1st May 1851 are included.

See Adams 213 and Abbey, *Scenery*, 252-3.





‘STYLES OF THE MIDDLE AGES...ARE BEST SUITED FOR SCHOOL HOUSES’

42 **KENDALL, Henry Edward, Jr.** **DESIGNS FOR SCHOOLS AND SCHOOL HOUSES,** Parochial and National. London: John Williams & Co. 141 Strand, 1847. **£ 950**

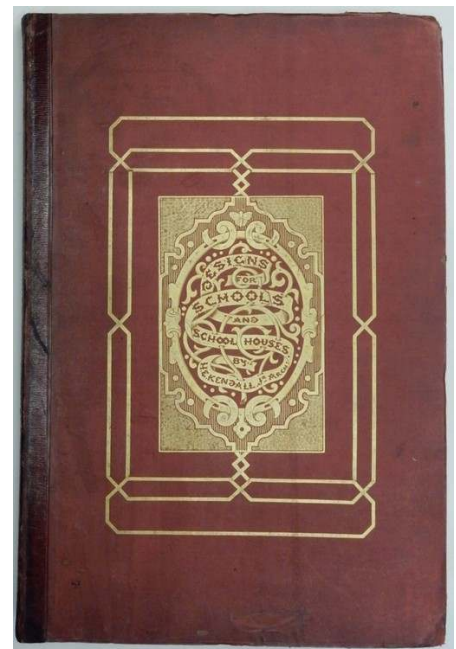
LARGE PAPER COPY. *Large folio, [55.5 × 37 cm] Tinted litho title page; partly hand coloured, lithograph dedication, ff. 14 letterpress, the opening paragraph partly hand-coloured and 20 lithograph plates including 8 tinted lithographs; a few traces of faint foxing and some minor chips to a few edges; Original decorated embossed red cloth boards, morocco spine, lettered in gilt, gilt edges; boards slightly marked with minor rubbing at edges and several sympathetic small repairs to cloth corners; Inscribed in a grand manner to his brother-in-law Lewis Cubitt from the author.*

The son of Henry Edward Kendall, a prolific and successful architect of the previous génération, Henry Edward

Kendall, Jr. (1805-85) was trained in his father’s office and became a successful Victorian architect himself. He was active in Kemp Town, Belgravia, Pimlico and Brighton, and was the district surveyor for Hampstead. This book is a record of his twenty designs for school buildings, including the Childerditch School in Essex, the Willesden School in Middlesex, Battle and Langton Schools in Battle, and several schools in Buiy St. Edmunds, among others. The styles include pointed, Tudor, half timbered and Elizabethan.

In Kendall’s preface he wrote that ‘styles of the Middle Ages...are best suited for school houses for the buildings themselves, like pious institutions of olden times, partake of a semi-ecclesiastical character.’ He did not consider purity of style an essential and his designs combined all styles of Gothic and mixed Tudor with ‘the fantastic medley manner of building in the time of James I’.

Kendall married the sister of Lewis Cubitt (architect brother of Thomas Cubitt), and this copy of his book carries a handsome manuscript to him.



THE BIRTH OF ‘VIDEO ART’?

43 **KENT, William and David ‘Dave’ Taylor JONES.** **THE PHILISTINE TRAVELLER. COMPLETE SCORE.** A Slide Opera by Dave Jones, pictures and poems & William Kent, music and dialogue for Kodachrome Slides and Tape recorder. With an Appendix: 13 Articles commissioned for this Published Score by the Authors, from 6 Internationally Known critics who discuss & analyze Various Aspects of The Traveller. Arranged & Composed by William Kent. Philistine Press, 1138 Chapel St. New Haven, CT. January through July 1954. **£ 350**

COPY 'NO. 1' OF 10 SPECIAL COPIES 'Contain[ing] Original Sketches by Dave Jones for the Original Paintings; pages of original Mss. of the Music by William Kent' from a total edition of 1000. This copy 'For Nelson and Virginia Dunford.' 310 × 275. ff. 105; 107; lithograph illustrations in coloured inks on various coloured paper; comb bound in matted grass with herring-bone cloth backstrips and ties; contained in original printed and decorated card box.

A rare and unusual proto 'Video Art' publication.



The author and composer worked together an amalgam of life of Davy Crockett, nineteenth century American history interspersed with biblical texts. The intention which they seem to have demonstrated in at least one live performance in 1953 was the interaction between the text, a LP record and a series of photographic slides used in conjunction to form a unique art work.

Kent was one of the United States' most innovative printmakers, working in the unique medium of the slate print, that is, the engraving of images onto slate blackboards to produce lithographic prints. Working this medium since the 1950's, he created 'broadside commentaries' on contemporary political events, such as D.A.R. censors in indignant postures, and gathering KKK lynch mobs.

The reason for this limited edition was to raise fund to manufacture the slides and the LP record, to accompany the score. We believe that this was never achieved and are not sure if the projected 1000 copies of the score were ever actually printed.

William Kent was born in 1919 at Kansas City, Missouri, He studied at North-western University, Evanston in 1944 and at Yale University School of Music, from 1944 to 1947 where he studied Music Theory and Composition with Paul Hindemith. from 1960 to 1965 he was curator of the John Slade Ely House Art Center, New Haven, and Founder & Secretary of Professional Artist of Connecticut from 1962 to 1965. In 1965 a review of one of Kent's shows in the New York Times, featuring satirical works by Kent based on Greek erotic vase paintings, triggered a scandal in New Haven in which he was accused by the trustees of the Ely House of being a "pornographer" and summarily dismissed from his curatorial post. from that time he devoted his time to wood sculpture.

Dave Taylor is more of an enigma and we have been unable to pinpoint any other works by him, or details of his career; and it is quite possible that is Kent using a nom de plume.

THE FIRST ILLUSTRATION AND DESCRIPTION OF A ROLLER COASTER

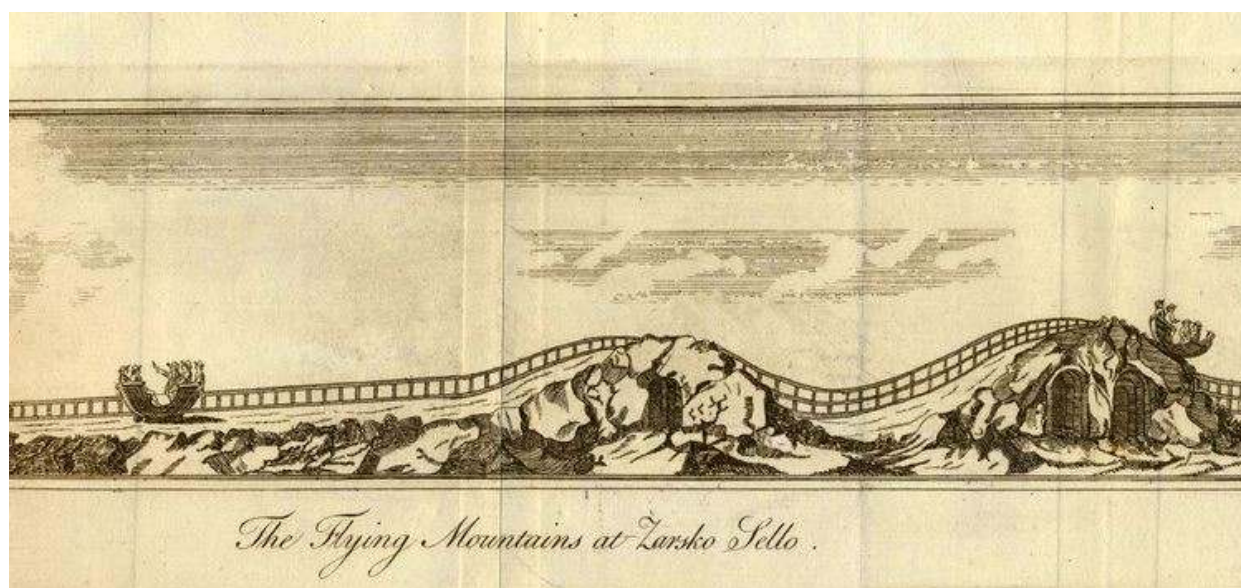
44 **KING, John Glen.** A LETTER TO THE RIGHT REVEREND THE LORD BISHOP OF DURHAM: Containing some observations on the climate of Russia, and the northern countries. With a view of the flying mountains at Zarsko Sello near St. Petersburg. From John Glen King, D. D. F. R. S. and A. S. London: Printed for J. Dodsley, Pall-Mall. 1778. **£ 2,500**

FIRST EDITION. *Small 4to, pp. [iv], 23, [1] blank; with large folding engraved plate depicting the roller coaster measuring 92 × 14cm; in modern half period style calf over marbled boards, spine tooled in gilt; a handsome copy.*

King's pamphlet is principally noteworthy for containing the illustration and description of the world's first roller coaster. The plate used and titled as "The Flying Mountains at Zorsko Sello" had originally appeared eight years earlier in a little known work entitled *Gaudia Poetica* by Frederick Calvert, sixth Baron Baltimore. There, in a long rambling polyglot poem the description of this wonder is somewhat confused. It would take King's pamphlet letter with its reprint of the famous place to finally establish Calvert's account as the first description of a tracked and wheeled switchback which "runs on



castors, and in grooves to keep it in its direction, and it descends with a wonderful rapidity ...”. King’s version of the plate differs only slightly from that reproduced by Calvert omitting the leafy swags around the frame but adding the more fulsome title to that given by the latter.



King, a man of little social grace had been appointed chaplain to the English factory in St. Petersburg in 1763. Though he was appointed medallist to Catherine II he failed to enter court circles and consequently left no impression of himself in Russia. This was due partly to the dislike conceived of him by Princess Dahkova, one of the most influential society ladies of the time, but primarily to his lack of social graces. King devoted much of his time to the study of the history and liturgical rites of the Orthodox church returning to England in 1774.

OCLC records copies in North America at the Huntington, McMaster, NYPL, Newberry, Princeton, Yale and the Getty Center, and four in the UK, at the BL, Cambridge, Bodleian and Senate House.

ATTRACTIVELY ILLUSTRATED WITH HER OWN DRAWINGS

45 **[KNIGHT, Cornelia].** A DESCRIPTION OF LATIUM or la Campagna di Roma, with etchings by the author, London: Longman Hurst Rees and Orme, Paternoster-Row 1805. **£ 1,150**

4to, pp. xi, [1] blank, 268, printed errata slip; engraved map, 20 etched plates, printed in brown and lightly washed in yellow, contemporary green half calf over marbled boards; engraved armorial bookeplate of Kinnaird.

Latium is Cornelia’s principal work and most attractively illustrated with her own drawings. Dedicated to Queen Charlotte the same year that Cornelia was appointed companion to the queen, the author decided not to include any reference to the now notorious ménage à trois of the Hamiltons’ and Nelson, Knight . Her friends advised her that her association was damaging her reputation and so Cornelia immediately left and severed her connections with her erstwhile patrons, much to their disgust.

Cornelia Knight (1757-1837), artist and author, lived in Italy with her mother from 1777 until the latter’s death in 1799 when she returned to England with Nelson and Emma Hamilton. She became companion to Queen Charlotte in 1805 and governess to Princess Charlotte in 1813, until dismissed the following year. She went abroad again in 1816 where she remained until her death.



GERMAN DESIGN DURING THE LAST YEARS OF THE WEIMAR REPUBLIC

46 **KOCH, Alexander [publisher].** EINZELMÖBEL UND NEUZEITLICHE RAUMKUNST. Herausgegeben von Alexander Koch. Darmstadt, Verlagsanstalt Alexander Koch, [1930]. £ 350

Folio, pp. [viii], 183, [1], [8] index and advertisements, with 183 full-page half-tone 'plates' in pagination and one full-page colour illustration; original white cloth with a design in black and red by Ludwig Kozma; bookplate of the designer Zaro Calabrese inside front cover and his name in ink on opposite fly-leaf.

This book shows German designer furniture of the late 1920s, conceived by prominent contemporary designers, such as Ludwig Kozma, Paul Griesser, Fritz Breuhaus, Gabriel Guevrekian, P. Jeanneret, Le Corbusier, and Walther Sobotka. Jo Vinecky of Breslau. They contributed some radical furniture made of glass, tubular steel and the recently invented *Panzerholz* (Cuirass Wood), which was produced of a special water-resistant cement, intimately joining foils of sheet metal and wood so as to give a new homogeneous material of construction. Many settings of the furniture indicate that the open plan living space was becoming increasingly acceptable.



EMBOSSSED PLATES

47 **KRONHEIM, Joseph Martin.** A DESCRIPTION OF THE COLOSSEUM AS RE-OPENED IN MDCCCXLV... London: Printed by J. Wertheimer, 1845. £ 1,500



Oblong 8vo, pp. 24; 14 wood-engraved illustrations (6 full-page) included in pagination and 8 sepia plates depicting a panoramic view of London with legend in lower margin and 8, the same, this time coloured and embossed panoramic plates, the entire work produced from stereotype plates; original dark green cloth stamped in blind and gilt, by Remnant & Edmonds.

A rare and unusual book production.

Kronheim set up his printing process in London the following year, 1846. The reopened Colosseum featured several new attractions, such as the Gothic Aviary and the Stalactite Cavern, as well as the original London panorama, updated and touched up by Parris, and with a new overlay panorama which transformed the scene to "London at Night."

Abbey, *Life*, 569. Altick, pp. 141-162; Anderson, p. 200.

ENDLESSLY CHANGING GRAND TOUR

48 **[LANDSCAPE GAME].** MYRIORAMA, SECOND SERIES. Italian Scenery. London: Published for Samuel Leigh, 18 Strand. [c. 1825]. £ 2,500

24 hand-coloured aquatint cards with grey wash borders top and bottom, (numbered 1-24 at the bottom, each measuring 68 x 201mm.), forming an interchangeable panoramic landscape view of Italian scenery, with accompanying 4 pp. explanatory booklet, contained within the original viridian box, original pictorial hand-coloured aquatint label on upper cover, decorative strip round the upper edge and another similar strip to the sides; the interior in two compartments with cotton pulls to withdraw the cards; the inner cover of the lid with a dedication to 'His Majesty.'

Second Series of this infinitely versatile game designed by John Haverside Clark.

"The Myriorama is a moveable Picture, capable of forming an almost endless variety of Picturesque Scenery" boasts the accompanying leaflet. In fact, this series of 24





interchangeable views of ruins, villas, acropolis, rocky gorges, scampering goats and lusty peasants will make up to form panoramic scenes with a possible 620,448,410,733,239,439,360,000 variations. ‘Our young friends need therefore little fear that they, or their children, or their children’s children, will exhaust the fund of amusement ...’

A scarce item, originally quite highly priced at £1, 4s. when published and now rarely met with in such original condition.



BYRONIC

49 [LANDSCAPE GAME]. PATIENCE - MALERISCHE ZUSAMMENSTELLUNG - COMPOSITIONS PICTORESQUES. - PICTURELIKE COMPOSITIONS [COVER TITLE]. [Germany, probably Nuremberg, c. 1845]. £ 850

Two identical tinted and hand-coloured lithographic plates (image size 182 x 230 mm; one plate with lower margins strengthened on the verso) with horizontal incisions, five smaller lithographic key plates (of six) and 41 hand coloured and tinted shaped cut-outs only of the landscape, (of 45?) contained in the original red cloth backed printed folder with a window in upper board, in the manner of a picture frame.

An unusual and intriguing game for the aspiring artist in search of the Picturesque.

By inserting the various sections into the landscape sheets, picturesque scenes can be constructed with the shorelines water, mountains, trees, buildings, animals and figures.

One of the scenes is clearly based on Horace Vernet’s painting of 1826 which realises Byron’s *Mazeppa* when the hero, tied naked to a wild horse, is chased by wolves. The other images all have something of early nineteenth century romanticism tinged with a suitable Gothic flavour.

The outline key sheets for each scene show the intended final picture expected through the correct placement of the separate cut-outs although a certain amount of transposition can be introduced by the imaginative player. An unusual lithographic item and a game of obvious quality and uncommon

AFTER THE OPENING CEREMONY

50 **LANE, Charles.** LANE'S TELESCOPIC VIEW OF THE INTERIOR OF THE EXHIBITION. London, Published by C. Lane, June 3rd, 1851.

£ 1,000

Eight hand-coloured lithographic panels and a back-scene panel, front panel with hand-coloured title vignette with peep-hole, without the mica lens which is usually missing, measuring 175 × 160 mm; extending with paper bellows to c. 900mm; front panel a bit soiled; preserved in a modern green cloth box.

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 which recorded the opening ceremony with Her Majesty the Queen present.

Gestetner-Hyde 255.



DELICATE AND NEAT HOUSES FOR THE SUBURBS

51 **LEMAIRE, Louis.** LES PETITES VILLAS D'AUJOUR'HUI. Dourdan [Seine-et-Oise]: H. Vial, [1937].

£ 950

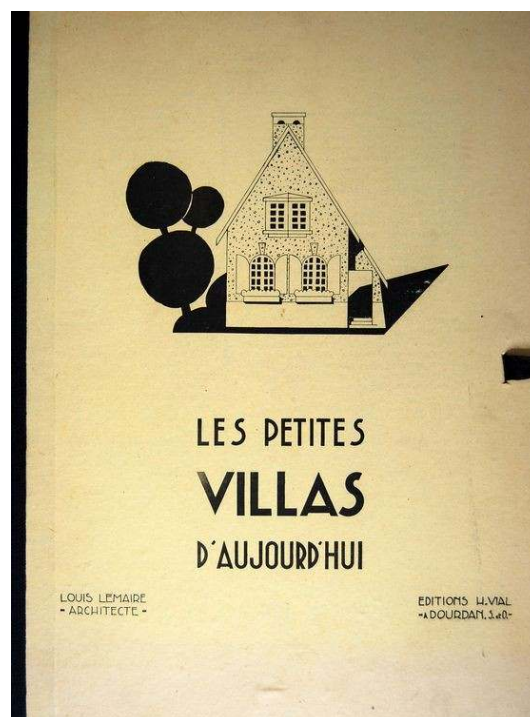
Folio, [390 × 290 mm] pp. [8], 70 plates; loose in original decorated portfolio with black cloth spine and linen ties.

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.



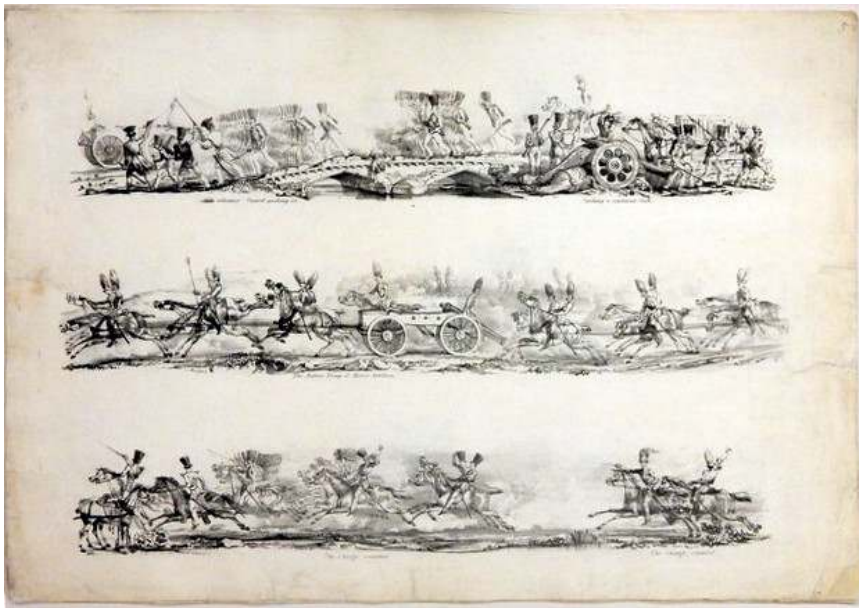
THE LAST PHASE OF EAST INDIA COMPANY CONTROL IN BENGAL

52 **[LUDLOW, Captain William Andrew].** BENGAL TROOPS ON THE LINE OF MARCH (The advanced Guard driving in an out post of the Enemy.) A Sketch by an Officer in that Army. [William Ludlow del.]. [London:] Drawn on Zinc & Printed by Day & Haghe, Lithrs. to the King. [1835].

£ 1,750

Six uncut lithograph sheets, each [38 × 56 cm], with three strips of the panorama image on each; some damage to extremities including minor tears to edges and blank corners torn away but not affecting the image; housed in a modern portfolio.

A remarkable panorama showing the a march during the last phase of East India Company control in Bengal.



A contemporary review published in *The United Service Magazine* For April 1835 notes 'This *Sketch*, as it is modestly styled by its author, Captain Ludlow, is the most characteristic and extraordinary performance of its class we have ever seen. Of apparently interminable extent, and crowded with figures of man and beast, all portrayed to the life, it forms a complete picture of the march of Bengal Troops, comprising incidents of actual warfare, interior economy and habits, costume native and military, superstitions, vehicles, cattle, and, in short, presents an omnium gatherum, such as we have never before seen marshalled in such dense or striking array. No verbal or written description could approach the vivid realities conveyed in this panoramic *Sketch*, which must prove highly interesting to our honoured comrades of the East, and may stand untravelled Europeans in stead of all the books ever written on the subject. We trust Captain Ludlow will not be a loser by the publication of a work of so much labour, and exhibiting so much *esprit de corps* The captions beneath the image strips read from left to right [1] 'Water carriers to the Camp'; 'Hindoos bathing'; 'Hindoo Idol and Priest'; 'Grain and supplies carried for the Camp'; 'The Rear Guard awaiting the removal of the Camp'; 'A Coffee Party'; 'Camp Baggage'; 'Express Camel'; 'Bazaar Guard'. [2] 'Foot Artillery'; 'A Regiment of Sepoys'; 'Foot Artillery'; 'Horse Artillery'; 'Horse Artillery'. [3] 'The General Officer and his Staff'; 'Light Cavalry'; 'Light Cavalry'; 'Express Camel'; 'Prisoners driven to the rear'; 'Spare Ammunition Waggon'; 'An A.D. returning with orders'. [4] 'The Cart of the Country'; 'Baggage'; 'Boxes for carrying refreshments'; 'A Mess Tent'; 'Conveyance for the Wounded'; 'The Common Cart of the Country'; 'Cart in which Native Females ride'; 'Spare Ammunition Boxes'; 'A Sporting Elephant, the Driver and his assistant getting up'; 'The Bazaar Flag'; 'Washer Men'. [5] 'advanced guard pushing on'; 'Spiking a captured gun'; 'The Native Troop of Horse Artillery'; 'The Charge sounded'; 'The Charge sounded'. [6] 'The Skirmish'; 'An Advanced Gun playing'; 'Making-off'; 'Match-lock men'; 'A Swivel Gun on a Dromedary'; 'A Priest's Hut'; 'A Hill Fort for which the enemy are making'; 'Fakers denouncing their flying Friends'; 'A Hindoo Temple'.

The *Index to British Military Costume Prints* attributes this print to 'Cpt. W.A. Ludlow, 12[th] Bengal N[ative] I[nfantry]', mentions an 'illuminated foreword', and says it shows the Bengal troops in pursuit of Pindari marauders. Ludlow was born in 1803 we know he was promoted to captain in 1846 and sometime thereafter retired on half pay to Marylebone in London with the rank of major. He appears to have lived with a Mary Ann Ferris but what their relationship was is obscure.

Abbey *Life* 530 *Index to British Military Costume Prints* 485 [1].

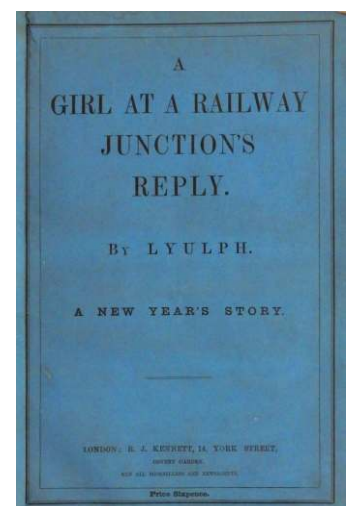
IMITATIVE OF DICKENS

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

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

An imitative sequel to Charles Dickens set of stories *Mugsby Junction* first published in a Christmas edition of the magazine *All the Year Round*. for 1866.

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



ONE OF THE MOST INFLUENTIAL AND IMPORTANT MANUFACTURERS
OF NINETEENTH CENTURY DECORATIVE DESIGNS

54 **[MAW & Co.] PATTERNS. GEOMETRICAL AND ROMAN MOSAICS ENCAUSTIC TILE PAVEMENTS AND ENAMELLED WALL DECORATIONS.** Designed and arranged by M. Digby Wyatt F.RIBA., G. Edmund Street F. RIBA., George Goldie A.RIBA., H.B. Garling F. RIBA., J.P. Seddon F. RIBA. & others. Manufactured by Maw & Co. Benthall Works, Broseley, Salop. [London]: Leighton Bros. [1866 but this copy circa 1880?]. £ 2,250

Folio, 370 × 270 mm, pp. 6; 33 chromolithograph plates numbered 15 to 56; original brown cloth, upper cover overlaid with an elaborately decorated chromolithograph sheet by Owen Jones; inscribed 'A & W Reid, Elgin.' on front free endpaper.

We have been unable to find another copy with the same title although several of Maw's catalogues would have evolved over time and may indeed closely follow each other.

The work appears to be a continuation of Maw & Co's *Specimens of Geometrical Mosaic and Encaustic Tile Pavements* 4to., which contain 14 coloured plates and would neatly dovetail onto our copy starting from plate 15.

The company was formed in 1850 by the brothers George and Arthur who concentrated on the manufacture of floor tiles, quickly gaining a high reputation for their encaustic 'Mock-Mediaeval' tiles. By the 1880s they had become one of the most influential and important tile manufacturers, producing annually over 20 million tiles a year by the end of the nineteenth century. As the title suggests they commissioned designs from the most important designers for their wares, a number of the plates identifying tiles with names.

The ownership by the architects A. & W. Reid, Elgin, would seem to place the date sometime between the late 1870s and 1885. They were certainly at this time involved in the renovation and building of a number of churches for which Maw & Co.'s tiles were almost a necessity.



ATLANTIC FUN

55 **[MELLOR, Joseph William, *The Chief*]. LOG-BOOK OF THE VOYAGE OF THE CERAMIC SOCIETY TO NEW YORK.** Comprising a collection of printed menu's for the trip. Published by Cunard - R.M.S. Laconia., April 1929. £ 650

216mm × 164mm, comprising nine menu's, printed in dark-blue or terracotta and gilt on thick paper, text is printed in black, with full-page cartoons throughout, mainly signed 'M', with an additional seven pages at end giving a list of those on the trip together with their signatures; bound in half dark-green morocco over cloth boards, upper board lettered in gilt, with 'Mellor's Nonsense' in gilt on spine; a desirable item.

Desirable collection of printed menu's for Saturday April 20th 1929 to Sunday April 28th 1929, inclusive, served onboard R.M.S. *Laconia* during the voyage of the Ceramic Society to New York.

In addition to the cartoon's by Joseph William Mellor, some with quotations from Longfellow and Tennyson, there is an article 'Introducing the New President (Mr W. Gardner)', four items called Question Time and an 'Ode to the Past-Presidents of the Ceramic Society Aboard the Laconia (Rescued from the waste-paper basket by the Steward)' which includes Capt. Doyle, Mr J. Holland, Mr J. Burton, Col. Harry Johnson, Mr F. West, Sir William Jones, Mr H. Wood, Mr A. Heath. Two leaves have the heading 'Cunard Line | R.M.S. Laconia – The Ceramic Society on the recto with an attractive willow-pattern design printed in blue and gilt below; on the verso of each there is a menu, one for 'The Keramik Sositety [sic], the other for 'The Ceramic Society'.

The final four leaves list the names and companies of some fifty members who took part in 'The Ceramic Society | American Trip 1929' (two leaves) and the final two leaves have the autographs of the members who made the trip including: John Adams, Carter, Stabler & Adams, Poole; H. T. Arrowsmith, T. Arrowsmith & Sons, Burslem; J. E. Benn, Leeds Fireclay Co. Ltd, Wortley; J. E. Beswick, John Beswick, Longton; Joseph Burton, Pilkington's Tile & Pottery, Clifton Junction; Albert Carder, O. Carder & Sons, Lays Pottery, Brierley Hill; Major Edward Stuart Clark, Llay Hill Colliery Co., Llay Hill, nr. Wrexham; Roland Cullinan, The Potteries, Olifantsfontein, Transvaal; Percy



Devereux, British Abrasive Wheel Co., Tinsley; Russell Doidge, Douglas Firebrick Co., Dalry; B. Elford, Carter & Co., Poole; G. Evers & Mrs Evers, E. J. & J. Pearson Ltd, Stourbridge; W. Gardner, Meltham Silica Firebrick Co.; G. & G. Hodson, Hathern Station Brick & Terra Cotta Co., Loughborough; J & Mrs Holland, Pickford, Holland & Co., Sheffield; F. Johnson, Alfred Meakin Ltd, Tunstall; Sir William John Jones, Lady Jones & Miss E. Jones, Westminster; Alex. Lomas & Miss F. Lomas, J. & J. Dyson Ltd, Stannington; Ronald Sherwin, H. & R. Johnston Ltd, Tunstall; J. Steventon, Royal Pottery, Burslem; M. Doyle, Captain of the Laconia.

Joseph William Mellor (1869-1938) was an Otago graduate who became a ceramicist, a cartoonist, and, more importantly, a famous chemist. Indeed, his single-handed effort to complete his 16 volume definitive work *A Comprehensive Treatise on Inorganic and Theoretical Chemistry* (1922-1937), which amounted to over 15,000 pages and 16 million words, has never been equalled. From very humble beginnings and self-initiated study, Mellor obtained a place at the University of Otago, and then won a scholarship to study for a research degree at Owens College, Manchester. He then moved to Stoke-on-Trent, where he became principal of the Technical College (now part of Staffordshire University). During the First World War, Mellor's research was directed towards refractories, high-temperature ceramics relevant to the steel industry and thus the war effort. It was for this work that he was offered a peerage, which he turned down. In 1927 he was elected to the Royal Society for work related to ceramics, the only other being Josiah Wedgwood in the eighteenth century. Mellor retained a boyish sense of humour all his life, and he was dubbed by colleagues the 'Peter Pan of Ceramics'. He was also a skilled cartoonist and his *Uncle Joe's Nonsense* (1934) contains a collection of humorous stories illustrated with clever pen sketches. Just before Mellor died in May 1938, he received a C.B.E.' (<https://ourarchive.otago.ac.nz>).

REGENCY PATTERN-BOOK

56 **MIDDLETON, Charles.** DESIGNS FOR GATES AND RAILS SUITABLE TO PARKS, PLEASURE GROUNDS, Balconys, &c., also some Designs for Trellis Work. London, Published by J. Taylor, at the Architectural Library, High Holborn, [c. 1810]. £ 500

8vo, 27 engraved plates including decorative title; modern marbled boards, with cloth spine.

A fine copy of this charming Regency pattern-book.

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

The present title, though, is entirely devoted to miscellaneous designs for the embellishment of parks and gardens. The 26 plates, not counting the decorative title, illustrate a whole array of rustic fences and gates in wire work, iron and timber, some supported by simple wooden posts and others flanked by grand brick or stone pedestals. At the end are added six



engravings of orangeries and other small garden buildings to which quite elaborate trellis work has been added as a support for vines or other climbers.

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



A PICTORIAL COMÉDIE HUMAINE SET INDOORS

57 **MONNIER, Henry.** SIX QUARTIERS DE PARIS [*wrapper title*]. Paris, Delpech, Que Voltaire, N° 3, c.1827]. £ 875

Oblong 4to, six hand coloured plates lithographed by Delpech after Monnier; light marginal spotting, otherwise a fine copy with fresh colouring; lithographic front wrapper with pictorial vignette; a little browned; preserved in a modern cloth portfolio.

Clearly published as a companion piece to Eugene Lami's work of the same title and format *Six quartiers de Paris*. Monnier's sideline to Lami's work mirrors the exterior views of Lami with caricatures of the social life inside the buildings.

Monnier (1799-1800) grew up in the Parisian bourgeois world, 'between 1825 and 1827 Monnier passed much of his time in London, where he collaborated with Lami in what was to become the *Voyage en Angleterre*. On his return to Paris he embarked on a series of albums in which he recorded the manners and humours of the city with unprecedented profusion. Between 1826 and 1830 he satisfied the insatiable demand for his designs with almost 500 lithographs, nearly all of which were drawn with a pen and coloured by hand. For each design he himself coloured a master print and carefully supervised its subsequent preparation.'

'Some of the salient titles in his human comedy may be mentioned. There are potpourris like *Recréations du coeur et de l'esprit*, *Paris vivant*, and *Rencontres Parisiennes*. *Macedoine pittoresque*. There are more closely focussed surveys like *Les grisettes*, *Moeurs administrates*, *Galerie théâtrale*, *Boutiques de Paris*, and *Six quartiers de Paris* ... to illustrations of the work of others, he largely confined himself to the several series which he made for Beranger's poems.

Monnier was a satirist with a difference. His attitude towards his subjects hardly varies. His aim was to set down what he saw with elegance and precision, but with no overt interpretation or judgment. His profound scepticism kept him clear of beliefs and commitments, whether political or literary. Without denying his accuracy "No one has depicted [the people of our time] more exactly, not even Balzac" ...' (Ray)

See Ray, I, p. 199; OCLC locates 3 copies, at the Bibliotheque National de France; Morgan Library (Ray's copy) and Brown University.

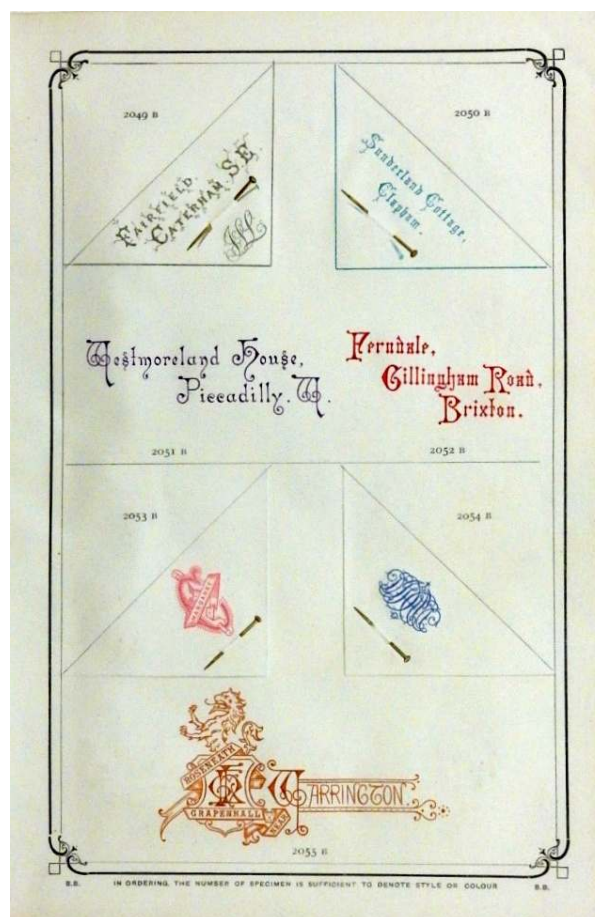
EVERY SHAPE, SIZE AND COLOUR

58 **[MONOGRAMS & LETTERHEADS]** SPECIMENS OF EMBOSSING & ILLUMINATING FROM STEEL DIES suitable for Paper, Envelopes, &c. in New and Artistic Styles. [Manchester: Butt Bros.?,] circa 1885. **£ 125**

8vo, ff. 32; each leaf embossed on one side with a decorative border; original green cloth, upper cover lettered in black. loose in binding due to gutta percha having perished

A very neatly produced trade catalogue for steel dies published at the high point of their complexity and decorative design. Every shape, size and colour was manufactured for the heads and corners of notepaper, the flap and front of envelopes and any other piece of paper that could bear such fanciful ingenuity. Everything was turned into decoration including facsimiles of handwriting 'very fashionable' corner pins that are disarmingly realistic and the impossibly entwined monograms that are all but impossible to decipher. Blind stamps and company trademarks and seals were also available with examples of lawn tennis clubs and local boards, coal companies all treated with enthusiastic solidness which might not have belied their real status.

The catalogue itself is only monogrammed 'B.B.' which is a bit of a mystery although a company called Butt Brothers in Manchester could have been the issuer. The catalogue would be shone to prospective customers by stationers who worked presumably by the factoring process and submitted the orders to be produced under their own names.



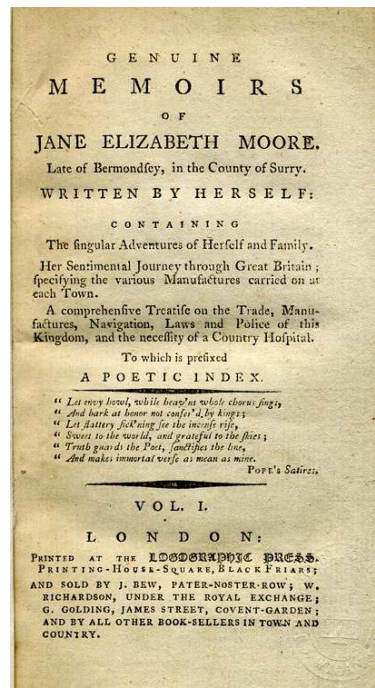
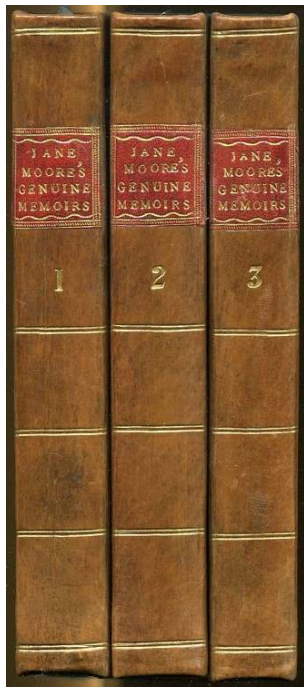
A LADIES SENTIMENTAL JOURNEY THROUGH GREAT BRITAIN, DESCRIBING THE TRADE, MANUFACTURES, LAWS, AND POLICE IN EACH TOWN

59 **MOORE, Jane Elizabeth.** GENUINE MEMOIRS OF JANE ELIZABETH MOORE. Late of Bermondsey, in the county of Surrey. Written by herself: containing the singular adventures of herself and family; her sentimental journey through Great Britain; specifying the various manufactures carried on at each town; a comprehensive treatise on the trade, manufactures, navigation, laws and police of this kingdom, and the necessity of a country hospital. To which is prefixed a poetic index. Vol. I [-III]. London: Printed at the Logographic Press, Printing-House-Square, Black Friars; and sold by J. Bew, Paternoster row ... [1785]. **£ 950**

FIRST EDITION. *Three volumes, 12mo, pp. [xii], 144, 169-192, 183-302; [ii], 72, 97-348; [vi], ii, 286; irregular pagination in places; with leaves D6 & D7 in vol. III expertly supplied in facsimile using contemporary paper; apart from a few marks in places, a clean copy throughout; handsomely bound in recent half calf over marbled boards, spines ruled in gilt with red morocco labels lettered in gilt; a very appealing copy.*

Very rare first edition of this informative treatise by Jane Elizabeth Moore detailing her 'sentimental journey' through Great Britain, and describing the trade, manufactures, laws, and police in each town.

Jane Elizabeth Gobeil was born on 30 September 1738 into a family of merchants and traders. Her maternal grandfather had been indentured to a silversmith and engraver, and her father was engaged in leather trade and manufacture. Jane's mother died three years after her birth, and for the next three years she was raised by her maternal great-grandmother. When her father married a woman he had known for fifteen days, Jane returned to his house but was soon sent to her stepmother's sister. The couple separated when Jane was ten, and for the next three years she alternated between home and schools. Jane had early demonstrated a "talent at trade", transacting "business of consequence" when she was only twelve, so when she returned home in May 1753 she was "put to the desk" and began to handle her father's accounts; eventually she was, in effect, running his business. Although initially she preferred business to marriage, when Moore proposed she accepted him; determined "not to be obligated to any man breathing", she also bullied her father into dowering her with "a daughter's share" of the business. She was married on 10 October 1761. In the next three years she bore two children, both of whom died, and continued in both her father's and her husband's businesses. When her father died, she learned that he had not provided for the promised dower; "I may be pardoned if I say my grief much sooner subsided, th[a]n it would otherwise have done", and she engaged in a six year lawsuit contesting the will.



'Much of the second volume of Jane's *Memoirs* alternates among descriptions of her subsequent business concerns, her illnesses brought on by overwork, and her travels throughout the United Kingdom. In 1773, amid the difficulties of wartime trade, she learned that her husband was having an affair with her maid, and the following five years are punctuated with further discoveries of his mistresses and her stepson's various peccadilloes. Moore suffered several strokes and then a relapse after being abused by his drunken son; by the spring of 1781 "widowhood seemed inevitable" (p. 316), and Jane too was ill. This volume of the *Memoirs* concludes somewhat with her husband's death and the subsequent financial difficulties. Volume three is an analysis of Britain's economic state. Jane justifies such a treatise "from a female pen" by reminding the reader that she is "wholly conversant" with trade and manufacture, and the volume ranges from fisheries and "mechanism and ingenuity in general" to coinage, customs and excise, and several chapters on English law' (Smith: *Life-Writings by British women, 1660-1815: An Anthology* [2000], pp. 227-237).

Besides the present work she published a volume of *Miscellaneous Poems* in 1796. The date of her death is unknown. OCLC records four copies worldwide, at UCLA, Trinity College, Harvard & the British Library.

MORALS FOR CHILDREN

60 [MOREL DE VINDE, 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

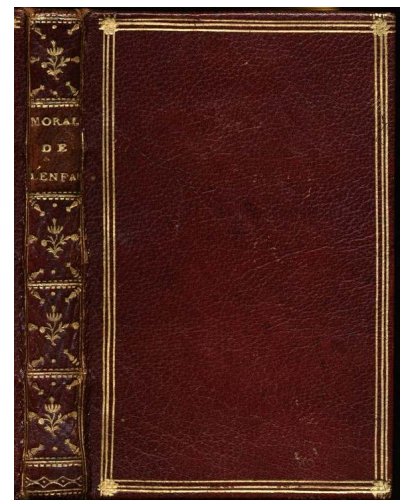
16mo, pp. xii, 84, 10 (Bleuet's catalogue); very lightly spotted in places only; clean and fresh in contemporary French full maroon morocco; boards with gilt triple fillets, spine ornamented in gilt and with morocco lettering-piece, inner dentelles gilt, blue mottled endpapers, all edges gilt, turquoise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

One of two extremely rare editions published of this best-selling children's book published the same year as the first.

The other 1790 edition was published in 8vo by J. Thomas in Paris, however priority has 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 verso of the title page states that the profit of the present edition are to benefit the *Maison Philanthropique*, a charitable organisation set up in 1780 by Louis XVI and Marie Antoinette. Morel de Vindé (1759-1842), an agriculturalist and politician with royalist links who later had the work reprinted whilst in exile.

The work was republished and pirated numerous times up to the end of the 19th century with editions appearing also at Salzburg in 1790 and in Regensburg in 1793 with further editions translated into Latin and Dutch.

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.



ORIENTALISM IN A BOX

61 **[MOSAIC GAME]** ORIENTALISCHES PARQUERSPIEL - JEU DE PARQUET ORIENTAL - THE PLAY OF ORIENTAL INLAID WORK [Germany] circa 1835. £ 850

152 (of 156) pieces of painted boxwood squares and triangles in eight colours viz yellow, mustard, orange, black, green, red, pink and blue; together with a sheet of examples, and printed instructions; contained in original box, the sliding lid showing an oriental scene of three ladies play in the game.

A neatly produced early nineteenth century game capitalising on a rekindled interest in the Moorish aspects of Orientalism.

The rather charming instructions describe both the amusing and educational qualities of the game. 'In this new mosaic game the form agrees well with the colours; therefore not only the good taste of the children is cultivated by it, but also their mind is impelled to an inventive activity, as they are obliged to look for new designs. Thus our mosaic amply rewarding all the pains that were taken in it will certainly be one of the most useful games which answers fully its purpose and at the same time is an inexhaustible source of recreation.'



Hans Ottomeyer. *Biedermeiers Glück und Ende : die gestorte Idylle, 1815-1848* Munich 1987, item 4.2.13.56.

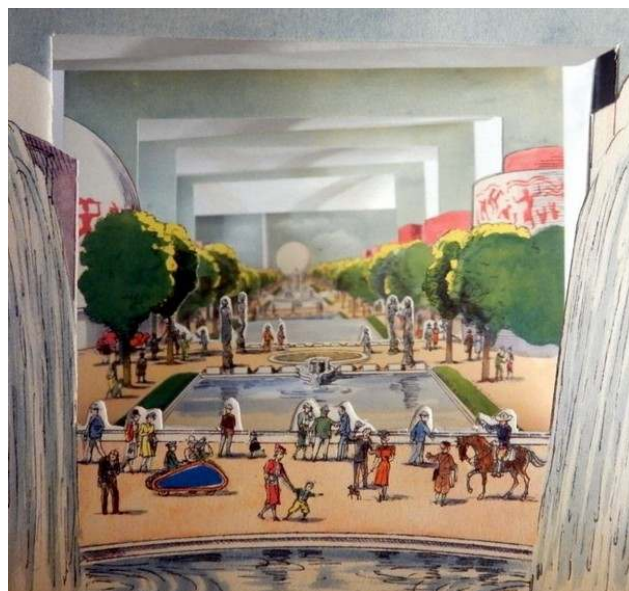
ALL THE WORLD IN NEW YORK

62 **[NEW YORK]**. 1789-1939. THE WORLD OF TOMORROW, NEW YORK WORLD'S FAIR. [New York, 1939]. £ 350

Colour-lithographic pictorial upper scene with single central peep-hole, four cut-away panels and a back-scene, all colour printed, measuring 165 x 125 mm; front-face lightly spotted; with original white printed buff envelope stamped 'Compliments of American Jubilee'

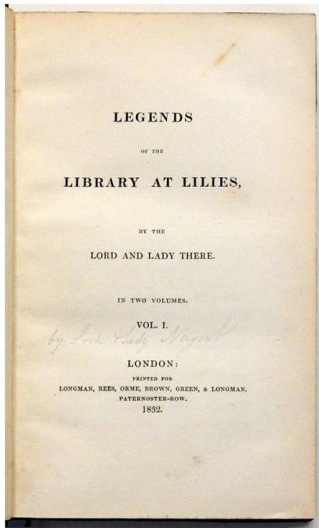
Scenes from the 1939 New York World's Fair by Elizabeth Sage Hare, an art patron, and founder of the Fountain Valley School of Colorado and Warren Chapell, an American illustrator, book and type designer.

American Jubilee stamped on the wrapper of this copy was a musical pageant by Oscar Hammerstein and Arthur Schwartz that ran for 150 performances from the 12 May 1940 at the New York World's Fair Grounds. The outline of the plot has a school teacher teaching her class about some of the great moments in American history which come alive pageant-style, from George Washington's inauguration at New York City's Federal Hall in 1789 through the years of Teddy Roosevelt, with a peek into the future. Apparently it was spectacular, but a financial disaster.



JOINT AUTHORSHIP

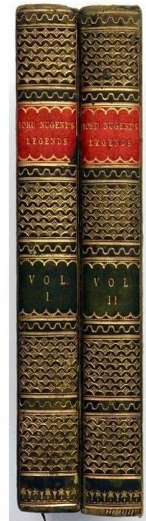
63 **[NUGENT, George Nugent Grenville and Anne Lucy, Baron and Baroness]**. LEGENDS OF THE LIBRARY AT LILIES By the Lord and Lady There. In Two Volumes. London: Printed for Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row, 1832. £ 225



Two volumes, 12mo, pp. vi, [2], 359, [1]; [4], 350; contemporary green half calf, spine decorated in gilt with red title label; signed by White, 24 Pall Mall.

The work was actually the joint production of Baron George Nugent and his wife, Anne Lucy Poulett, with each *Legend* initialled with the either a 'G' or 'L' (or a combination of both) to indicate authorship of the individual pieces.

Tait's Edinburgh Magazine, [Vol 2 1832, p. 395] gave an endorsement, if not an overwhelming one, to the work, although it firmly ignores the joint authorship! *The Legends of the Library at Lillies* will be eagerly read, from the name of the writers, by those who are not very exacting in the character and pretensions of their books of amusement, and will be valued for their intrinsic power of imparting pleasure at many other firesides; insinuating, meanwhile, some useful lessons to flirting husbands, and manoeuvring mothers. In conclusion, we must say, that the best of Lord Nugent's works is his late address to the electors of Aylesbury, which also, we have no doubt, is an emanation of the Library at Lillies. It made us expect something more in these volumes than is found in the mere novel of the day, and we have not been disappointed.



THIS LITTLE BOOK WHICH I OFFER TO THE MILLION

64 [OYSTERS]. [CRUIKSHANK, George *illustrator* & HAYWARD, Abraham]. THE OYSTER; Where, How, and When to Find, Breed, Cook, and Eat It London: Trübner & Co., 60, Paternoster Row. MDCCLXI. [1861]. £ 325

FIRST EDITION. 8vo, pp. 96, 8 advertisements; engraved frontispiece title vignette and illustration by George Cruikshank; original decorated glazed yellow printed boards repeating Cruikshank's illustrations in colours, rubbed and worn at edges, rebacked in cloth.

A relaxed, humorous and detailed account of this food for the common Victorian man.

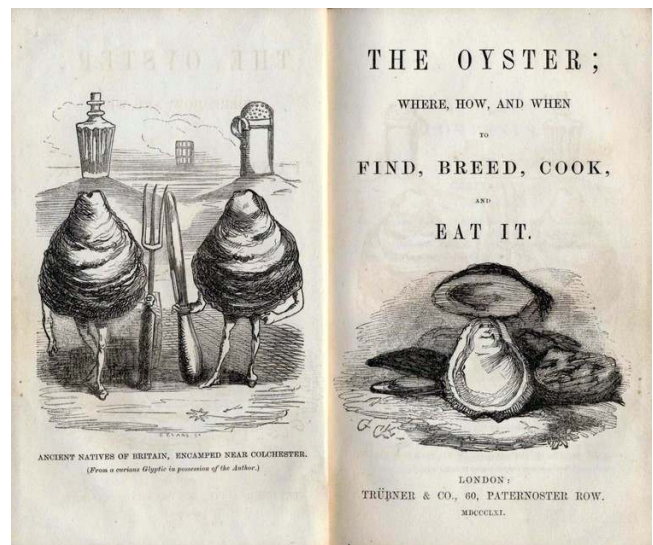
The essayist and translator Abraham Hayward, (1801–1884) main occupation was supposed to be directed towards a career in the law, however other interests caused him to spend increasing time as a writer. He wrote on gastronomy for the *Edinburgh Review* and by the time this work on *The Oyster* was published his career had really settled towards writing a great variety of miscellaneous works.

‘That which I have said, however, on the oyster in this little book which I offer to the million - for the million are interested in the subject - will, I hope, induce those who have hitherto broken through a rule strictly adhered to by all gastronomes, to abstain in future; and those who have hitherto enjoyed oyster-eating, fearlessly to eat on and secure the first and foremost of all gastronomical indulgences provided for man’ (p. 11)

‘Blessed as he was with a keen intellect, a prodigious memory, and remarkable fluency, one could argue that Hayward never quite lived up to his enormous potential.

A more charitable conclusion is that he was too fond of his dilettantish way of life to care very much about what posterity might think of it. In his later years it was apparently enough for him to pass much of his comfortable bachelor's existence at the Athenaeum (to which he had been elected in 1835), where he could exchange stories and witticisms over dinner or a rubber of whist, and read books in the members' library and then write about them’ [ODNB]

Cohen 623; Bitting p. 588.



CARNEGIE HALL

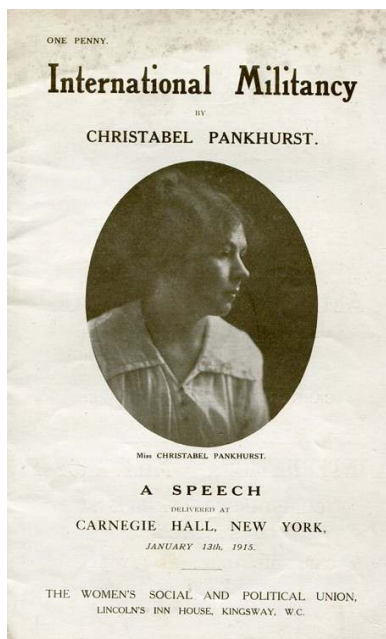
65 PANKHURST, Christabel. INTERNATIONAL MILITANCY ... A Speech delivered at Carnegie Hall, New York, January 13th, 1915. The Women's Social and Political Union, Lincoln's Inn House, Kingsway, W.C. [1915]. £ 250

FIRST EDITION. 8vo, pp. 24; stapled as issued in the original printed wraps, marked at head and staples rusted, but still a good copy.

First edition of Christabel Pankhurst's speech delivered at the Carnegie Hall in New York in January 1915 urging America to join the war effort.

In 1915 the WSPU published as a pamphlet titled *International Militancy*, a speech given by Christabel Pankhurst ... in the course of it she had said, "You would not have thought much of our intelligence, our patriotism, our love of freedom, if we have let (German) militarism ... use us suffragettes ... to destroy the mother of Parliament ... We shall have plenty of time when this war is over to fight our Civil War for votes for women" (Crawford, p. 497-498).

OCLC records three copies in North America, at Hamilton College Library, Princeton and the Huntington.



IN HER OWN WORDS

66 **PANKHURST, E. Sylvia.** THE LIFE OF EMMELINE PANKHURST. The Suffragette Struggle for Women's Citizenship ... London, T. Werner Laurie Ltd., Cobham House, 24 & 26 Water Lane. 1935. **£ 200**

FIRST EDITION. 8vo, pp.180; foxing to title and fore edge, otherwise clean throughout; in the original green publisher's cloth, with the original rather worn and chipped printed dustwrapper, with loss at head and tear to upper wrapper, cloth, however, in very good state.

First edition of *The Life of Emmeline Pankhurst*, (1858-1928) the leader of the Suffragettes, written by her daughter.

The illustration on the front cover of the dustwrapper is particularly evocative of her struggle, the scene described on the back: "The illustration on the front of this jacket represents Emmeline Pankhurst, weakened by the hunger and thirst strike, arrested at gates of Buckingham Palace when the Suffragettes attempted to interview the King on May 21st, 1914. The huge policeman gave her a great bear's hug which caused excruciating pain. In her prison cell she suffered from it many days'. As it happened, by a strange quirk of fate, the arresting officer, Superintendent Rolfe, pictured carrying Emmeline away from the demonstration, died two weeks later of heart failure.



ILLUSTRATED MORALS

67 **[PANORAMA].** LANGAGE DES FLEURS DU HISTOIRES MORALES. Par Duru. [cover title]. [Paris] [n.d., c. 1830]. **£ 750**

CONCERTINA-FOLDED PANORAMA. 12mo, [14.8cm x 168 cm], comprising 15 hand coloured lithograph scenes each heightened with gum arabic; the panorama folds into the original green publisher's boards, with engraved printed label on upper cover, some chipping to head and extremities, but still a very appealing item.

A rare and quite delightful panorama.

Each of the scenes depict a moral trait including Vengeance; Superstition, Sincerity, Simplicity, Modesty, Flattery Perseverance Conscience etc. each containing a hand coloured scene with descriptive text below.

Not in OCLC.

PARIS'S COVERED ARCADE

68 [PEEPSHOW, PARIS]. OPTIQUE NO. 9 - LE PALAIS ROYAL [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 500mm. Hand-coloured etching, housed in original slip-case with original printed label with a decorative printed label 'Optique No. 9, Les Palais Royale' Booksellers ticket 'Werner Rue Vivienne No 2 bis, Paris'

The front-face label consists of a view of a glass-roofed gallery recently erected within the Palais and staffage. In the centre is an oblong peephole backed with glass; on either side of it there is a small circular peephole. The peepshow itself is of the area within the Palais, with lawns, statues, a fountain, and a pair of kiosks. The small peepholes provide views of the arcades. The back-board consists of sky.

Two version of this peepshow appear to exist one without flags the other with tricolours.

Hyde/Gestetner 31; Gumuchian 2219.



BEFORE BEING UNCEREMONIOUSLY OUSTED FROM THE WSPU

69 PETHICK LAWRENCE, Frederick William. WOMEN'S FIGHT FOR THE VOTE. The Woman's Press, 156 Charing Cross Road, London, W.C. [1910].
£ 450

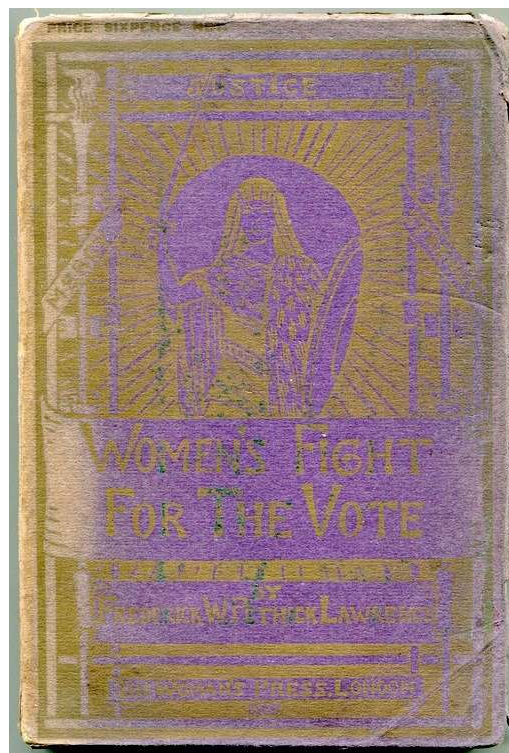
FIRST EDITION. 8vo, pp. vii, [i] blank, 142, [2] advertisements; light foxing to prelims, otherwise clean throughout; in the original maroon wraps, lettered and tooled in gilt, lightly sunned and with chipping at head of spine, but not detracting from this being a very desirable item.

First edition of Pethick-Lawrence's *Women's fight for the vote*, based on articles he had first published in *Votes for Women*.

In 1907 Frederick and Emmeline Pethick Lawrence had started the journal *Votes for Women*. The Pethick-Lawrences' large home in London became the office of the WSPU. It was also used as a kind of hospital where women made ill by their prison experiences could recover their strength before embarking on further militant acts. Emmeline Pethick-Lawrence served six terms of imprisonment for her political activities during this period.

The couple was arrested and imprisoned in 1912 for conspiracy following demonstrations that involved breaking windows, even though they had disagreed with that form of action. After being released from prison, the Pethick-Lawrences were unceremoniously ousted from the WSPU by Emmeline Pankhurst and her daughter Christabel because of their ongoing disagreement over the more radical forms of activism which the Pethick-Lawrences opposed.

OCLC records just two copies, at the BL and Lyon.



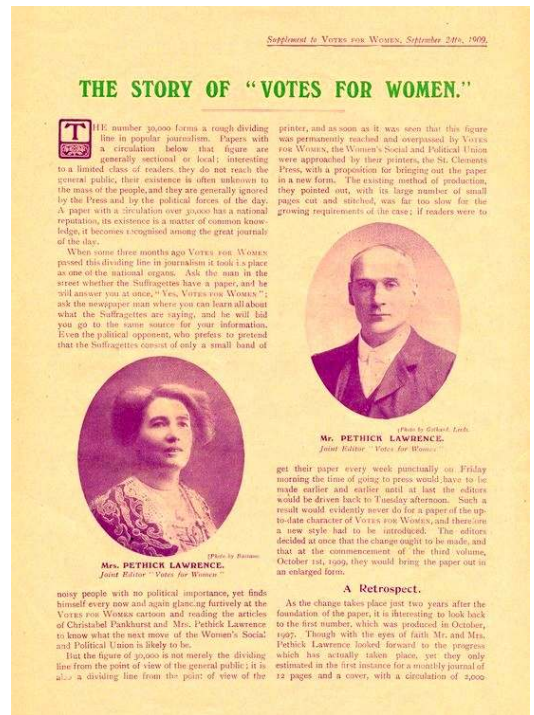
PRINTED IN SUFFRAGETTE COLOURS

70 [PETHICK-LAWRENCE, Emmeline & Frederick William]. THE STORY OF "VOTES FOR WOMEN" [London]. Supplement to Votes for Women, September 24th, 1909. £ 250

4to, pp. 4; short tear to outer edge, lightly and evenly browned due to paper stock, but still a very good copy.

Colourful insert, being printed in the Suffragette colours of green and purple, for *Votes for Women* giving a short history of the periodical together with forms to fill out for subscription and advertising space, evidently to help swell the coffers of the Women's Social and Political Union.

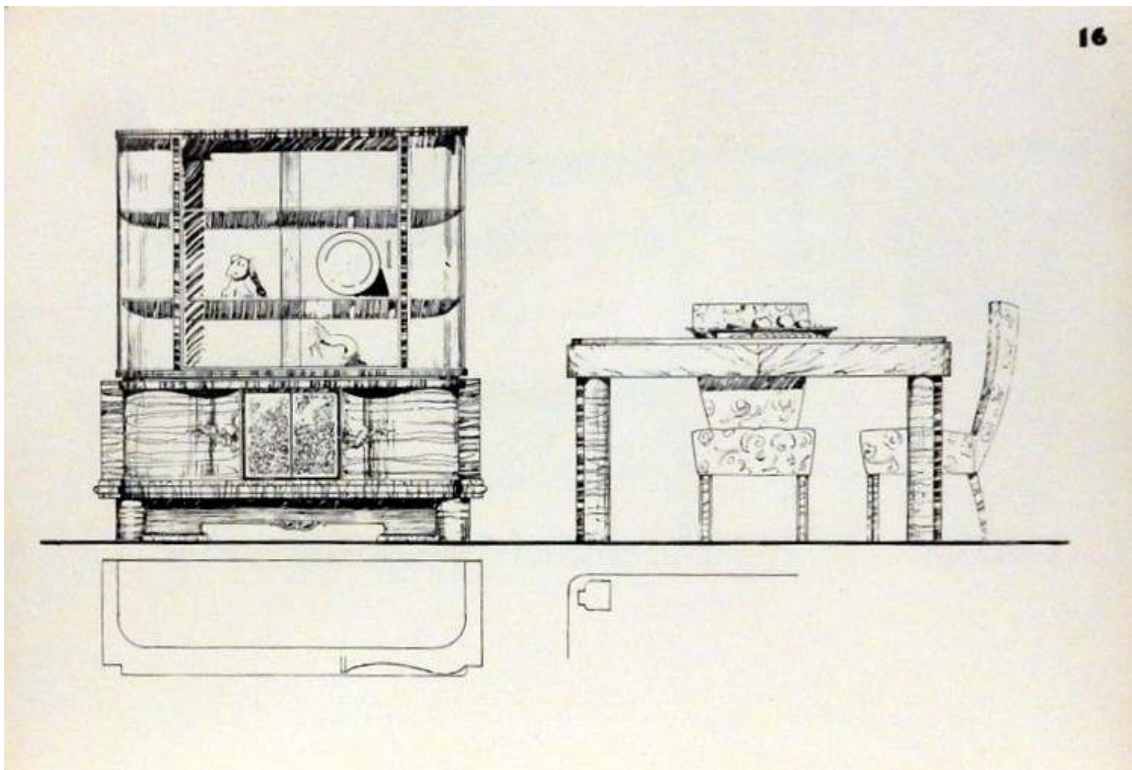
'Ask the man in the street whether the Suffragettes have a paper, and he will answer you at once, "Yes, Votes for Women"; ask the newspaper man where you can learn all about what the Suffragettes are saying, and he will bid you go to the same source for your information. Even the political opponent, who prefers to pretend that the Suffragettes consist of only a small band of noisy people with no political importance, yet finds himself every now and again glancing furtively at the Votes for Women cartoon and reading the articles of Christabel Pankhurst and Mrs. Pethick Lawrence to know what the next move of the Women's Social and Political Union is likely to be'.



CZECHOSLOVAK DESIGNS

71 PLATZNER, A. MEUBLES MODERNES TCHÉCOSLOVAQUES - Moderne Meubels Échelle 1/10 Schaal [cover title]. Brussels, Librairie des Arts et du Batiment F. Salmain Fils, [c. 1934]. £ 350

Folio, 24 lithographic plates, printed on high-quality paper; loosely inserted in the original publisher's cloth backed marbled folder with large orange title label on front cover, patterned paste-downs; lightly rubbed.



The portfolio documents Czechoslovak modernist furniture for the Belgian public. The designs are for monumental sideboards with rounded corners, asymmetric cupboards, with the occasional neo-Baroque ornament unexpectedly applied, also voluptuously curved fronts executed in fine veneers.

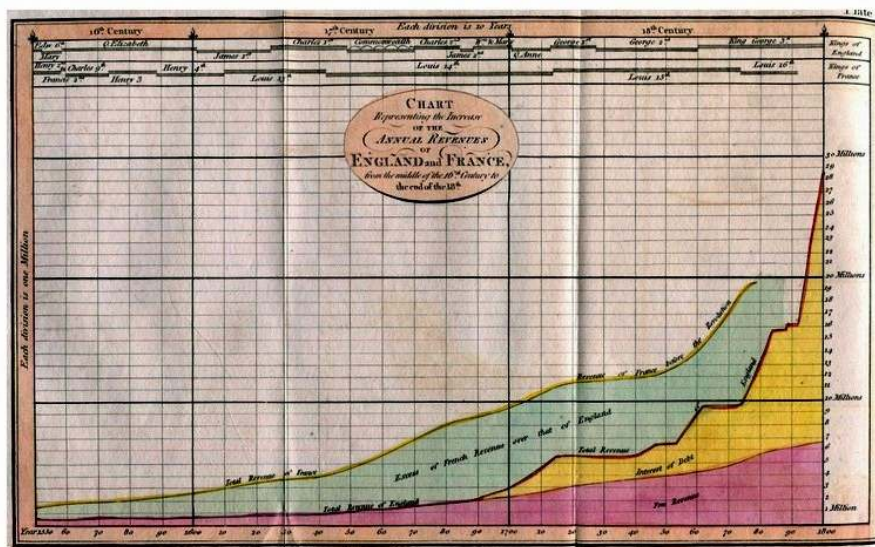
No copy in OCLC.

THE FIRST USE OF GRAPHICAL STATISTICS

72 **PLAYFAIR, William.** THE COMMERCIAL AND POLITICAL ATLAS, representing, by means of stained copper-plate charts, the progress of the commerce, revenues, expenditure, and debts of England, during the whole of the eighteenth century. The third edition, corrected and brought down to the end of last year... London, Printed by T. Burton... for J. Wallis... 1801. £ 1,500

8vo, pp. xv, [1], 96, [2], with 26 coloured engraved plates, two folding, although the last plate of the 'Chart shewing variations in the price of the sack of flour at Marks Lane for 10 years' is supplied in expert facsimile; with the engraved bookplate of Cheshunt College Library on front pastedown, and their neat stamps on title page; in contemporary marbled boards, expertly rebacked and recorned, spine ruled in gilt with red morocco label lettered in gilt, some rubbing to boards, otherwise a very appealing copy.

Third and best edition, originally published in 1786, and again in 1787. The present edition adds new information in light of changes in Europe, the French Revolution in particular. The fine plates depict the import/export trade of various countries using graphical statistics - their first application to the study of economics. The first part of the work deals with the trade of England with various parts of the world, including North America, the Indies, Russia and Africa. The second part deals with financial matters; the revenues of England from 1550 to 1800, the National Debt, the operation of the Sinking Fund, the expenses of the navy and army, and the price of flour from 1791 to 1801.



‘There are few differences between the first and second editions ... There are, [however], much more substantial differences in the third edition. Instead of 40 plates containing 44 charts, there are 28 plates containing 33 charts. The most significant omission is the bar chart showing the exports and imports of Scotland. Gone also are charts showing trade data for England, Holland, and the United States. Three charts showing aspects of the national debt as it related to annuities and interest rates were also dropped. Missing also are the five charts, attributed to James Corry, representing economic data from Ireland. Two new charts were added. The first, in Plate 19, is a rather elaborate large area chart on a flyout showing the annual revenues of England and France as well as the interest on debt. This chart includes a chronological display at the top which shows the reigns of English, British, and French monarchs. The other new plate is not numbered, although it is given a figure of 26 in the index and referred to as Chart XXVI in the text.

Although much of the data are brought up to date, the tables of numbers are no longer incorporated. James Watt had advised their inclusion in the earlier editions to allay possible concerns regarding provenance or accuracy. In fact ... the tables call attention to Playfair’s lack of concern for accuracy, and so Watt’s wise counsel had an effect opposite to what he intended. Playfair’s goals were didactic and at times polemical, rather than analytical, and his freehand drawing of the variations in imports or exports is sometimes hard to reconcile with the numbers. While he certainly made small errors and technical mistakes, the most egregious problems concern his interpolations between data points. On many occasions, the ups and downs of the lines are fanciful and probably reflect Playfair’s prejudices rather than the likely values of the missing data ...

Despite the minor numerical errors, the technical slips and graphical functions that are occasionally more fanciful than accurate, all three editions of the *Atlas* introduced an astonishing number of novel charting constructions that are still in common use today’ (Wainer and Spence, introduction to Playfair’s *Commercial and Political Atlas and Statistical Breviary*, 2005, pp. 16-23).

Goldsmiths 18232; Kress B.4431; this edition not in Einaudi; see Wainer and Spence, introduction to Playfair’s *Commercial and Political Atlas and Statistical Breviary*, 2005, pp. 14-32.

PROBABLY PRODUCED AS A PROMOTIONAL WORK

73 **POWELL, Joseph.** VOLUME 1ST [ALL PUBLISHED] LIBER NATURÆ Containing thirty Views, Drawn from Nature and on Stone, By J. Powell, 14 Allsop's Buildings, New Road, Marylebone. London: Published by J. Dickinson, 114 New Bond St. [1823]. £ 300

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

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

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



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

A CHILD'S VIEW OF THE 'GREAT WEN'

74 **[PUBLIC BUILDINGS].** GRANDMAMMA EASY'S ACCOUNT OF THE PUBLIC BUILDINGS OF LONDON [cover title]. London: Dean & Co., [c. 1848]. £ 550

Large 8vo, pp. 15, [1], wrappers counted as pages; ten hand-coloured wood-engravings in the text; original printed yellow wrappers; minor spotting, rear wrapper with short marginal tear.

This well-preserved ephemeral and colourful publication for children opens with a view of Brunel's Thames Tunnel, followed by a celebration of the 'new' Houses of Parliament. Buckingham Palace is depicted with a royal carriage in front; among the other - obvious - buildings is the 'new' Post Office, on which occasion the anonymous author celebrates the progress in processing mail, stating that post office coaches 'are now superseded ... by the



railway trains; a carriage being fitted up as a travelling Post-office, in which the letters are sorted and letter-bags made up as the train proceeds' (p. 15).

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

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

UNRECORDED PROSPECTUS FOR AN EXCLUSIVE GENTLEMAN'S CLUB, PUBLIC ASSEMBLY ROOM, AND PLACE OF DEBATE ON PALL MALL

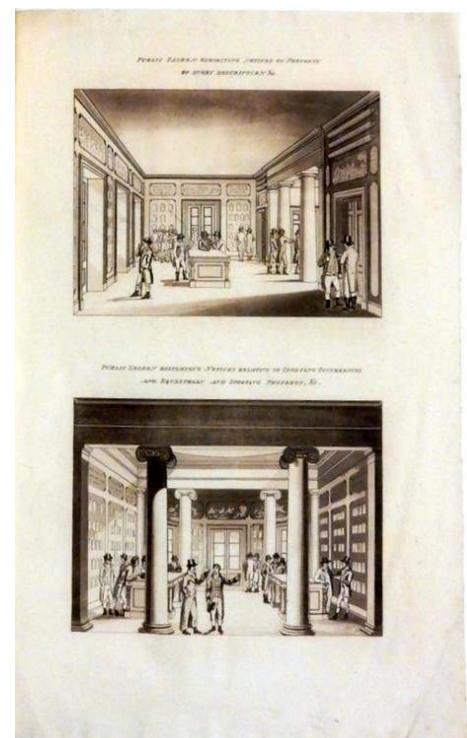
75 [RANDOM, Charles, 'Baron de Berenger'] and FOULSTON, John. *Architect.* ST. JAMES'S INSTITUTION, EMBRACING AN EQUESTRIAN REPOSITORY, An Improved Auction Mart, and other undertakings, calculated for the further and more effectual encouragement of The Arts and the vigorous cultivation of British Ingenuity and Commerce. London: Printed by J. Black, York-Street, Covent Garden [1813]. £ 2,250

Folio, [drop-head title] pp. 3, [2] imprint; 2, [2] blank; four plates including two plates each with two sepia prints in aquatint and two plans by G. Hawkins; modern morocco backed marbled boards, spine lettered in gilt.

An Apparently unrecorded prospectus for this exclusive equestrian club on Pall Mall.

In his prospectus De Berenger describes 'The St James's Institution' as for 'philanthropy, scientific researches, rational amusements, metropolitan improvement, and national utility' in a place of resort available at all hours 'for the higher classes, which recommends itself by superior accommodation and general informalities, but more especially by a judicious division of the departments, and by furnishing to the early encourager of this undertaking, the constant option of remaining either among a select circle, or of mixing with the general assembly'. It seems it was to be a mixture of a gentleman's club, public assembly room, and place of debate. [Brown]

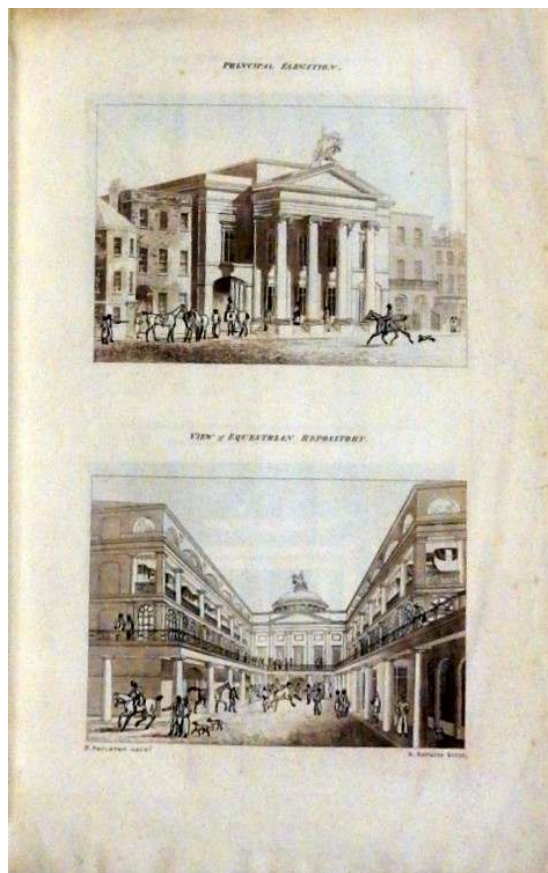
The main entrance on Pall Mall was to be entered through a classical entrance and was to include a Public Saloon, Coffee Room and Bar, stairs lead down to Grecian Baths and on the floors above the entrance were to be salerooms, assembly/ballrooms and 'Auction Supper or Card Room.' Behind the Pall Mall building was to be a gallery of shops leading to further rooms devoted to Exhibition or Sale Room and another Public Saloon devoted to 'Displaying Notices relative to Occurrences and Equestrian & Sporting Property &c.' This part of the building lead out through another entrance saloon onto King Street roughly opposite Christie's Auctions Rooms. In the basement level are



Fire Proof Stables and box stalls that included a 'Warm Horse Bath'. Also on this level were to be an auction room and a Horse Painters Room, something of a novelty in stabling your horse and also have the opportunity of an artist supply you with a portrait. The upper floors contained rooms only open to subscription holders and was to include a library, betting and card rooms and a Billiard room.

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

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



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

THE PROOFS

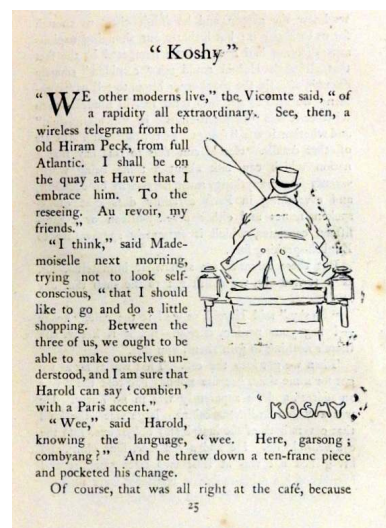
76 **RAPHAEL, John Nathan.** PICTURES OF PARIS & SOME PARISIANS. Containing forty-five illustrations from drawings by Frank Reynolds. London: Adam & Charles Black, 1908. £ 185

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

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

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

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



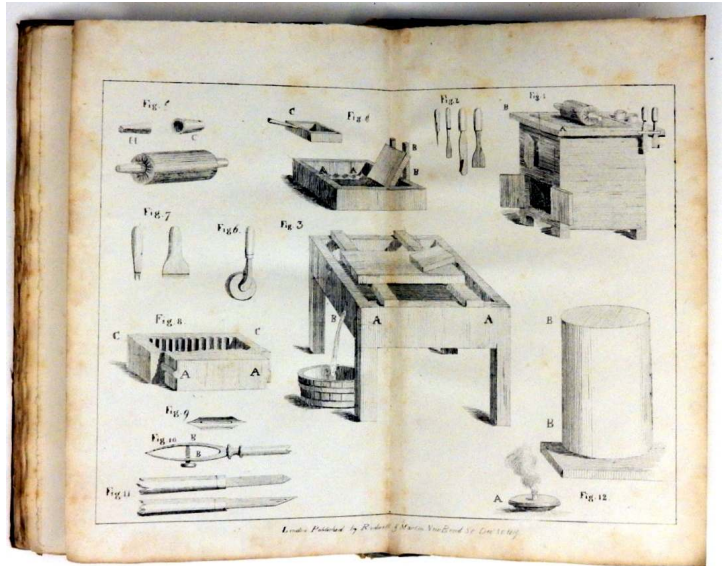
‘THE MOST USEFUL BOOK YET PUBLISHED ON THE SUBJECT’.

77 **RAUCOURT de CHARLEVILLE. HULLMANDEL (C.)** *Translator.* A MANUAL OF LITHOGRAPHY, OR MEMOIR ON THE LITHOGRAPHICAL EXPERIMENTS MADE IN PARIS, At the Royal School of Roads and Bridges; Clearly Explaining the Whole Art, as Well as All the Accidents that May Happen in Printing, and the Different Methods of Avoiding Them. Second Edition. London, Printed for Rodwell & Martin, 1821. £ 850

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

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

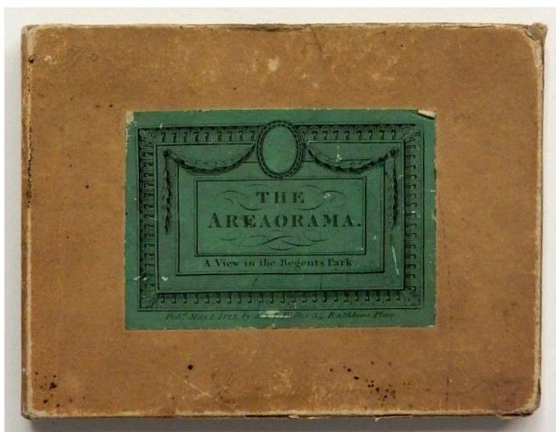
Raucourt divides his text into four parts starting with a description of the principles of lithography and the basic materials used. In these early days many of these could not be procured directly from manufacturers and the early lithographer was thus usually obliged to make his own chinks, drawing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



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

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

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



FIRST IMPRESSION OF THE NEW PARK

78 **[REGENT'S PARK PEEPSHOW]. THE AREAORAMA.** A View in the Regent's Park. London, S. & J. Fuller, 34 Rathbone Place. May 1, 1825. £ 1,500

Upper hand-coloured engraved view of a ruined mausoleum, with irregular peephole, 6 hand-coloured engraved scenes with central part cut away, hand-coloured engraved back scene, all mounted concertina style, folding down into original slipcase with printed label; some surface wear and rubbing to extremities, otherwise in very good original condition.

The peepshow itself is in very fresh, bright condition, and shows Regents Park as a distant prospect through a series of bucolic frames, appropriately peopled and attired in rural dress; the latter frames with the newly built Park Circus and York Terrace. An excellent subject with more than the usual number of scenes, and scarce.

Hyde-Gestetner 193.

A POCKET ILLUSTRATED GUIDE

79 **ROCK & CO.** VIEWS OF LONDON. London: Rock & Co., [circa 1851].

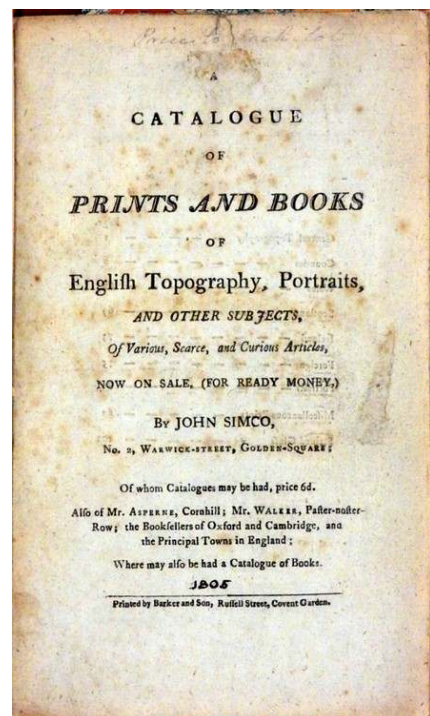
£ 285

Oblong 8vo; 15 engraved vignettes; some foxing; publisher's blind and gilt blocked dark purple cloth.

Views from Rock & Co.'s series including the Horse Guards, Houses of Parliament, Lambeth Palace, Hungerford Suspension Bridge, Thames Tunnel. Larger and with more generous margins than usual in the manner of the Harwood plates.

A fine copy in the original publisher's binding with just the endpapers replaced.

Adams 205.



‘A WORTHY, HONEST MAN’

80 **SIMCO, John Bookseller.** A CATALOGUE OF PRINTS AND BOOKS of English Topography, Portraits, and other subjects, of various, scarce, and curious articles, now on sale, (for ready money,) By John Simco, No. 2, Warwick Street, Golden Square; of whom catalogues may be had, price 6d. London; printed by J. Barker, Great Russell-street, Covent-Garden. [1805].

£ 280

8vo, pp. [2], 102; neatly bound in calf backed marbled boards, the spine with a red label lettered in gilt.

The 3,269 items begin with maps plans and prints of England and Wales divided into counties followed by sections devoted to Scotland, Ireland and ‘Foreign’ - a section that includes everything from the Nile, to a View of the Palace of Charlottenberg. The remaining sections are of portraits, miscellaneous Prints and oddly a few pieces of stained glass.

John Simco, (1749?-1824) was remembered in the *Gentleman's Magazine* on his death as ‘a worthy, honest man, long known and respected for his love of Antiquities, and his curious Catalogues of Topography and Biography (from 1788 to the present time). Mr. Simco particularly devoted his attention to the sale of Books and Prints’ relating to Topography and Biography. He was patronized by I. Barnard, esq. His Majesty's Librarian; Sir R. C. Hoare, bart.; the late Mr. John Townley; Mr. Nassau; and many other eminent collectors; for all of whom honest Simco collected many a curious article.’

No copy located on OCLC.

WHEN YOU DANCE IN ENGLAND, THE HOUSE SHAKES

81 **SIMONS-CANDEILLE, Julie.** SOUVENIRS DE BRIGHTON, DE LONDRES ET DE PARIS; et quelques fragmens de littérature légère. Paris, Delaunay, Mongie ainé, Lenormand, L'Huillier, 1818. £ 450

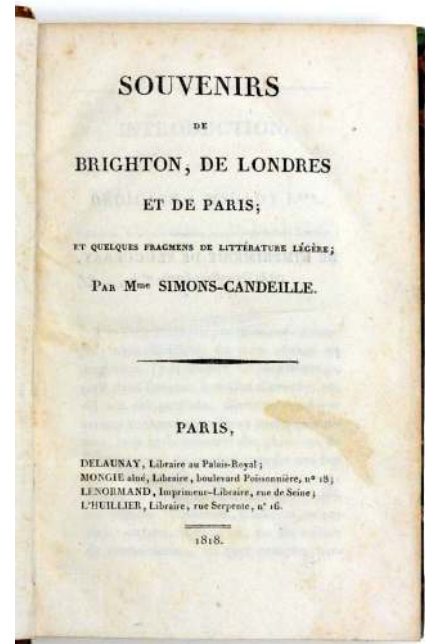
FIRST EDITION. 8vo, pp. 302; some light foxing and browning in places throughout; contemporary calf backed marbled paper, spine tooled and lettered in gilt; some light rubbing to extremities; with the bookplates of Pierre Reboul and Rocquencourt on front paste-down.

Uncommon first edition of this collection of reminiscences of exile in Britain by the French writer, musician, and actress Julie Candeille (1767-1834).

Candeille had been an important player in Parisian theatre, both as an actress and as a dramatist, over the revolutionary period and beyond, which inevitably led to some political difficulties at times; one such was during Napoleon's Hundred Days in 1815 - Napoleon had previously denied Candeille and her father pensions, and on his return from Elba, Candeille fled to London, where she stayed, performing concerts, for the best part of 16 months. The present account, though, does not feel like one of exile; Candeille describes the cultural and musical life of London and Brighton in a lengthy series of stories and anecdotes, full of observations about the characters of both people and, among other things, buildings ("When you dance in England, the house shakes, and makes all the neighbouring houses shake with it"). We find observations about the shopping habits of the English, much about the food, their skill in accompanying singers, their piano-makers, and the enthusiasm of English ladies for self-medication ("elles se droguent continuellement ... les médecins ... sont-ils extrêmement occupés").

Combined with these memoirs are minutes from three salons she held, including an essay on reading and declamation; some reflections on the history of music in its relationship to the other arts; a discourse on the taste for travel; and a collection of literary fragments.

Outside France, OCLC records physical copies only at the National Libraries of Scotland and Poland, although the work appears to be more widely held.



STREET CRIES AND POVERTY

82 **SMITH, John Thomas.** VAGABONDIANA, OR ANECDOTES OF MENDICANT WANDERERS through the Streets of London; with portraits of the most Remarkable, drawn from the Life. London: for the proprietor, [1815-]1817. £ 850

4to, large paper copy, pp. viii, 52; title printed in red and black; text illustrations, historiated initials, etched sectional title partly hand coloured and 48 plates drawn and etched by John Thomas Smith; later brown half calf over earlier marbled boards, spine with black morocco label lettered in gilt.

Large paper copy of Smith's beautiful book, a combination of cries of London and a documentation of urban poverty and the street trades.

Thomas John Smith (1766-1833) was the Keeper of the Prints and Drawings of the British Museum, son of a sculptor and assistant of Nollekens, and became a professional draughtsman and illustrator, focussing much on the changing social fabric of the capital, and its antiquities. At the end of the Napoleonic era he gathered material on the street life of Covent Garden, a notoriously seedy part of town. 'Mr. Smith had much pleasure in tracing out and examining the peculiar manners and costumes of the inhabitants and visitors of this district of the metropolis. The procuring of information from various sources occupied many years of his life; and he meditated the publication of this interesting mass in two volumes, which we regret he never completed ... But in 1817 he published a work on which he had been some time employed, entitled "Vagabondiana ...". This work was preceded by a masterly introduction by Mr. Smith's "honoured and valuable friend, Francis Douce, esq." (Obituary in *The Gentleman's Magazine*, 1833, p. 643).

Variant of Beall E35; Colas 2756; Lipperheide Geb. 11.



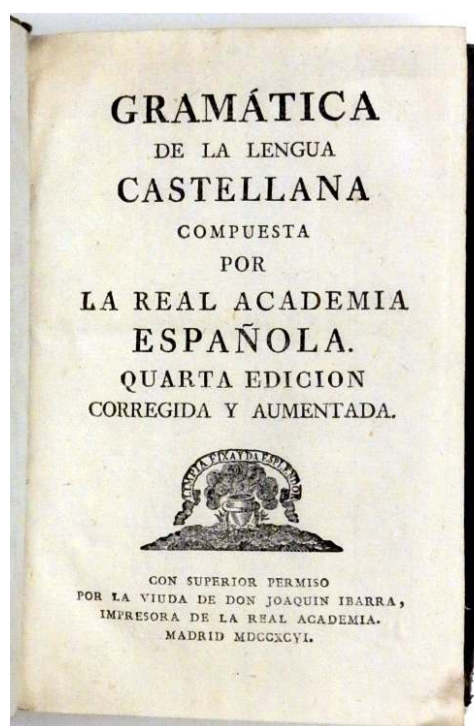
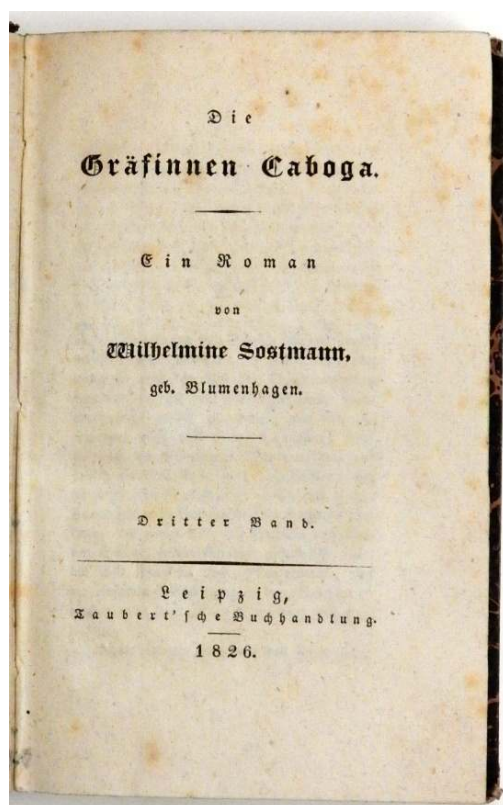
THE AMOROUS ADVENTURES OF THE COUNTESES OF CABOGA

83 **SOSTMANN, Wilhelmine Anna Elisabeth.** DIE GRÄFINNEN CABOGA. Ein Roman von Wilhelmine Sostmann, geb. Blumenhagen. Leipzig, Taubert'sche Buchhandlung, 1826. £ 300

FIRST EDITION. *Three volumes, 8vo, pp. 261, [3, advertisements]; 187; 208; a little foxed in places; a good set in contemporary marbled boards with gilt-stamped green lettering-pieces, green edges; a little rubbed.*

This is the debut novel by the sister of the Hamburg novelist Wilhelm Blumenhagen. The actress and writer Wilhelmine Sostmann (1788-1864) tells the story of four Hungarian (actually Croatian; members of the house of Kabuzic) countesses of Caboga and their amorous and other adventures, underpinned by trap doors, the danger of incest and other Gothic paraphernalia. This historical colportage novel begins at the French court just before the revolution and stretches across the European travails well into the Napoleonic era.

OCLC locates two copies in America, at Harvard and Chicago.



GENERAL, BUT FLEXIBLE RULES

84 **[SPANISH GRAMMAR].** GRAMÁTICA DE LA LENGUA CASTELLANA COMPUESTA POR LA REAL ACADEMIA ESPAÑOLA. Quarta edición corregida y aumentada. Madrid: Con Superior Permiso por la Viuda de Don Joaquin Ibarra, Impresora de la Real Academia. MDCCXCVI [1796]. £ 185

12mo, pp. 9, xxv, 479, [1] blank; original spanish mottled calf, spine ruled in gilt with red label letter in gilt.

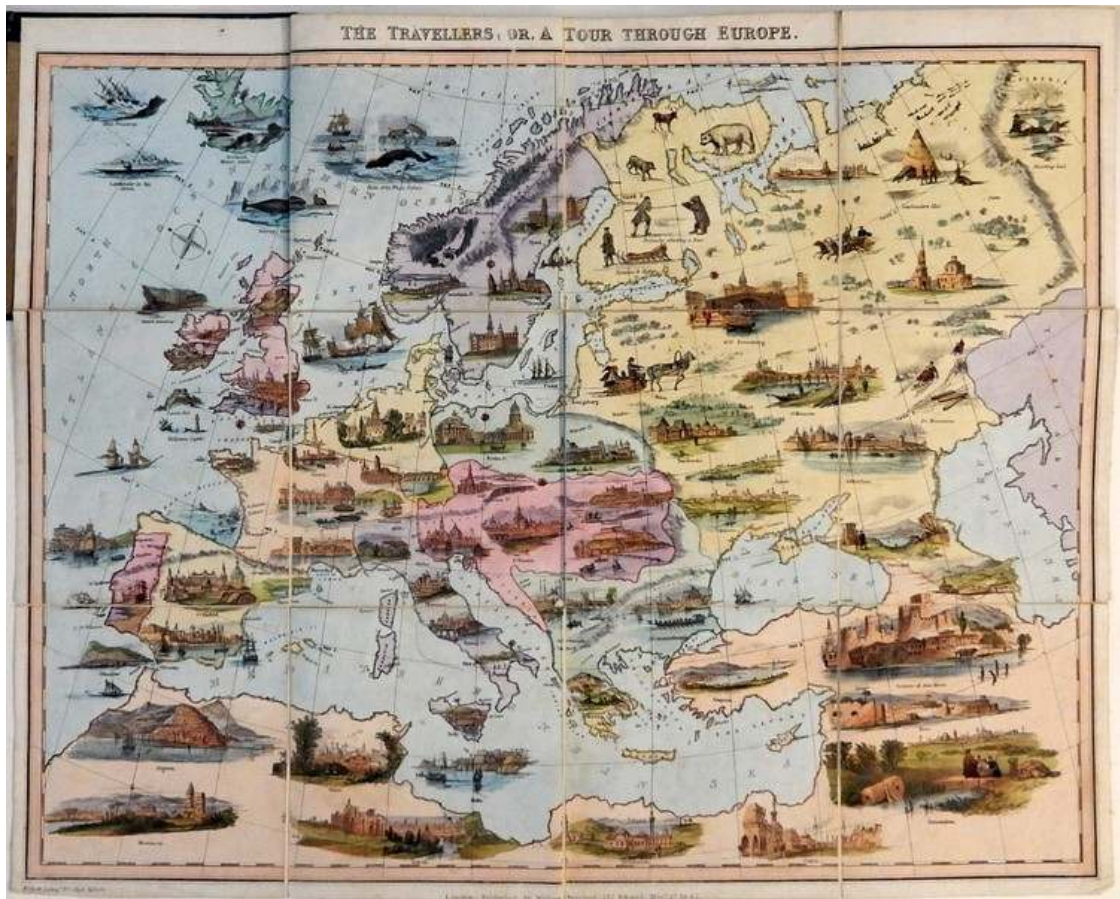
Between 1771 and 2009 the Real Academia Española [RAE] some published 36 editions of this Grammar.

This edition of 1796 was the first to have been significantly revised and corrected the next substantive changes were introduced in 1854. The idea of a grammar had originated in 1741 but it took 30 years looking at all previous attempts at codifying the language before attempting to publish their *Gramática*. The RAE first had to decide on whether to treat the language to scientific rules or to look on it as an 'art.' Having taken into their account writing of Spanish authors they decided to look upon their work as an art with some general, but flexible rules.

APPROXIMATE GEOGRAPHY

85 **SPOONER, William.** THE TRAVELLERS OF EUROPE. [cover title]. London, William Spooner, [Dec.r 1st 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 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 adjusted for convenience, 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.

A LATER GUIDE

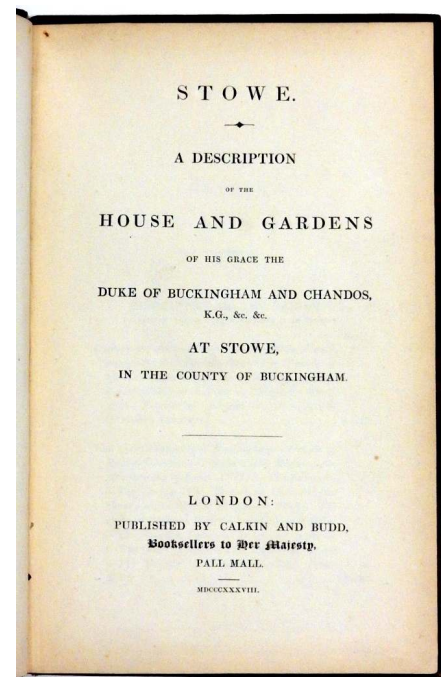
86 [STOWE]. [SEELEY, J. *publisher*]. STOWE. A DESCRIPTION OF THE HOUSE AND GARDENS of His Grace the Duke of Buckingham and Chandos, K. G., &c. &c. at Stowe, in the Country of Buckingham. London, Published by Calkin and Budd ... Pall Mall, 1838. **£ 550**

8vo, pp. viii, 96, publisher's maroon cloth, blocked in blind and titled in gilt on the upper cover; spine and upper portion of the boards faded, head of spine chipped.

A later edition of this constantly updated guide describing in detail the rooms and collections.

Built on the Temple family fortune of the eighteenth century the family were falling increasingly in to debt at the time of this publication. The great house partly designed by Vanbrugh, Gibbs, Robert Adam and Soane replete with a garden designed with the input of 'Capability' Brown, Stowe had by 1838 probably reached it's zenith. The death of the first 1st Duke of Buckingham & Chandos the following year and the bankruptcy of the 2nd Duke in 1848 forced most of the contents to be sold, the family only able to hold onto Stowe house and gardens for a few more generations as both money and progeny dwindled.

Harris, *Country House Index*, p. 42; Holmes, *The Country House Described*, p. 239.

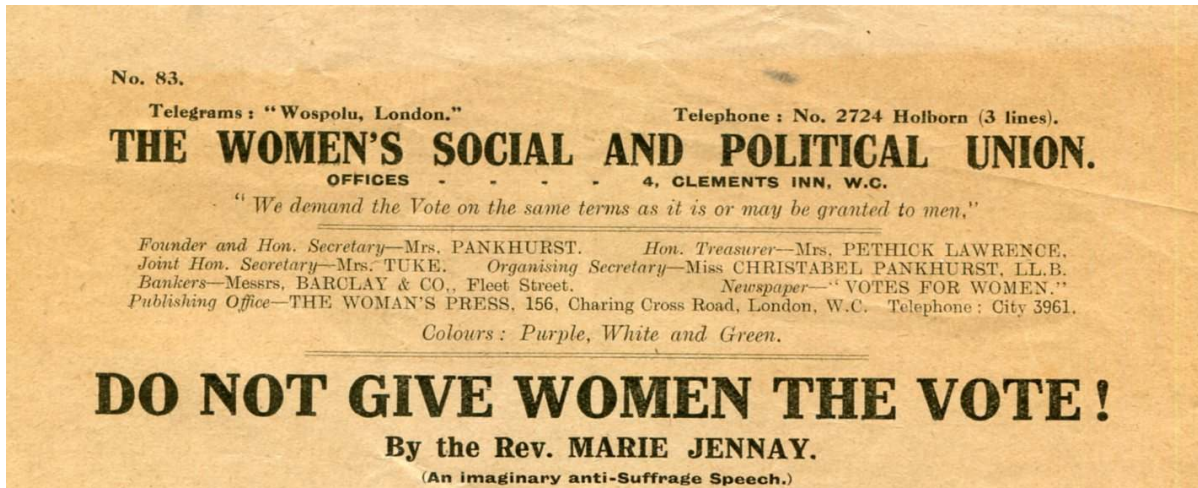


ANTI SUFFRAGE

87 [SUFFRAGETTES]. DO NOT GIVE WOMEN THE VOTE! By the Rev. Marie Jennay (An imaginary anti-Suffrage Speech). [Published by the Woman's Press, Lincoln's Inn House, Kingsway ... c. 1911]. £ 250

Large two sided leaflet (260mm x 195mm), lightly browned with a couple of tears in margin and small chips at head and fore-edge, otherwise in good original state.

Scarce propaganda leaflet issued by the WSPU giving an imaginary anti-suffrage speech urging not to give women the vote.



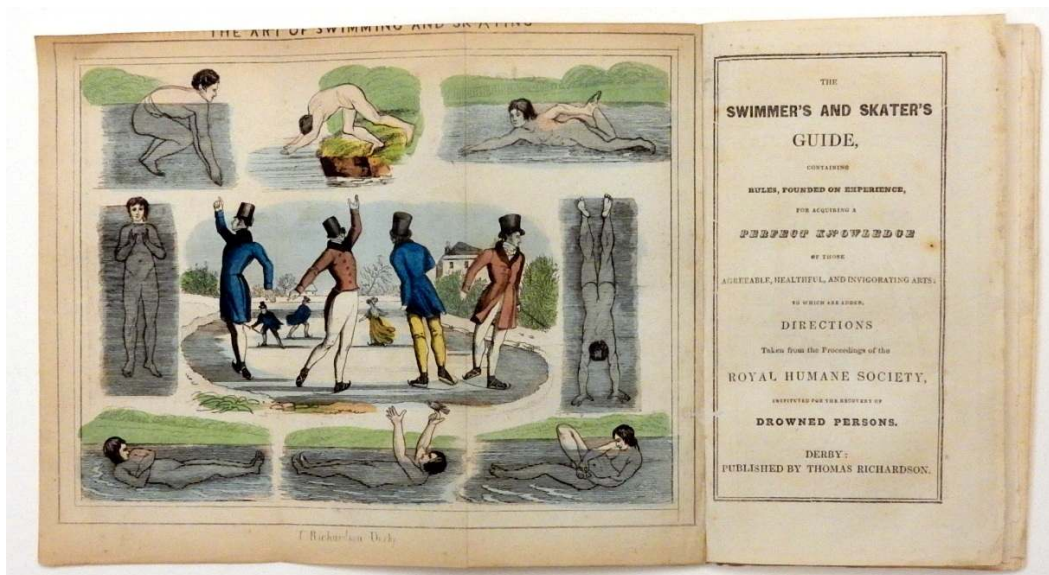
'Woman Suffrage is the revolt against nature. Why, look at the women on this platform. Observe their physical inability and mental disability and general helplessness! Do you think they could walk up to a ballot-box, mark a piece of paper and drop it into the box? Obviously not. Or let us grant, for the sake of argument, that they could mark a piece of paper, but could drop it in? Oh, no. The laws of nature cry out against it. The laws of man cry out against it. The voice of God cries out against it. And so do I.' (p. 1).

PUBLISHED DURING THE GREAT FROST OF 1838

88 [SWIMMING]. [THÉVENOT Melchisédech]. THE SWIMMER'S AND SKATER'S GUIDE containing Rules, Founded on Experience, for acquiring a perfect knowledge of those Agreeable, Healthful, and Invigorating Arts; to which are added. directions Taken from the Proceedings of the Royal Humane Society, instituted for the recovery of Drowned Persons Derby: Published by Thomas Richardson [circa 1838]. £ 850

12mo, pp. 24, hand coloured wood-engraved folding frontispiece; partly unopened in original printed pink wrappers.

The work was evidently published during the Great Frost that enveloped the Britain during January and February, 1838.



The first seventeen pages contain the principles of swimming from the basic to ever more advanced technique. Some of the latter actions seem frankly dangerous 'To cut the Nails of your Toes in the Water', 'To Swim holding up ones Leg.' Probably these necessitated the inclusion of 'Directions' for recovery of drowned persons, although the advice here of liberally encouraging the patient to drink rum, brandy and gin might be frowned on today. The last six pages explain the art of skating, this too is aimed for both the novice and more experienced skater. The text appears to be taken from Thévenot's work on swimming published in the seventeenth century but with several additions and erroneous additions.

The frontispiece shows eight illustrations of the naked bathers in various swimming positions and styles surrounding a view of a iced over pond with well clothed skaters going through their motions.

Although undated the work would have been produced to take advantage of the two month frosty period that began on the 7th January, 1838 which saw temperatures as low as -16 centigrade in London, and did not thaw until mid March.

OCLC & COPAC list two copies at the British Library and the Bodleian; see Thomas, Ralph *Swimming: With Lists of Books Published*, 1904 p. 249.

EXPENSIVE LUXURY IN A DECADE OF POST-WAR AUSTERITY

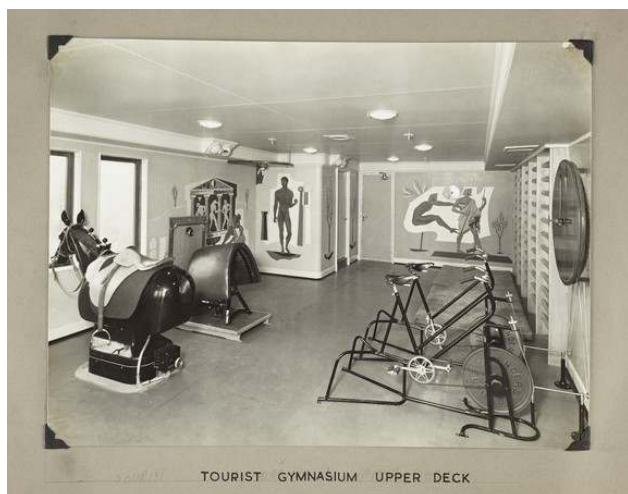
89 [T.S.S. OLYMPIA.] A PAIR OF PHOTOGRAPH ALBUMS DEPICTING THE INTERIORS OF T.S.S. OLYMPIA. [Glasgow]: October, 1953. £ 4,500

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



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

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



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

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

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

TWO CONTINENTS IN ONE SMALL VOLUME

90 **TAYLOR, Rev. Isaac.** SCENES IN EUROPE AND ASIA, for the Amusement and Instruction of little Tarry-at-Home travellers ... A New Edition. London: J. Harris, St Paul's Church-Yard. [circa 1835]. £ 185

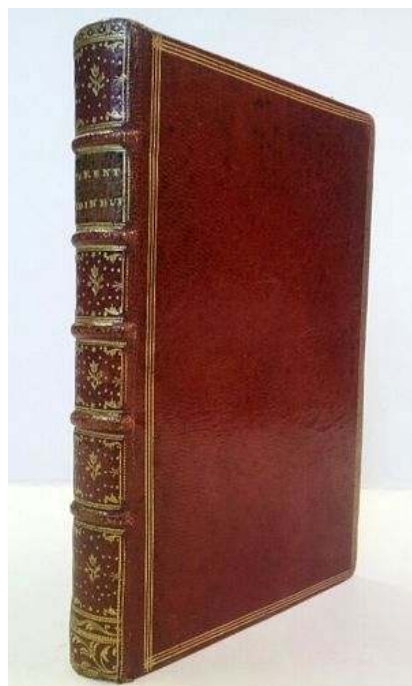
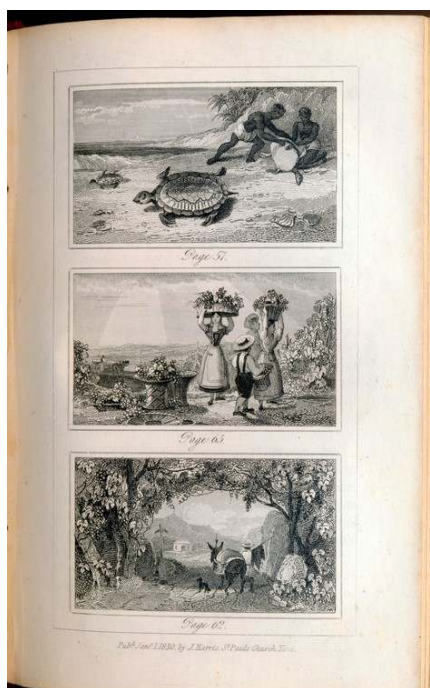
SECOND EDITION. 12mo, pp. [4], iv, 117, [1] blank; [2], iv, 108, [12] 'New and Useful Books'; engraved folding map frontispiece vignette on title-page, 32 engraved plates with 96 numbered images and two folding engraved maps; original red roan backed boards, rebacked to style, joints repaired; contemporary name on front free endpaper 'John B. Tucker, 1835'.

Taylor was not for avoiding the unpleasantness of life and included scenes of whipping in Russia; the throwing of dogs into the suffocating vapours of the Grotto del Cani in Italy and abandoning the sick and aged to die in Tartary among his 'Amusement and Instruction.'

'The major changes in text from the new edition [a previous *new edition* was published in 1827] are the in the Scenes in Europe: the introduction is in prose, not verse; there are two new sections (Orcades; Jerusalem); there are additions to the sections on Asia Minor, Siberia, Japan Isles, and Persia; Hanover and Saxony have been added to the section of Germany; in the section on Swiss Peasants, the Diorama and Colosseum in Regent's Park are alluded to; in the section on Italy a forty-line excerpt from a poem by Goldsmith has been added' [Stewart, p. 637].

Between them the Taylor's of Ongar, in Essex, produced a great many books for children. The sisters Anne and Jane were most famous for *Original Poems for Infant Minds*, and their father Isaac for his *Scenes of...* series, published by John Harris between 1818 and 1830, of which this is one. Isaac Taylor (1759-1829) was also an engraver, like his own father, and a non-conformist preacher.

Stewart, *Taylor's of Ongar*, B6b.



‘AN IMMACULATE EDITION’

91 **TERENTIUS AFER, Publius.** TERENTII COMOEDIAE, ad fidem optimarum editionum expressae. Edinburgi, apud Hamilton, Balfour, et Neill, Academiae typographos. 1758. £ 750

8vo in fours, pp. ix, [iv], xii-xxv, [i] blank, 252; apart from some light off-setting on first and last few pages from binding turn-ins a clean fresh copy throughout; bound in contemporary red French red morocco, triple fillet borders in gilt, spine tooled in gilt with green morocco label lettered in gilt; a handsome and highly desirable copy.

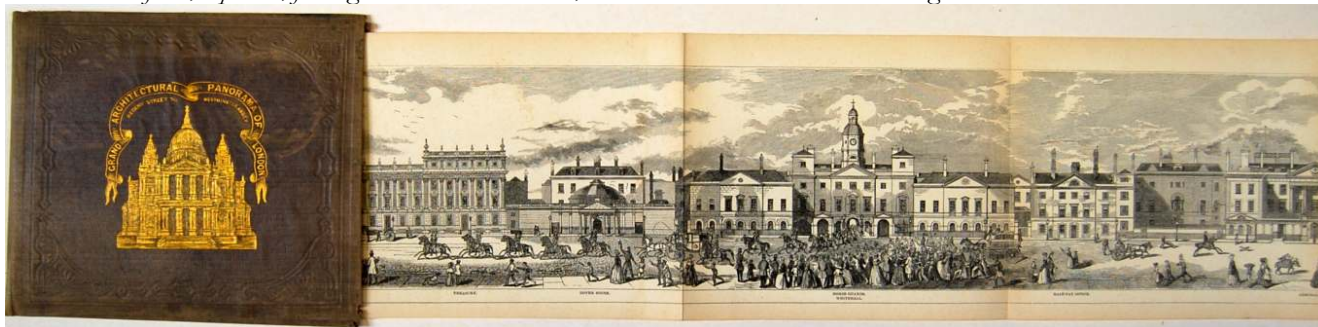
'This edition was purposely published for the prize offered by the University of Edinburgh, and obtained it. It is an immaculate edition. Unknown to the Bipont editors' (Dibdin).

Lowndes 2606, 'The immaculate edition'; Brunet V718 opines more cautiously: 'Edition reputée tres-correcte'.

AS SEEN FROM THE THAMES

92 [THAMES]. EVANS, Charles, *publisher*. THE GRAND PANORAMA OF LONDON FROM THE THAMES ..., London, Charles Evans, 351, Strand ... 1844. £ 650

Continuous wood engraved strip view engraved by Henry Vizetelly, measuring 6 1/2 x 144 inches (165 x 3650 mm); a couple of minor tears to folds, repaired; folding into brown cloth cover, lettered and decorated in blind and gilt.



This immensely detailed panorama shows the north bank of the Thames from Westminster to the Tower of London with heavy traffic on the river. It was presented to subscribers of the *Pictorial Times* a short-lived competitor to the *Illustrated London News*, started by Vizetelly in 1843 and closed in 1848.

The publisher's description is worth quoting in full 'This remarkable Engraving, twelve feet in length, may be taken as a specimen of the Gifts presented without charge to the Subscribers to the Pictorial Times, Family Illustrated Newspaper, as a print it is unequalled in the History of Wood engraving, and is alike valuable as a Work of Art and as a Historical Record of the appearance of the great Metropolis, seen from the Thames in 1844'.

Abbey, *Life* 564.

COVERED IN 'RANDY, FRISKEY AND FLASH SONGS'

93 [THAMES TUNNEL]. London, Azulay, [c. 1843]. £ 350

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 180 x 110 mm, contemporary marbled boards made from waste paper, contrasting paper spine, letterpress affixed to front pastedown; inscribed to 'Mary Marshall, This was presented by Berley Harris'

A version of one of the most popular Azulay peepshows, similar, though differing slightly in its make up from Elton 169. Engraved top panel showing the Wapping entrance, 2 pierced aquatint panels with applied figures and a similar back panel all illustrating pedestrians in the tunnel. Undated letterpress description affixed to the front pastedown (Azulay text version B) with visitor numbers to July, 1843.

The marbled wrappers is overprinted on printers waste, in this case a copy of *The Gentleman's Private Songster*,



containing an out-and-out collection of Amerous Lucious, randy, frisky and flash songs ever printed..., Edwards, Printer, 44 Wych Street. [1836]. Only one copy of this clandestine work is recorded at the British Library C.116.a.32. Heaven knows what young Mary Marshall, the recipient of this thought of such clearly visible verses as 'The sailor lays me on the bed / And soon begins to pump.' which are clearly visible through the marbling, presumably she did not enquire!

Elton, *Triumphant Bore*, see item 169; Hyde-Gestetner *Paper Peepshows* 244

94 **TRIMMER, Sarah.** AN EXPLANATION OF THE OFFICE FOR THE PUBLIC BAPTISM OF INFANTS; and of the order for the confirmation of those who are come top years of discretion. London: Printed for T. Longman, and G.G.J. and J. Robinson, in Paternoster-row; and J. Johnson, in St. Paul's Church-yard. 1791. £ 350

FIRST EDITION. 8vo, pp. iv, 43, [1] blank, 23, [1] advertisement; nearly bound in original sheep inscribed on front free endpaper, Thomas Donker, Salton [i.e. Salton Hall, North Yorkshire], Domini 1800.'

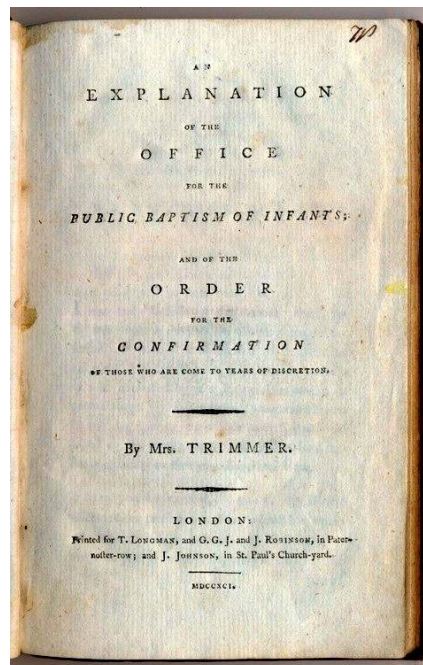
The controversy over infant baptism re-ignited in the early eighteenth century and continued to burn through to the nineteenth. Sarah Trimmer was of the view that infant baptism was a good thing and makes her case in this catechism of office and explanation to shore up the prevailing Anglican view.

Sarah Trimmer was born and lived at Kew close by the royal family who then lived at Kew House, An earlier work had been dedicated to Queen Charlotte the queen of George III so it is probably unsurprising that another work was allowed to be dedicated to the 15 year old Princess Mary, their fourth daughter.

This example was printed for the use of children, whereas another setting of the work with a double pagination included Mrs Trimmers further notes and notes teachers used to inculcate their pupils. Not surprisingly copies used by children, as ours, have not survived, although in truth neither setting is common.

Sarah Trimmer (1741–1810) was the mother of twelve children, and a prolific writer, holding a place of high esteem in the literary and educational circles of her day. She was heavily involved in the early years of the Sunday school movement originated by Robert Raikes in 1780. Mrs. Trimmer was among the first educational writers to emphasise the importance of specific illustrations made for children's books.

Rare, not in ESTC (which only records the issue with the double setting - see above), OCLC records two copies of the present setting at Princeton Theological Seminary and Southern Methodist University.



AN UNUSUALLY FINE TRADE CATALOGUE

95 **[VETTERLI RIFLE]. SCHMIDT, Rudolph** DAS, SCHWEIZERISCHE REPETIRGERWEHR (SYSTEM VETTERLI) [LE FUSIL SUISSE A REPÉETITION (SYSTEME VETTERLI) MODÈLE PERFECTIONNÉE EN 1878] Vervollkommnetes modell von 1878 und dessen verbesserte Munition. Beschreibung und Anleitung in deutscher und französischer Sprache sammt einem Atlas Darstellung der Waffe und inner Einzeltheile (Naturgrösse) in dreizehn chromo-litographischen Zeichnungs-tafeln ... Bern: Verlag der Kunstanstalt F. Lips 1879. £ 1,500

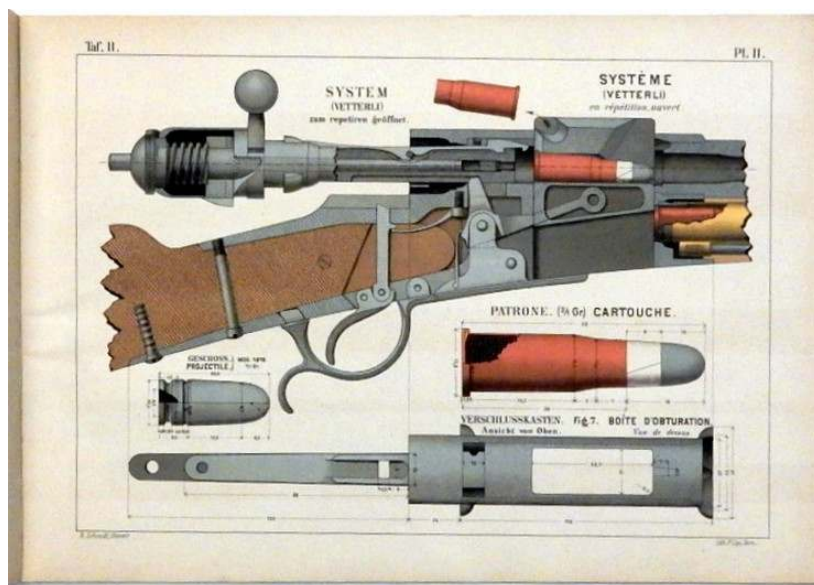
Two volumes, parallel text in German and French, oblong folio [260 × 367 mm.] pp. 28; 13 chromolithograph plates including 2 double-page and folding, original brown printed wrappers; preserved in modern brown cloth folder with red label lettered in gilt.

A superbly illustrated arms catalogue with full scale plates of the improved Swiss vetterli rifle model 1878.

The Vetterli rifles were a series of Swiss army service rifles in use from 1869 to circa 1890, when they were replaced with the Schmidt-Rubin rifles.

The rifles combined the American M1866 Winchester rifle's tubular magazine and a bolt system derived from the German Dreyse needle gun. They were also the first repeating rifle to feature a self-cocking action and a small caliber. Due to the Swiss Federal Council's early 1866 decision to equip the army with a breechloading repeating rifle, the Vetterli rifles were at the time of their introduction the most advanced military rifles in Europe.

The 1869 Repetiergewehr Vetterli (English: repeating rifle, Vetterli) was the



first iteration of Vetterli rifles. It was designed by Johann-Friedrich Vetterli (1822–1882), a Swiss rifle maker, who worked in France and England before becoming director of the Schweizerische Industrie Gesellschaft's armament factory in Neuhausen. He also adapted his rifle into a single-shot centerfire variant procured by the Italian Army.

Repetiergewehr and -stutzer Vetterli, Modell 1878: To accelerate the sluggish production of the Vetterli rifles, the federal authorities built a new arms factory in Berne, the Eidgenössische Waffenfabrik (W+F), in 1875. That factory produced the 1878 variant of the Vetterli rifle. Its some 25 improvements included a new bayonet and lug, improved sights and a finger hook on the trigger cover. An Stutzer variant with a Stecher action, but otherwise identical to the rifle, was also produced. [adapted from Wikipedia entry]

OCLC recording two copies only at the Swiss National Library and at Het Legermuseum, Delft.

A LAUGH AT THE SABBATARIAN MOVEMENT'S EXPENSE

96 [WIGHT, John] & George CRUIKSHANK. SUNDAY IN LONDON. Illustrated in Fourteen Cuts by George Cruikshank, and a few words by a friend of his; with a Copy of Sir Andrew Agnew's Bill. London: Effingham Wilson, 88, Royal Exchange. 1833. £ 225

FIRST EDITION. 8vo, pp. [iv], 105, [1] imprint; with engraved frontispiece, ten engraved plates, and three engravings in the text; in contemporary red half morocco, decorated spine, gilt, gilt top.

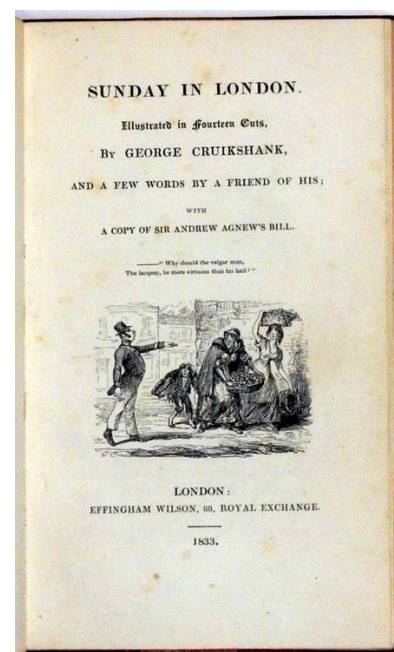
First edition, of this entertaining sketch of London on a Sunday, by Cruikshank's friend John Wight as it was and how it could be.

The purpose of Cruikshank and Wight was to highlight the absurdity of Sir Andrew Agnew's strenuous attempt at have a Bill pressed through Parliament that forbade any work on a Sunday, excepting that is for menial servants, any public entertainment or indeed any transportation, or any markets or indeed anything that the 'Lower Orders' would find a necessity to well being!

'It was after Agnew's election, in 1832, that the Sabbath movement began to attract public attention, mainly through the efforts of an English association, the Lord's Day Society. When it was resolved to secure parliamentary support for the protection of the Lord's day, Agnew in 1832 took charge of the movement. A committee of the House of Commons was appointed to procure information on the facts of the case, and a bill introduced to achieve the desired ends. Agnew's bill prohibited all open labour on Sunday, excepting works of necessity and mercy. He encountered intense and varied opposition on account of the thoroughgoing nature of his bill, but he firmly refused to modify it. The bill was introduced on four occasions, eventually being read a second time in 1837. The clauses were about to be discussed in committee when William IV's death caused a dissolution of parliament. Agnew was defeated in Wigton burghs in 1837 and no further attempt was made to pursue the movement in parliament.' (DNB)

Helpfully a copy of Agnew's 'Bill' is reprinted as an appendix to the work.

Cohn 846.



'PRIDE, POMP, AND CIRCUMSTANCE'

97 [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 x 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.

Gestetner-Hyde 218.

STUDIO SALE

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

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

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

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

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

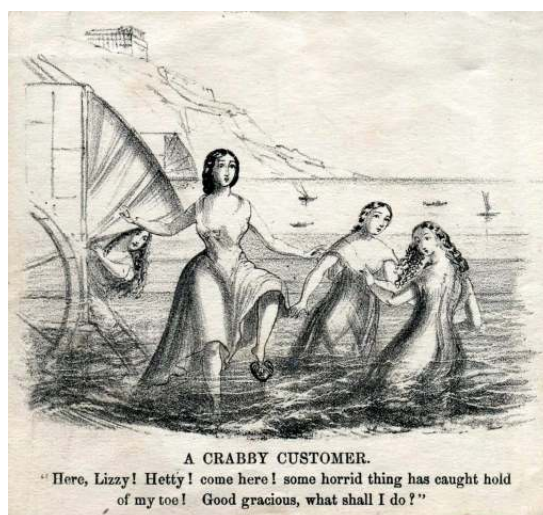
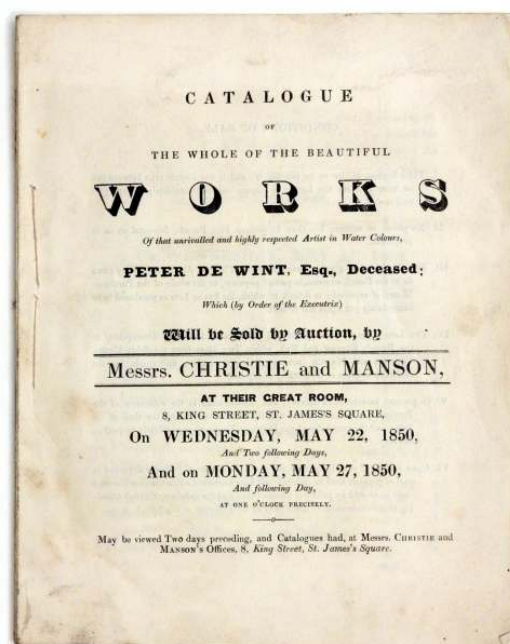
Lugt 19872.

VICTORIAN LADIES FROLICKING

99 **[WOMEN]. HUMOROUS SEA-SIDE SKETCHES** [cover title]. London, Read & Co., [c. 1855]. **£ 600**

Lithographic panorama measuring 120 x 2,620 mm, concertina-folding into red cloth covers measuring 130 x 152 mm; illustrated label printed in three colours; a little worn.

Scarce panorama depicting twenty humorous incidents at the seaside, nearly all showing Victorian ladies frolicking on the beach, riding on donkeys, and paddling in the sea. Some of the 'sketches' are of a risqué nature and may account for the anonymity of the artist. Young women in skimpy swim wear; young swains looking at ladies ankles and petticoats, couples canoodling in beech cabins or bathers being spied on with telescopes.



The yellow cover label supplies the title, a repeat of one of the sea-side incidents 'A Smack Among the Rocks' that is a couple taking a stolen kiss whilst an angry looking father spies them. A list of the publisher's prints and panoramas is pasted inside the back cover including work by Cruikshank, and Alfred Crowquill.

Abbey, *Life* 613.

THE CRYSTAL PALACE ON A NEW SITE

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

Small folio; frontispiece, decorative title and 22 tinted lithograph plates, 3 additionally finished in colours; some spotting throughout but still a good copy. contemporary black morocco backed cloth, upper cover with a decorative panelled design enclosing title; spine compartments and lettered in gilt,gilt edges.

An excellent set of views, including "The Extinct Animals" in a naturalistic setting, and other exotic tableaux, including The Assyrian Palace, The Egyptian Court, etc. The plates are mostly tinted lithographs, though 3 are additionally finished with colours, printed by Day & Son after photographs by P. H. Delamotte.

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



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