



MARLBOROUGH RARE BOOKS

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Thursday 7th – Friday 8th – Saturday 9th February 2020

BOOTH #103

53RD CALIFORNIA BOOK FAIR



IN THE LIBRARY Q SAW A BUST OF THE QUEEN

1. [ABC]. ALPHABET HOUSE. [London]. The Religious Tract Society: 56, Paternoster Row, 65, St. Paul's Churchyard, and 164, Piccadilly. [n.d., c. 1864]. £ 185

FIRST EDITION. 4to, pp. [6], with six coloured plates by Kronheim & Co; apart from a few minor marks, a clean copy throughout; stitched as issued in the original decorative wraps, lightly rubbed with some surface wear; a very good copy.

Scarce first edition of this charming and attractively illustrated ABC, published as part of the Religious Tract Society's 'New Series Toy Books'. Each of Kronheim's wonderful illustrations is accompanied on the opposite page by verse relating to each letter to help children learn their alphabet, and each text page surrounded by four Biblical quotes, to take care of their religious well-being.

In the library Q saw a bust of the Queen:
 "Hats off!" said Q. "If," said R, "we had seen
 Her real in her Robes, how pleased we had been!"

OCLC records five copies in North America, at Toronto, Princeton, Boston, Kansas & Florida.



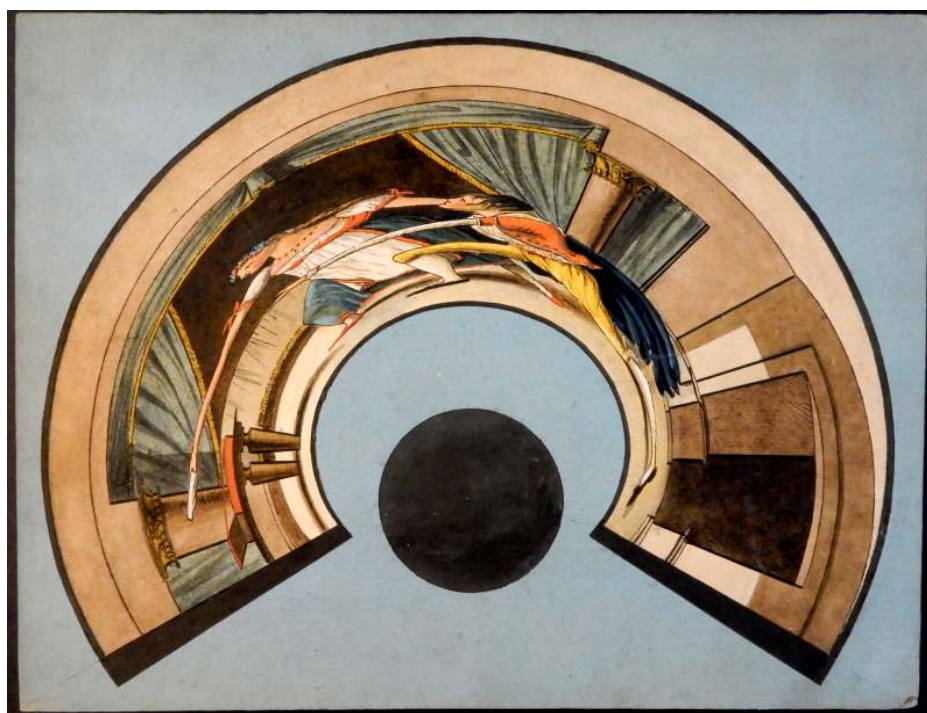
FROM THE IJ

2. [AMSTERDAM]. MAASKAMP, Evert, *publisher*. [MAASKAMP DIORAMA VAN AMSTERDAM Engraved by P.H.L. van der Meulen Amsterdam: Published by Evert Maaskamp] [1824-1827]. £ 1,850

Aquatint strip panorama, segmented into 32 to form a myriorama, measuring approx. 115 × 2,470 mm overall, with manuscript numbering and titles at foot or head of each image; in a modern cloth box.

Dutch panorama consisting of a continuous view of Amsterdam along the waterfront from east to the west viewed from the IJ. Comparing this copy with one still in panorama form, a view at the extreme right and the imprint information that would have appeared on the lower margin have been removed. This contemporary dissection into a myriorama form may have been a reuse of the engraving in order to fulfil a marketing opportunity.

See Abbey, *Life* 481.



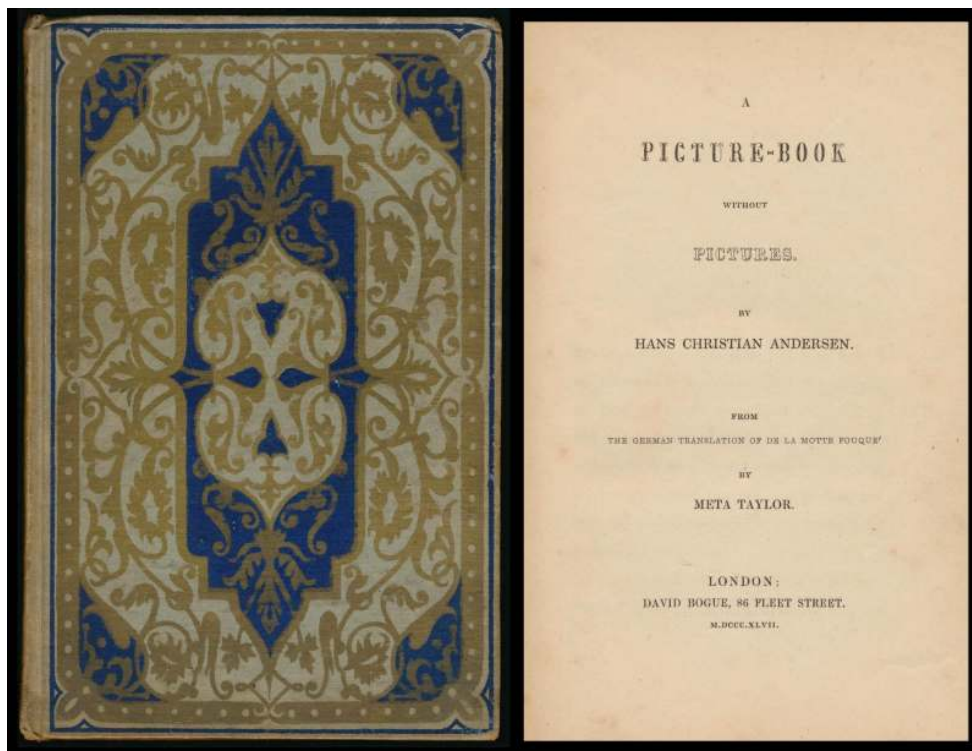
TRANSFORMATION

3. **[ANAMORPHOSIS].** CYLINDRICAL ANAMORPHOSIS SCENE of a lady and her suitor, as she places a letter in a box in her bedroom. [French?] Circa 1810. **£ 1,850**

Watercolour [25 x 33 cm], mounted on card with turquoise coloured mount, in fine original condition.

Most surviving examples of an Anamorphosis tend to be engraved or lithographed although a good number of watercolour examples must have been produced for home entertainment. A good selection of the variety and composition of this early pre-cinema art form can be viewed on the late Dick Balzer's site at <https://www.dickbalzer.com/>.

With mirror anamorphosis, a conical or cylindrical mirror is placed on the drawing or painting to transform a flat distorted image into an apparently undistorted picture. The deformed image is created by using the laws of the angles of the incidence of reflection. This reduces the length of the flat drawing's curves when the image is viewed in a curved mirror, so that the distortions resolve into a recognisable picture.



FAMILY TRAIT IN TRANSLATING

4. **ANDERSEN, Hans Christian.** A PICTURE-BOOK WITHOUT PICTURES. By Hans Christian Andersen. From the German translation of De La Motte Fouque by Meta Taylor. London: David Bogue, 86 Fleet Street M.DCCC.XLVII [imprint :Printed by Richard and John E. Taylor, Red Lion Court, Fleet Street.] [1847]. **£ 250**

8vo, pp [2], v, [1], 1 blank; 88; original paper boards with a strap work design in gold and dark blue on light blue paper, binders ticket of 'Bound by Leighton & son, Angel ct. Strand' on rear pastedown; also retailers ticker on front pastedown 'W.H. Dalton, 28 Cockspur St., Charing Cross'.

The first translation into English of Hans Christian Andersen's *Billedbog Uden Billeder* taken from the expanded German edition of 1846.

The translation was executed by Meta Taylor, the wife of the John Edward Taylor, who together with his brother Robert printed this work at Red Lion Court, Fleet Street. Meta (1815-1890) was a naturalised British subject and appears to have translated a number of works through the 1840s and 1850s. The Taylor brothers had other connections with Germany for their father the Edward Taylor (1784-1863), an important lecturer and writer on music, was a friend of the composer Louis Spohr. Edward indeed translated the texts to a number of Spohr's compositions together English editions of Mozart's *Requiem* and Haydn's *Seasons*. Indeed translating was something of a family trait, for Meta and John's son, Edward Fairfax Taylor, also translated works from the German and Latin classics. Clearly an interesting family whose work in this field has yet to attract much if any attention.

The binding has the ticket of Leighton and although the design is unsigned although it is redolent of other quasi sixteenth and seventeenth century styles based on older bindings that were popular during the 1840s. See Ruari McLeans, *Victorian Publisher Book-Bindings in Paper*, London 1983 p. 43-45 for similar examples.

Osborne 858.

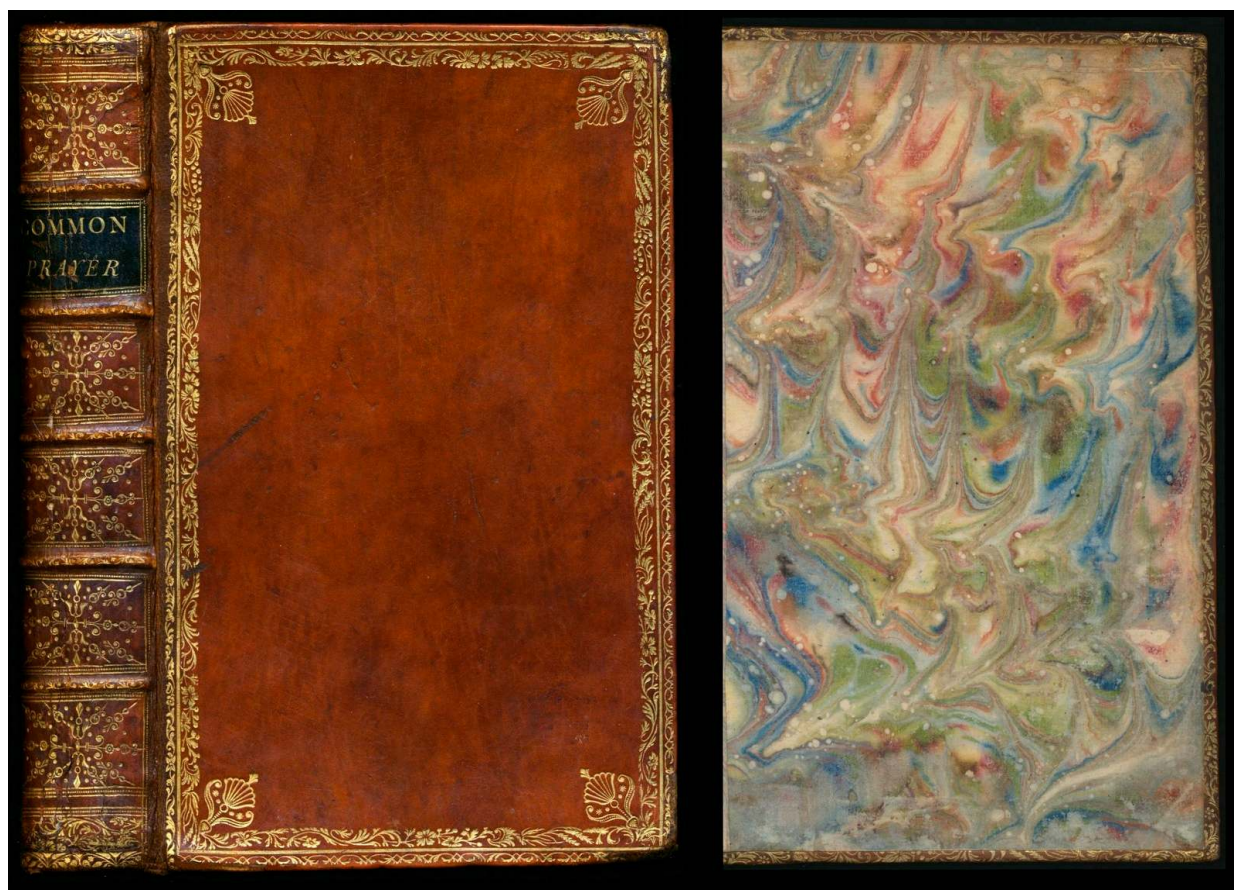
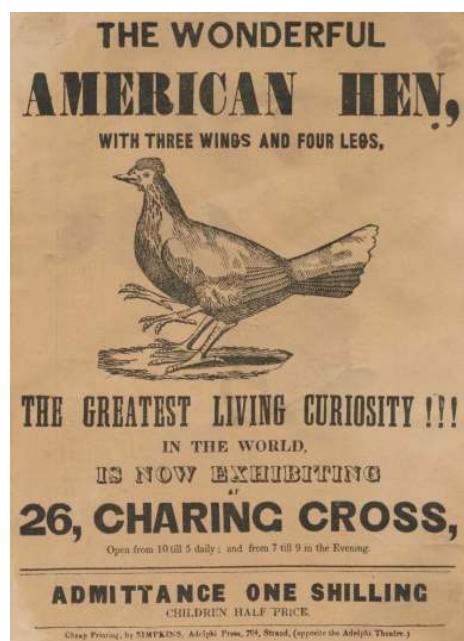
THE GREATEST LIVING CURIOSITY !!!
IN THE WORLD

5. [ANIMAL CURIOSITIES]. THE WONDERFUL AMERICAN HEN, with three wings and four legs. The Greatest Living Curiosity!!! in the world, is now exhibiting at 26, Charing Cross, open from 10 till 5 daily; and from 7 till 9 in the Evening. Admittance one shilling. Children half price. [London] Cheap printing, by SIMPKINS, Adelphi Press, 704, Strand, (opposite the Adelphi Theatre). [n.d., c. 1837]. **£ 85**

ORIGINAL ADVERT. 160 x 117mm; with central attractive woodcut of the hen; lightly dust-soiled, pasted on to a later sheet and likely removed from an album; nevertheless, still a rare survival.

‘Early nineteenth-century London witnessed a growing and constant demand for the exhibition of animals that were extraordinary in size, physical appearance or personality, yet also real... At Charing Cross, a 1s. show of ‘the Wonderful American Hen with three wings and four legs took place in 1837’ (Takashi Ito, *London Zoo and the Victorians, 1828-1859*, 2014, pp. 61 & 63).

The advert may have been from a contemporary periodical.



WITH ORIGINAL BASKERVILLE ENDPAPERS

6. [BASKERVILLE PRESS]. THE BOOK OF COMMON PRAYER... Cambridge, Printed by John Baskerville, Printer to the University. 1760. **£ 2,750**

Large 8vo, pp. [344]; apart from a few minor marks, a clean copy throughout; in diced russia, spine in six compartments, handsomely tooled in gilt, spine expertly repaired, with morocco label lettered in gilt; with original Baskerville endpapers, and contemporary engraved ownership label of the ‘Earl of Aylesford’ on front pastedown; a very desirable copy.

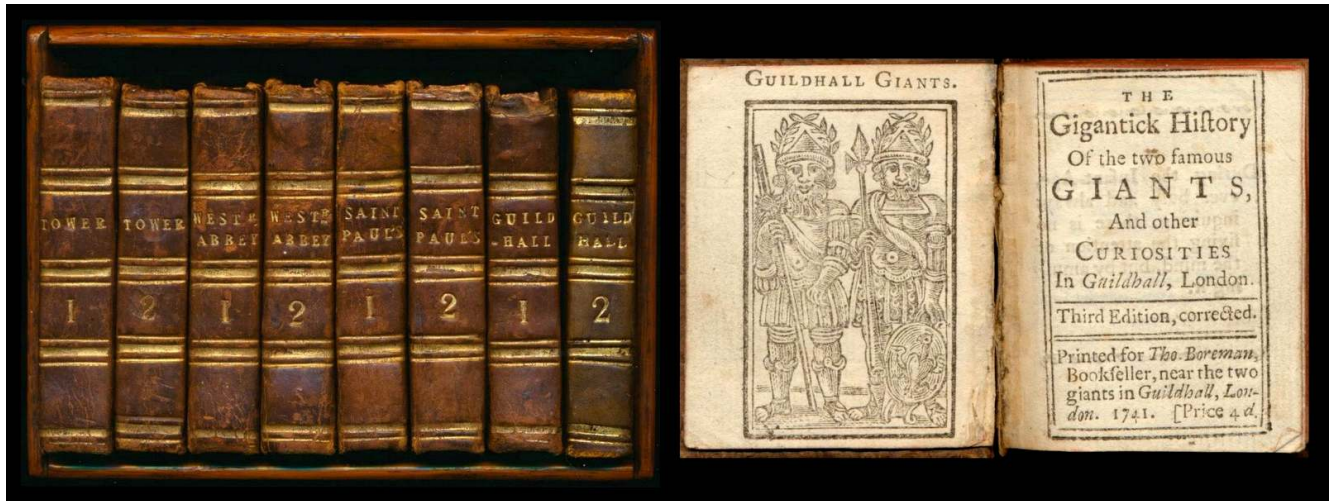
A handsome copy of Baskerville’s *Book of Common Prayer*.

‘Baskerville does not appear to have issued his own books bound, most retail prices we have, indeed, are for books specifically unbound in sheets. There was a bindery, however, which appears to have been closely associated with Baskerville’ (Gaskell p. xxii).

The present binding is clearly associated with Baskerville and is readily identified by the unusual and striking endpapers, apparently unique to Baskerville bindings, which are marbled to represent blended washes of watercolour.

This copy was sold at the sale of the Earl of Aylesford's library at Christie's in 1888 when it was described as lot 278 'Common Prayer (Book of) *Baskerville's edition, old gilt russia. Camb. 1760.*' and sold to Ellis for £1 10s - a priced copy of the sale catalogue accompanies this item.

Gaskell 19.



MINIATURE GIGANTICK

7. [BOREMAN, Thomas]. [THE GIGANTICK HISTORIES]. London, Printed for Thomas Boreman, near the two giants in Guildhall, 1741-42. £ 8,500

Together 8 volumes, 32mo, (60 × 46 mm); woodcut illustrations; some defects noted below and several page numerals, catchwords and signatures shaved. uniformly bound in nineteenth century calf, spines ruled and lettered in gilt, red edges; housed in a custom-made beech wood box.

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

The works are as follows:

I. THE GIGANTICK HISTORY OF THE TWO FAMOUS GIANTS, And other Curiosities In Guildhall, London. Third Edition, corrected, 1741. - Pp. xvi, 112, frontispiece (in pagination) and one other full-page woodcut.

II. THE GIGANTICK HISTORY, VOLUME THE SECOND. Which completes The History of Guildhall, London. With other curious Matters. The Second Edition, 1741. Pp. xxiv, [25]-128, woodcut frontispiece (in pagination).

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

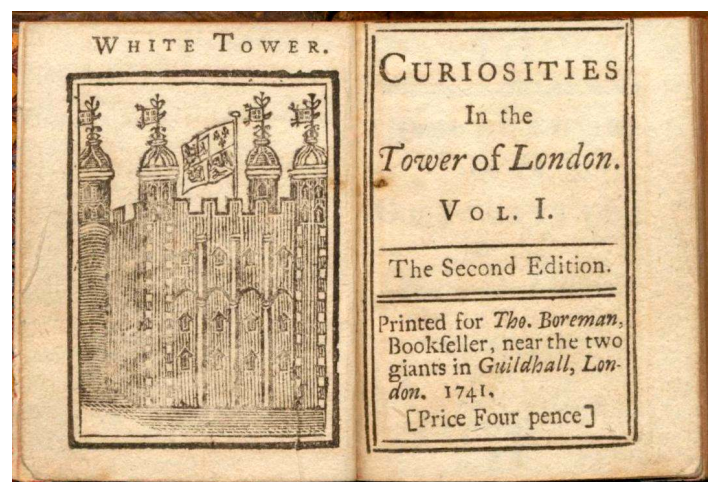
IV. CURIOSITIES IN THE TOWER OF LONDON. Volume the Second. The Second Edition, 1741. Pp. xviii, [19]-125, [3] advertisements, frontispiece (in pagination) and 1 full-page woodcut.

V. WESTMINSTER ABBEY. Vol. I. By the Author of the Gigantick Histories, 1742. Pp. xxxiii, 34-62, 65-123, [5] adverts, (lacking pp. 63-64 with following pp. 65-66 defective), frontispiece and 14 full-page woodcuts only (of 15, lacking 'Milton').

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

VII. THE HISTORY AND DESCRIPTION OF THE FAMOUS CATHEDRAL OF ST. PAUL'S. 1741]. Pp. xvii-xxxvii, [38]-78, 81-125, [1] adverts only (with several other defects to pages and illustrations) frontispiece and 6 full-page woodcuts only (of 7).

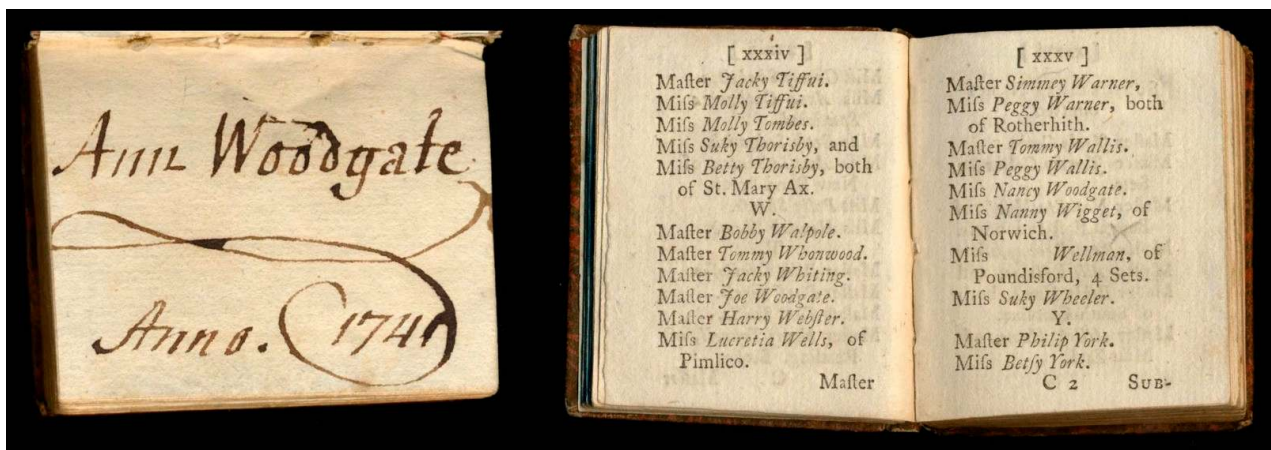
VIII. THE HISTORY OF ST. PAUL'S. VOLUME THE SECOND. To which is added, An Account of the Monument of the Fire of London. 1741. Pp. xvi, [17]-121, [3] "Subscribers omitted", [4] adverts, frontispiece and 9 full-page woodcuts.



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

Not contained in this collection of Boreman's miniature books are *The history and Description of... St. Paul's* Vol. III, 1741, and *The History of Cajanus* of 1742. - Complete sets of these minute histories are undeniably scarce. Stone, writing in 1933, noted that his was the only complete collection of which he had knowledge. Osborne and Gumuchian record only partial sets.

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



SUBSCRIBERS COPY

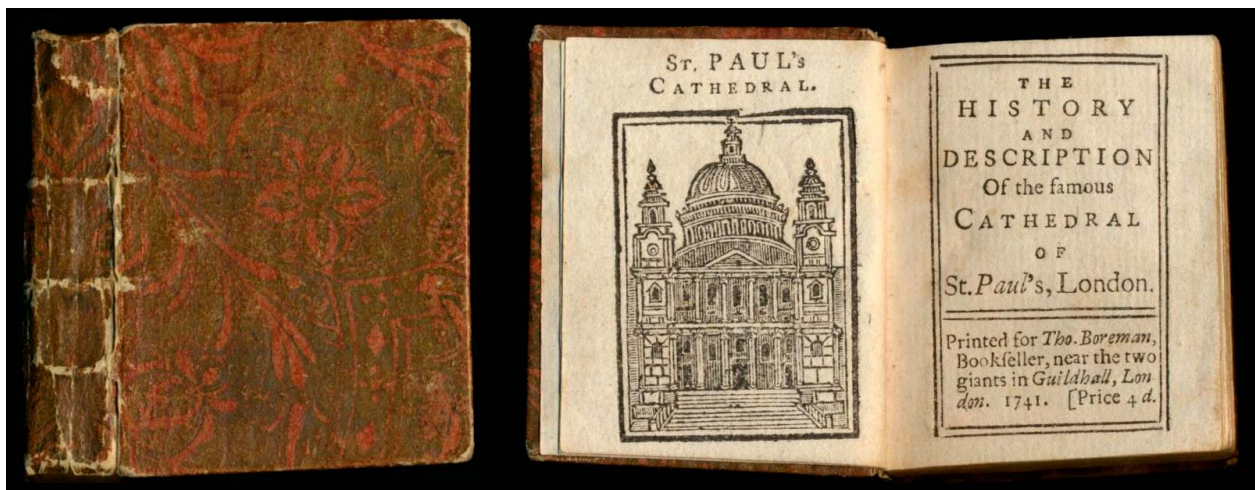
8. **BOREMAN, Thomas.** THE HISTORY AND DESCRIPTION OF THE FAMOUS CATHEDRAL OF ST. PAUL'S LONDON. London: Printed for Thomas Boreman, 1741. £ 3,000

FIRST EDITION, SUBSCRIBERS COPY. 16mo [62 x 50 mm.], pp. xxxvii, 123, [5] advertisements wood-engraved frontispiece and 8 full-page wood-engraved illustrations; original Dutch gilt floral paper-covered boards; preserved in a custom made red morocco backed, cloth box.

A fine copy still in its original binding, and with a contemporary ownership of 'Anne Woodgate, 1741', an original subscriber, with her name being recorded in the list of subscribers as the diminutive 'Miss Nancy Woodgate'.

A supplementary second volume was to appear a few months later, notice of which is given in the advertisements: 'The second volume of this history, with an account of the monument added to it, will be ready to deliver to the subscribers punctually on Saturday the 20th of June 1741'.

See above for further details on *Thomas Boreman*.





PROMOTIONAL TOY

9. **[BOY SCOUTS]. THE GAME OF THE SCOUT TESTS.** Designed by a “B-P.” Scout, and dedicated to the Boy Scouts of the Empire. The “Chad Valley” Games. “Kompaktum” Edition. Made at Harbourne, England. [1911]. £ 750

Coloured chromolithograph folding board [54 × 26.5 cm], 5 ‘Scout’ pieces on metal stands; 18 ‘Test Cards’ and a bone die; contained in a card box [19.5 × 27.5 × 2 cm] the lid with a chromolithograph title label with Windsor Castle, Crystal Palace and a portrait of George V, printed rules on underside, edges and base of box neatly repaired.

One of the first, if not the very first, Boy Scout board games. The game was produced in acknowledgement of the 20,000 Scouts at the Crystal Palace Rally of July 1909 and the 35,000 Scouts who paraded for the first time before their patron George V at Windsor Castle Great Park in July 1911.

Each player chooses a ‘Scout’ piece and places it on the ‘Enrolment’ square; each player rolls the die and can only advance when a number one is obtained. If a player lands on a one of the ‘Badge’ squares they draw one of the ‘Pass’ cards from - however the card must match the square which include such badges as ‘First Class’, Second, Class’ All Round’, ‘King’s Scout’, ‘Tenderwolf’, and ‘Silver Wolf’. There is about a one in six chance of matching the card to the square at first but once players start accumulating cards the odds are shortened; however as there are only three of each type of badge only a game of three players has any hope of accumulating all the badges. Various forfeits both in losing badges and going back spaces, something like snakes and ladders, makes the game more difficult than it looks.

At the time Chad Valley produced the game there was an increasing militarism apparent in the UK and Europe, that some of the leaders of the Scout movement in Britain saw the Boy Scouts as a stepping stone to joining the Territorial Army is well documented. The Boy Scouts success was no doubt also bolstered by the not-so-subtle change in boys literature moving away from purity into patriotism throughout the Edwardian period. The designer uses all the attendant imagery with the lid illustrating the King, Castle and Palace - even though it is the Crystal one - and in the centre of the board showing a pure and patriotic Scout, Union Jack flying and tents arranged neatly in an idealised ‘English landscape’. The use of ‘a “B.P.” Scout’ in the title, to differentiate Baden-Powell’s troops of boys from other competing scouting organisations of the time, and the aforementioned symbolism tend towards the game being produced as a promotional toy.

THE WONDER & SPECTACLE OF THE GREAT EXHIBITION

10. **BRAGG, George F. VIEW OF THE GREAT EXHIBITION BUILDING, LONDON 1851.** Joseph Paxton Esqr., F.L.S. architect Messrs Fox & Henderson Contractors.

[with]: **OPENING OF THE GREAT EXHIBITION BY HER MAJESTY. LONDON MAY 1ST 1851.** London: Vincent Brooks, Lith. [1851]. £ 750

Hand coloured tinted lithographs, heightened in gum-arabic within tinted lithograph border.

Two rare prints capturing the wonder and spectacle of the Great Exhibition.



The artist George F. Bragg is known for relatively few works including a peepshow of the Great Exhibition and several transparencies made for William Spooner. The foreground shows the exterior of the building populated with the 'peoples of all counties' with Turks, French, Spanish and a few 'Italian' priests all happily conversing in a civilized manner. The interior view only sports one definitely foreign looking personage. Maybe the promenade of their royal personages around the exhibition was thought to be a purely British affair, a newly instigated Peeler is their to keep order.

We have been able to locate only one other copy of the first named print at The Guildhall, London. Wentworth Dilke in his privately issued *Catalogue of a Collection of Works on, or having Reference to The Exhibition of 1851*, Privately Printed, 1855, tabulates the two prints on page 32 and infers they were sold together.



JOHN BRITTON'S COPY WITH PROOFS AND DRAWINGS

11. **BRITTON, John.** THE HISTORY OF THE ANTIQUITIES OF THE METROPOLITAN CHURCH OF CANTERBURY; Illustrated by a Series of Engravings, of views, Elevations, Plans, and Details of the Architecture of the Edifice: with Biographical Anecdotes of the Archbishops, etc. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row; the Author, Burton Cottage, Burton Street; and Joseph Taylor, 59, High Holborn. 1821. **£ 2,250**

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

John Britton's own copy, with the addition of several drawings in which he reconstructs the architectural chronology of the cathedral picked out in different colours, each identifying the different periods of construction.

This copy appears to be collected as the work proceeded to print. Plates VI (the frontispiece), VIII, XII, and XVI, are proofs before letters with pencil marks indicating additions and alterations, Plate I, printed at an intermediate stage, partly lettered, and XVII marked 'proof' with other prints marked in pencil that may indicate that Britton had approved the plates. Two of the five drawings are used for sections illustrated in plates V and XI, two others show a plan and elevation of the lower proportion of the nave and transept with comparative sections.

It was after Britton's success with 'Architectural Antiquities of Great Britain' 1805-14, that he undertook his next important publication 'Cathedral Antiquities of England' published in 14 volumes between 1814-35. 'No complete publication of the kind had appeared since Browne Willis's 'Survey of the Cathedrals' in 1742, and more than £20,000 was expended on the production of Britton's work. But, in spite of its excellence, it was so little a financial success, that its publication had to be cut short, leaving untouched the cathedrals of Carlisle, Chester, Chichester, Durham, Ely, Lincoln, and Rochester. At the end of volume iv., while thanking the public for its purchase of 800 copies, Britton complains with natural warmth of the scant encouragement or information received from cathedral authorities' (ODNB).

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



FIRST BRITISH VERSION OF AMERICA'S FIRST CARD GAME

12. [CARD GAME]. SALLIS, William *Publisher*. SALLIS'S ILLUSTRATED GAME OF DR. BUSBY. London, 5 Cross Key Square, Little Britain. [n.d., c. 1855]. £ 2,350

A complete set of 20 hand coloured lithograph cards, (four suits of five cards each) with pink backs; each card annotated in ink in a contemporary hand with the names of each subject; contained in the original decorative patterned card box, the upper-side with an unlaid hand coloured lithograph decorative title; box worn in places chiefly at the corners but still in good condition.

The Game of Dr Busby originated in Salem, Massachusetts and was invented by Anne W. Abbott for local consumption when first commercially published by W. & S. B. Ives of Salem in 1843.

Like any popular game it was soon copied and issued elsewhere with William Sallis apparently the first to take advantage of the game in Britain during the mid 1850s. He very closely copied the illustrations from the Salem original, although Sallis used lithograph rather than the rougher looking woodcuts that Ives used at Salem.

Each of these suits represented the Busby family, the Doll family, the Ninny-Come-Twitch family, and the Spade family identified respectively with a small image in the top right hand corner of a mortar & pestle, pan of milk, eye, and spade. Some small changes were made during the adaptation by Sallis, in the Ninny-Come-Twitch family the original black servant has been modified to someone swarthy and Spade the Gardener's Son has his wide brimmed straw hat exchange for something more hardy but generally the designs are fairly exact copies.

Very little is known of William Andrew Sallis, the publisher of this game. He was born at Bishopgate, London in 1782 and was described as a bookbinder in the 1841 census but was by this time also augmenting this trade by publishing board games, card games, jigsaw puzzles, and maps. He is listed as living at the 5 Cross Key Square address from at least 1852 until a couple of years before his death at Islington in 1865. Two other works issued by Sallis were lithographed by Thomas Henry Jones, as the figures in the *Comic Play Grammar* by Jones have a similarity with our cards we are fairly sure they are by the same artist.

We have been unable to find any reference to when Sallis actually issued his version of the card game. An example is held in the Richard Ballam Collection - mainly British manufactured games toys and puzzles - now at the John Johnson Collection of Printed Ephemera in the Bodleian. Alas, that copy, like ours, lacks the rules but also more problematically five of the cards. Interesting too that in the Bodleian copy the address has been removed from the title label indicating a period after Sallis had died when his son tried to continue the business for a few years.



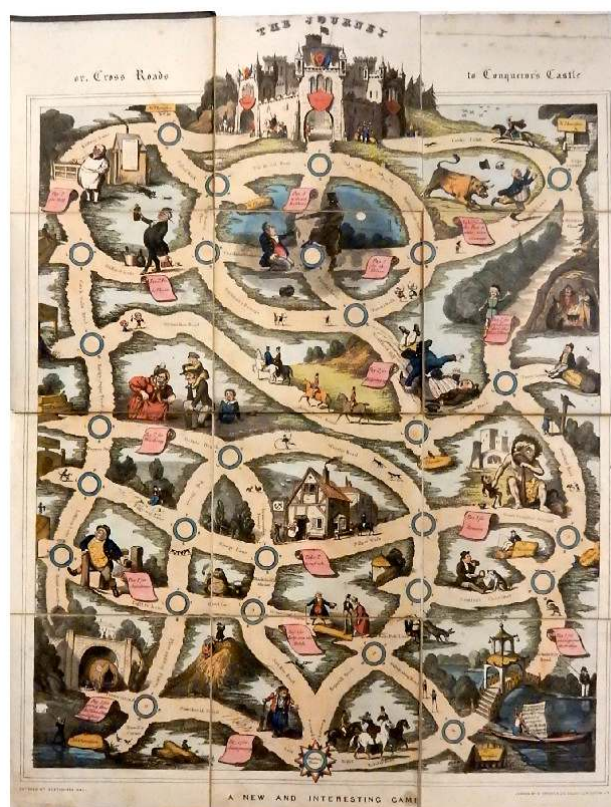
'AN INTERESTING NEW GAME'

13. [CASTLE GAME]. THE JOURNEY, OR CROSS ROADS to Conqueror's Castle. London: Published by Wm. Spooner, 259 Regent Street. [Printed by Lefevre & Kohler, Newman Str.], 1834. £ 1,850

Hand-coloured lithograph game dissected into twelve sections and backed onto linen, measuring 56 x 43 cm., and folding down into original green cloth covers [14.7 x 14.7 cm] the upper cover bearing the original pictorial title label, lightly dust-soiled, but still an appealing example; with the rules sheet, pasted to the inside the front cover.

Rare and attractive game issued by William Spooner, producer of some of the most popular games of the mid-nineteenth century.

A game for all the family in the form of intersecting paths criss-crossing a landscape filled with hazards. The players must start from the centre of the lower margin and move along the roads in accordance with the spin of a teetotum, at each cross roads. Various rewards and forfeits must be complied with on the journey. The winner is the player who reaches the Conqueror's Castle first. The board is stuffed full of the caricatures, visual and textual (road names) puns and comical allusions typically associated with its creator. So we find Lottery Lane, Catch Cold Road, Giant Grumbo's Ground, Plum Pudding Place and Hoki Poki Lane to name but a few of the roads travelled along by players, meeting more than a few unsavoury characters along the way.



The Journey, or Cross Roads to Conqueror's Castle was certainly successful as Spooner issued a similar game, *The Cottage of Content, or right roads and wrong ways*, in 1848 after he had moved to new premises on The Strand. This game was evidently produced in larger numbers as it is much more commonly found than the present. This is the first example we have handled.

William Matthias Spooner (1796-1882), printer seller and publisher of puzzles, games, juvenilia, satires and transparencies, operated from 259 Regent Street from 1831 until 1836, after when he move to addresses in the Strand until his death.

Provenance: From the library of Carl Franz Georg Richard Schwerdt, author of the standard bibliography on Hunting, Hawking, Shooting (1928).

Whitehouse p. 64; Georgian and Victorian Board Games: The Liman Collection, p. 82 (also used as the cover image); copies held at the Bodleian library (John Johnson and Harding Collections), and at the V&A (E.1779-1954, a later impression).



EARLY HOME CINEMA

14. [CINEMATOGRAPHE]. LE CINEMATOGRAPHE-JOUET. [French, c. 1896-1900]. £ 1,250

Complete with 4 bands of moving cards/scenes each comprising of 48 frames showing animated scenes, consisting of: a ball-bearing weight; a wood-finished metal cranking handle; original box/stand, black buckram-covered, with 3 white metal fittings and gilt-lettered label; contained in the original dark blue paper-covered cardboard box, with instructional label pasted under lid.

A neatly designed cinema toy that shows movement through a simple, yet clever mechanism.

‘The Cinematograph-Toy is the most simple and the most practical (sic) of all the apparatus made up to-day for the reproduction of animated scenes. For using it, it is only necessary to put on the roll the collection desired and inside of it the marble, and put the whole in the apparatus.’ (from the Label). The manufacturers were awarded the Medaille D’Or au Concours des Jouets for this product in 1902.

The four sets of moving images contained in this example include 1) two chefs fighting with one pushed into a tub of water 2) a clown with a dog jumping through a hoop; 3) a boxing match; 4) an air of acrobatic tumbler.



SCARCE FRENCH CIRCUS TOY

15. **[CIRCUS BLOCK GAME].** CONSTRUCTION NOUVEAU CIRQUE. Paris, J.L. [i.e Jullien, du Val et Logeat], [circa 1890-1895]. £ 750

A set of six chromolithograph scenes mounted on wood blocks and dissected into a total of 66 pieces; contained in the original red box [33 x 33 x 4.5 cm] with title and makers mark in gilt on lid, some minor abrasions to the extremities of the box, but otherwise in very good condition.

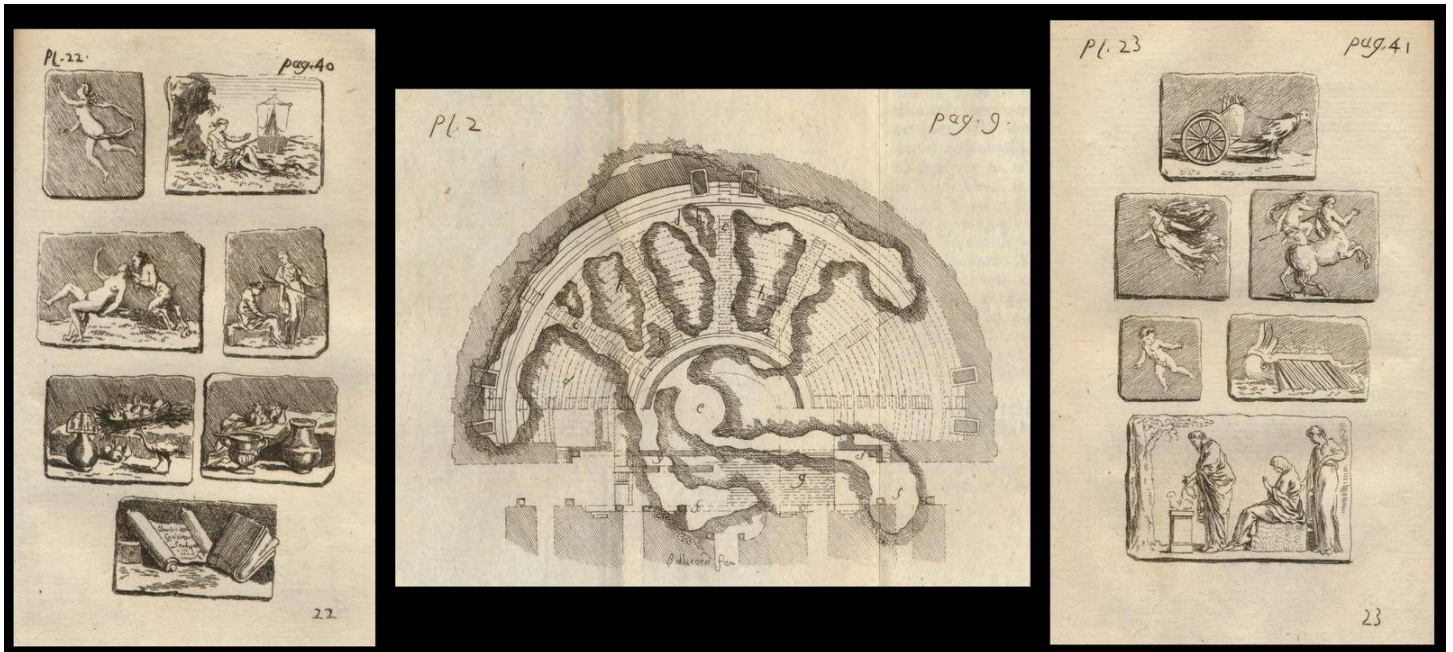
A very unusual block game made jointly by British and German chromo-relief paper scrap makers venturing into the toy market.

The six scenes are each dissected into eleven wooden blocks, partially shaped in outline, the blocks could then be built up into the form of different subjects either on a flat surface or vertically. Those chosen to represent the circus are common to such entertainment in the latter years of the nineteenth century and here include: 1) a young woman riding at the back of a long train of horses. 2) a chariot race with three participants each with a wagon pulled by three horses. 3) bareback riders each with a pair of horses jumping various leafy fences. 4) a dog trainer with various dogs jumping through hoops riding on a ball or waiting their turn to perform a trick, 5) a re-enactment of French soldiers fighting off some swarthy Arabs on their fine horses. 6) the clowns; here four subjects including one on an ass with a Union Jack around his midriff - clearly indicating the game was produced before the Entente cordiale of 1904.

STEALING THE SECRETS OF HERCULANEUM

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

THIRD EDITION. *Small 8vo, pp. lxi [1] blank, 84; 40 numbered engraved plates, four folding; in contemporary vellum, spine lettered in gilt, with some surface wear and minor dust-soiling.*



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

A pioneering visit to Herculaneum in 1750-51 by Cochin and Bellicard brought a flood of Grand tourists to the extinct city. Few surviving records preserve the visual evidence of the beginnings of modern archaeology, however the Paris born architect and engraver Bellicard had the opportunity to visit Herculaneum in 1750 and 1751 when accompanying the most important French Tourist of eighteenth century Italy Abel-Francois Poisson de Vandières (1727-81), later marquis de Marigny.

Charles VIII of Naples (later Charles III of Spain) recognised the value of Herculaneum, bought the site and hoped to preserve it from plunder by outsiders and controlled access to the site. He further instigated excavations and to encourage the intellectuals at his court, he gave them exclusive publication rights to all the riches and new discoveries. In order to enforce his objectives, he imposed strict secrecy concerning the excavations. 'Distinguished visitors were allowed to descend into the deep underground excavation and also to see the treasures once they were brought to the museum Charles created at his summer palace at Portici. But one rule was rigorously enforced: At no time during a visit could an outsider use a pencil. This prohibition remained in effect for decades. A force of royal guards accompanied visitors to the site to keep tourists moving quickly so that they did not have time to dwell upon particular objects or to smuggle out souvenirs. In the museum, visitors were watched over by the royal keeper, the painter-restorer Camillo Paderni, whose other duty was to prevent drawing.' (Gordon)

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

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

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

Cohen de Ricci 245.

FRONTIER LIFE

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

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



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

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

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

AMERICAN TALES FOR BRITISH READERS

18. **[CRIME FICTION]. TIP TOP DETECTIVE TALES.** No's 1-33 [of 36]. [Printed and Published by the Aldine Publishing Co., Ltd]. [1910-1912]. £ 850

33 parts bound in four volumes with original wrappers bound in; contemporary black cloth, spines lettered in gilt, lightly sunned and rubbed.

An unusually long run of this rare Aldine Publishing Company's library series that was produced to capture the fancy of the youth of Great Britain with American adventure.

Tip Top Detective Tale began to be issued in 1910 and ended after 36 issues when it morphed into *Tip Top Tales*. All but one of this series is anonymous but many of the titles are really 'readjusted' American 'dime novels' produced to attract young readers.

'The Aldine Publishing Company (A.P.C.), inheriting the same audience as the businesses run by Brett and the Emmett brothers, was the last surviving firm conceivably to merit the derogatory epithet 'penny dreadful'... A.P.C. was the foremost of the reprint presses that, from the late 1880's, published American "dime novels" in Britain, notably those featuring such favourites as Frank Reade Junior, Buffalo Bill, and Deadwood Dick. Aldine was for many years run by Charles Perry Brown (1834-1916), its founder and managing director, who realized early on that the popularity of the old-style instalment novel was waning, for very few of these, and only two weekly journals, were issued by the firm. Instead, he put out a profusion of complete novel titles, abridged reprints of the complete 'library' format that had originated in America, devoted to youthful adventure heroes ranging from highwaymen to Western outlaws.

By 1906 the A.P.C. was borrowing heavily, creditors were pressing, and a second mortgage debenture had been obtained on the strength of their office property at Crown Court, Chancery Lane. Brown, rather than continue to invest capital in a loss-making company, had ceased to be managing director and a major shareholder many years earlier New directors appointed after Brown's departure did not stay for long and by 1909 the A.P.C. had only £87 cash in hand. Company secretary William Edward Hodgett confessed to the Companies Registrar on 30 June 1910 that, "if the value of Goodwill is dependent upon profits, I may tell you that no profits have been earned for many years". Yet somehow, six years later, a net profit of £34 was declared, possibly from cheap reissues of their British titles.



'Falling sales have been blamed on clumsy abridgement of stories from the original American "half-dime novels", butchered by sub-editors to meet the rigid length requirements of the A.P.C., thereby destroying narrative continuity. The company repeatedly churned out reissued stories under different titles or heedlessly moved them to other "libraries", all of which ultimately proved self-defeating. Aldine's chief editor, the indefatigable Walter Light, worked from dingy offices in Crown Court with just one assistant, an office boy, and a secretary, putting invented names to stories to give the impression that he could draw upon a large pool of writing talent. The A.P.C.'s directors, with their assets and uncalled capital all heavily mortgaged, just could not afford to pay writers market rates for new material. After 1918, when the firm was looking for more up-to-date juvenile fiction from English authors, A.P.C. was both unable and unwilling to pay the same rates as its competitors. Thus the discerning young reader, initially attracted by eye-catching garish covers, lost interest in the Aldine Libraries once he recognized reprinted material or tried to follow mutilated stories abridged from the original American 'dime' and 'half-dime' novels. Because the Aldine name survived for nearly half a century, it is often assumed that publishing American material must have been a sound commercial investment. In reality, the A.P.C. made hardly any net profits until midway through the First World War, by which time it had converted to an output of largely British material.' [Springhall, see below].

OCLC locates only the British Library as having a complete run of 36 issues with a scattering of odd volumes each generally recorded with only one location. See John Springhall: Disseminating impure literature: the 'penny dreadful' publishing business since 1860, *Economic History Review*, xlvii, No. 3. 1994, pages 578-584.

THE OVERLAND ALPHABET

19. **D-, Isabel, *Illustrator*.** THE OVERLAND ALPHABET, from Sketches Taken "En Route"... with 28 Illustrations Coloured. London, William Tegg & Co., 85 Queen Street, Cheapside, [1853]. **£ 1,500**

FIRST EDITION. *Small 4to, hand-coloured lithographic pictorial title and pp. [18] printed recto only and illustrated by a vignette half-title, 26 letters coloured red and corresponding hand-coloured vignette views, some soiling in places, and colouring to some letters perhaps not contemporary; in the original printed pictorial boards, rebacked, boards somewhat dustsoiled and corners rubbed, but still an appealing item, with the ownership signature of 'Mary Alice Gilbert, August 1855' on front pastedown.*

Very rare illustrated travel alphabet purporting to emanate from sketches taken on an original journey by the mysterious Isabel D.

In fact the whole thing is something of an amalgam, part travel journal, part verse book with the whole journey delineated by the course of the alphabet. Starting on the dockside, presumably at Southampton, each large coloured letter is followed by a humorous 2-line verse and vignette illustration. Thus 'A' is for "Agent in charge of the Mail" and 'B' - "the Bentick, 500 Horse Power". The journey then gallops from letter to letter following the traveller past the Needles, down the Channel past Cape Finisterre and into Gibraltar "so famed for its strength, But steam won't allow us to comment at length." From there the packet with its passengers travels onto the harbour of La Valette, to Gozo, then "J Is the Journey, we call overland" to Suez, the Red Sea and the Nile, to Point de Galle now "we've left Aden behind", and eventually to India where "Y Is Yourself, at Calcutta Arrived. All the tossing, and Jolting and broiling survived".



No clue as to the identity of the artist or traveller is afforded here and we can find no help in any of the standard reference works. The illustrations, however, are very well executed being here reproduced in lithography by Maclure, Macdonald & MacGregor and then coloured to a good standard. Careful examination, though, perhaps reveals a self-portrait in miniature of Isabel D- under the letter 'W' - "Welcome received on the Strand" as a woman, in vibrant crimson travelling gown, rushes to the arms of a waiting gentleman.

The P&O paddle-steamer Bentinck first plied the route from Southampton to Calcutta in 1843 and continued in service until it was sold to the Calcutta government in 1860.

Osborne 677; OCLC records copies in North America, at Washington, Chicago, Indiana, Princeton, Free Library of Philadelphia, Brigham Young, Rochester, Boston Public library, and Toronto.

BAVARIAN CUSTOMS TOYED WITH

20. **[DANCING TOY].** THE MERRY DANCERS IN THE MOUNTAINS. Charming Theatre of Nature, with a decorated May-pole - numerous scenes and groups of figures in charming rural habits - Le Joyeux Danseurs-Montagnards... - Die Frohlichen Tanzer in den Bergen... - De vrolyke dansers in de bergen... - Gl' Allegri Ballerini delle Montagne... - Los Bailadones en las Montanas. [Germany, Nürnberg] Verlags Eigenthum G.M. [n.d., c. 1850's]. **£ 3,500**



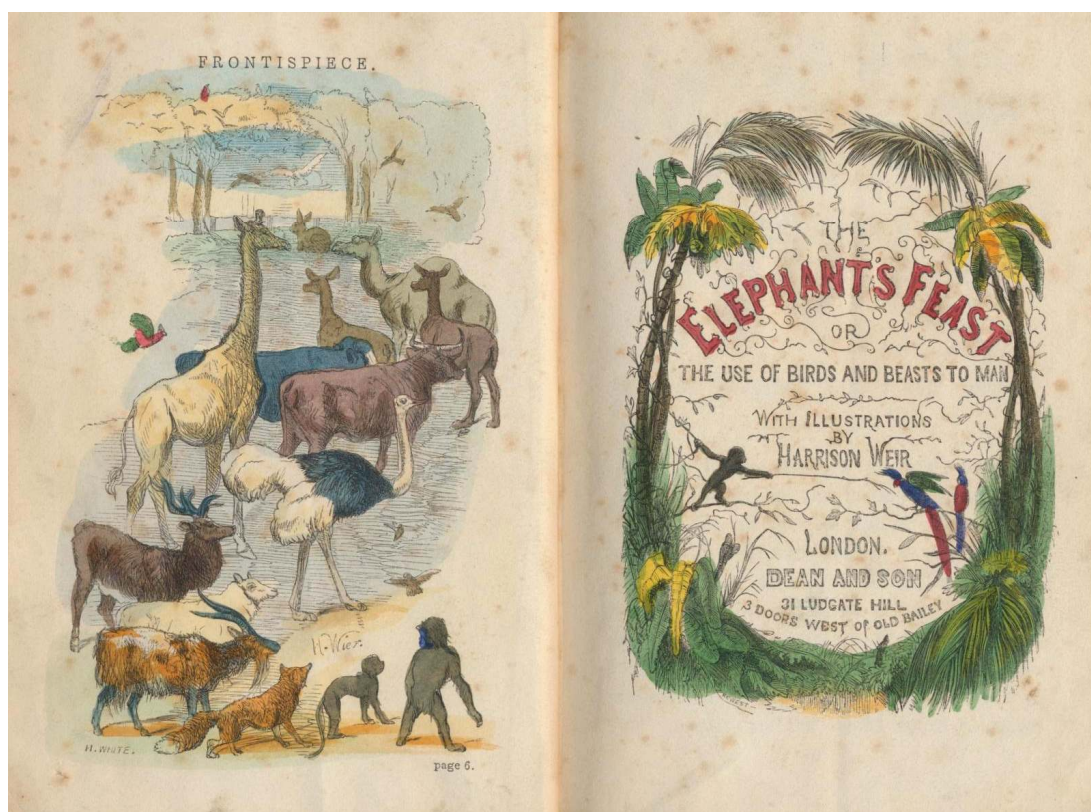
20 hand coloured lithograph cut-outs and figures on card and heightened with gum-arabic, each mounted on wooden block (some skilful repairs and minor damage to a few figures); a folding backdrop and a mahogany 'maypole'; contained in the original box [342 x 264 x 40 mm]; the lid overlaid with lithograph vignette showing villagers dancing with musicians and other villagers looking on enclosed with in a cartouche of various instruments, guns, walking sticks flasks etc. with the title of the game in German, English, French, Italian, Spanish and Dutch; on the underside of the lid the retailers label 'A. Bordes 14, rue du Gd. Chantier, Paris.'

A very attractive game of rustic Bavarian villagers merrymaking around the maypole. With the tourist industry advancing into the Alps and other high altitude resorts were followed by artists, writers and travellers looking for romantic 'unspoiled' terrain with healthy air. It was only natural that the Nürnberg toymakers would develop an attractive games for the marketplace.

Henry Inglis in his popular *The Tyrol; with a Glance at Bavaria* published in 1833 spoke about the preponderance of maypoles: 'I noticed too, in every village, the garlanded Maypole; so that Bavaria has not yet parted with her old customs; and so little progress have new lights made in Bavaria, that her peasantry do not yet despise a merry-making.' Clearly still so in the 1850's when this delightfully illustrated game was made.

The contents consist of a folding backdrop [232 x 593 mm] with a snow topped mountain range towering over a rustic village beside a lake with various traditional building nestling in the mid-distance with 'peasants' drinking or strolling in the foreground; a mahogany turned maypole (now lacking the silk ribbons); together with 20 cut-outs including:- 4 children (2 boys and 2 girls) in traditional costume dancing; 2 couples, dressed likewise, dancing together and two men, one with a beer-stein and the other with a glass making merry; also a man dressed with ribbons around his waist knees and wrists leading the dance; 2 groups of musicians, one group playing violin, oboe and double base, the other with oboe and zither; 2 single musicians one with oboe and the other a horn; a publican offering a beer stein; a group of small children making floral chains; a dog on its hind legs; a rose bush; and a woman cooking sausages on a portable stove with baskets beside her and proffering a sausage to a dubious, yet inquisitive couple; all housed in the original illustrated box.

According to newspaper reports around Christmas 1856, Princess Mathilde Bonaparte deigned to visit the salons and shops of M. Bordes, 14, rue du Grand-Chantier, and made a fine choice in children's toys etc. Presumably Bordes catered for the better class of customer and had a quality of stock to match his clientele.



GIVING 'A VERY WHOLESOME DOSE OF SOUND NATURAL HISTORY'

21. [DEAN & SON]. THE ELEPHANT'S FEAST: or The use of birds and beasts to man. With illustrations by Harrison Weir. London: Dean and Son, 31 Ludgate Hill, 3 doors west of Old Bailey. [1856]. £ 450

FIRST EDITION. 8vo, pp. 104, [ii], 5-44, [1] errata, [1] imprint, [6] advertisements; with handcoloured frontispiece and engraved title, plus one further engraved plate in the first part, and six tinted wood engravings in the second; some pages bound out of sequence in gatherings E & F of first work; bound in the original blind stamped publisher's cloth, upper board decorated in gilt, expertly rebacked to style, boards lightly rubbed, but still a very appealing copy, with contemporary inscription on front pastedown.

Rare first edition of this juvenile work on natural history, describing, in the guise of rather splendid annual feast hosted by an elephant, 'the use of birds and beasts to man', with charming illustrations (the frontispiece and title hand coloured) by Harrison Weir.

'Among books for children we can especially recommend this, for it is not only written in a pleasant and engaging style, and interspersed with moral observations well adapted for children, but it also gives them a very wholesome dose of sound natural history' (*The Church of England Quarterly Review*, vol. XL, 1856, p. 251).

The illustrator, Harrison William Weir (1824-1906), was chiefly an animal painter born in Lewes, educated in Camberwell and worked for a time under George Baxter the colour printer. He numbered among his friends Charles Darwin and married the daughter of the equestrian painter J.F. Herring. He was one of the principle illustrators of books with animal subjects in the nineteenth century and his work was admired for its consistent accuracy and sympathy to the subject.

Dean also thought to include three further works after *The Elephant's Feast*: 'The old man and his four servants'; 'Volcanoes and earthquakes'; and 'The volcanic island and the Indian family', with six tinted engravings.

OCLC records four copies in North America, at Colorado, Florida, Princeton and in the Lipscomb library at Randolph College, and two in the UK, at the Bodleian and the National Art library at the V & A.



EARLY MOVABLE WORK

22. [DEAN & SON]. DEAN'S MOVEABLE BOOK OF CHILDREN'S SPORTS AND PASTIMES. London: Dean & Son, Printers & Publishers, 11 Ludgate Hill. [1858]. **£ 1,750**

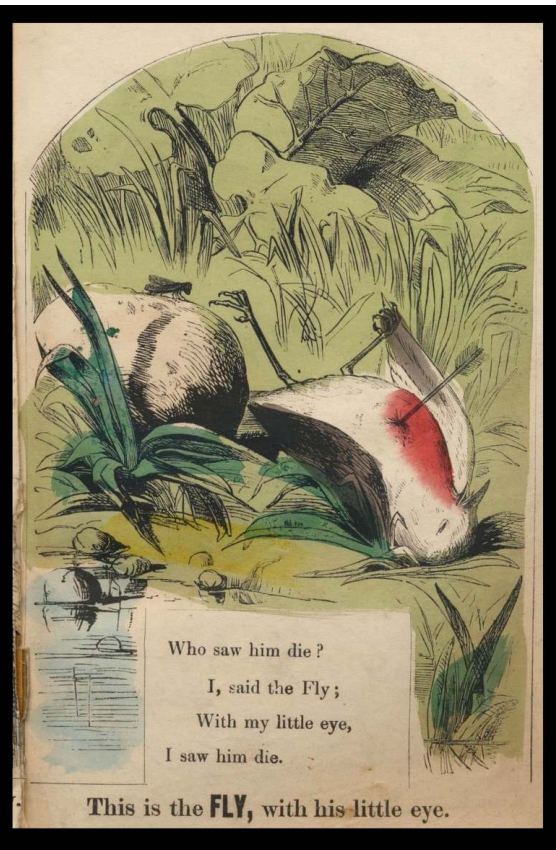
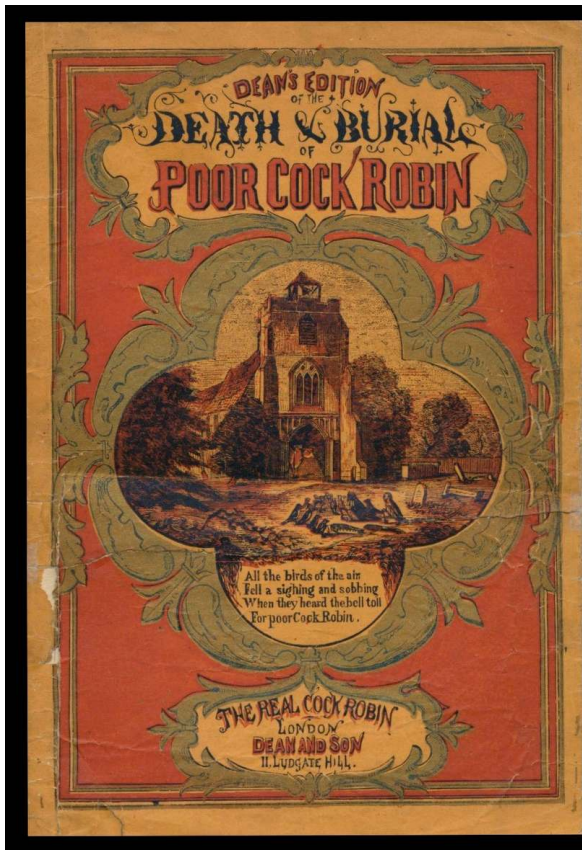
FIRST EDITION. *Small folio, [25.4 × 17.3 cm] 8 leaves printed on one side only with hand-coloured wood-engraved illustration, with movable parts each; a few minor repairs and replaced tabs but closed tears but generally in good condition; endpapers printed with advertisement printed on orange paper; original cloth back decorated black and red printed orange boards, the rear board dated '12 57' (i.e. December 1857), some light rubbing but generally a fine copy.*

A cleverly produced moveable, and like all Dean & Son publications, a neat combination of subject, verse and mechanical movement.

The chosen subjects include 1) a boy about to throw a stick whilst the dog lifts his front paws in expectation, while his sister clutching her doll looks on; 2) A boy on his rocking horse whilst his sister looks on admiringly 3) A young girl hitting a shuttlecock into the air with her racket, a young boy placing a daisy chain of a girl's head in the background; 4) Two boys push a toy yacht out into a pond; in the background two girls arm in arm walk towards a cottage; 5) a boy on his black pony trotting through a country scene; 6) A young girl in a pink frock being pushed on a swing by a boy wearing rather fetching red velvet jacket and lace pantaloons; 7) a boy and girl on a see-saw balanced over a large log; and 8) two girls one of whom is plucking a doll up in her arms with the accompanying verse 'With my Doll / I now will play; Does she not, dear, Look quite gay.'



The advertisements for movable books appeared first at the end of 1857 and Dean & Son by December the following year had for sale eight different titles ready for Christmas 1858. *Children's Sports and Pastimes* was the fourth in the series and appears to have been issued ready for August or September 1858 to tie in with the holiday period for outdoor sport and games. The advertisement dates on the covers of movable books are slightly misleading as they often used various pre-printed sheets that were ready to hand so can't be used as definitive dating tools. Apparently a copy of Jack and Jill entertained the Queen Victoria at Windsor earlier in the year, though only the Princess Louise and the Princes Arthur and Leopold would be the right age to be amused.



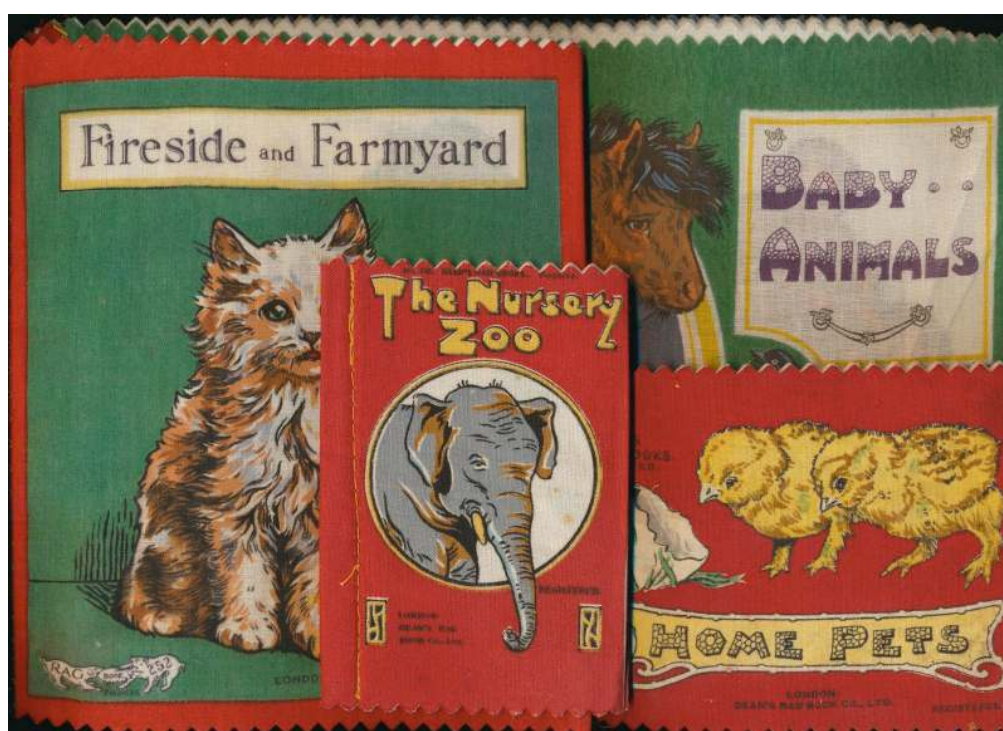
MORE MORBID THAN MOST

23. [DEAN & SON]. DEAN'S EDITION OF THE DEATH & BURIAL OF POOR COCK ROBIN. ... The Real Cock Robin. London: Dean and Son, 11 Ludgate Hill. [1860]. **£ 250**

Large 8vo [25 x 17.5cm] 8 leaves with hand-coloured wood-engraved illustrations; original two colour wood-engraved printed wrapper the upper cover with the title and a large cartouche of a Cock Robin's burial enclosed in a gilt decorative border; the back wrapper with the publishers advertisements dated '2000 3 60' i.e 2000 copies, March 1860.

The tale, already rather morbid, is emphasised by the nineteenth century's fascination with the obsequies of death, a miniature coffin and mourning clothes happily introduced to concentrate the minds of little boys and girls.

This was one of a series that Dean and Son designated their 'Sixpenny Large Picture Toys Children's Coloured books' each of which contained eight or more large coloured illustrations. They must have been popular for the series ran to at least 178 titles with variants on the same subject as *Cock Robin Alive and Well Again*, *Trial of the Sparrow for Shooting Cock Robin*, *Courtship and Marriage of Cock Robin and Jenny Wren*, and having run out of ideas yet another is vaguely called *Another Cock Robin*.



WEAR EVER - TEAR NEVER

24. [DEAN & CO]. COLLECTION OF FOUR "ANIMALS" DEAN RAG BOOKS. *Comprising:*
HOME PETS. No. 91. Dean's Rag Books. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920].
THE NURSERY ZOO. No. 116. Dean's Rag Books. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920].
BABY ANIMALS. Pictured by M. Morris. No. 175. Dean's Fluffidown & Other Rag Books. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920].
FIRESIDE AND FARMYARD. Ragbook 252. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920] . **£ 185**

FIRST EDITIONS. *Four works, in differing formats, pp. [12]; [10]; [16]; [10]; in full colour sewn cloth wrappers, two in extremely bright, clean and fresh condition, one with minor marking, another with light water-stain running throughout at head, also affecting the original loosely inserted folding Dean & Co advertising booklet, nevertheless, not detracting from this being an appealing group.*

Four titles issued as part of Dean & Son's Rag Book series, enormously popular at the beginning of the twentieth century. All four here are of the well tried animals format.

ALL DRESSER'S PHILOSOPHY OF DESIGN IN ONE VOLUME

25. **DRESSER, Christopher.** THE PRINCIPLES OF DECORATIVE DESIGN. London, Paris & New York: Cassell Petter & Galpin. [1876]. **£ 250**

SECOND EDITION. *4to, pp. vi, 167, [1] blank; 2 chromolithograph plates and numerous wood-engraved text illustrations; original purple cloth, upper cover decorated in gilt and black. spine lettered in gilt.*



In many ways the work encapsulated all of Dresser's philosophy of design in one volume: 'I have not attempted the production of a pretty book, but have aimed at giving what knowledge I possess upon the subjects treated of, in a simple and intelligible manner. I have attempted simply to instruct... If these lessons as now collected into a work should lead to the development of the art-germs which doubtless lie dormant in other working men, the object which I have sought to attain in writing and collecting these together will have been accomplished. (preface)

The Studio in a comprehensive reassessment of Dresser's influence on design described 'On re-reading Mr. Dresser's *Principles of Decorative Design* one finds scarce a single theory of good taste that he advances or a single line of advice that he offers, but is as sound and pertinent today as then. If space permitted one might quote page after page and find not a line scarce a word that could not be endorsed by the most critical members of the Arts and Crafts Association today.'

FROM GIRL TO MOTHERHOOD

26. [DRESSING TOY]. AN UNUSUALLY PAIRED SET OF TALL PAPER DOLL'S SHOWING THE PROGRESS FROM GIRLHOOD THROUGH TO MOTHERHOOD. [Nuremberg: circa 1860].
£ 2,250

A fashionable dressing game consisting of 2 hand coloured lithograph mannequins [27 cm. in height]; each with 6 hand coloured lithographic and varnished dresses, and each with 4 hats; some minor damage to the dresses with some small tears and scuffed patches; two hands missing; contained in a gilt box to style [31.5 x 20 x 3 cm].

The majority of paper dolls from this period rarely exceed 15 to 20 cm in height, although we have once handled a similar tall format. That example was sold, or even given away, as an adjunct to a fashionable Paris dressmaker. In that copy the mannequin had the name of the shop added and appeared to have been produced to entertain a child whilst their mother was being fitted for a dress, so it is quite possible that this example was produced for the same reason.

The dresses for each set are numbered on the verso in a contemporary hand and each depict a young woman as she progresses from adolescence through her wedding day and then onto motherhood. The first set includes: 1) a light blue full length dress with a large green and yellow bow and holding a bouquet in her hand; 2) an embroidered bodice and a three layered dress with diagonal red stripes; 3) a white satin wedding dress with matching cloak and holding a small red prayer book in her hands; 4) a three layered fawn dress and a



black trimmed cloak over a lace bodice 5) a three layer purple outdoor dress with lace collar and cuffs; (6 a light blue dress with pink and orange bows and holding a hat in one hand and accompanied by a small boy with a red cloak.

The second set of costumes include: 1) a long red satin dress with a dark blue wrap and light blue gloves holding and holding a flower; 2) A light grey dress and a dark green jacket and holding a riding crop in one hand; 3) a white silk wedding dress together with a long lace veil; 4) a blue dress with lace trim and a black jacket 5) a red dress and long black cloak with a folded parasol in he hand; 6) a light blue and yellow dress together with her daughter wearing a red dress with linen apron.



BE TRUTHFUL, BE POLITE, BE INDUSTRIOUS

27. **EDGAR, Robert.** THE PLEASANT AND PROSPEROUS LIVES of Charles Candid... Peter Polish... and Ben Bee... London: Dean and Munday, Threadneedle Street. [n.d., c. 1845]. **£ 225**

FIRST EDITION. 8vo, pp. 56; with seven engraved plates, partly hand coloured; rather dust-soiled and with some rubbing to outer margin, expertly repaired in places; stitched in the original printed wraps, dust-soiled and worn, but still a good copy, with small printed contemporary label 'From E. Hurlock's Artists' Repository, &c., St. Pancras, Chichester' to top corner of first plate.

Scarce first edition of this charming work recounting in rhyme the lives of Charles Candid, "The boy who always spoke the truth"; Peter Polish, "The boy who was always polite"; and Ben Bee, "The boy who was always industrious". The illustrations are particularly noteworthy, including one with Charles Candid shown rather sheepishly standing next to a smashed window, having broken it playing cricket.

'Through boyhood and through manhood too,
Charles still to truth adhered;
And in repairing others' wrongs,
Truth's champion he appeared' (p. 21).

Robert Edgar (1819-1871) was a theatre manager and husband to the nineteenth century actress Alice Marriott. Described as a 'man of schemes' who was also a 'useless creature' that Alice dignified with the title of manager. Edgar was also the sporadic writer on semi-scientific and factual subjects for Dean and Munday and Dean and Co., before his marriage to Alice. Incidentally her father was a maker of scientific instruments with a love of the theatre and this is maybe how Edgar entered into a new career. The writer Edgar Wallace was his grandson, who also seems to have share similar traits of character.

As one might expect from the subject matter, this was a particularly good seller for Dean, who reissued it several more times over the next decade.

OCLC records two copies in North America, at McGill and Wayne State, with on further copy in the UK, at the National Art library at the V & A.



A NICE DAY OUT

28. **[EPSOM]. [ALKEN, Henry].** GOING TO THE RACES. A Ludicrous [sic] Amusement Consisting of Modern Costume, Characters, Dandies, Equipages, and Horsemanship. [London]: Published by S. & J. Fuller, Temple of Fancy, 34 Rathbone Place. 1819. **£ 4,850**

Hand-coloured aquatint strip panorama, in cylindrical treen case, consisting of nine sheets all conjoined and measuring 5.3 × 460 cm overall with a wooden stay at end; the case is complete with its winder; the drum with a varnished image in aquatint of three horses racing, presumably winners at Epsom; a gilt band at top and bottom with the title and imprint appearing on a circular label pasted on the underside of the wooden base; contained in a modern purpose-made tan leather case, lettered in gilt.

The panorama procession illustrates race-goers as they travel, or in fact race to Epsom.

Those at the back trudge slowly, in the middle they make respectable progress, and those at the front charge at full pelt. Making their way on horseback, in coaches, carriages, and carts, several, in their haste, meeting a variety of accidents, with those on foot include itinerant traders and entertainers. The panorama concludes with the scene at Epsom where a horse race is reaching its conclusion. The image lacks topographical landmarks, except at Epsom, and even there such detail is kept to a minimum. The Abbey copy has a label inside the front cover with the title: 'Epsom Races. - The Derby Day...' Abbey and Gee give the artist as Henry Alken. The paper for this copy is watermarked: 'Whatman 1818' and the price is given on the label as 15s. coloured, 10s. 6d plain.

Siltzer, p. 58; Abbey, Life, 472.

DRAWING BOOK BY A TEACHER OF 'YOUNG LADIES'

29. **EVERARD, Anne.** FLOWERS FROM NATURE, with The Botanical Name, Class, and Order; And Instructions for Copying. Lithographed, and Coloured from Drawing ... Dedicated, by permission, to Her Royal Highness the Duchess of Kent. London: Published by Joseph Dickinson, 114 New Bond Street. 1835. **£ 500**

FIRST EDITION. Folio [375 × 270 mm.], pp. [6] title, dedication, leaf of subscribers; 13 hand coloured lithographic plates including frontispiece each with an accompanying leaf of text; in the original publisher's plum cloth with a leaf and twig design, upper cover lettered in gilt, repairs to head and tail of spine, and cloth lightly sunned, but still a very appealing copy.

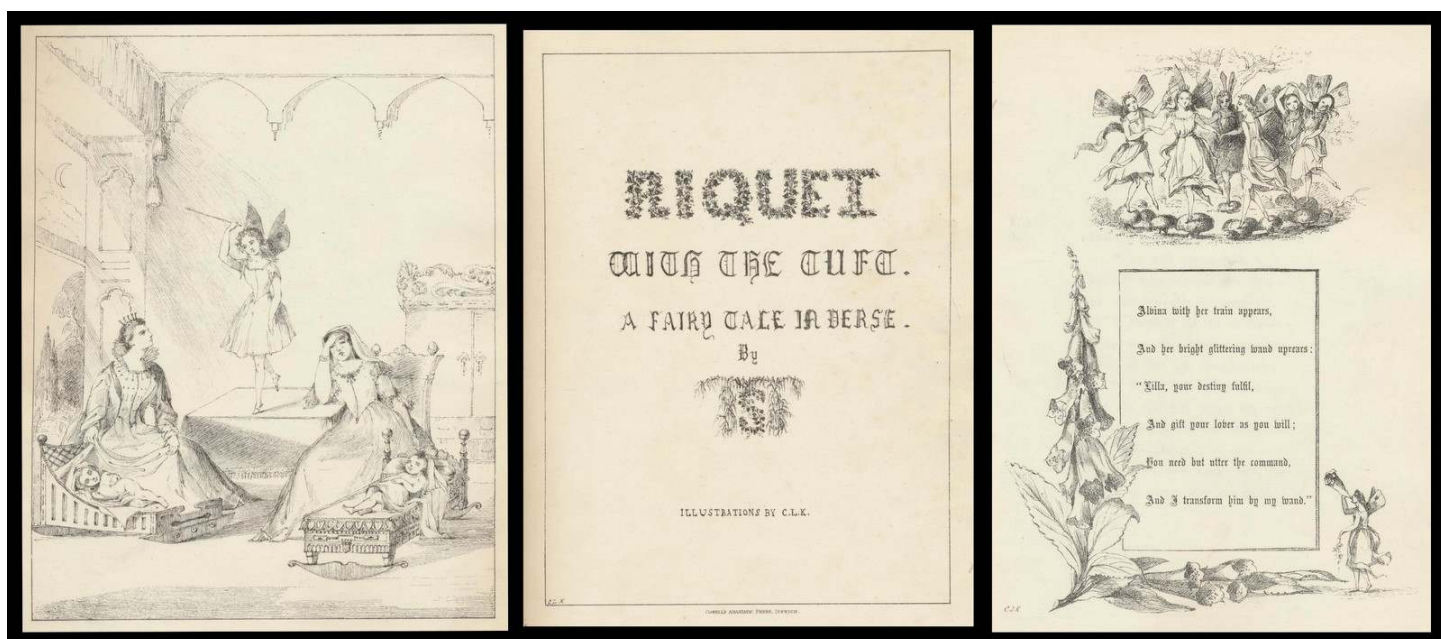


A delightful drawing book containing a wreath and twelve flowers as examples for students.

The work was published during an interregnum in Anne Everard's life after running one young ladies school at Bawtry, South Yorkshire, until 1831 in partnership with a Miss E. Taylor; and the opening of a new 'Boarding School for Young Ladies' in 1836. Anne taught some twenty young ladies aged from 10 and 20 years at 'Ivy house' into the mid 1840's with her mother, however with Anne's marriage to John D. Mackinder, a chemist and farmer from nearby Oakham in 1844, her teaching days were over. The main reason heretofore that the artist/author has eluded discovery is her name is properly Ann rather than 'Anne'. This is further compounded by sources giving her date of birth variously as 1803, 1806 or 1811. For the record she was born at Stamford in Lincolnshire and christened on the 26th October 1803, she then appears to have lived most of her life in Lincolnshire or South Yorkshire and died on 22 January 1882 at Lincoln, where it was stated she was 75 rather than 78.

The subscription list is headed by the Duchess of Kent and followed by Princess, later Queen, Victoria, and various members of the Galway's and Monckton's together with other 'names' in the peerage and landed gentry of the period. This would strongly indicate that Anne Everard was thought of as one of that important band of teachers in 'Female Accomplishments' but on the whole seems to have escaped much critical research.

OCLC: 7389805.



ANASTATIC PRINTING

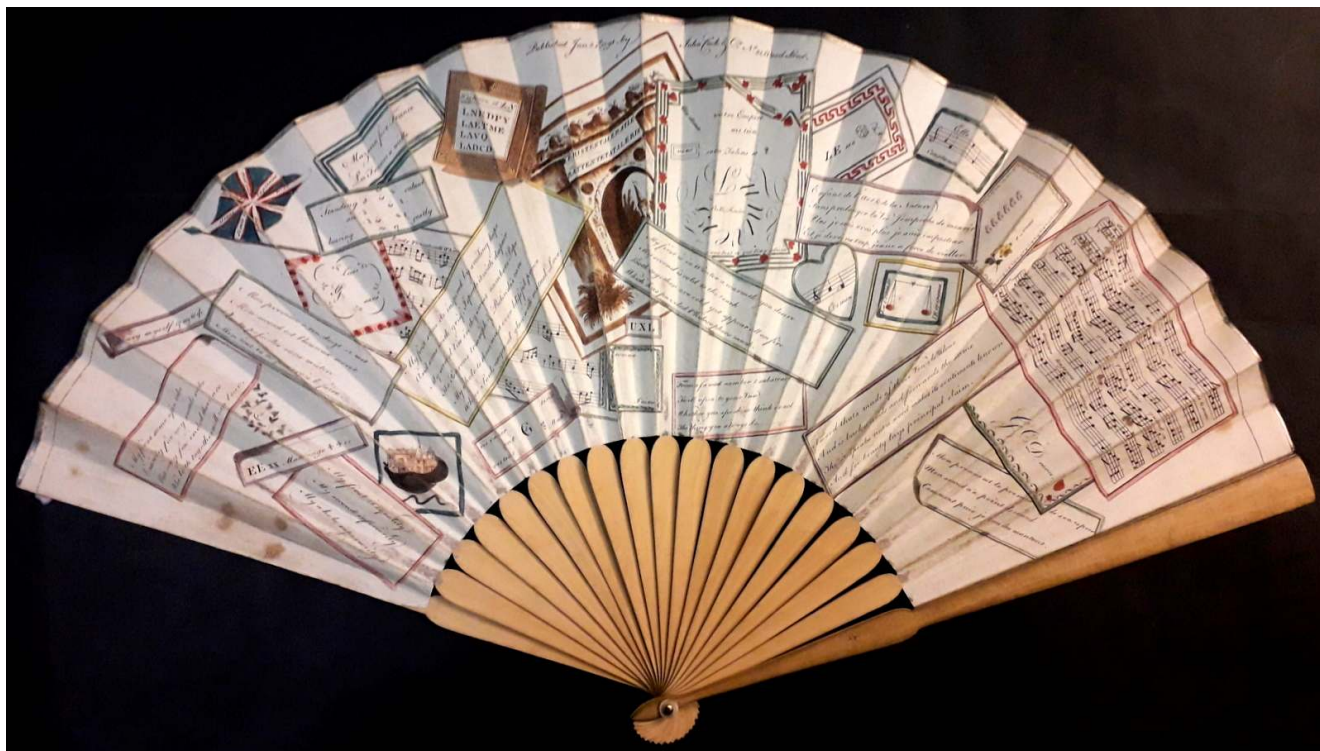
30. [FAIRY TALE]. RIQUET WITH THE TUFT. A Fairy Tale in Verse by T S T. Illustrations by C.L.K. Cowell's Anastatic Press, Ipswich. [n.d., c. 1860s]. £ 650

FIRST EDITION. 4to, pp. 19, [1], with 11 leaves of anastatic illustration including the title page; bound in original blind stamped green cloth, lettered in gilt, a little worn at upper joint and lightly damp marked at fore-edge, else a sound clean copy.

Alas the initials for the author and the illustrator don't give any real clues as to their identity, however similar such works issued through the aegis of Cowell's Anastatic Press all point to a somewhat reticent women artist and writer. The translation is otherwise unknown and may have been adapted from previous English edition or a fresh attempt to fit with the illustrations, these are consistent with the growth and popularity of the fairy painters of the second-half of the nineteenth century.

The title, a translation of *Riquet à la Houpe*, was first published by Charles Perrault in 1697 and went through numerous editions and translation, becoming if not a nursery favourite at least popular and lasting.

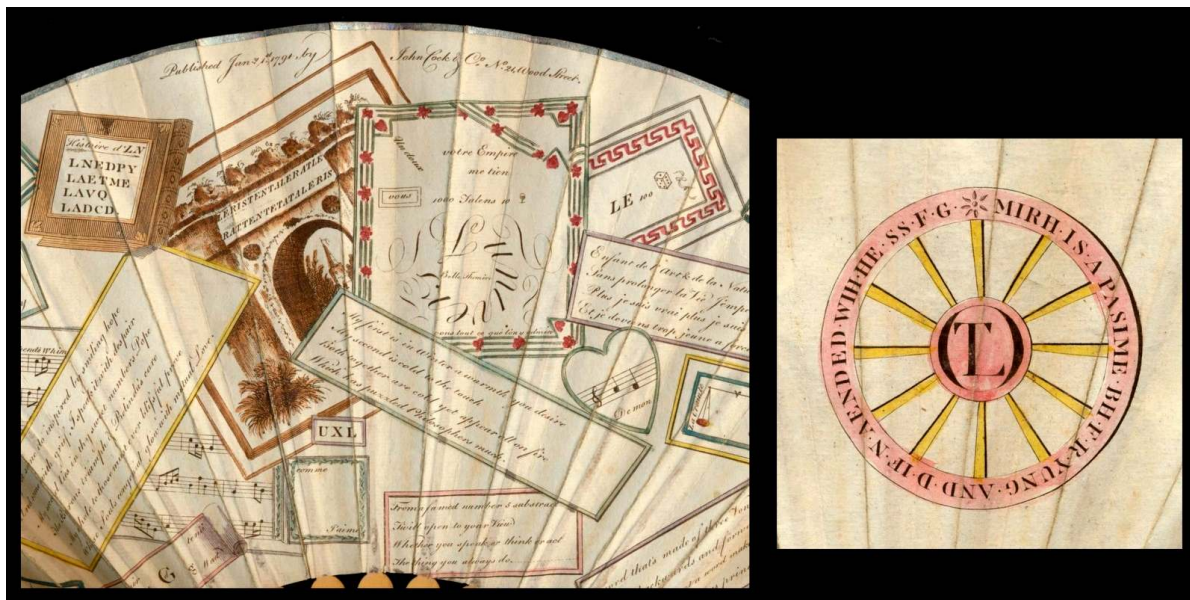
OCLC records two copies, at the BL and Florida State, COPAC adds one further copy at Calke Abbey.



RARE 18TH CENTURY ANGLO-FRENCH FAN

31. [FAN]. ENGRAVED FOLDING TROMPE-L'OEIL PAPER FAN; including charades, rebuses, riddles and printed music in both English and French. [London]: Published Jany. 1st 1791 by John Cock & C^o, N^o. 21, Woods Street. . £ 2,750

Engraved fan, printed on both sides in both blue and black inks with contemporary hand-colouring and trimmed with silvered paper; mounted on wooden stays, some minor abrasions on the folds, but overall a nice bright example.



An unusual Anglo-French fan engraved with charades and riddles designed to imitate a still life trompe-l'œil, probably designed to amuse young ladies during various *longueurs* at the ballroom, between acts at the theatre and other social events.

The puzzles include an 'Histoire d'LN' (i.e. Hélène), a story told phonetically in letters: 'LNEDPY ... LAVQ ... LADCD' (Hélène est des pays Grecs[?] ... Elle a vécu ... Elle a décédé); 'UXL' is of course 'You excel' but other puzzles have alas defeated us altogether. There are a few charades and rebuses in English, but quite a number of the puzzles are in French, perhaps catering for a growing influx of exiles to Britain from the French revolution. There are also two pieces of music – 'Lady Townshend's Whim' which was one of the *Five favorite new country dances as danced at the Assembly* Edinburgh, 1790; together with a song composed by Jean-Aimé Vernier, using a setting of the poem 'On dit que l'amour ne dure qu'un jour' included in Isabelle de Montolieu's popular novel *Caroline de Lichfield*.

On the verso of the fan is a wheel puzzle containing an epigram that drops the letters T, L and O - When solved the answer appears to be 'Mir[t]h is a pas[t]ime b[ot]h f[o]r y[o]ung and [ol]d if no[t] a[tt]ended wi[t]h [t]he [lo]ss [o]f g[old]'; the problem being that the last letter should be a 'D' and not a 'T' - maybe the engraver could not spell and used the incredibly ancient spelling 'golt'?!
 See Schreiber Collection of Fans and Fan-Leaves No. 45.



CUPID AND PSYCHE'S SECOND OUTING

32. [FAN]. [BUCK Adam artist & FRY, William Thomas, engraver]. [THE FOUNTAIN OF LOVE]. [Published and sold by Edwd. Orme Bond St Corner of Brook St, London. July, 30, 1815]. £ 850

Stipple engraved fan leaf printed in colours, 52cm x 23cm, with only minor wear, and in remarkable fresh, original condition.

Scarce fan leaf, the stipple engraved design originally issued as a decorative print, but here in a slightly altered form pressed into a new use.

The finely produced stipple engraving was by William Thomas Fry (1789–1843), taken after a design by the famous Irish miniature and portrait painter Adam Buck (1759–1833). Although the engravings original purpose was as a decorative print, the copperplate was presumably 'sold on' to reappear as a fan at a slightly later date. The original imprint has been removed or hidden under some additional green foliage at the edges although some traces are still just visible.

The subject includes a Psyche filling a dish from a fountain whilst Cupid is shown hiding underneath clutching at his bow, to complete the picture pair of love birds are shown fraternising behind Psyche.

'Buck influenced Regency taste through his work, which was engraved and widely published. He did fashion plates, produced decorative engravings, and did illustrations (1801) for Sterne's *Sentimental Journey*. The decorative pieces were fanciful genre pictures of mothers and children, personifications of Faith, Hope, and Charity, and classical subjects such as Cupid and Psyche. Sentimental figurative pieces were used to decorate furniture and were adapted as designs for the decoration of china, embroidery, and fans. Buck was greatly influenced by the Greek Revival and he included Greek vases and sculpture, as well as Greek-inspired furniture, in his portraits. His sitters wear high-waisted muslin dresses and have curly hair-styles *à la grecque*. He was a collector of Greek vases and was familiar with private collections which he used as devices in his work, as in his *Self-Portrait with his Family* (Yale U. CAB).'[ODNB]

We can find no record of who produced the fan, although to the left hand edge of the pedestal are engraved the letters 'N.D. 46.', which may have been some form of stock reference.

Not in the Schreiber Collection of Fans and Fan-Leaves.

UNRECORDED

33. [FEMALE REFUGE]. REFUGE & REFORMATORY SCHOOL FOR FEMALES. [Exeter, c. Monday 15th March, 1857].

£ 95

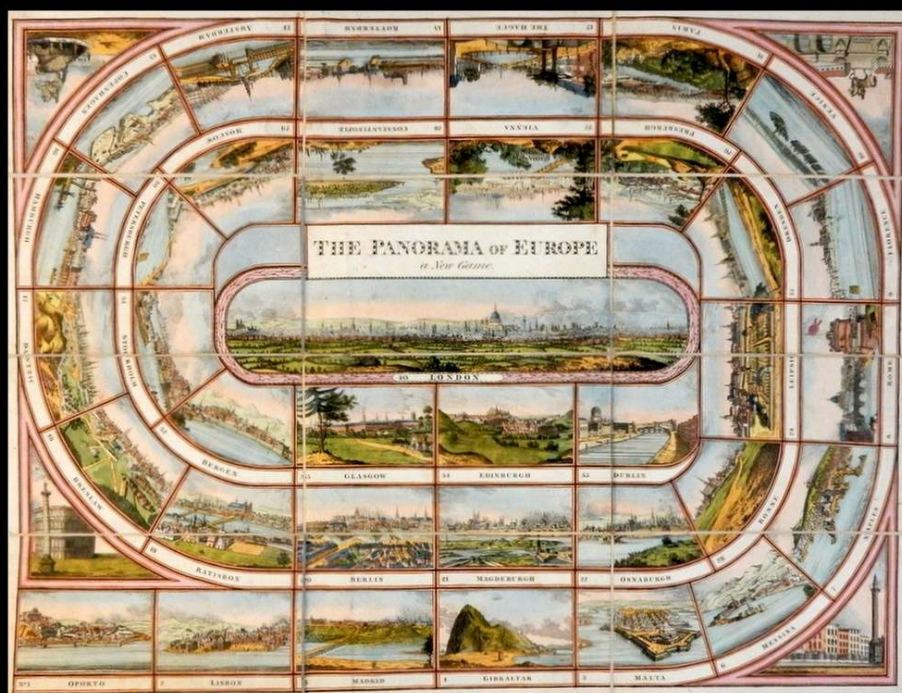
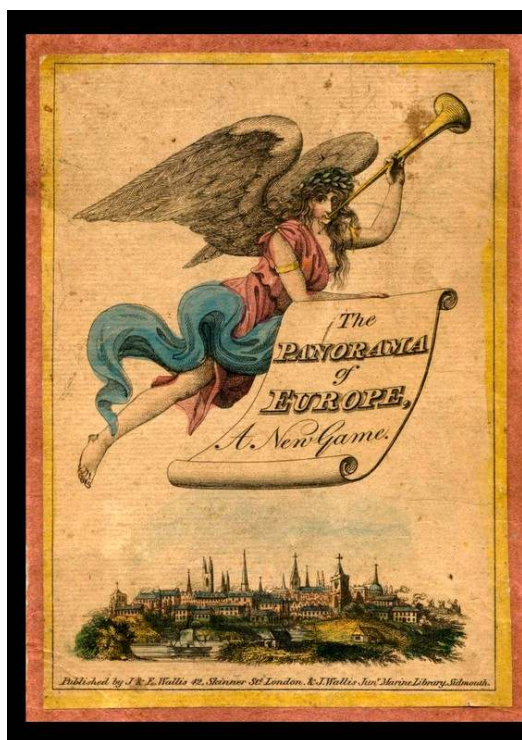
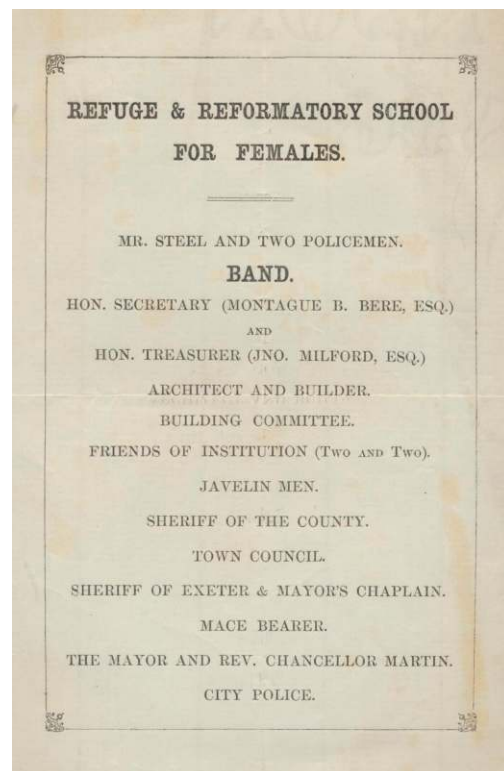
ORIGINAL FLYER. 205 x 127mm; paper watermarked '1856'; lightly soiled and with evidence of once being folded, but a good copy of this rare item.

A neatly printed flyer detailing the procession from the Guildhall in Exeter to the site of the school for the laying of the foundation stone of the new Devon and Exeter Refuge and Reformatory School for Females on Polsloe Road.

The building was officially certified for the accommodation of 60 girls aged 12 to 16 committed by magistrates, with the 'Refuge' part of the establishment devoted to voluntarily admitting 'discharged prisoners', not only from Exeter but also Devon and adjacent counties. Chiefly 'committed' for crimes of theft leading to terms of up to five years of reformatory 'instruction', with those capable of improvement being trained generally for service.

Much speechifying of good intentions and hope was expounded on their own goodness and benevolence by the Mayor, Chancellor and others after the procession to a grateful populous.

Not in OCLC or COPAC, and unrecorded as far as we are aware.



ALTOGETHER A BEAUTIFUL PIECE OF WORK

34. [GAME]. THE PANORAMA OF EUROPE. A New Game. London,... by J. & E. Wallis, 12 Skinner Street... and J. Wallis Junr. Maritime Library, Sidmouth, Devon, Novr. 1st. 1815. £ 1,500

Engraved hand-coloured sheet, measuring 620 x 472 mm, dissected into 12 sections and linen backed, the central panel gives the title surmounting an elegant panorama of the city of London; neat stitched repair to linen, not affecting the printed areas, lightly dust-soiled, but overall in very good condition; with the 12 page book of rules supplied in expert facsimile; housed in the original slipcase (212 x 125mm), with printed and handcoloured label, lightly dust-soiled with edges worn and rubbed, but still an appealing copy.

'The design is of 40 panels of the important towns throughout Europe, each one being exquisitely drawn; such great care for detail has been employed that window-panes and the curtains behind them can be seen with a magnifying glass. The colouring too is by a master hand: altogether a beautiful piece of work.' (Whitehouse).

Players must traverse Europe via its great towns and cities starting at Oporto 'principal trade is wine' and ending up in London - the first to reach the British capital being the winner. There are 40 numbered and illustrated playing squares, starting at Oporto and finishing at London. In the centre is a large panorama of London from Westminster to Wapping seen from the Surrey side of the River Thames. The numbered compartments are: 1. Oporto; 2. Lisbon; 3. Madrid; 4. Gibraltar; 5. Malta; 6. Messina; 7. Naples; 8. Rome; 9. Florence; 10. Venice; 11. Paris; 12. The Hague; 13. Rotterdam; 14. Amsterdam; 15. Copenhagen; 16. Hamburg; 17. Dantzic; 18. Preslaw; 19. Ratisbon; 20. Berlin; 21. Magdeburgh; 22. Osnaburgh; 23. Bonn; 24. Leipsig; 25. Dresden; 26. Presburgh; 27. Vienna; 28. Constantinople; 29. Moscow; 30. Petersburg; 31. Stockholm; 32. Bergen; 33. Glasgow; 34. Edinburgh; 35. Dublin; 36. (Rome) in corner; 37. (London) in corner; 38. (Paris) in corner; 39. (St. Petersburg) in corner; 40. London. Whitehouse, pp. 37-8 (illus. opp. p. 40).



IN FULL SWING

35. [GASTRONOMY]. ENGELBRECHT, Martin. [THE KITCHEN]. [Augsburg]: [C.P. Maj. Mart. Engelbrecht. excud. A.V. 1750]. £ 3,850

Set of 6 engraved card-backed cut away sheets, [100 × 140 mm] with contemporary hand-colouring, with a few discreet repairs in places; contained in a contemporary paper wrapper inscribed 'Dutch Kitchen.'

A fine series depicting a large kitchen in full swing.

The cut-aways depict; [1] the entrance to the kitchen on the left a kitchen hand threatening a black cat which is running off with some meat; [2] showing a servant washing a dish at a basin with a Neptune mask fountain; [3] a scene with the lady of the house directing a servant drawing bread from an oven; [4] a scene depicting the kitchen implements, plates, graters, milk churns, saltbox mortar and pestle and a servant girl carrying wood and a child and small dog; [5]; the centre of the kitchen with a wall hung with pans, skimmers and gridirons to the left and to the right a large hooded blazing oven with a mechanical spit at the edge and a cook inspecting a pot; [6] the back scene with a door to the pantry? on each side wall racks with ladles above a table and a butchers block with a maid servant cutting some meat.

Engelbrecht (1684-1756), a native of Augsburg began his career as an artist by his attachment to a local publishing house. By 1708 he had moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artists mainly on subjects connected with the decorative arts. It was when he started his own publishing house that his talent for peepshows and similar educational and amusing engravings became paramount and from which he is best known today.

The peepshow is really a German, rather than 'Dutch Kitchen' - 'Dutch' was a term used in both England and the U.S. for Germany well into the eighteenth century, eventually differentiated by the suffix 'High' as opposed to the 'Low Dutch' applied to the Netherlands.

IMPORTANT IN THE HISTORY OF TEXTILES IN SCOTLAND

36. **GAUGAIN, Jane.** THE LADY'S ASSISTANT for Executing Useful and Fancy Designs in Knitting, Netting, and Crochet. Illustrated by Fifteen Engravings, showing various stitches in the art of netting. Published by I.J. Gaugain, Foreign and British Depot of Berlin Patterns and Materials for Ladies' Fancy Works, 63 George Street, Edinburgh; and Ackermann and Co., Strand, London. 1840. **£ 285**

THIRD ENLARGED EDITION. Oblong 8vo, pp. 255, [1] blank; with four plates, one with hand colouring; apart from some light soiling in places, a clean copy throughout; original brown ribbed cloth, covers blocked in blind and gilt with the title on the upper cover, slightly worn on extremities.

Third, much enlarged edition, published in the same year as the first, of Jane Gaugain's *Lady's Assistant... in Knitting, Netting and Crochet*, containing all a lady needed to know in 'executing useful and fancy designs'.

Jane Gaugain (née Alison; 1804-1860) was a Scottish knitter and writer. Born the daughter of a tailor, after marrying in 1823 she worked in her husband's fancy stationers shop at 63 George Street, Edinburgh and helped turn it into a thriving haberdashery. It was from the shop that throughout the 1830s she wrote and disseminated knitting patterns, which were eventually to be gathered together to form the present work. The published work was the best selling knitting book of the period, both in the UK and America, running to 22 editions, and encouraged her to publish a further 15 volumes on knitting that helped make it a popular pastime for ladies, and a source of income for lower classes of women. She had a particular way of writing her patterns with full instructions at the beginning detailing the meanings of abbreviations. Throughout the 1850's, in response to reader's feedback, she began to produce charted paper and instructions that allowed knitters to create their own designs and began accepting mail orders at the Edinburgh shop.



OCLC records two copies only of this edition, at the NLS in the UK, and at the Killam library at Dalhousie University in the US.



POKING FUN AT THE GEOLOGY CRAZE

37. **[GEOLOGY]. [WEBBER, Catherine Mary].** GEOLOGY FAMILIARLY ILLUSTRATED by C. M. W. [cover title]. London: Printed and Published by J. B. Gooding, 21 Aldersgate Street. 1859. **£ 1,500**

Hand-coloured lithographic strip panorama folding into thick board covers, consisting of six sheets conjoined, and measuring 135 x 3260 mm overall; the front cover has a label bearing the title, the artist, and drawings of two belemnites (internal rods of extinct squids) flanking a trilobite (an extinct crustacean, common in early rocks), the panorama itself consists of a geological cross-section, above which appear visual puns, related textual-puns, numbered, 1-31, appear in the margins.

Webber was not a geologist but rather someone poking fun at the popular craze for the subject during the late 1850s. The geological section that runs along the bottom would appear to have been inspired by the coloured plate of an idealised section through the earth's crust that appears in vol. II of William Buckland's *Geology and Mineralogy Considered with Reference to Natural Theology* (London: William Pickering 1836), a book that attained a wide circulation.



Catherine Mary Webber (1831-1900) was the daughter of Commander William Charles Webber and Catharine Mason. In 1853 she married Anglican clergyman, the Rev. William Fynes Webber, later Sub-Dean of St. Paul's, at Spennithorne, Yorkshire. Known to have contributed to the *English Woman's Journal* as 'A Clergyman's Wife' Catherine was, together with Maria Rye and Emily Davies, committed to the Anglican wing of the Langham Place group latterly however this group was dissolved when some of the members flirted with, or indeed converted to, Roman Catholicism.

Catherine also helped found the Women's Dress Association in 1872 where she became both treasurer and secretary. Inherently their aim was to do away with 'exaggerated and unhealthy styles', but the idea seems to have withered on the vine and was only to take root again through the likes of Anna Muthesius early in the twentieth century. Her works illustrated by Webber include *The Experiences of an Amateur Artist* 1858 and *Miss Scratchley, an amateur in art and crinoline*, 1863. We are unaware of any later works by Catherine in her latter years she lived in Oxford, but died at Dover on the 7th September 1900.

What is clear from her known works and writings is Catherine was both clever and had an eye for the absurd, sadly outlets for her work were probably somewhat prescribed by her station in life and contemporary mores.

Abbey, *Life*, 607.

THE FALL OF THE MINISTRY SATIRISED

38. [GILLRAY, James]. THE FUNERAL-PROCESSION OF BROAD-BOTTOM. Js. Gillray fec. London Pubd. April 6th 1807, by H. Humphrey, 27 St. James's Street. [1807]. **£ 1,500**

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

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



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

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

BM Satires 10713.



SHAKESPEARE BOTANISED, BY AN ECOFEMINIST

39. **GIRAUD, Jane Elizabeth.** THE FLOWERS OF SHAKESPEARE. [London]: Day & Haghe, Lithrs. to the Queen. [1845]. **£ 950**

Folio [30 x 23 cm], hand coloured lithograph title and 29 hand coloured lithograph plates, one with text slightly shaved; near contemporary full green panelled morocco, upper cover; lettered in gilt, gilt edges.

A finely hand-coloured botanical work illustrating quotes from Shakespeare by the ecofeminist writer Jane Giraud (1810-1868).

The plates include hand-coloured lithographs of the following plants and their Shakespearian source: 1) Wheat, Rye, Barley, Vetches, Oates and Peas *Tempest* 2) Briers, Furzes, Gorse, and Thorn *The Tempest* 3) Violets *Twelfth Night* 4) Roses of the Spring *Twelfth Night* 5) Oak and Myrtle *Measure for Measure* 6) Honeysuckles *Much Ado About Nothing* 7) Wild-Thyme, Oxlips, Violets, Musk-roses and Eglantine *Midsummer Night's dream* 8) Crimson Rose *Midsummer Night's Dream* 9) Love-in-Idleness *Midsummer Night's Dream* 10) Woodbine, Honeysuckle, Joy and Elm *Midsummer Night's Dream* 11) Green Holly *As You Like It* 12) Hawthorns and Brambles *As You Like It* 13) Carnations and Gilly flowers *Winter's Tale* 14) Daffodils, Violets, Primroses, Oxlips, Crown-imperial, Lilies, and Flower-de-lace *The Winter's Tale* 15) Lavender, Mints, Savory, Marjoram, and Marigold *Winter's Tale* 16) Oaks and Briers *Timon of Athens* 17) Rosemary, Pansies, Fennel, Columbines, Rue, Daisy, and Violets *Hamlet* 18) Willow, Crow flowers, Nettles, Daisies, and Long-purples *Hamlet* 19) Primrose, Hare-bell, Eglantine, and Moss *Cymbeline* 20) Small Flower *Romeo and Juliet* 21) Fumiter, Furrow-weeds Burdocks, Hemlock, Nettles, Cuckoo-flowers, Darnel, Idle weeds and Corn *King Lear* 22) Samphire *King Lear* 23) Lilies and Roses *King John* 24) Strawberry, Nettle, Summer-grass *King Henry V* 25) Cowslip Burnet, Clover, Docks, Thistles, Kecksies, and Burs *King Henry V* 26) Red-rose and White *King Henry VI* 27) Cowslip Burnet, Clover, Docks, Thistles, Kecksies and Burs, *King Henry V* 28) Four Red Roses on a Stalk *King Richard III* 29) Moss, Mistletoe and Yew *Titus Andronicus*.

Jane Giraud was born on the 25th June 1810, in the port town of Faversham nine miles from Canterbury, in the south-eastern maritime county of Kent. She was one of the five surviving children of John Thomas Giraud (1764-1836), a Faversham surgeon, and Mary Chapman of Badlesmere, Kent. The Girauds were a prominent family of Huguenot background, whose roots in Faversham went back to the early eighteenth century. Jane's grandfather, Francis Frederick Giraud (1726—1811), served as rector of St. Catherine's parish, in the adjoining rural area of Preston, for some forty-

two years, while also serving, for forty-six years, as Head of the Faversham Grammar School. Articles in current issues of *Bygone Kent* provide biographical details not only about him, but also about Jane's public-spirited uncle, nephew, and brothers. One of her brothers, Herbert Giraud, was the professor of chemistry and botany, to whom Giraud dedicated her *Flowers of Milton* [and *The Flowers of Shakespeare*] the other, Frederick Francis, became, like his father, a surgeon in Faversham. Giraud's two surviving sisters, Eleanor and Mary Jane, both married; and the "misses Giraud," perhaps including Jane, are said to have presided over a school at some point, although details are entirely lacking. In any case, it would seem that Jane took responsibility for her widowed mother after her father's death: the census of 1841 lists Mary Giraud, age 60, and Jane Elizabeth Giraud, age 30, as living on Court Street, Faversham, both 'of independent means.' Obituaries in the local papers identified Jane Giraud only as the "youngest daughter of John Thomas Giraud, Esq." As is typical of obituaries of the time, no mention was made even of her mother's name, let alone — in spite of her three published works — of her own work as a painter and illustrator. Giraud, like most women of her time, was apparently too ladylike to leave a trace when she died, unmarried, in London, on December 1, 1868, at the age of 58. Faversham, full of public monuments to Giraud's male relatives, holds only one monument to Jane: a monument as modestly hidden away as Giraud's life.' [Furman-Adams & Tuft].

We can add a little more in that of her probate relates that Jane was living at 14 Pencester Street Dover, but late of 9 Albion-terrace, Faversham; although she actually died at 8 Tavistock Road, Westbourne Park in London, with her estate proved at £4,000.

OCLC records six copies in North Americas, at the Huntington, Havard, Columbia, Yale, Folger, and the Newberry library. See Wendy Furman-Adams and Virginia James Tuft: 'Saying it with flowers: Jane Giraud's Paradise Lost (1846)' in *Milton and Gender* CUP, 2004.



LONDON IN THE ROUND

40. **[GIRTON, Thomas].** THE PUBLIC EDIFICES OF THE BRITISH METROPOLIS, with Historical and descriptive Accounts of the Different Buildings: London, Published by C. Taylor, 160 Fleet Street; Sherwood, Gilbert and Piper, Paternoster Row; Simkin, Marshall and Co., Stationers' Court: T. Hughes, Lidgate Hill, and T. Mason, Jun, Holborn. 1825. **£ 1,250**

Folio [36 x 24], 21 leaves of descriptive text each accompanied by an engraved circular plate; Modern dark green half morocco over marbled boards.

Originally appearing in the 1790's, in a periodical entitled *The Temple of Taste*, these engravings were collected together for publication in 1820 and again in 1825. Engraved by Taylor (a pupil of Bartolozzi), they are probably after originals by Thomas Girton.

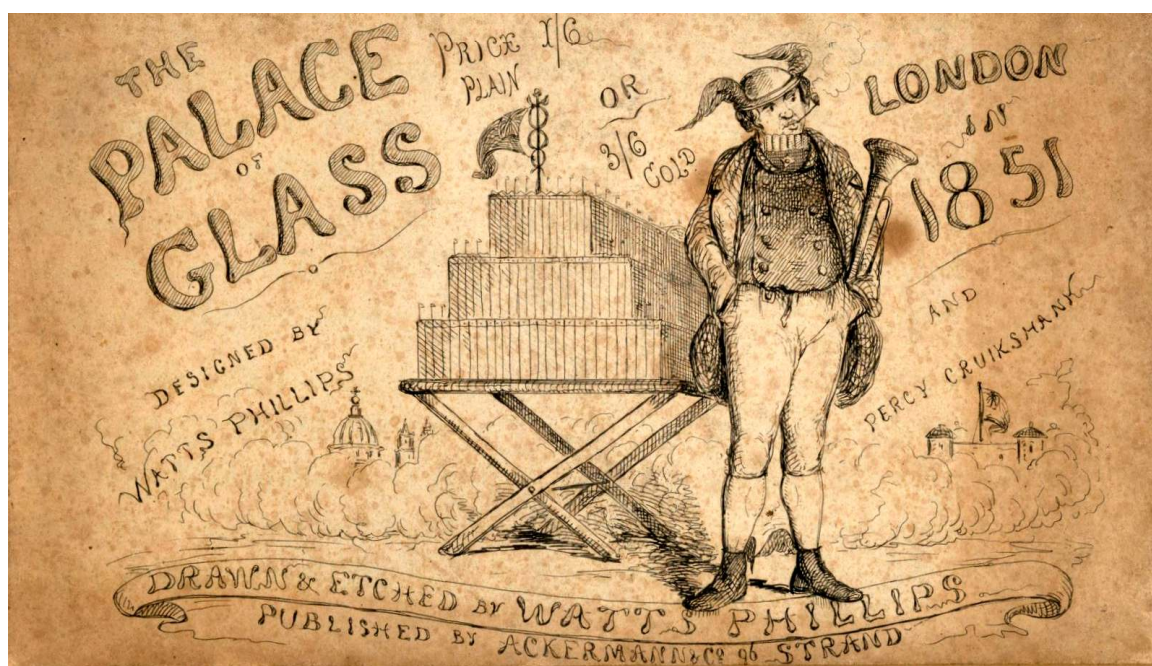
'Charles Taylor, one of the two bookseller sons of the engraver Isaac Taylor, was apprenticed to his father and studied with Bartolozzi and therefore naturally gravitated towards the publication of illustrated works, e.g. Fenelon's *Adventures of Telemachus* (1792) with roundels engraved by himself, John Corbould and William Nutter. In November 1794 he launched a monthly magazine of which each Number was illustrated by two or three plates: one or two of allegorical or classical groups drawn by Samuel Shelley and stipple-engraved by Nutter in the Bartolozzi manner and one line-engraving of a London building: "The Temple of Taste comprising, Elegant, Historical Engravings; also, Views of the Principal Buildings in London; also, a select variety of elegant and amusing subjects with the histories and other connected information at large. By the Best Artists: Designers, and Engravers. London: Printed for C. Taylor, No 10, Holborn, near Castle Street."

‘The London buildings were discontinued after July 1796 but by then 21 of them had been published. Like the Fenelon illustrations they were all engraved as roundels, about 125mm in diameter in a circular thread-line frame. Two centimetres above the base of the roundel the view is ruled off and in the lower segment are engraved the publication-line and the caption in voided capitals against a hatched background. In the Guildhall Library is a pen and ink sketch of the Royal Mews which follows this formula exactly, even to the precise dimensions, and there is another, of the Banqueting House, Whitehall, in the Victoria and Albert Museum (Dyce Bequest, D.721). Both are signed by Thomas Girtin, the first being apparently rejected and the second engraved.

‘On the publication of the first Number of the *Temple of Taste* Girtin was still only 19 and had just made his debut at the Royal Academy with a water-colour of Ely Cathedral. He had escaped from his onerous apprenticeship with Edward Dayes and was living with his mother and stepfather at 2 St Martin’s-le-Grand. To a great extent he was self-trained and until his admission to the Royal Academy as a student late in 1795 he had set himself to copy architectural prints, including the aquatints of the London illustrator Thomas Malton junior, and had sketched out of doors on the shores of the Thames. To get pocket money he tinted prints, alongside the youthful J.M.W. Turner, for the engraver and printseller John Raphael Smith and eventually had drawings accepted for publication in James Walker’s highly regarded monthly, the *Copper-plate Magazine*. It is therefore quite within the bounds of probability that at this juncture he would welcome a commission to supply a monthly drawing of London to *The Temple of Taste* and that this was a source of income for him until July 1796. The engraving was probably by Taylor or one of his associates but Girtin’s name, unlike that of the well-established Samuel Shelley, was still too obscure to appear as a credit on the prints.

‘Taylor continued selling the roundels as individual prints long after the magazine had ceased publication and copies survive on large wove paper watermarked 1815’ which were in demand as a change from the engraved rectangle in the extra illustration of Pennant (no 67). In 1820 he decided to collect them in a binding, adding three more plates, a printed title and a description, on both sides of 12 printed sheets, of all 24. In 1825 he dropped the three extra plates, revised the title and reduced the text to 11 sheets.’ [Adams]

Adams, 135.



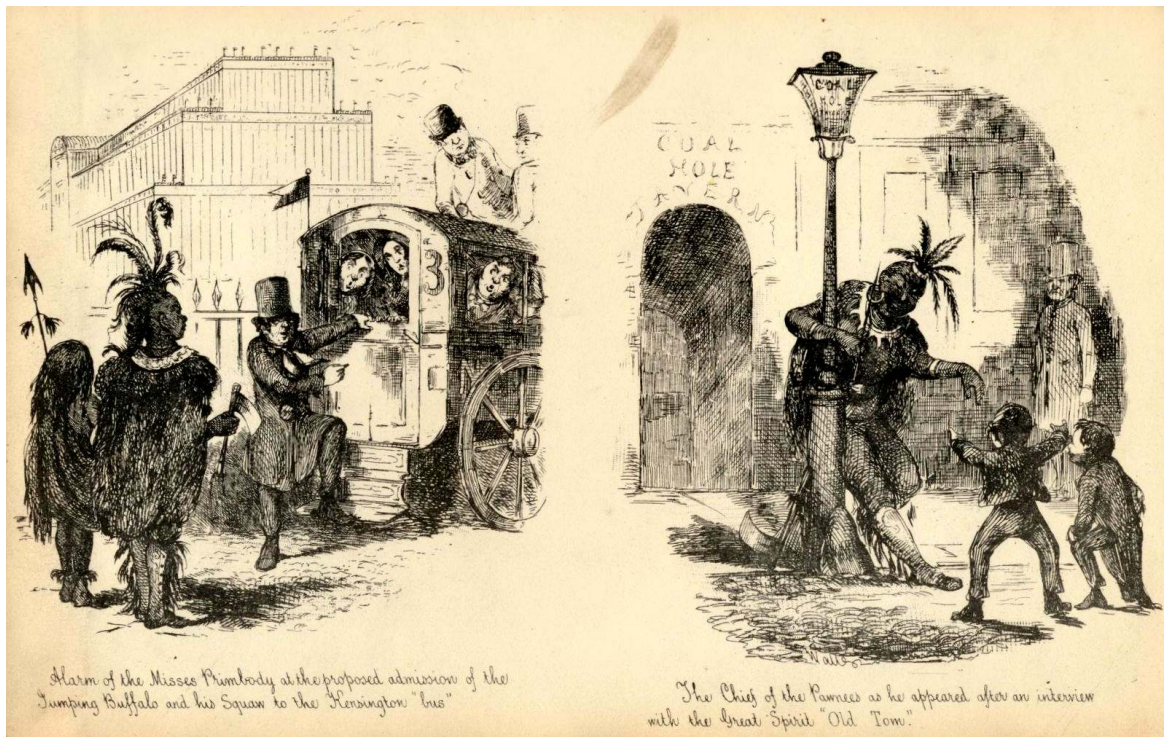
FOREIGN VISITORS TO THE GREAT EXHIBITION LAMPOONED

41. **[GREAT EXHIBITION]. PHILLIPS, Watts.** THE PALACE OF GLASS or London in 1851. Designed by Watts Phillips and Percy Cruikshank. Drawn & Etched by Watts Phillips. Published by Ackermann & Co. Strand. [1851]. £ 1,750

Etched strip panorama printed on five sheets concertina-folding into board covers; [152 × 2640 mm]; folding in to original boards, with attractive printed scene (described below) on upper board, spine expertly repaired, lightly dust-soiled and foxed, but still a very appealing copy.

Rare comic British panorama issued to coincide with the Great Exhibition, lampooning the trials and tribulations encountered by foreign visitors.

The front cover supplies the title, the names of the designers and artist, imprint, and prices (three shillings plain, five shillings coloured). This text surrounds a model of the Crystal Palace on a collapsible stand. From its roof the ensign flies, Mercury’s caduceus serving as its flagpole. To the right of it stands a showman, hands in pockets, with a trumpet and wearing Mercury’s petasus on his head. In the background are to be seen St Paul’s Cathedral and the Tower of London.



The panorama itself consists of nineteen vignettes, beginning with sea-sick foreign visitors arriving at Dover, and then showing the various problems these visitors encounter in an unfamiliar, unforgiving, and generally hostile London. The series concludes with the departure of a titled visitor without paying his bill. The panorama is xenophobic and panders to current fear of foreigners. The foreigners are treated as invaders. They are forced, it would seem, to use a wash house before being allowed entry. Their customs and habits are held up to ridicule. Outside the Crystal Palace, the proposed boarding of a native American and his squaw onto a Kensington omnibus alarms the lady passengers. Confused Indians worship the shop window display in Bramah's (listed in Kelly's Post Office London Street Directory as Bramah & Prestage, engineers, Patent locks and water closets, 124 Piccadilly). Chinese visitors cook the landlady's dog.

Friction between foreign visitors and lodging house keepers had appeared in the London press and probably Phillips saw commercial possibilities of the subject. The Royal Princess's Theatre, Oxford Street staged a play on the subject entitled Accommodation, in which 'the Chinese gent' cooks the pet dog called Fido (see playbill for 3 Oct. 1851 in GL's playbill colln.; and Theatre Notebook, 58 (2004), p. 128).

OCLC records three copies, at Yale, Harvard and the Getty.

PLANS TO PREVENT WILFUL FIRES IN LONDON

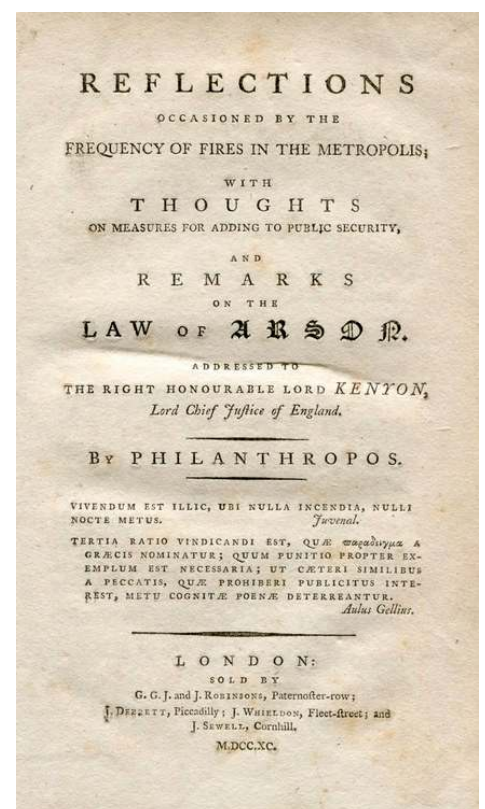
42. [GRIFFIN, (afterwards STONESTREET), George]. REFLECTIONS OCCASIONED BY THE FREQUENCY OF FIRES IN THE METROPOLIS; with thoughts on measures for adding to public security, and remarks on the law of arson. Addressed to the Right Honourable Lord Kenyon, Lord Chief Justice of England. By Philanthropos. London. Sold by G. G. J. and J. Robinsons, J. Debrett, Piccadilly; J. Whieldon, J. Sewell. 1790. £ 450

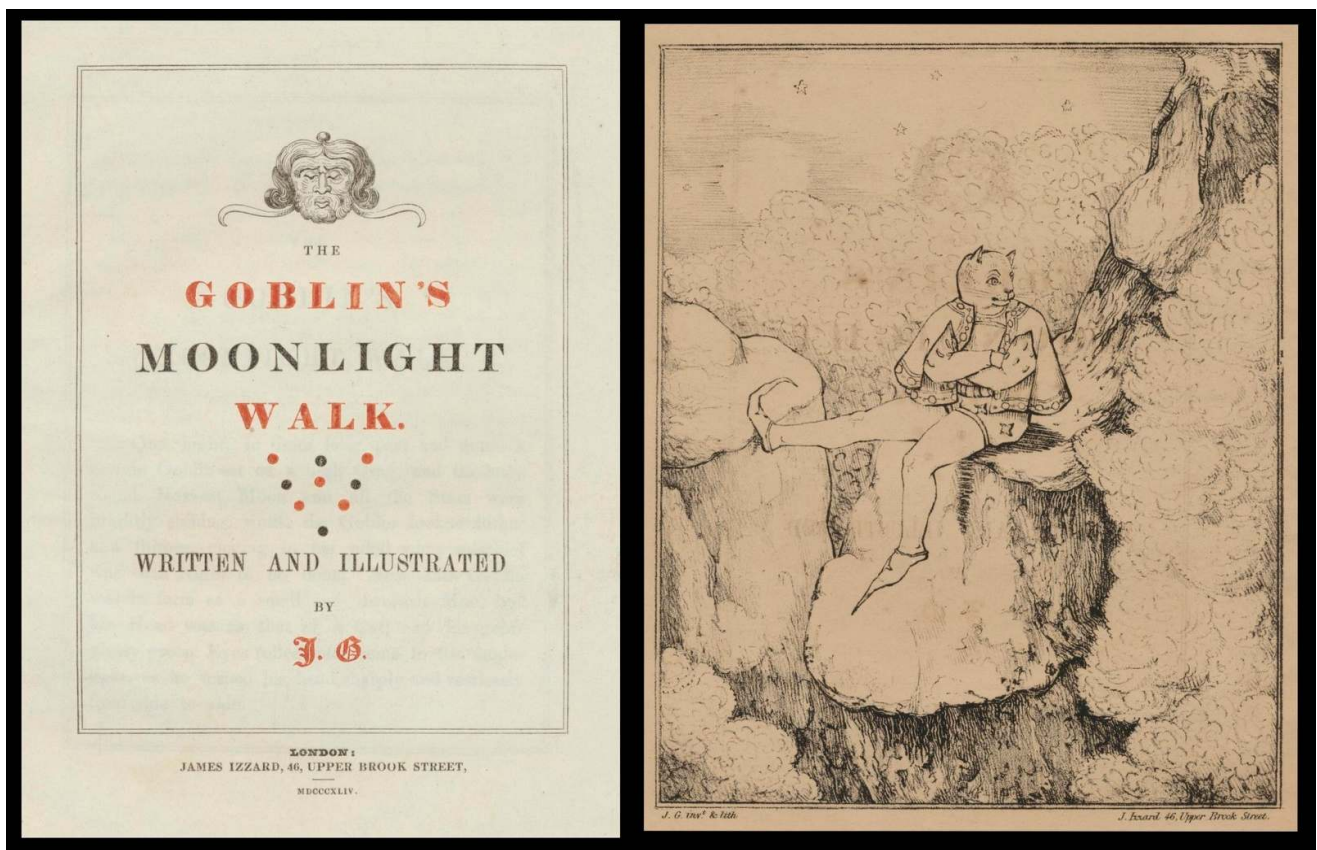
FIRST EDITION. 8vo, pp. xii, 44; with half title; finely rebound in half calf, marbled boards, vellum tips, a very good copy.

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.





MISCHIEVOUS TALES

43. **[GULSTON, Josepha Heath].** THE GOBLIN'S MOONLIGHT WALK. Written and illustrated by J. G. London: James Izzard ... 1844. £ 650

Small 4to (229 × 186 mm), pp. 9, [1]; with six lithographed plates ('J. G. invt. & lith.'), printed on toned paper; title printed in red and black, on glazed paper; leaves largely loose in the original illustrated wrappers, all edges gilt, spine skilfully restored.

First Edition of this privately printed piece, a charming illustrated tale of a mischievous goblin—'in form as a small and dwarfish Man, but his Head was as that of a Cat'—who one night leads a miller, worse the wear for drink, through a stream, a thicket, and a bog, before leaving him breathless, tattered, and muddy come the morning. 'Now, ye who list, a Moral read and learn, / That through this World ye do walk Soberly, / Lest Goblin Sprites your Steps with Malice turn, / From Paths of Peace to Paths disorderly ...' (p. 9).

Gulston, from Llandeilo, Carmarthenshire, went on to publish a handful of novels in the 1850s under the name 'Talbot Gwynne'.

OCLC records copies in North America, at Cornell, NYPL, UCLA, North Carolina, Princeton and Toronto.

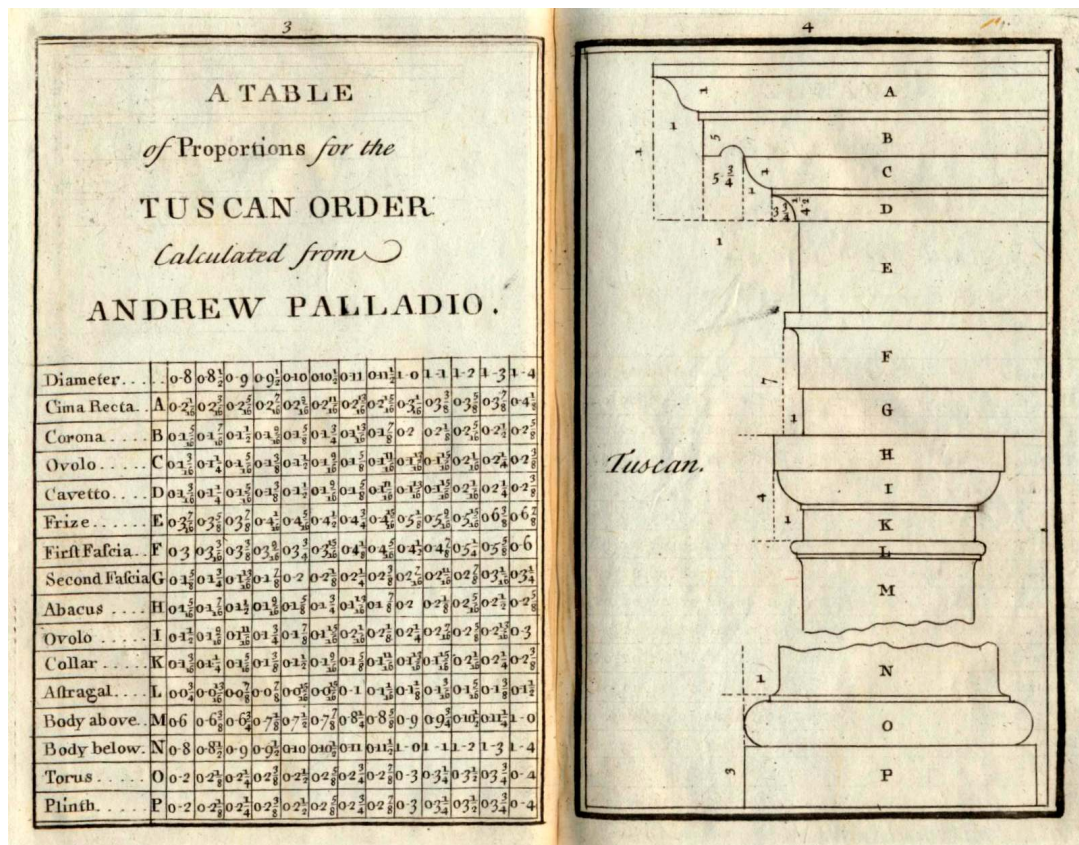
FOR PRACTICAL, ON-SITE CONSULTATION

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

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

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

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



ANTHROPOMORPHIC TASTE

45. **HEATH, William.** A DESERT [SIC] IMITATION OF MODERN FASHION. Pub. by T. McLean 26 Haymarket, London. [c. 1825-30]. £ 950

Hand coloured etching, 374mm x 259mm, lettered with title and artist's signature [Paul Pry]; in fresh original state, mounted and ready to frame.

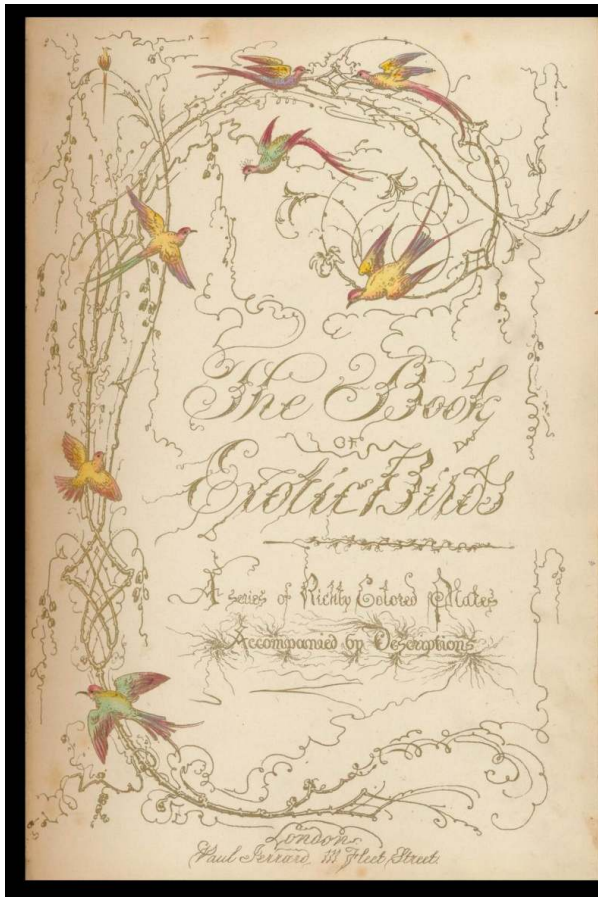
An inverted wine-glass (claret shape), partly fluted, represents a woman; the bowl is a bell-shaped petticoat; the stem a pinched waist and bodice; the wide base forms the brim of her plateau-hat on which stands a cork with a metal rim and upstanding ring to form the narrow jam-pot crown (cf. BM Satires No. 15466). On the base (or brim) are bunches of grapes from which hang trails of vine leaves. Tied symmetrically to the stem are two pears, representing inflated sleeves, the stalks serving for wrists and hands. Below the design:

Turn a tumbler up side down
The foot for a hat and a cork for the crown
Some grapes for trimming, will give an air
And as for Sleeves have ready a pear
When join'd to gather tis sure to tell
A picture true, of a modern belle.

The 'P.P.' of the signature says: 'what have we got here by Jove what we are all fond of a Lass & à Glass my service to you Gents tis but a frail fair after all.' This may derive from, or be the origin of, BM Satires No. 15619 [6]. Cf. BM Satires No. 16474.

BM Satires 15611†.





IN THE RARE AND HIGHLY DESIRABLE 'PATENT PORCELAIN BINDING'

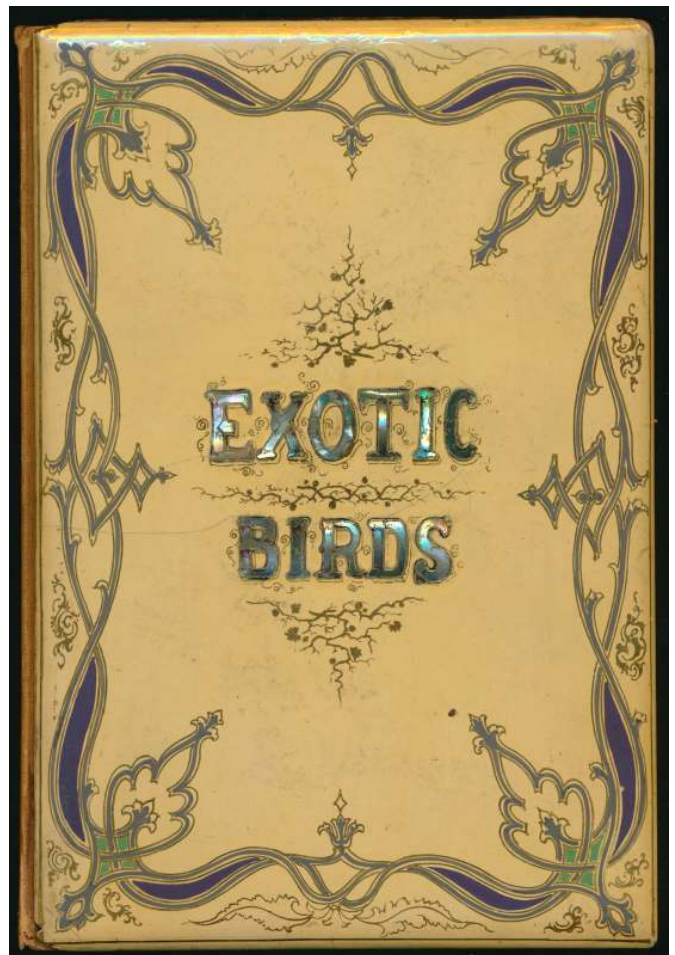
46. [HUMPHREYS, Henry Noel, DEXTER, William,] & JERRARD, Paul. BOOK OF EXOTIC BIRDS A series of Richly Colored Plates. Accompanied by Descriptions. London, Paul Jerrard, 111 Fleet Street, [1852]. £ 1,750

FIRST EDITION. Large 8vo, [28.2 × 19.5 cm.] ff. [1], half-title [1] title, [1] [Presentation page], [1] contents, [9], nine chromolithograph plates, heightened in gum-arabic, each facing a decorative gold printed text, [3] advertisement leaves printed in gold; original varnished fawn calf backed decorated and bevelled 'patent porcelain binding' inlaid with mother-of-pearl [see below].

One of the great beauties, and at the same time rarities, of sumptuous Victorian book production.

This particular copy is bound in what Jerrard called 'Patent porcelain binding', that is here further enhanced by the lettering inlaid in mother-of-pearl. These rather spectacular bindings appear to have been marketed only between 1857 and 1858, priced at £2, 2s and were very much aimed towards the luxury end of the market and only the better classes could display them on the drawing room table. The cheaper 'tortoiseshell', 'stone' and yet humbler cloth were also available and all seem today to be scarce.

Unlike a number of other publications by Jerrard in which Humphreys was involved, we do not have any surviving details on his work for *Book of Exotic Birds*. It is clear that the endpapers and the borders for the plates were commissioned by Jerrard from Humphreys. The bird plates are unsigned but these were in all probability designed by William Dexter (1810-1860), in that the year our work was issued Dexter had arrived in Sydney, Australia where he and his wife Caroline opened a 'Gallery of Arts and School of Design' in Sydney, where he taught painting and drawing.



'Apprenticed at the Derby China Factory, he became a painter of fruit, flowers and birds, excelling in oriental decoration. In 1839, and again in the early 1840s, he visited France where he worked as a vase painter. In July 1841 Dexter married the feminist Caroline Harper. They lived in Nottingham where, in 1847, William advertised as an artist 'in all the various branches of oil and water colour' and as a teacher of enamel painting. The Dexters later moved to London, where William produced watercolours of birds' nests, flowers, dead birds and game in the manner of the then popular William Henry ('Birds' Nest') Hunt. Haslem described Dexter's versions as 'slight', but 'executed in a clever and pleasing manner'. He exhibited with the Royal Academy in 1851 and 1852 and with the Society of British Artists at Suffolk Street in the latter year. In 1855, while he was in Australia, his painting *The Lark and Her Young* was exhibited with the British Institution. Dexter arrived at Sydney aboard the *Bank of England* on 8 October 1852. He taught for a time at Lyndhurst College, Glebe, but by mid 1853 was at the Bendigo diggings taking part in the demonstrations against the exorbitant fee for a miner's licence. He was on the miners' committee and designed the Bendigo 'Diggers' Banner'. In *Land, Labour and Gold* (London 1855) William Howitt reported Dexter's speech of Saturday.' Alas, his marriage had fallen apart by the time Dexter died so the move to Australia may initially have been to make some sort of new start.

The subjects that Dexter provided all appear to have been living specimens then on display in the Zoological Gardens at Regents Park and include:- 1) *The India Flycatcher*; 2) *The Long-Tailed Australian Wren* 3) *The Regent Oriole*; 4) *The Green Creeper*; 5) *The Blue Creeper* 6) *The Speckled Monakin*; 7) *The Gold Headed Manakin*; 8) *The Violet-Breasted Tanager*; and 9) *The Tri-colored Brazilian Finch*.

For further information of Humphreys and Jerrard see the next item.

OCLC locates copies at British Library, Toronto, Yale and North Western.



SUMPTUOUS VICTORIAN BOOK PRODUCTION

47. [HUMPHREYS, Henry Noel] & JERRARD, Paul *publisher*. *GROUPS FROM FLORAS BOWER*. London: Paul Jerrard in Fleet St. [1855]. £ 950

FIRST EDITION. *Large 8vo, [28 x 19 cm.] ff. [1], title [1], 'Presentation', [12], gilt printed page of text each facing a hand coloured lithograph and gold printed borders (plate one with a minor ink blot affecting a letter), [1] advertisement; original light green bevelled cloth the upper cover including a large decorative design enclosing the title, gilt, decorated gilt endpapers by Humphreys, all edges gilt.*

One of the great beauties, and at the same time rarities of sumptuous Victorian book production.

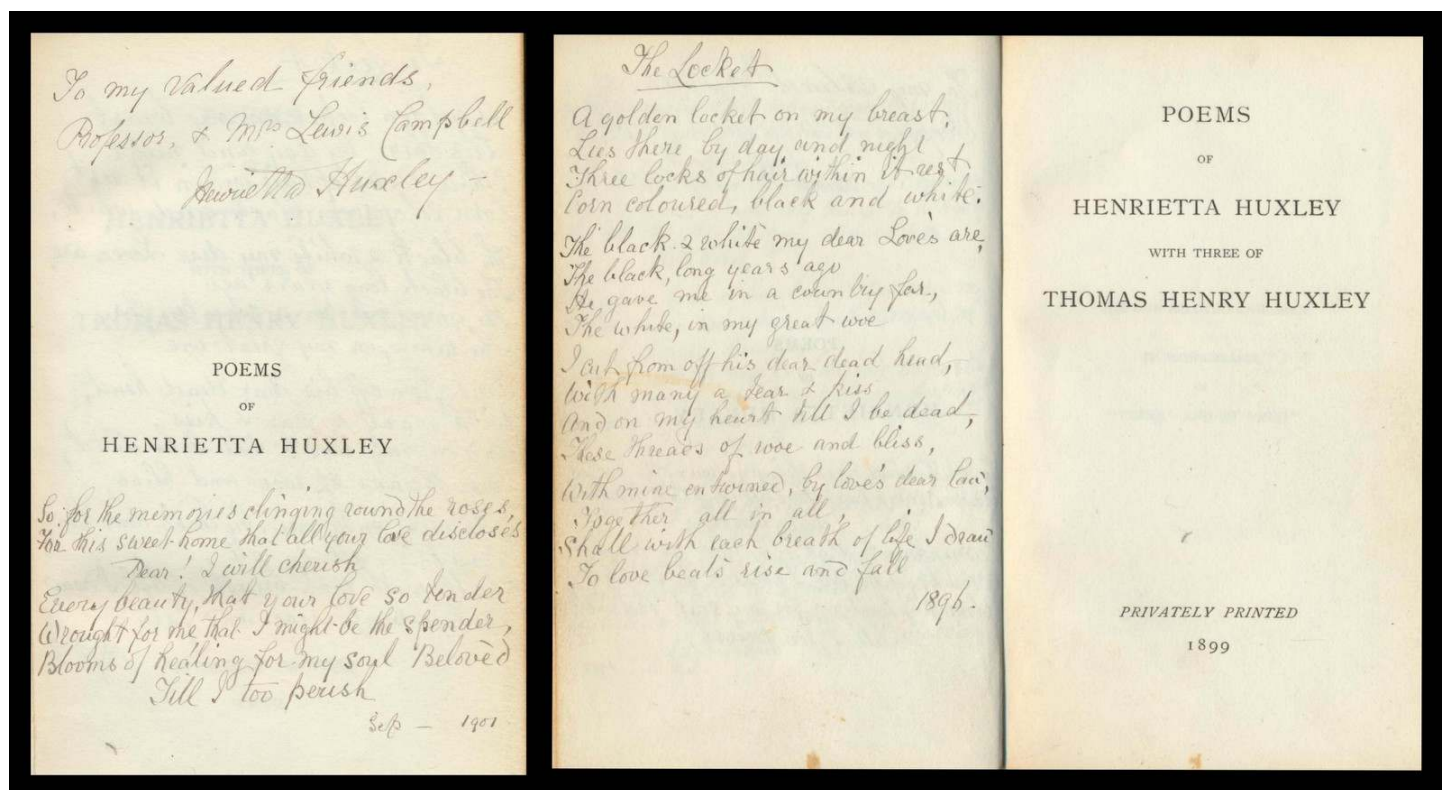
'Some titles required Humphreys to transfer other artists' designs on to zinc ready for printing, and to place them in a decorative frame to match the rest of the book. Young Noel [Humphreys] remarked [in his diary] on 12 and 14 November 1851 that his father had drawn the ornament for some poetry intended to accompany a plate of birds drawn by Dexter. We have already noticed that on 29 June 1855 the boy helped his father by tracing, and assisting with the transfer onto zinc, of some drawings by Holland. This was for *Groups from Flora's Bower*, which also contains ornament designed by Humphreys ... His feelings at having to reproduce work by other hands, rather than being able to design the illustrations himself, especially botanical ones, can only be guessed. His son confided to his journal on 16 August 1855: "but these make-ups which he [Jerrard] is putting together of Hollands drawings do not have half the sale that a few of the books did that were designed by Papa on purpose to make a pretty book with some meaning ..."

Earlier in the year, on 7 August, the boy was moved to exclaim in connection with work on *Groups from Flora's Bower*: "Never in my opinion had any man more versatile capabilities than my father; this morning he was working at writing little couplets of poetry to occupy groups of flowers ... nothing seems to baffle him he succeeds up to a certain point all above mediocrity in everything he tries."

Paul Jerrard's origins are obscure, and he appears to have come from a humble background. He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display. But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers... [Leathlean].

We can add a little more to Leathlean's account of Jerrard. He was born in Weedon Beck, Northamptonshire in 1812 the son of a tallow chandler. The family had moved to the Bethnal Green area of London by the time Paul's father had died in 1825 and he appears at first to have worked in the Spittlefield's area in some minor way with the weaving trade. Paul married in 1833 and had become a print, and later a map colorer too - this was something of a family trade for both a brother and sister-in-law were also colourers. Widowed in 1841 Paul married again the following year a widow who was twenty years his senior, it is possible that through her he was able to learn the trade of lithographer and this may have been a marriage of mutual benefit. By the early 1850's the Jerrards had moved to Fleet Street, somewhere by Poppin Court, and here they set up their business producing and selling de luxe books - It seems more than likely that Jerrard and other family members did the hand-colouring. In 1861 Paul was again a widower at which time he had risen to 'Publisher and printseller.' Interestingly his two unmarried sons were also print sellers and his previously mention brother, although he had recently died was also involved as a commercial traveller. This combination of activities points to a family business concerned in the manufacture and sale of these de luxe books for their main income. In 1864 Paul married for the third and last time another widow and appears to have continued his trade through to the 1870's. When Paul died in 1884 aged 77 he was living at Windsor Walk Denmark Hill, his will was proved originally at £250 but this was reduced to £70 6s, so if not prosperous he did manage to keep afloat.

See Paul Leathlean, *Paul Jerrard, Publisher of 'Special Presents'*, in: *The Book Collector*, vol. 40, no. 2, pp. 169-183 and plates 3 & 5. OCLC locates only three copies at NYPL, Boston University and Boston Library, COPAC adds only one further copy at Oxford.



DARWIN'S 'BULLDOG', AND HIS WIFE

48. **HUXLEY, Henrietta and Thomas Henry.** POEMS of Henrietta Huxley with three of Thomas Henry Huxley. [Cambridge: Macmillan & Co.] Privately Printed, 1899. **£ 350**

FIRST EDITION, PRIVATELY PRINTED. 8vo; x, 181, [1] blank; with 16 additional poems in Henrietta's autograph interspersed through the text and on inserted leaves; additional engraved portrait of T.H. Huxley facing p.3; contemporary green pebble grain morocco the spine with a somewhat chipped light blue title label, gilt; Inscribed on the half-title 'To my Valued friends, Professor & Mrs Lewis Campbell, Henrietta Huxley.'

A rather overlooked commentary on the life and tribulations of both Darwin's 'Bulldog' and his wife Henrietta. The poems were collected and dedicated 'For our beloved children in remembrance of "Pater" and of "Moo"' and were printed in only enough copies for close family and friends. Only three of the poems are by Huxley, with the majority by Henrietta.

The earliest poem was written when Henrietta was 12 in 1837. She was to meet her future husband in 1847 whilst keeping house for her brother-in-law William Fanning in Sydney, Australia. The engagement lasted eight years before Thomas could afford for 'Nettie' to come to England and marry. Some of the poems were clearly written in Australia, including one titled 'In the Bush', others on each of their children, both living and dead, and others clearly taken down on trips to Switzerland, visits to glaciers, waterfalls and excursions that the Huxleys' took round Britain as part of Thomas' scientific work. However, the main interest the poems afford is the fine balance between Nettie's continued belief in the Anglican tradition as Thomas became increasingly agnostic, one poem in the collection is even titled 'The Agnostic.'

The death of friends is also recorded, with poems on Browning and Tennyson and their burial at Westminster Abbey. 'The Huxleys' regular Sunday 'tall teas' saw the gathering of the liberal intelligentsia, including Spencer, Tyndall, Matthew Arnold, Leslie Stephen, Henry James, and Benjamin Jowett (who would steer Huxley's son Leonard to Balliol College, Oxford). Robert Browning and the artist Briton Riviere were Nettie's favourites (the Huxleys put all of their daughters through the Slade School of Fine Art at University College).' [ODNB]

Clearly Nettie was fun to be around and probably held everything together whilst living in the shadow of her very public and famous husband. This particular copy of her work has several addition poems, many very personal, including '21st July 1900' recalling her wedding day 'five and forty years ago', another title 'The Locket' describing the loss of her husband 'Every flower made my heart to harden, Why should they be gay when you had died?' Clearly the classical scholar Lewis Campbell and his wife Fanny were close friends, he was a lifelong proponent of liberal ecumenical views and were doubtless relied on for friendship and support by Nettie after Thomas' death in 1895.

OCLC locates seven copies at British Library, Suny at Binghamton, Delaware, Duke, Washington State, University of Queensland, and The Alexander Turnbull Library, New Zealand COPAC adding two further copies at Oxford and the national Trust, Cragside.



PARISIAN JEWELLERY DESIGN

49. **[JEWELLERY DESIGNS]. [CAVEZANA, P.] A COLLECTION OF 211 DESIGNS.** [France: 1925-1935]. £ 1,450

211 sheets of pale green handmade thick paper [80 x 120mm] each with a design in pencil white and coloured inks; each design with a reference number; contained in a modern cloth box with black label lettered in gilt.

A good collection of designs for brooches bracelets and buckles set with diamonds, sapphires jade and coral from the studio of P. Cavezana (joaillier fabricant). We have not been able to identify the designer but he probably worked close by to the great jewellers houses of the rue de la Paix and the Place Vendôme in Paris during the 1920s and 30s.

This was interesting time for Jewellery for the designs reflect the transition from post war riches in the aftermath of the great depression of the 1930s.

It was then that the characteristic Art Deco palette of tango (orange-red), ultramarine, eau de Nil (a pale green), buttercup, lavender, and black made its first appearance in jewellery, expressed in enamel, lacquer, or a variety of such materials as jade, ivory, lapis lazuli, stained agate, onyx, or jet, with the distinctive tango represented by coral or cornelian. Many of the jewels that are associated with the 1920s-the bandeaux, the plumed aigrettes, the long tasselled neckchains, and pendulous earrings-were already established fashions before World War I. Jewels were designed to sway with the body in time to the rhythms of the tango and the Charleston: Oriental fashions took an even firmer hold in the 1920s. Jewels were set with carved precious stones from India and Chinese jades. The Parisian firms of Laclouche, Cartier, and Boucheron led the field at this time. The trend towards simplicity and formality became crystallized in the abstract geometrical designs of Jean Fouquet (1899-1984), Raymond Templier (1891-1968), Gérard Sandoz (1902-95), Jean Després (1889-1980), and Georges Fouquet (1862-1957). In 1929, the year of the Wall Street crash, attitudes to jewellery changed, making it a focal point on the costume rather than a complement to the body. Neck chains and aigrettes were out, and long pendent earrings were replaced by compact earclips. Two new styles emerged, both fixed to the dress rather than the person: the plaque brooch, which was exactly what its name suggests, and the clip, secured by clamping it to the neckline or lapel. It was the age of the gadget, and clips were often made in pairs so that the two could be united in a single 'double-clip' brooch or even a bracelet. Jewellery tended to be large and impressive, a symbol of security in an insecure age. Oriental fashions held their own, dominated by Chinese style. The geometrical style manifested itself in the hooked and stepped decoration of Aztec Mexico and in the mechanistic cocktail jewellery of the 1940s. [*The Grove Encyclopaedia of Decorative Arts*]



ILLUMINATING LADY

50. **KEELE, Ellen Agatha.** ALBUM OF HAND COLOURED LITHOGRAPH PLATES. [South Stoneham, Hampshire] [c. 1860]. £ 1,250

4to, 12 hand coloured anastatic plated [28 x 24cm] on thick card, some signed 'Designed of Ellen A. Keele' and numbered. contemporary full brown panelled morocco with a gilt and blind tool roll border, spine in compartment and gilt.

A wonderfully vivid series of hand coloured plates mainly of religious text in the style of Owen Jones, Henry Noel Humphreys and their contemporaries, probably intend to form an unfulfilled publication.

Ellen Keele probably chose her best work for this album. Likely self taught from such works as David Laurent de Lara's *Elementary instruction in the Art of Illumination, and Missal Painting on Vellum*, 1850, her materials, or at least the mill board that the lithographs are printed on, was supplied by Alexander Shapcott at 54 Rathbone Place, London.

The work appears to have been inspired by *Keble's Morning Hymn* published by Day and Son in 1860. A couple of the plates in our work have numbers to the top right hand corner that appear to indicate an unfulfilled project. It is just possible that when the Day and Son work was published Keele, no doubt a little peeved to be trounced by a rival, gave up completing her own work. The plates are all fully coloured and being bound in a luxury manner this copy may have been produced as an ornament to grace the drawing room table at the Keele's home in South Stoneham, something corroborated by one of the plates incorporating the local parish church. Ellen principally takes her cue from such biblical and meditative texts that afforded each illumination with a neat border of medieval and renaissance styles. These are then interspersed with vignettes of such subjects as an English church, landscape together with more conventional imagery.

Unfortunately we know next to nothing of our artist, and have only found a fleeting glimpse of her life. She was born at Carisbrooke on the Isle of Wight on 16th February 1839, the daughter of Henry William 'Keile' a staff-surgeon to the Royal Navy and Caroline Louisa. Her family were based first on the Isle of Wight, where Henry was surgeon at the Carisbrook Lunatic Asylum. Sometime in the 1840's the family decided to change the spelling of their name from Keile to Keele before moving to Highfield in South Stoneham near Southampton during the 1850s. Ellen continued to live with her father and her sister Isabella, when her father died in 1875 at the age of 85. It would appear that Ellen devoted the remainder of her life to raising funds for bazaars at St Denys Church and doing charitable work. There is a long and typically uninformative report in the *Hampshire Advertiser* when her funeral took place where she was described as 'a lady, who did a great deal of good work' and for the 'Mother's Union in which the late Miss Keele took great interest.' Of the greatest importance to the newspaper were the obsequies, Ellen 'was interred in 'two coffins ...the outer one being of polished oak, with brass furniture, and a cross on the lid bore the inscription Ellen Agatha Keele, Born Feb. 16th. 1839 ; Died April 27th. 1892.'



ELABORATE FAIRY DEPICTION

51. **KEMP, Maria Adelaide, nee Marsh.** LITTLE MAIDS. Rhymes and illustrations by Mrs W. Kemp. London, Griffith & Farran, 1876. £ 550

FIRST EDITION. 4to, 21 leaves of illustrations with incorporated text printed anastatically, probably in Ipswich by Cowell; title lightly foxed, otherwise clean throughout; original blue cloth decorated in gilt and black, a little rubbed but quite sound and bright, with later inscription on the front free endpaper concluding that "the book was given to M.B.H. by Charles E. Kempe, the great designer of stained glass".

Rare first edition of this desirable work by a very gifted artist judging by her elaborate fairy depiction, which is reminiscent of E.V. Boyle's *Child's Play* and may well have been inspired by it. One should probably class her work with the Fairy Painters of the nineteenth century that was headed by Joseph Noel Paton, Arthur Hughes, William Bell Scott and of course Richard Dadd who all contributed to the chiefly Victorian genre.

We have managed to trace the obscure "Mrs W. Kemp" under her maiden name, Maria Adelaide Marsh. She was the daughter of Rear Admiral Digby Marsh and his wife Adelaide. Born in Ireland in 1830 she married in 1861 Captain William Kemp, brother of the more famous stained glass designer Charles Eamer Kempe (1837-1907) a family also remembered for their founding of Kemp Town in Brighton. Maria and William appear to have lived in Sussex most of their life where she died at Lyminster a few months short of becoming a centenarian.

Her previous work was issued under her maiden name with the long title of *Illustrations from Tennyson Drawn on Stone and inscribed by her gracious permission to her Royal Highness the Duchess of Gloucester by her obedient servant Maria Adelaide Marsh* and published in 1853. Under her married name, besides the present work, 'Mrs Kemp' illustrated *Hans Andersen's Fairy Tales. A new translation, by Mrs. Paull. With a special adaptation and arrangement for young people. With illustrations by Mrs. Kemp and Miss Runciman.* 1867.

As with much anastatic printing of the period the plates have been printed by Cowall of Ipswich who made a speciality of this form of reproduction.

OCLC records one copy only, at the British library.



ROYAL PANORAMA

52. [KINGS & QUEENS]. PANORAMA OF ENGLISH HISTORY. [Cover title]. [n.p., London? n.d., but c. 1845]. £ 550

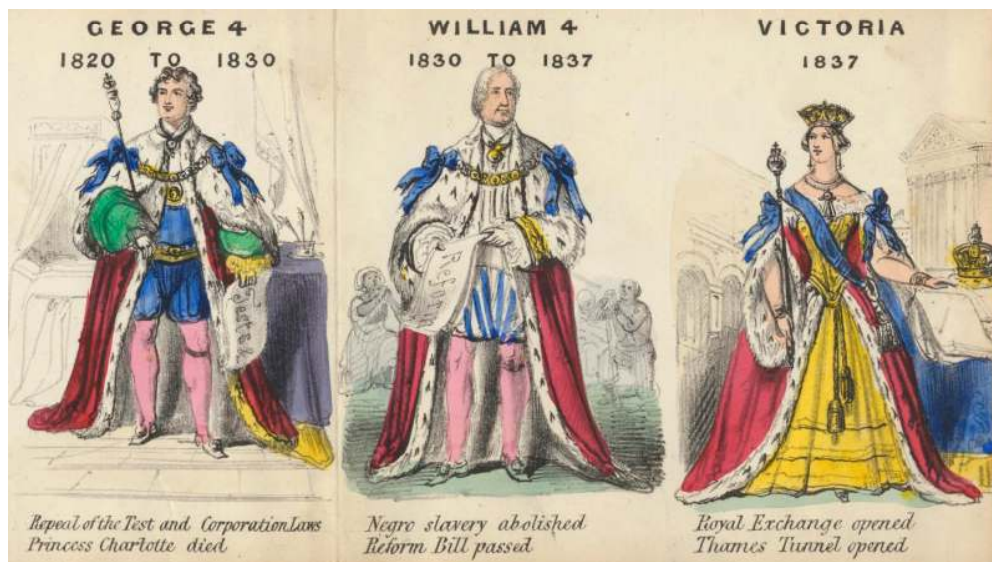
Hand coloured panorama measuring 112 x 2325 mm, and consisting of 36 vignettes of English monarchs on five conjoined sheets, folding down to 121 x 140mm in the original blind-stamped red cloth cover, the upper cover lettered in gilt

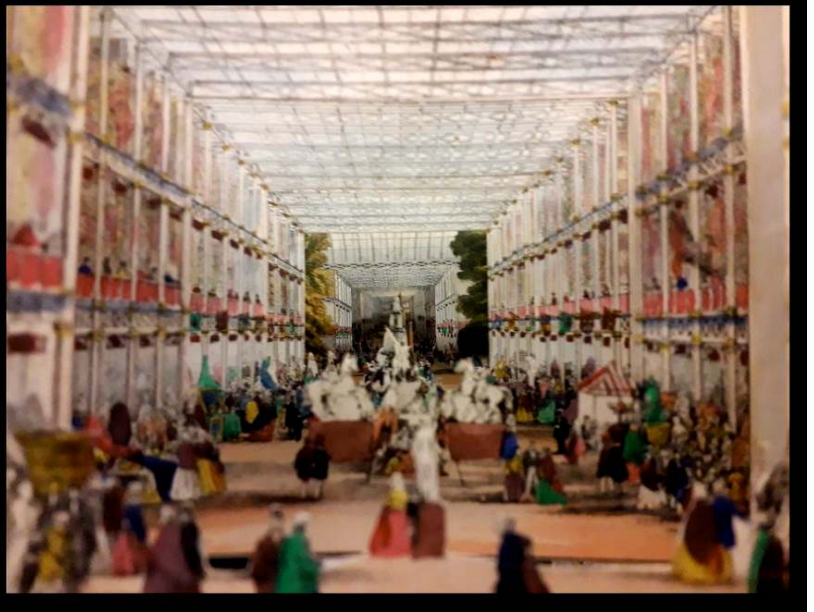
A nicely produced concertina panorama giving full length portraits of the all the Kings and Queens from the accession of William the Conqueror to Queen Victoria, not forgetting that demigod Cromwell.

All looking rather severe and regal, yet very nicely hand coloured and here subjoined with enough text to provide a neat outline of the main events of each of the sovereigns reign – so for Henry VII it is reported that 'America discovered by Columbus, Shillings first coined', Elizabeth I 'Spanish Armada defeated, Watches first used in England', and William IV 'Negro slavery abolished, Reform Bill passed'. The events beneath Victoria act as a clue to the panorama's date, for the Royal Exchange was opened in 1844, and the Thames Tunnel in 1843.

Although no artist is identified, the style is quite redolent of the work of Percy Cruikshank.

OCLC records one copy, at the Boston Athenaeum.





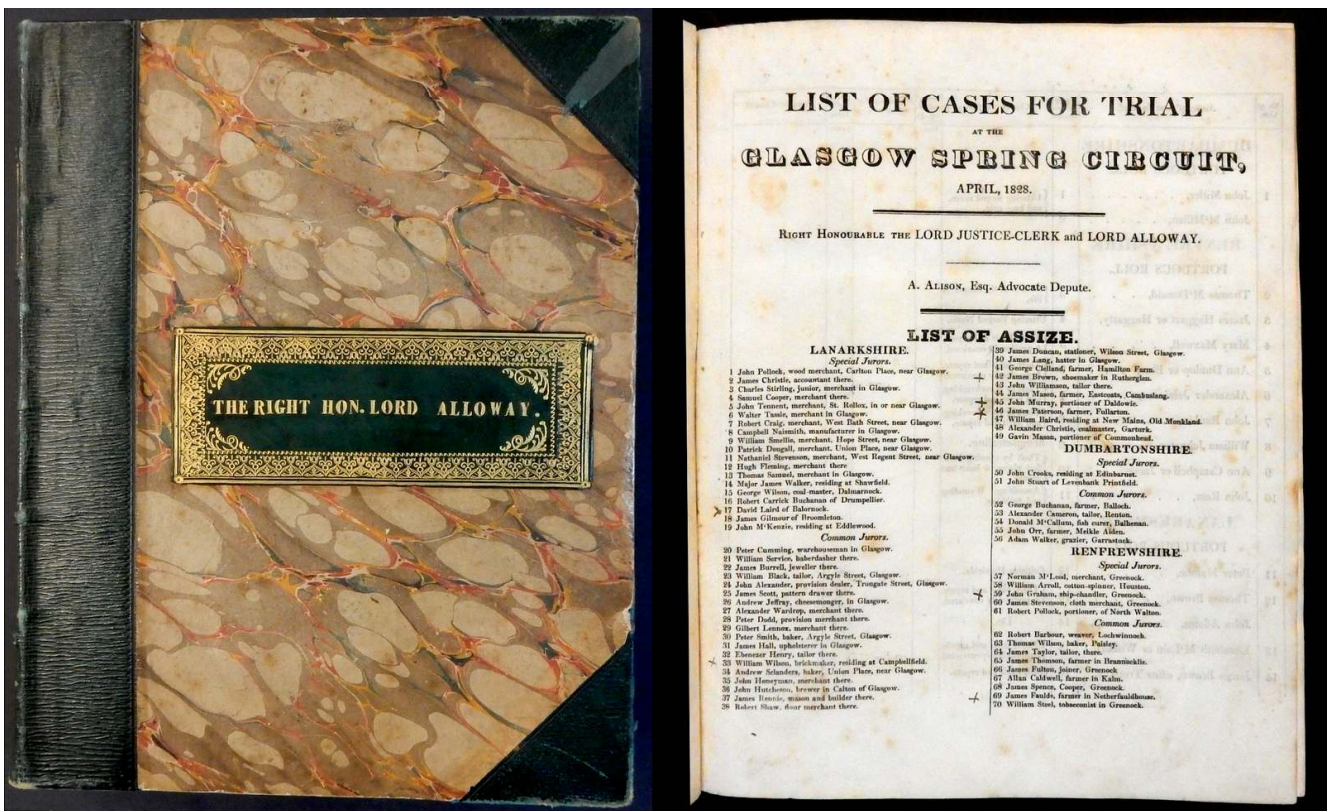
AFTER THE OPENING CEREMONY

53. **LANE, Charles.** LANE'S TELESCOPIC VIEW OF THE INTERIOR OF THE GREAT INDUSTRIAL EXHIBITION. Lithographed & Printed at C. Moody's lithographic Establishment. 257 High Holborn. Published by London, Published by C. Lane, 46 Stanhope St. Hampstead Rd. Entd. at Stationer's Hall, June 3rd, 1851. £ 1,250

Concertina-folding peepshow, with eight lithographic and hand-coloured cut-out sections; front-face measuring 160 × 175 mm; the peepshow extends, by paper bellows to approximately 910 mm; contained in the original patterned slipcase, hand-coloured decorative label on upper cover; small piece 1.5 cm missing from edge of 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.

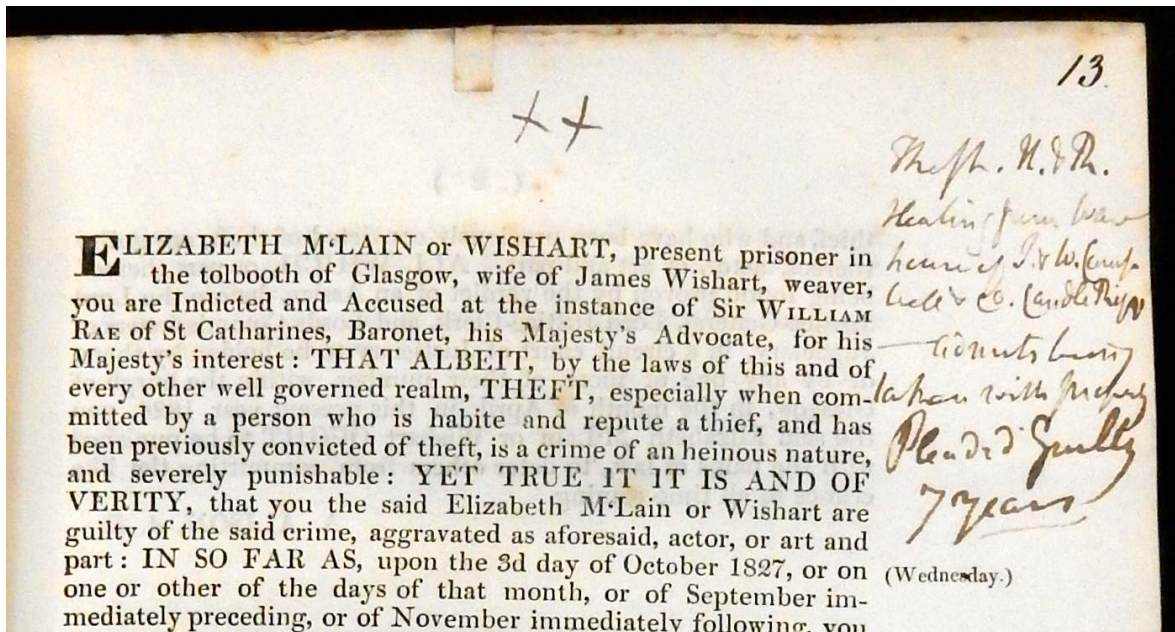


SENT FOR TRANSPORTATION

54. [LAW]. CATHCART, David, Lord Alloway. LIST OF CASES FOR TRIAL AT THE GLASGOW SPRING CIRCUIT. [Glasgow], 1828. £ 3,850

4to [266 x 215], pp. [8] 'List of Cases at the Glasgow Spring Circuit, April, 1838.'; [816], separately and irregularly paginated 'Indictments'; contemporary green straight grain half morocco, over marbled boards, with decorated green label on the upper cover 'The Right Hon, Lord Alloway.' with the printed label on the front paste-down 'Bound by Cars, Glasgow.'

A specially bound volume prepared for one of the two Judges sitting for the Glasgow Spring Circuit of 1828. This was an unusual circuit in a fetid atmosphere in 93 hours over eight days from the 16th to 23rd April 1828, 78 cases and 115 defendants were put on trial then constituting the greatest number of cases brought at one time in a Scottish court. The number of cases being so unusual the indictments for each trial were bound together with a printed summary list acting as contents for the judge to use as the trials took place. Each of the cases was given a number and tabs affixed to each for easy reference. There were two judges, David Boyle, the Lord Justice Clerk and David Cathart, Lord Alloway, and probably each had a similar volume laid before them on the bench, this being the latter's copy, annotated by him in a rather brusque manner.

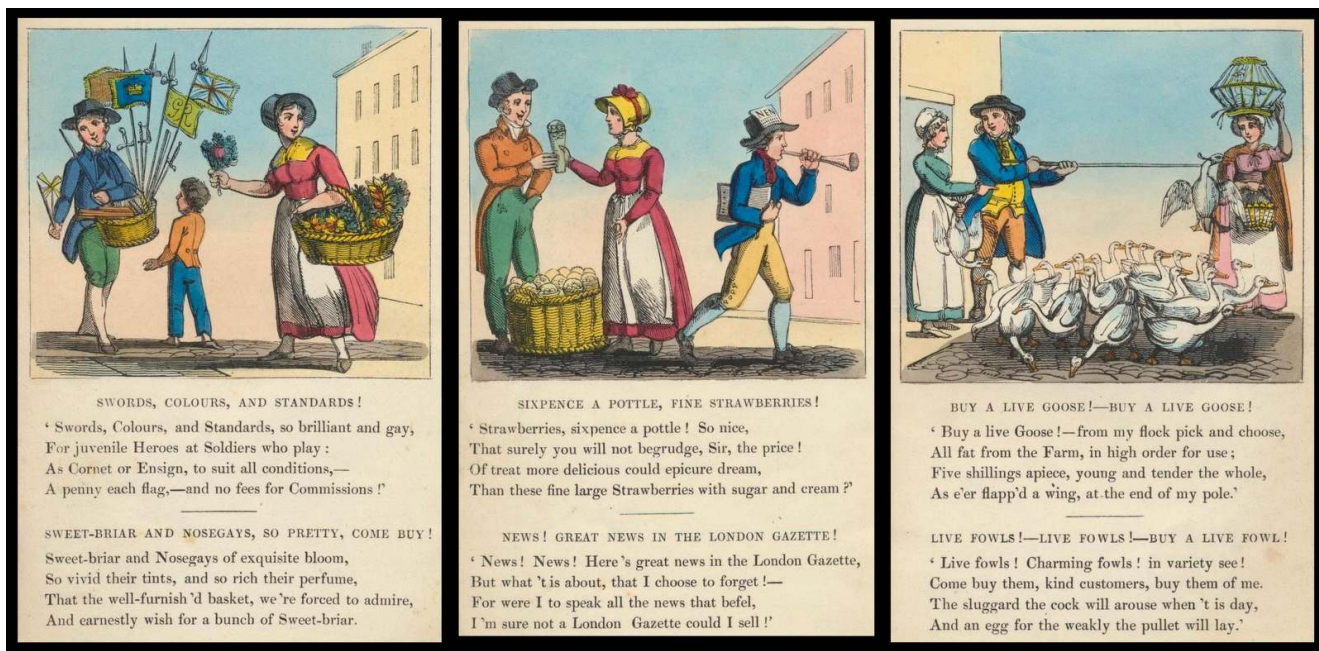


Ink margin notes, crosses and under linings are really aid de memoirs as each of the trials were heard - not it might be added in number order but as each of the cases became ready. In one case the felons escaped custody and were returned to prison before the end of the circuit. The majority were sent for transportation to Australia.

The two lords arrived from Inveraray on Monday 14th 1858 and stayed at Walker's Hotel and proceeded to the Glasgow Court House on the following morning at quarter past ten and after a 'suitable and impressive prayer' by Principle McFarlan, the court set to work. The first case was George Doughertie a dyer and coal carter who muslin 'Taking Goods from Cart denies it in Declaration - 14 years Banishment' We can trace that he was transported to Van Dieman's land on the ship Roslin Castle and arrived there with twenty-two others convicted at the same Circuit. Something almost predictable in the sentencing, pleading guilty you got seven years and if foolhardy to plead not guilty you got fourteen years. The newspaper records that the judges were not amused by defence in a clear case of criminality and took steps to be almost spiteful. The single rape case was behind closed doors and dismissed; the body-snatcher got nine months with Lord Alloway remarking that it was a heinous crime and if he was caught again, despite the laws sentencing limit he would make sure he was transported! as that was the highest penalty. Stealing a sheep, however, and all theft of property, no matter how small the amount or young the offender - in one case 14 years old, got fourteen years usually. Bigamy got 18 months hard labour but one family had suffered deprecation through transportation over a number of years, first their mother and a sister and in this Circuit two other sisters were separately transported for 14 and 7 years respectively.

James Cleland, Glasgow's indefatigable statistician described the trial for the *Glasgow Herald* newspaper and later in his work *The Rise and Progress of the City of Glasgow*, 1840: 'The population of Glasgow having more than doubled since 1807, and the population of the counties of Lanark, Renfrew, and Dumbarton, which are all connected with the Glasgow circuit ... The following brief account must satisfy the most fastidious that however ample the accommodation was when the new jail was opened, it is now not only unfit for its purposes, but disreputable to the city. In proof of the great increase of crime it may be sufficient to refer to the business of two circuits. In the spring of 1828, the Right Hon. the Lord Justice Clerk, (Boyle) and the Hon. Lord Alloway, presided at the circuit, Archibald Alison, Esq. (now sheriff of Lanarkshire,) Advocate Depute. 115 persons were indicted; viz., males 89, females 26. 70 jurymen were summoned; viz., 26 special, and 44 common. 1369 witnesses were in attendance; viz., males 1085, females 284. 70 persons were transported, — viz., for life; males 5, females 1, — for fourteen years, 34; viz., males 28, females 6, — for seven years, 30; viz., males 20, females 10.'

As was the way with Scottish courts at this period there was no respite and each day Cleland remarked averaged 11¾ hour per day, further to this the newspaper reported that some days lasted until 11 pm. One wonders ho much real justice was going on. The crimes included: - 1 murder; 5 Murder assault; 2 rape; 6 robbery; 3 forgery; 1 sheep-stealing; 1 bigamy; 1, theft; 54 theft with aggravation; 19 uttering forged notes; 6 aggravated assault; 5 reset [i.e handling stolen goods]; 2 falsehood and fraud; 5 mobbing and rioting; 3 culpable homicide; 1 malicious mischief and 1 for violating sepulchres.



CRIES AROUND ST. PAUL’S

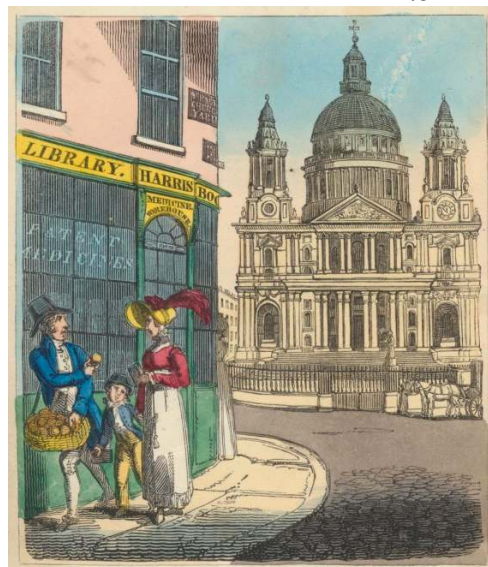
55. **[LONDON CRIES]. SAM SYNTAX’S DESCRIPTION OF THE CRIES OF LONDON**, as they are daily exhibited in the streets; with appropriate engravings... London: John Harris. Corner of St Paul’s Church-Yard. 1835. **£ 750**

8vo, [175 × 108 mm.] 18 leaves including coloured woodcut frontispiece, title and leaves numbered 2-17 each with a coloured woodcut, printed on facing pages only; original printed yellow wrappers, the upper with a single fillet border and on the lower cover with a list of 7 items ‘New Editions.’

As with all Harris’ works, neatly presented with two cries to each page with an illustration and text below; together with a frontispiece showing Harris’s shop by St Paul’s here still with signage for ‘patent medicines.’

The cries include a chimney sweep, plum puddings and pies; Milk; Hot cross buns; Sprats and Herrings; Old Clothes - here a Jewish trader is depicted; Watercress; Dust; Mats and Brooms; Cat and Dog meat; Chairs to mend; Hastings (i.e green peas); Swords, colours and standards; Nosegays; Flowers; Winkles; Potatoes; Gingerbread; Live geese; Live fowl; Live lobsters; Banbury cakes; Young lambs (i.e stoneware ornaments); Currents; Flounders; Matches; Eels; Rabbits; Strawberries; Newspapers; and lastly the cries of the Watchman and the Patrolman.

See Moon, M. *John Harris’s Books* 766 (5) but lacking wrappers; Rubens. *A Jewish Iconography* 1534



HAVELL’S EYE FOR DETAIL AT ITS BEST

56. **[LONDON]. HAVELL, Robert, Jun.** A PANORAMA OF LONDON. Taken from Nature by R. Havell, Jun. London: Published by Havell & Co. 79, Newman Street, Oxford Street MDCCXXIV [1824]. **£ 5,500**

Hand-coloured aquatint strip panorama, consisting of publisher’s label at extreme right with modern stay and six sheets all conjoined, [measuring 84 × 4200 mm, with title 84 × 4295 overall]; a few old tears skilfully repaired and some minor soiling; in original treen case with a lacquered aquatint label with a patriotic design consists of Fame, blowing a trumpet from which is suspended the title royal crown, and below are the arms of the Corporation of London, Royal Arms, Union flag, and an abundance of relevant symbols: Industry (hive), Trade (ship), Plenty (cornucopia), Justice (fasces), Fortitude (lion), Agriculture (corn), maritime steadfastness (anchor), civic patronage (sword and mace), and military preparedness (cannon, lance and military drum).



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

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

Abbey, *Life*, 485.

RARE ZOOLOGICAL LOTTERY GAME

57. [LOTTERY GAME]. NEUES ZOOLOGISCHES LOTTOSPIEL - JEU DE LOTTERIE ZOOLOGIQUE. - THE ZOOLOGICAL LOTTERY. Germany: circa 1840. **£ 3,000**

Lottery game with two sets of six hand-coloured lithograph illustrated cards [each 21 × 14.5 cm]; 90 printed cards printed on yellow paper (text in German, French and English) in a cloth bag; 12 glass counters in a patterned cloth bag, and pp. 4 instruction leaflet in French and German; all contained in the original blue painted wooden box; the sliding lid with a label printed with the title in three languages in gilt [23 × 16.5 × 5.5 cm].

A fine and rare zoological lottery game, the instructions of which explain that it is based on the mammals according to the Classes of mammals as described in the natural histories of Buffon, Schreber, Cuvier, Schinz, etc.

The game could be played with two to twelve players and two sets of 12 cards are provided in order to make the game both fun and instructive. One set of cards has the animals ordered in classes, the other set more random with the subdivisions of each class spread across the cards. Before the game starts it is decided if the winner will be the first to complete a horizontal line of three, four or five animals. Each card is illustrated with five columns each with three illustrations associated with one class of animal. One of the yellow cards describing a mammal is drawn from a bag and whoever has the animal on their card can place a glass circular counter matching the card.



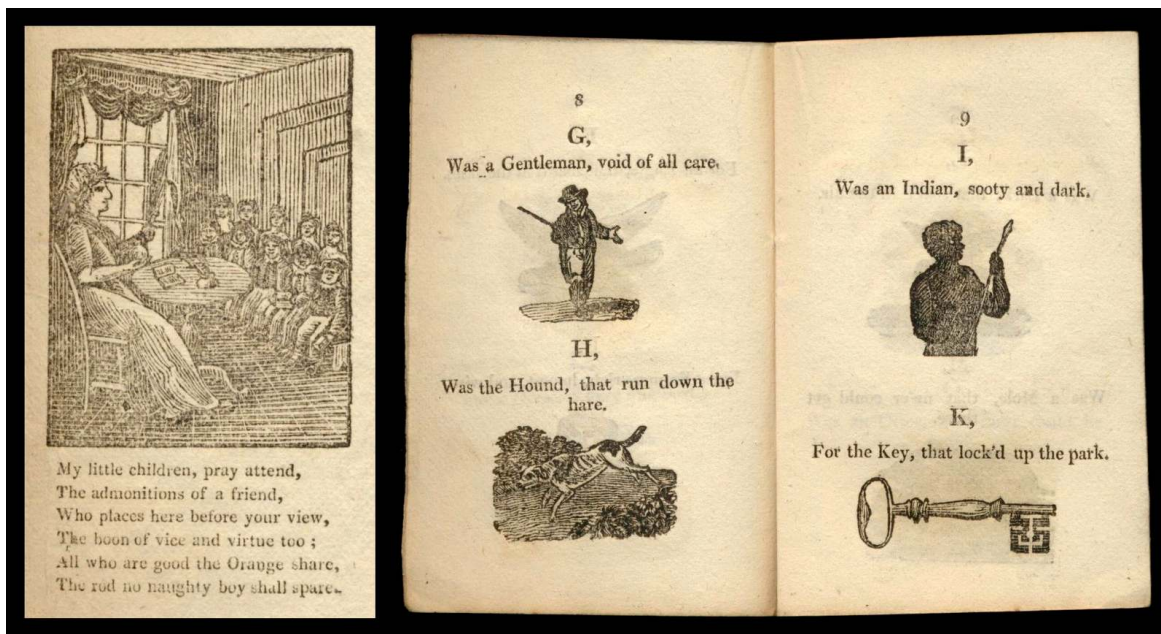
Quite a number of the animals are the more common badgers, rabbits, guinea pigs etc. together with the more exciting lion, leopard and then the more exotic kangaroo, giraffe, rat of Illinois or the duck billed platypus, here egregiously named as a 'red palustris' which is in fact a shrub! Of course the first class of 'Two handed animals' have a European, Mongal and lastly Negro in their historical hierarchy.

'I, WAS AN INDIAN, SOOTY AND DARK'

58. [LOVECHILD, Mrs]. MRS. LOVECHILD'S GOLDEN PRESENT, for all good little Boys and Girls. Decorated with wood cuts. York: Printed by J. Kendrew, Colliergate. [n.d., c. 1830]. £ 385

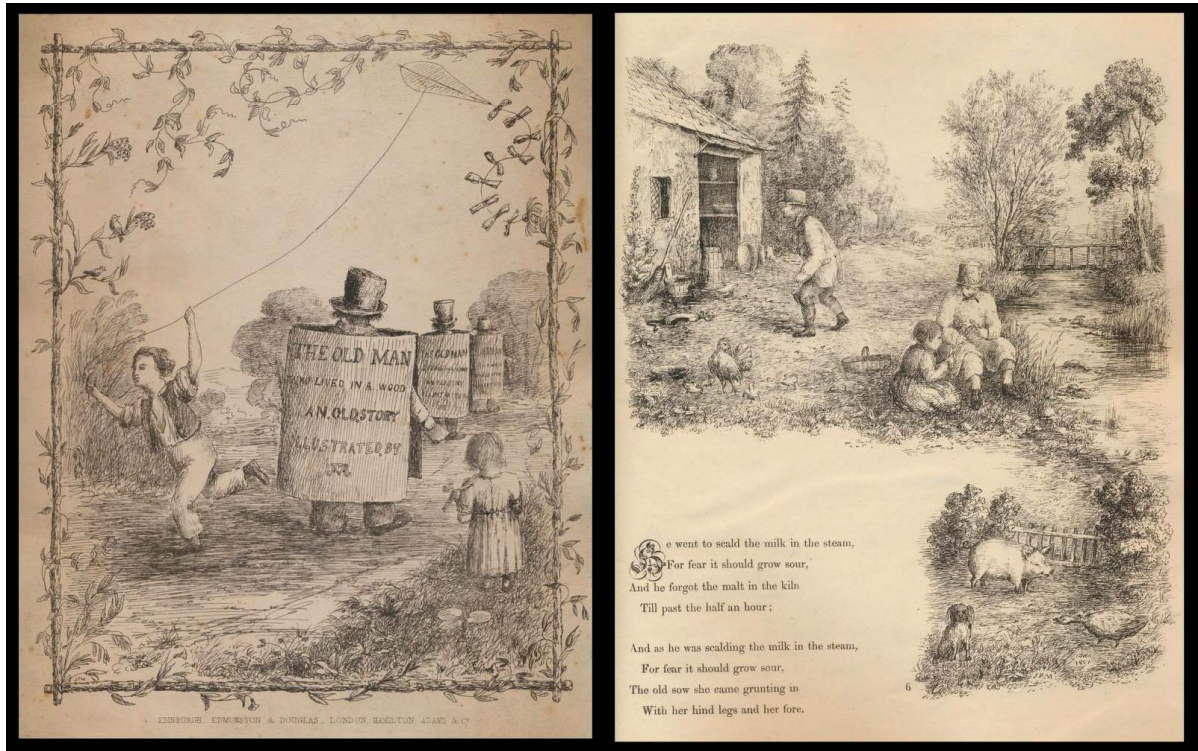
12mo (100 x 65mm), pp. 32 including pastedown wrappers, illustrated with a wood-engraved frontispiece of a Dame School, and twenty-four woodcuts illustrating the letters of the alphabet, and six others; stitched as issued in the original yellow printed wrappers.

A very good copy of this scarce and charming pocket alphabet-cum-primer, printed as part of a 'Penny Books' series by Kendrew in York.



The work begins with an alphabet, replete with letters, a phrase and a woodcut of the visual representation for each letter. 'Mrs. Lovechild', concerned that the 'Little Ladies and gentlemen' may not have 'paid such attention to [her] endeavours', proceeds in seeking their proof by letting her see 'whether you can call over the alphabet without the assistance of these little devices, which the engraver has charged me so much money for' (p. 17). Thereafter, their memories once satisfactorily tested with various other exercises, are given as a conclusion 'The Lord's Prayer' and a short story entitled *The Virtue of a Rod; or, the History of a Naughty Boy* (pp. 26-31).

OCLC records three copies in North America, at Saint Louis Public library, Teacher's college Columbia and Bangor Public library.



A HUSBAND APPARENTLY NOT AS GOOD AS HIS WIFE

59. **M., J.F** THE OLD MAN WHO LIVED IN A WOOD. An Old Story illustrated by JFM. Edinburgh: Edmoston & Douglas, London: Hamilton, Adams & Co. [1851]. **£ 550**

4to [29 x 24cm], ff. [1] title, 1-7 each leaf illustrated in lithograph with typeset verse; original stiff paper wrappers the upper cover with an illustrated title.

A delightfully illustrated version of this amusing nursery rhyme on role reversal.

The tale is of an old man who thinks he can do better than his wife: 'He thought he could do more work in a week / Than his wife could do in three.' The wife goes to plough the field whilst her husband creates havoc in trying to milk the cow and feed the pigs. In the end his wife comes home to a scene of chaos 'Old Grumble declared by the sun and the moon / And the green leaves on the tree / If his wife did not do a day's work in a week, / She should never be blamed by he.'

The main thrust appears to be that husband and wife do best in their own sphere of knowledge, although it must be added that the wife's ploughing is not mentioned and silently acknowledges that she is her husbands equal in such work.

This may have been the first printing of the verses, as later printings have tidied up some of the rhymes and modified the spelling.

OCLC & COPAC located copies at British Library, NLS Oxford and Cambridge only with no copies outside of the UK.

INTERCHANGEABLE PEOPLE & ANIMALS

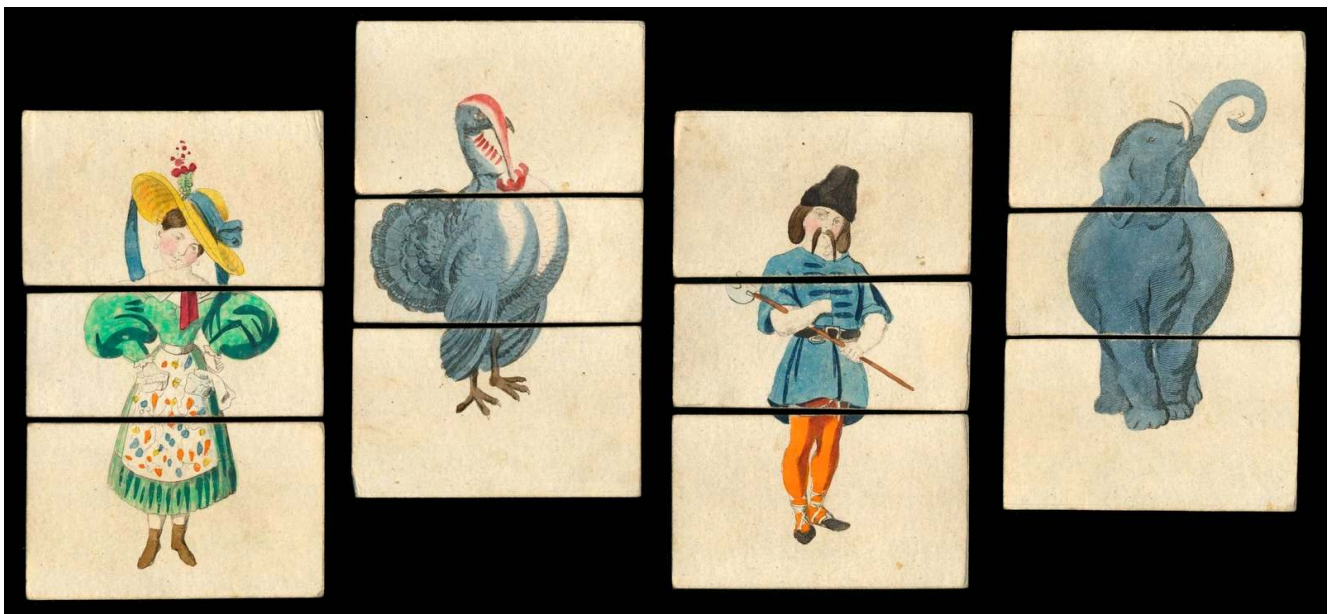
60. **[METAMORPHOSES GAME].** NEUE METAMORPHOSEN. Eine Sammlung von 5852 Komischen Figuren welche durch Zusammenstellung von 54 in Kpfer gestochenen und illuminierten Bildern entstehen. - Nouvelles metamorphoses... New Metamorphoses. [Germany, c. 1825]. **£ 2,850**

54 hand-coloured and engraved cards (117 x 73 mm), each dissected into three; clean in the original paper-covered wooden box with sliding lid [135 x 91 x 23 mm.]; lid with engraved and hand-coloured title label (a little darkened) showing Harlequin, Columbine and Il Capitan in a garden scene.



A neatly produced metamorphoses game with eighteen subjects, including ten people and eight animals dissected into fifty-four interchangeable pieces. The subjects are chosen for both topicality and humour with a 1) Harlequin, 2) Columbine, 3) Knight, 4) Peasant, 5) Young Lady, 6) Young Man, 7) Old Man, 8) Old Woman, 9) a Lady and 10) a Tartar; the eight animals include 11) an Elephant, 12) Parrot, 13) Cock, 14) Turkey, 15) Donkey, 16) Lamb, 17) Poodle and 18) a Bull.

Changeable Portraits, Myrioramas and Metamorphoses, appear to have first appeared in the late 1810's when a sudden vogue for dissecting and regrouping images of people, animals and scenery became fashionable as entertainment. As with many such fads originally invented for adult amusement they were susceptible to new novelties and were often resurrected in a slightly less sophisticated form, as entertainment for children.



RUNNERS & RIDERS

61. **[METAMORPHOSES GAME].** METAMORPHOSES MATHEMATISCH ARRANGÉ
 Metamorphosen Mathematisch zusammengestellt - Metamorphoses composees mathematiquement.
 [Germany, Nurnberg?] [n.d., c. 1860's]. £ 1,250

Complete with 32 triangular pieces, comprising eight partly hand coloured lithograph figures, [10 x 7 cm] each heightened in gum arabic and dissected into four pieces to make 12 amusing scenes (listed below); contained in the original wooden box overlaid with paper (18 x 12 cm.), the sliding lid with a hand coloured lithograph label displaying a group of characters and the title in three languages, some light wear and minor toning, but generally in very good condition.



Consisting of eight sets of lithograph figures; each dissected into five shaped wooden pieces; a medley of the characters are also shown on the lid who are seen entering through a curtained doorway of a circus booth and handing in their tickets to the showman.

The dissected figures include: 1) A gentleman dressed in a brown coat and top hat riding on a grey horse; 2) A lady in a green dress and purple jacket and wearing a flowing hat riding side saddle on a bay horse; 3) A Hussar with sabre drawn riding his horse into battle; 4) a country bumpkin in a heavy buttoned frock coat and blue trousers wearing a tricorn hat and smoking his pipe whilst brandishing a stick, the horse looking unconcerned; 5) a monkey dressed in a uniform riding a large dog; 6) a small Spanish lady in her finery being carried on two poles by two black men with straw hats [probably a South American scene]; 7) a boy in a blue jacket and white trousers riding on the back of another boy in a blue jacket 8) three naked boys, the rider with a clowns hat holding a fan on the back of another whilst a third carries the mask of a horse in the lead - difficult to say what this is, other than fantasy.

Each of the pieces is marked with a small symbol to help join the pieces into sets.

EARLY MOTOR CARD GAME

62. [MOTOR GAME]. TUT-TUT Rollicking Motor Game. London : [Woolley & Co Ltd], c. 1910. £ 85

Complete pack of 48 cards each with an image of a Rolls-Royce car; folding printed instructions; contained in the original red card case, the upper cover with a coloured printed title label.

The game comprises a pack of 48 cards divided into 12 sets of four cards each bearing the name of a town, the object of the game is to be first in acquiring a complete a set of four cards bearing the name of the same town.

The depiction of a Rolls Royce Silver Ghost on each of the cards appears to the Scottish reliability trials of 1907 and, immediately afterwards, another 15,000-mile (24,000 km) test which included driving between London and Glasgow 27 times. This punishing schedule forever gave Rolls-Royce the ne plus ultra of attainable luxury and reliability and doubtless Woolley & Co saw it as the only suitable motor for their card game.





LITTLE “DUCKS” HATCHING THE SHELLS

63. [MUNITION GIRLS]. SPURGIN, Frederick, *illustrator*. ORIGINAL ARTWORK FOR FOUR COMIC POSTCARDS FROM “OUR MUNITION” SERIES. [London, c. 1917]. **£ 1,250**

Four watercolour designs on thick card [30 x 24cm], together with the original postcards; all in very good original state.

A fine group of postcard designs humorously depicting the role of women as munitions workers during the First World War.

Clearly any woman working in such a male dominated industry was going to be a butt of jokes. The important contribution to the war effort was at this time universally disparaged, with any compliment often overtly backhanded rather than supportive. The true purpose of these postcards was both to laugh at feminine whims and make suggestive remarks on their availability! Spurgin contributed several other series of cards on Women War Workers which on the whole seem to have been sold singly or in packs of six designs.

The four titles include:- ‘The only Kind of matches allowed in a munition factory’; One of the little “ducks” who’s helping to hatch the shells’; ‘Working in “Shifts” and no “bloomers”!!’ and ‘Don’t fro putting powder where it is not wanted!’ These four designs formed Nos. 359, 360 363 and 364 in the series - copies of the final postcards are included with the watercolours. The two designs that not present here are:- No. 361 ‘Nervous not in these trousers’ and No. 362 ‘You should see how the girls fill them.’

Born Izydor Spurgin in 1882 and of Latvian origin, Fred Spurgin came to Britain with his parents and two brothers in 1900. Success in his chosen career soon came with advertisements, magazine and book illustrations and postcard designs. Between 1906-08, at least twelve postcard publishers were happy to use Fred’s artwork, including J. Beagles & Co., and The Regent Pub. Co. In 1908 Spurgin began placing his work with the ‘Avenue Pub. Co.’ but by 1911 it seems that the ‘Inter-Art Co.’ had become exclusive publishers of his postcard designs. By 1916, his brother Maurice established the ‘Art and Humour Pub. Co.’ as an outlet for Fred’s work and like Donald McGill, many of Fred’s wartime comic postcards were a reflection of contemporary attitudes and tastes. There were cards on patriotism, politics, women at work, comments on government policy, and a host of other topics.



NAPOLEON'S FINAL JOURNEY

64. [NAPOLÉON]. 'NAPOLÉON AUX INVALIDES - NAPOLÉON AT THE INVALIDES' [The 'Retour des Cendres']. [Paris, 1840]. £ 1,500

THE FUNERAL SERVICE IS SHOWN IN PROGRESS. *Strip panorama measuring [15 x 306 cm] and made up of four sheets conjoined, some spotting and occasion minor tears to a few folds; folding into original stiff boards [16.5 x 22.5 cm] lined with lime green paper; the front cover with a lithograph entitled 'Napoléon aux Invalides/ Napoleon at the Invalides'; the rather macabre English steel engraving, 'The Opening of the Coffin of the Emperor Napoleon at St. Helena October 16th 1840', has been pasted to the inside of the back cover.*

The story of the 'retour' unfolds on the panorama from left to right in a sequence of scenes forming a more or less a seamless image that takes the viewer from the grave at St Helena to Les Invalides at Paris.

The scenes that form the tableau are identified in the bottom margin in French and English. The first scene shows the 'Tomb of Napoleon at St Helena' where exhumation took place which are followed with scenes of the embarkation with the French frigate the Belle-Poule; the arrival at Cherbourg; and the transportation of the body from Rouen to the Courbevoise Wharf where disembarkation occurred. Then comes the procession to the Arc de Triomphe and down the Champs Élysées as far as the Place de la Concorde. In the final scene the procession continues towards the Pont de la Concorde. Les Invalides and the Chambre des Députés, in the distance and on the other side of the Seine, can be distinguished. A long textual description of the 'retour' and the ceremony is pasted down inside the front cover.



UPPING THE ANTE

65. [NUWSS]. ORIGINAL BADGE of the National Union of Women's Suffrage Societies. [London]. [n.d., c. 1911-12]. £ 385

Original circular badge (2.5cm), coloured in green, red and white, with paper insert on verso 'N.U.W.S.S. Parliament Chambers, Gt. Smith St., Westminster'; some surface wear and evidence of rust spots, but generally in a very good state of preservation.

'By 1909 members of the Women's Social and Political Union could choose to buy, from a wide selection, badges, brooches (distinguished from badges only by being devoid of a slogan), pendants, pins and hatpins that affirmed membership of their chosen society' (Elizabeth Crawford, *The Women's Suffrage Movement*, p. 304).

The NUWSS colours of green, white and red can clearly be seen on the present badge, as distinct from the green, white and purple of the more radical WSPU. Millicent Garrett Fawcett, the leader of The National Union of Women's Suffrage Societies (NUWSS) called for peace, and the NUWSS focused its attention on supporting organisations that were helping victims of war at home and abroad. Although there were divisions within the NUWSS, Fawcett remained leader until 1919.



THE ILLUSION OF MOVEMENT

66. [OPTICAL TOY]. BURY, Thomas Talbot. [FANTASCOPE]. London: Publ^d. by Ackermann & Co. 96 Strand, [July, 1833]. £ 4,500

Six discs each with a hand coloured aquatint, four of which are designed by T.T. Bury, [approx. 24.5 cm. in diameter]; contained in the original mahogany box [29 x 29 x 11 cm]; the hinged lid opening with a mirror back together with a shaped mahogany mount for the mahogany and brass handle; some minor wear to discs but generally in good working order.

A fine and rare example of this toy in the deluxe format; one of the most important optical precursors to early cinema.

In its usual format Bury's Fanatascope was marketed by Ackermann in a folder, this would need the purchaser to hold the spinning disc to a convenient mirror. There was clearly an opportunity to provide the Fantoscope as a complete working outfit, and Ackermann, not one to miss such an opportunity also marketed a box countering a mechanism and a mirror that could be packed away when not in use, this was also a more rugged design for it was also less likely to be damaged by careless hands. Ackermann sold the Fantoscope in a folder at 12 shillings and purchaser could according to contemporary advertisements buy: 'A looking-glass and box may be had separate, price 8s.'

The discs comprise: 1) a bell-ringer in a belfry; 2) a juggler; 3) a horse jumping a hoop together with an acrobat; 4) a woman beating a man with a stick; 5) a boy on a rocking horse and another skipping with a rope; and 6) a ballet dancer on points.

The invention of the Fantoscope was due to Joseph Plateau (1801-1883) of Ghent, however it was to a lecture given by Michael Faraday in February 1831 at the Royal Institute, which was the catalyst to Plateau's work. Faraday demonstrated that a disc constructed with sixteen slits and sixteen intermediate sections with sixteen identical drawings on the verso of the intermediate sections when viewed, whilst the disk was spinning, through the slits to the reflected image in a mirror, the image gave the illusion of being stationary. It was to Plateau who then had the imagination to give each image a slight variation and to whom the honour of discovering the optical effect of a moving image is due.

Curiously nobody, even Plateau himself, had any thought to put a name to the effect and treated it more as a scientific curiosity than an idea that could be developed into a commercial product. In the event several manufacturers each produced scientific toys with competing names of Fantoscope, Phenakistiscope, Phenakistiscope, with Plateau himself preferring the latter name.

The demonstration in London by Faraday of his original optical machine and soon afterwards of Plateau's major improvements stirred Ackermann's to quickly produce something at once less scientific and much more playful and colourful and got Thomas Bury, who had recently produced for Ackermann a series of views of the Liverpool and Manchester railway, to design a series of discs.

DESIGNED FOR DISPLAYING IN WINDOWS

67. **ORME, Daniel.** IN COMMEMORATION OF THE JUBILEE, OCTOBER 25TH, 1809 The Day His Majesty King George III entered into the 50th Year of his Reign. Inscribed to all loyal Subjects in the British Empire by Edward Orme. London: Invented & Publisher by Edwd Orme, Bond St., corner of Brook St. Oct 25, 1809. **£ 950**

Hand coloured aquatint [sheet 50 × 40 cm, plate-mark 39.5 × 31 cm], paper watermarked 'E. & P.1801' old closed tear to lower margin not affecting the image.

King George III and Queen Charlotte are shown in their regalia seated on thrones in Westminster Hall, to their left are the thirteen surviving children, including seven princes and six princesses standing in a row, above the monarch are two winged cherubs represented the 'two sainted children of their Majesties' holding out a crown of laurels and a crown immortal above the king head. To the left of the scene is an Angel emerging from a cloud and protecting the king against Time. The setting is appropriately Westminster Hall, the hammer-beams holding the trophied banners of France, Spain, Russia, and Holland.

The print was shown by Orme at his shop in the form of a transparency although we have not been able to identify a surviving copy in this state. clearly it was also issued in the present version too, although the subject had a very limited shelf life and probably accounts for the scarcity of copies in public collections.

During the celebrations shops proclaimed their loyalty with various displays and items that could also be turned to a commercial account. It was reported in contemporary newspapers that the print, in its transparent form was on display at Orme's shop in New Bond Street and also shown in the front windows of private dwellings where it was illuminated from inside, maybe in this form the transparency version no longer survive as we have only been able to locate a single other copy at the British Museum, like ours, without the transparent glaze.



The painter and engraver Daniel Orme (1766–1837) chiefly produced historical subjects and portraits, as an elder brother of the Edward Orme he was no doubt commissioned to produce the present image which was then engraved in aquatint by John Heaviside Clark (c.1771–1836) and Matthew Dubourg (1784–1828).

DRESSING THROUGH THE AGES

68. **[PAPER DOLL].** LA COQUETTE. Paris: Rousseau, Edit., Litho. H. Janin. c. 1850]. **£ 1,250**

A fashionable dressing game consisting of a lithographic and hand coloured mannequin [162 mm. in height]; 10 hand coloured lithographic and varnished dresses (back and front glued together at the edges), and eight bats; some minor damage to mannequin - failed decapitation; and the back of one of the dresses with two small patches abraided; all contained in the original publisher's card box [214 × 145 × 25 mm.], richly decorated and with lithographic and hand coloured signed Bomnier; the lid illustrating three girls of different ages playing with the doll, with their mother seated together at a table in a room setting; some discolouration to the lid and light repairs to edges.

A dressing game, part instructional, part toy, showing the transition from young woman to mother.

All clothing items show the front and back of the young woman as she progresses from adolescence through her wedding day and towards motherhood or at least marital and domestic bliss. The costumes include 1) a bright yellow dress with a red short sleeved jacket over a rose head front; 2) an orange dress with a green jacket and lace ruffs and holding a closed fan; 3) a pink dress with a laced blue bodice with white silk puffed sleeves and holding an open fan 4) a green full length morning gown over a white cotton and embroidered petticoat and hold in in her had a paper doll of the next costume; 5) an outdoor blue dress and a three-quarter coat of black fur and ermine; 6) a half-high wedding dress, with a lace veil; 7) a purple dress with a white lace shawl and holding a green umbrella; 8) a black dress and over her shoulders paisley pattern shawl; 9) a brown travelling dress with thick black wool mantle; 10) a dark blue dress with white line shirt and small puff cuffs.



We have not been able to find any reference to this particular toy although the publisher H. Rousseau, the lithographer H. Jannin, and the artist C. Bommier worked together in producing many other toys and also prints between 1852 and 1860. Another similar paper doll we have handled, under the title *L'Élegante*, was produced about the same time, although with only five costumes and of a slightly smaller format for a younger audience.

Also included in the box is an envelope containing a few amateur hand cut paper dolls, nothing unusual about this except the envelope is addressed to 'Miss Fleming, Marquay de Hooker, 20 Piazza de Sprague Rome.' Alas, the famous American journalist, editor, critic, and women's rights advocate Margaret Fuller (1810-1850) was dead by the time this toy was made, but James Clinton Hooker (1818-1894) secretary of the American legation in Rome and preferred banker of American's was still a resident in Rome at a later period, maybe just an old envelope pressed into practical purpose.





UNUSUAL PARISIAN 'CRIES' GAME

69. [PARIS CRIES]. CRIS DE PARIS. CRIES OF PARIS. MARKTSCHREIER VON PARIS. [Nurnberg?]: circa 1845. £ 6,500

22 hand-coloured shaped lithographed pieces including 3 backdrops of a Paris street scene and 19 figures representing the Cries of Paris; each supported by wooden mounts; contained in the original box, the lid with a hand coloured lithograph title label with a scene of a Paris street view with five of the figures represented selling their wares, slightly tones with a sympathetic repair to part of the gilt edging.

An unusual 'Cries' game illustrating the market that was held in front of the theatre during the nineteenth century.

The figures in the toy include sellers of 1) Baskets, 2) Umbrellas, 3) Briquettes, 4) Clogs, 5) Glass, 6) Coats with a fiddle in hand to attract attention, 7) Eggs, 8) Onions, 9) Brushes, 10) Asparagus & caviar[?], 11) Flower-seller, 12) Cutlery and kitchenware, 13) Handkerchiefs, 14) Water-carrier, 15) Knife grinder, 16) Man pulling a cart of vegetables, 17) Fish woman selling to a lady with her basket at hand, 18) a merchant arriving at the market with bag over his shoulder, 19) and another merchant leaning against a bollard, his bag now empty having sold his wares holding his tray under his arm.



Unusual are three back scenes, one showing the front of the Madeleine Church with granite bollards in front demarking the limits of the market, and two 'wings' illustrating the buildings at the entrance to the rue Royale showing several shops including 'Commerce de Vins', 'Bijoutier,' a restaurant 'Coiffeur No. 15' and 'Mercerie et Nouveautés.' In fact at the time this toy was produced the area had changed from being residential to a centre of the luxury trade.

We have found a reference to a game of the same name on page 119 of *Nürnberger Waaren-Kunde: oder Preis-Verzeichniß der vorzüglichsten Nürnberger Manufakturwaren* Johann C. Leuchs. 1838. With the consecration of the Madeleine in 1842 our toy must post-date the catalogue although toy manufactures, once a product had found a market, probably just updated certain elements as they came into fashion.



SOME DUMBING-DOWN

70. **PARKER, John Henry and James, publishers** HISTORICAL TALES, illustrating the chief events in Ecclesiastical History, British and Foreign. London: John Henry and James Parker, 377, Strand. [1859-1864]. **£ 385**

FIRST EDITIONS. 8vo, fifteen works bound in three volumes [titles and pagination tabulated below]; contemporary black bevelled morocco, spines with raised bands, lettered in gilt, gilt edges.

The publisher John Henry & James Parker began their series 'adapted for General Reading, Parochial Libraries, &c.' in March 1859 producing monthly volumes that each contained a wood-engraved frontispiece with about 100 pages of text at the moderate price of one shilling.

They stated in their advertisements that the series 'will embrace the most important periods and transactions connected with the progress of the Church in ancient and modern times. They will be written by authors of acknowledged merit, in a popular style, upon sound Church principles, and with a single eye to the inculcation of a true estimate of the circumstances to which they relate, and the bearing of those circumstances upon the history of the Church. By this means it is hoped that many, who now regard Church history with indifference, will be led to the perusal of its singularly interesting and instructive episodes.'

By 1864 the series had reached 'No 29' and although fairly popular there was clearly some contemporary criticism that the 'truths' of ancient authors and tales of key events in the Christian history were being dumbed-down to fill the needs of a popular and uneducated readership. Although lives of saint's and pre-reformation material was distilled by the Parker they made sure that no hint of anything but 'sound Church principles' were allowed to confuse the pure minds of their needful readership. Although they sold well the titles have not survived well, such 'trash' being either pulped or of insufficient interest to be preserved except under the statute of legal deposit.

Each of the books in this collection was purchased separately by English tutor and later Liberal party MP Walter Wren and his wife Eliza for their daughter Feona Mary Du Port Wren. As Feona was born in the autumn of 1862 and her mother died in March of 1866 this group looks to have been especially bound to preserve them as a tangible memory for the child of her lost mother. The spines of the two volumes are neatly lettered as 'England' and more suggestively on the third volume as 'America & Our Colonies.'

The fifteen titles are as follows:-

The Cave in the Hills; or Caecilius Viriathus. A Tale of the Early British Church. 8vo, pp. iv, 120, wood-engraved frontispiece.

Wild Scenes amongst the Celts. The Penitent and The Fugitive. 8vo, pp. iv, [2], 114, wood-engraved frontispiece.

The Rivals: A Tale of The Anglo-Saxon Church. 8vo, pp. [ii], 112, wood-engraved frontispiece.

The Black Danes. 8vo, pp. [ii], 116, wood-engraved frontispiece.

The Alleluia Battle; or, Pelagianism in Britain. 8vo, pp. [ii], 100, wood-engraved frontispiece.

Alice of Fobbing; or, The Times of Jack Straw and Wat Tyler. 8vo, pp. [ii], 152, wood-engraved frontispiece.

Aubrey de l'Orne; or the Times of St. Anselm. 8vo, pp. [ii], 120, wood-engraved frontispiece.

The Forsaken; or the Times of St. Dunstan. 8vo, pp. [ii], 127, [1] blank, wood-engraved frontispiece.

Walter the Armourer; or, The Interdict: A Tale of the Times of King John. 8vo, pp. [ii], 116, wood-engraved frontispiece.

Agnes Martin; or The Fall of Cardinal Wolsey 8vo, pp. [ii], 1480, wood-engraved frontispiece.

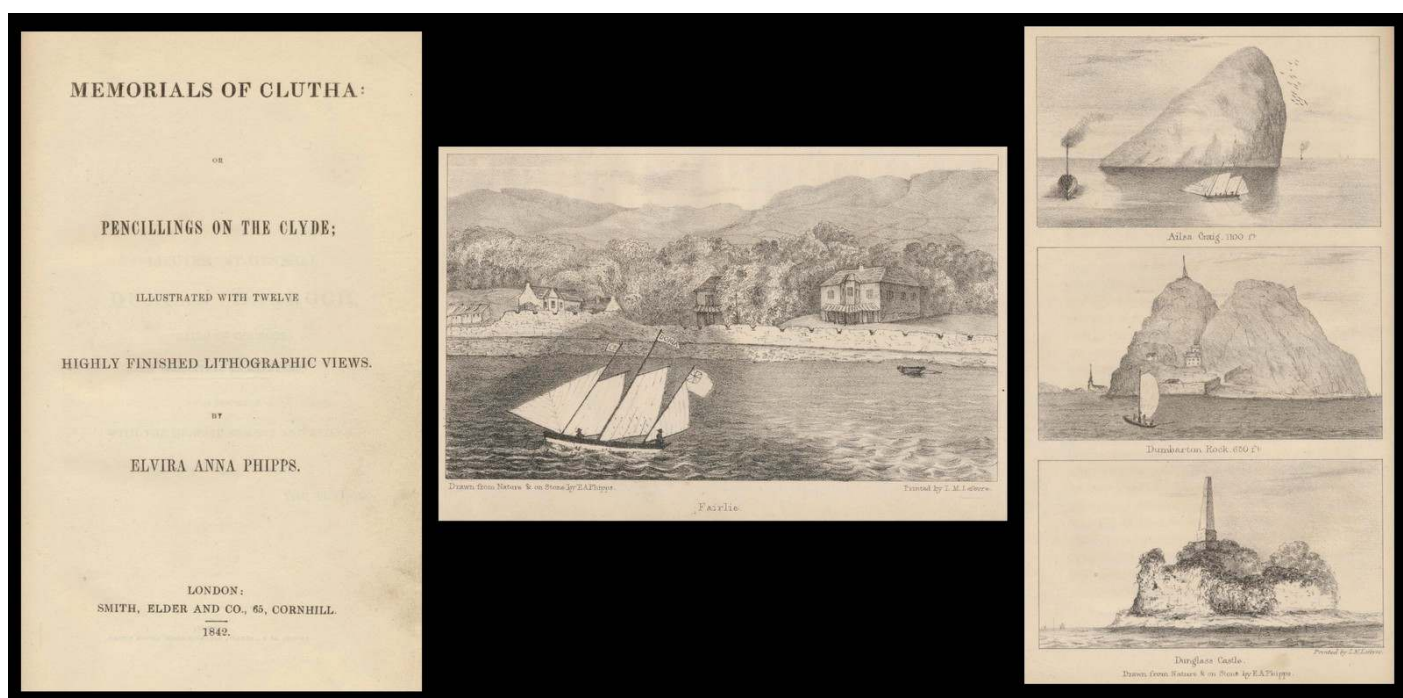
The Chief's Daughter; or The Settlers in Virginia. 8vo, pp. [ii], 126, wood-engraved frontispiece.

The Convert of Massachusetts. 8vo, pp. [ii], 122, wood-engraved frontispiece.

Wolfeham; or The Convict-Settler of Jervis Bay: A Tale of The Church of Australia. 8vo, pp. [iv], 112, wood-engraved frontispiece.

The Catechumens of The Coromandel Coast. 8vo, pp. [iv], 99, [1], wood-engraved frontispiece.

Rose and Minnie; or The Loyalists: A Tale of Canada in 1837. 8vo, pp. [ii], 106, wood-engraved frontispiece.



SAILING UP THE CLYDE

71. **PHIPPS, Elvira Anna.** MEMORIALS OF CLUTHA: or, Pencilings on the Clyde; illustrated with twelve highly finished lithographic views... London: Smith, Elder and Co., 1842. **£ 450**

FIRST EDITION, SECOND ISSUE. 8vo, pp. [iv], ix, 10-107, [1] blank; with 12 lithographed views on eight plates; apart from a few minor marks, a clean copy throughout; in the original blind stamped brown publisher's cloth, upper board lettered in gilt, rebacked with part of the original spine laid down; with contemporary inscription on half-title.

Rare first edition of this account is of journey by steamer from Liverpool to Greenock, and of visits to Gourock, Fairlie, Dumbarton, Glasgow, Loch Lomond, Églintoun, and Arran, with many quotations from the poets, and three poems by the author. Clearly something of a vanity publication that was initially privately published, but then taken up by Smith Elder who merely supplied a new title-page with their own imprint.

In 1931 the journalist and author J.J. Bell devoted an article to the *Scots Magazine* on the work which we have not seen. A contemporary contribution from Tait's *Edinburgh Magazine* [vol. IX, p. 134] give a fairly supportive review:- 'In the autumn of 1840, the fair author of this volume appears to have visited the "Laird of Gourock," Lieutenant-general Darroch, and from his beautiful residence to have made many delightful excursions up and down the Clyde; and to Loch-Lomond, and the other Lochs, or arms of the sea, on the Dumbarton and Argyleshire coasts. Enchanting scenes they all are; and quite as well fitted for descriptive narrative, and as well entitled to the honours of the press, as anything to be seen "up the Rhine," or in Switzerland or Italy. To the fair tourist, and also to the great bulk of her readers, the scenes depicted must be equally novel and, we should hope, attractive as those far-famed resorts. With the exception of a little too much of the free-and-easy, slipshod, or flippant sort of piety so fashionable in all manner of lady-works at present, the book, though without any literary pretensions, or much expense of thought, is a very pleasing one with which to while away a half-hour'.

The work is by the daughter of Colonel Pownall Phipps who had inherited from his father, a slave owner, valuable estates on St Kitts. Elvira was born in 1815 at Agra, Uttar Pradesh in British India, she however was settled with a family outside Brighton where she started her education. In truth Elvira was a Londoner, her family having taken up residence on his return to England in the upper floors above Hatchard's Library in Piccadilly. Elvira married Joshua Wilson, a barrister in the court of chancery, and by him had five children before her death in 1850.

OCLC records four copies in the UK, at the BL, Oxford, Cambridge and NLS, one in the US at NYPL and another at Trinity College, Dublin.



LOOKING EVEN MORE GRAND

72. **[PHOTOGRAPHY - UNDERWOOD, Bert].** THE GRAND CANYON OF ARIZONA THROUGH THE STEREOSCOPE ... New York and London, Underwood & Underwood, 1908. £ 550

18 stereo-photographic views on stiff cardboard with printed captions and printed explanations on the versos; together with cloth-bound volume (18cm) consisting of pp. 64 and 2 'Grand Canyon Tour Maps', one folding and bound in original brown cloth, upper cover gilt. views contained in original black cloth box in the form of a book, spine lettered in gilt; offered together with a 'Kevuko' aluminium and wood stereoscopic viewer.

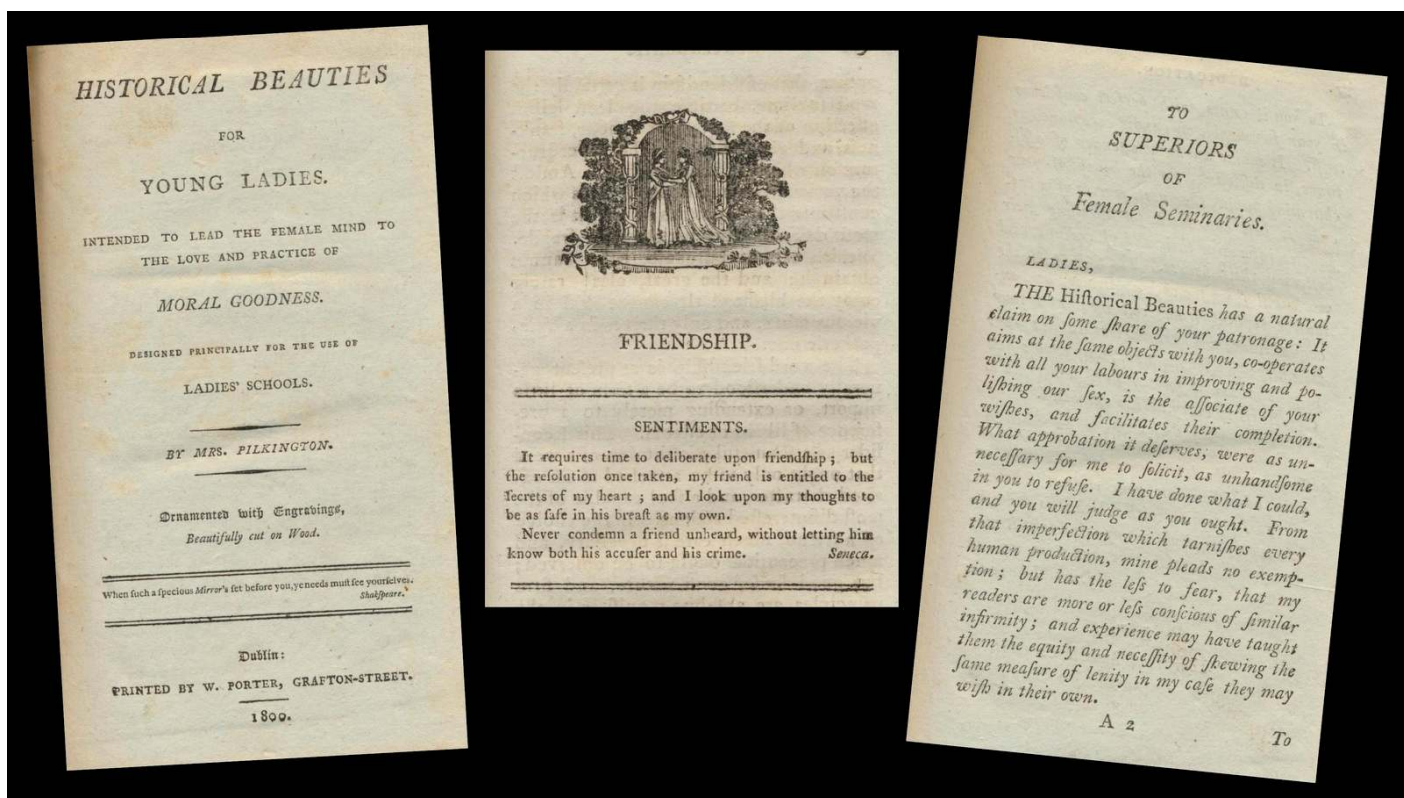
The views from the Grand Canyon gave Underwood an excellent opportunity to show off the possibilities of stereo photography.

By 1900, Underwood and Underwood became the world's most prominent stereographic view company by marketing boxed travel sets, both in standard and custom formats. The present set of 18 captioned stereographic include a number of spectacular views with spectators sitting perilously close to the edge of the canyon; one view shows two native Americans, one replete with bow contemplating 'progress' in the form of a steam train crossing a valley.

'IMPROVING AND POLISHING OUR SEX'

73. **PILKINGTON, Mary.** HISTORICAL BEAUTIES FOR YOUNG LADIES. Intended to lead the female mind to the love and practice of moral goodness. Designed principally for the use of ladies' schools. ... Ornamented with engravings, beautifully cut on wood. Dublin: Printed by W. Porter, Grafton Street, 1800. £ 450

8vo, pp. xxiv, 175, [1]; wood-engraved cuts; original speckled sheep, spine ruled in gilt with a red lettering piece.



Dedicated 'To Superiors of Female Seminaries', Mrs Pilkington's intention was on 'improving and polishing our sex.' The idea for the work was 'a little and very popular work; *Dodd's Beauties of History*. Yet this was evidently written for the edification of his own sex, and mine for that of ours, let me flatter myself the *Historical Beauties* will not be confined as wholly destitute of novelty; that its uniform aim is rather to amuse and instruct, than agitate or surprise.'

Containing 105 biographical sketches, two-third's of famous or infamous women, Pilkington groups her work under seventeen subject headings viz. Religion; Filial Duty; Fraternal and Sisterly Love; On the Advantage of Good Education; Fortitude; Beauty; Humility contrasted with Pride; Pride; Humanity contrasted with Cruelty; On the proper employment of time; Politeness of address and polish of manners; Friendship; Ingratitude; Truth; Virtue; Contentment; and lastly Passion and anger. Cleopatra is allotted to good education and beauty; Catherine the Great to humility in contrast to pride and politeness of address.

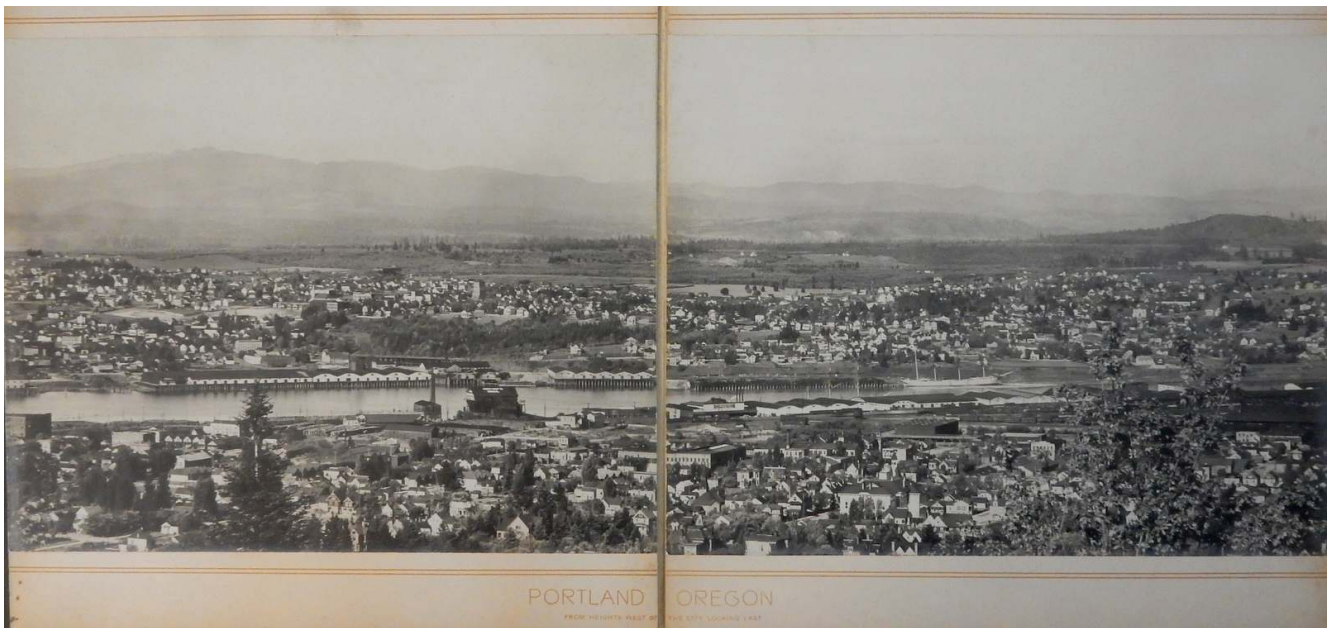
'The daughter of a Cambridge surgeon, Mary Pilkington became a dependent of her grandfather at the age of 15 on the death of her father. She had been expecting an inheritance, but the income was unexpectedly bestowed to a male relative, a fact that helped drive her mother into madness, leaving Pilkington, for all practical purposes, an orphan. Five years later she married the man who had taken over her father's medical practice. When he subsequently abandoned her in favour of life at sea as a naval surgeon, she became a governess in order to support herself. This experience in overseeing the upbringing of children would eventually inspire her to write for them, an endeavour that enabled her to affect the moral education of the younger generation on a much grander scale.

'A prolific author, Pilkington published about 40 works. Most were intended for "entertainment and instruction," a phrase the scholar Matthew Grenby explains in "Politicizing the Nursery: British Children's Literature and the French Revolution" that was "used so often that it became a sort of slogan for children's literature." In his essay Grenby points out signs of political propaganda in the works of Pilkington, but such tendencies are less obvious to the reader, who is more likely to notice her many ethical lessons. Themes frequently found in Pilkington's works include the acceptance of life's hardships, obedience to one's guardians, adherence to the Christian faith, and proper etiquette, among others of a similar nature. Titles such as *The Storm; or, the Atheist Destroyed* and *Edward of Walham Green; or, the Reward of Duty and Valour*, found in her *Original Poems* (1811), are typical and indicative of their content. Pilkington is particularly inclined to impart instructions regarding respectable social behaviour to females. In a tale entitled *Donald and Jessej*, for instance, she writes in her closing lines: "Hear this, ye mothers! and beware How ye support the name; For if not virtuous as fair, Your daughters feel the shame."

'Though modern readers may not enjoy her moralizing tone, Pilkington's works were in demand during her lifetime, especially at schools for young ladies. Pilkington also penned *Memoirs of Celebrated Female Characters* (1811), in which she ironically critiques the work of many better-known female authors, such as Aphra Behn and Mary Wollstonecraft.' [Hager].

The work was first published in London in 1798 under the title *A mirror for the female sex*. A second edition was called forth the following year as was an American edition printed in Hartford Connecticut. The attribution of the woodcuts to Thomas Bewick we feel is somewhat speculative.

ESTC locates copies at the British Library, NLS, Minnesota, Miami UCLA, and Queensland, Australia UCLA; see Alan Hager, editor, *Encyclopedia of British Writers*, 2004.



(2 parts of 14)

3 METRE PANORAMA OF PORTLAND

74. [PORTLAND]. HENRICHSEN, Lars Christian. PORTLAND, OREGON FROM HEIGHTS WEST OF THE CITY LOOKING EAST. Portland, Oregon. copyrighted and Published by L.C. Henriesen, [1903]. £ 1,850

Fourteen-part gelatin silver print panorama, [approximately 7.5 125.5 inches (18 x 318.6cm.)], mounted on thick card with linen joints folded concertina-style, each part with number (1-14) printed above, printed border, and printed title below; a few surface marks to prints and mounts, but generally clean, a few linen joints slightly loose but holding, a little tarnishing to very edges of prints;

An impressive view of the city, presented in a neat binding.

Henrichsen (1839-1924), who travelled to America from Denmark in 1861, was a jeweller by profession, but he photographed the city prolifically and the Oregon Historical Society holds the archive of his negatives and prints.



'THE PRINCESS ELIZABETH DRAWS VERY PRETTILY'

75. [PRINCESS ELIZABETH]. THIELCKE, Henry Daniel & COMBE, William. SIX ENGRAVINGS by H. Thielcke, after the designs of Her Royal Highness the Princess Elizabeth. With illustrations in verse. London: Published by R. Ackermann, Repository of Arts, 101 Strand; Printed by William Bulmer and Co. Shakespeare Press. 1813. £ 750

FIRST EDITION WITH VERSE. *Royal 4to, pp. [4], 38; engraved title and 6 plates, with the imprint 'Published Octr. 10. 1810 by H. Thielcke Queens House.'; minor damp mark affecting blank area of plates; original boards the upper cover with original printed label, rebacked and an old worm track on back board.*

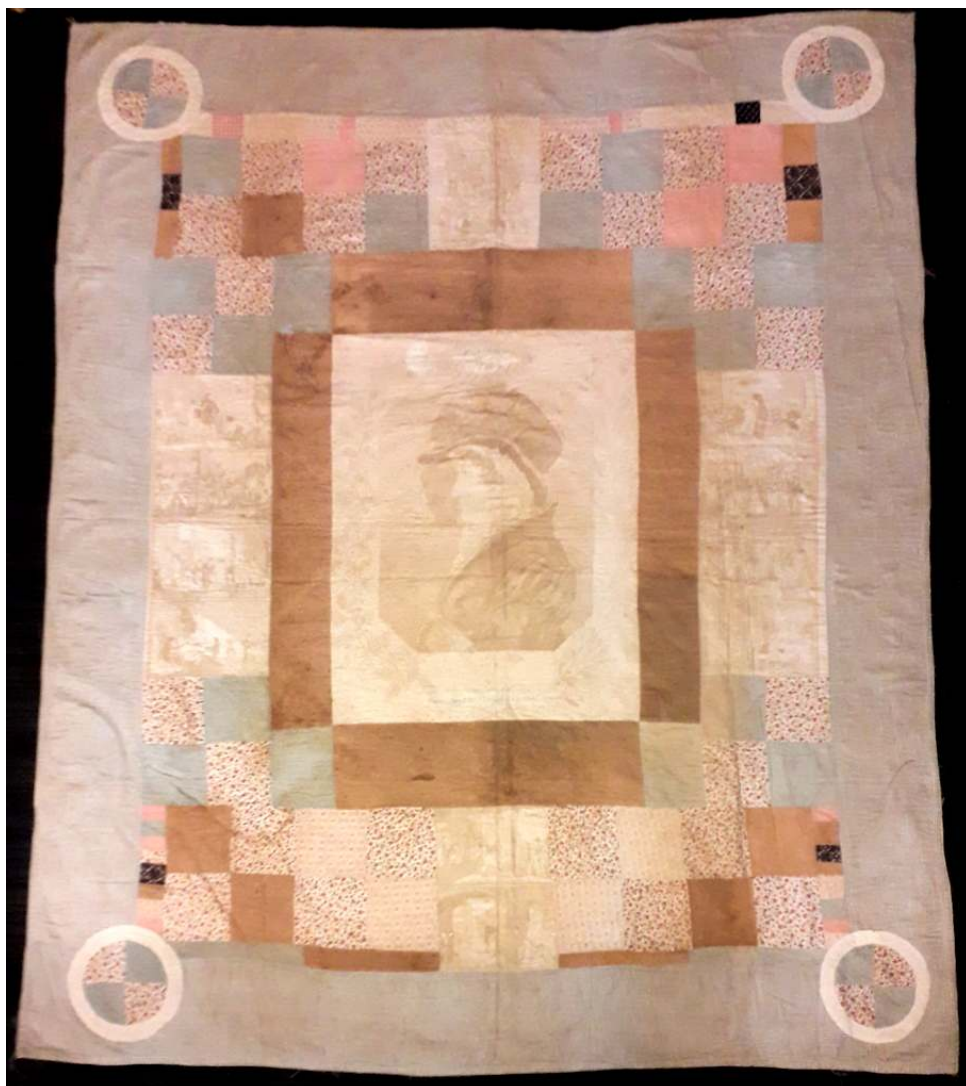
Scarce first edition thus (with verse) of this charming work, neatly summed up in the May 1814 number of *The Critical Review*. 'The Princess Elizabeth draws very prettily; Mr. Thielcke engraves very prettily; and, as Mr. Bulmer prints very prettily, the poems read very prettily.'

'In art Princess Elizabeth shone: her series of pictures 'The Birth and Triumph of Cupid' (1795) was engraved by Tomkins and published at the king's expense, and reissued as 'The Birth and Triumph of Love' in 1796. Twenty-four of her sketches, 'The Power and Progress of Genius', were issued in 180.' [ODNB]. Elizabeth (known to her sisters as Fatima) was rather stout and had a very sheltered upbringing spending most of her time with her parents King George and Queen Charlotte and sisters. Her *Six Engravings* was her last work in this vein for she decided to break away from the claustrophobic life at court. In 1812, Princess Elizabeth became more independent and purchased The Priory at Old Windsor in Berkshire to be her own private residence, and in 1818, she married Frederick, Prince of Hesse-Homburg at the private chapel in Buckingham Palace in Westminster and, happily married she moved to Germany with her husband when Frederick succeeded his father as the Landgraf of Hesse-Homburg. Elizabeth became known as The Landgravine of Hesse-Homburg.

The engravings were first published during 1810 in an oblong folio format and privately printed for distribution to various friends of Princess Elizabeth, later Ackermann arranged to have the engravings reissued and supplement with the addition of verses by William Combe. It may have been the unexpected late marriage that probably spurred Ackermann to make a commercial project out of the engravings. He commissioned his 'in-house' writer William Combe to embellish the work with suitable verses and had Bulmer print the *Six Engravings* in a style similar to the poetic quartos of Walter Scott. The six subjects include 1) The fathers return; 2) Faith and Charity; 3) Pleasures of Childhood; 4) Affection and Pleasure 5) The Warrior's Tale; and 6) Resting after Travelling.

Henry Daniel Thielcke (c.1788/9-1874) was born at St. James's Palace, his father probably a groom to the bedchamber of George III and his mother a woman of the bedchamber of Queen Charlotte, he appears to have trained as a painter producing miniatures and history paintings and as we see here a fine engraver too. He was a regular exhibitor at the Royal Academy of Arts from 1805 until 1816 when he held the rank of perpetual student. He may have lived in Scotland for a while before emigrating to Lower Canada and the United States for the last forty years of his life.

OCLC records copies in North America, at Syracuse, NYPL, Yale, Stanford, Duke, Princeton, UCLA, UC Davis and the National Gallery of Canada.



STITCHED UP

76. [QUEEN CAROLINE]. ORIGINAL HAND STITCHED COTTON PATCHWORK BEDSPREAD OR TABLE COVERING, WITH CENTRAL PORTRAIT OF QUEEN CAROLINE, created by a contemporary supporter. [N.p., London?] [c. 1821]. £ 950

ORIGINAL BEDSPREAD/TABLE COVERING. 130cm x 155cm, entirely in printed cotton, with central portrait of Queen Caroline in profile, head and shoulders to left, wearing feathered hat, within border of acorns and oak leaves and other swags of leaves, printed in sepia on linen fabric, with second linen handkerchief of 'Life in London' printed in sepia, the various scenes cut and stitched into section to left and right, the whole on a ground made from a patchwork of other dress cloths many with floral or striped patterns, in strips and circular design to the corners, the whole carefully and beautifully handstitched on to a single linen sheet backing; the portrait and scenes rather faint over time, and some light browning to other cloth, nevertheless, not detracting from this being a very desirable object.

A remarkable survival of a contemporary bedspread or table covering, lovingly created by a supporter of the tragic Queen Caroline.

Caroline Amelia Elizabeth of Brunswick-Wolfenbüttel (1768-1821), was the Princess of Wales from 1795 to 1820, and then Queen of the United Kingdom as the wife of King George IV from 29 January 1820 until her death in 1821, but had been separated from George since 1796, shortly after the birth of their daughter, Charlotte.

'In 1820, George became king of the United Kingdom and Hanover. George hated her, vowed she would never be the queen, and insisted on a divorce, which she refused. A legal divorce was possible but difficult to obtain. Caroline returned to Britain to assert her position as queen. She was wildly popular with the British populace, who sympathized with her and who despised the new king for his immoral behaviour. On the basis of the loose evidence collected against her, George attempted to divorce her by introducing the Pains and Penalties Bill to Parliament, but George and the bill were so unpopular, and Caroline so popular with the masses, that it was withdrawn by the Tory government. In July 1821, Caroline was barred from the coronation on the orders of her husband. She fell ill in London and died three weeks later; her funeral procession passed through London on its way to her native Brunswick, where she was buried' (Wikipedia).

The present bedspread is a quite remarkable creation, and the size and shape lead us to believe that it was also pressed in to use as a table covering, a wonderful conversation piece for her supporters rally around!



STRIKING HAND COLOURED ILLUSTRATIONS

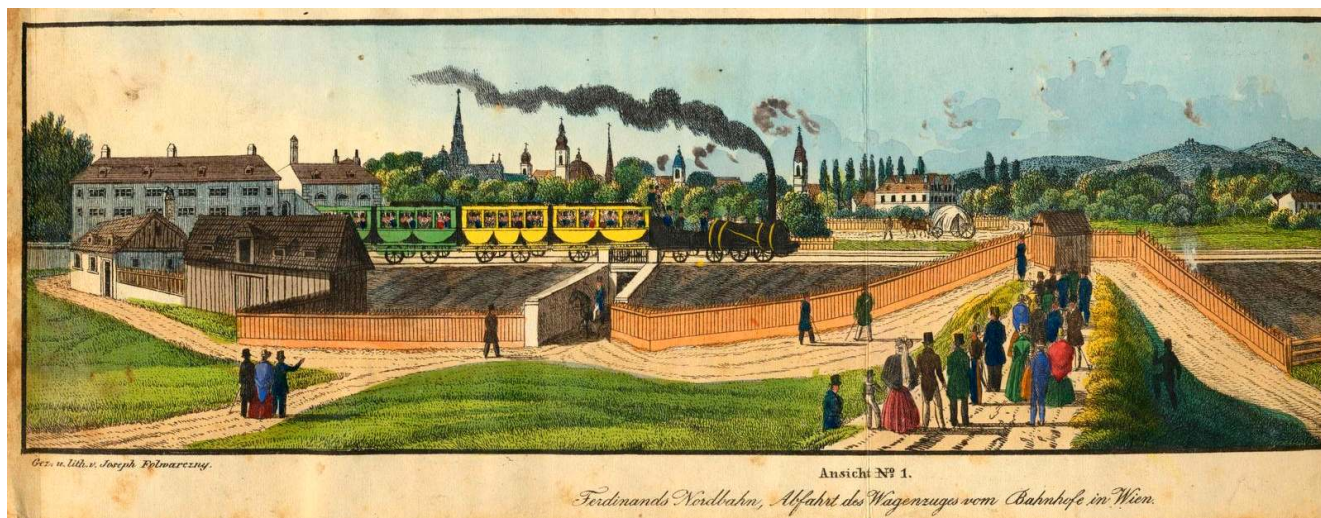
77. [QUEEN OF HEARTS]. NEW STORY OF THE QUEEN OF HEARTS. London: Dean and Son, 1858. £ 650

FIRST EDITION. 8 leaves (25 × 16.8 cm), printed on one side only, the first and last pasted to the wrappers, illustrated with eight coloured engravings; stitched as issued in the original pictorial wrappers, covers and spine a little worn; else a very good copy, with the contemporary pencil ownership signature 'Paul Williams Wyatt, Nov 18th 1858' at head of title.

Wonderful Dean & Son production of the story of 'The Queen of Hearts, and the Stolen Tarts', with particularly striking hand coloured illustrations.

The work is published by Dean as part of the 'Grandpapa Easy & Grandmamma Easy's Series' (as advertised on the back cover), the set as a whole being made up of '13 sorts'.

OCLC records three copies in North America, at Harvard, Princeton, and Toronto, and one in the UK, at Cambridge; COPAC adds one further copy, at the Bodleian.



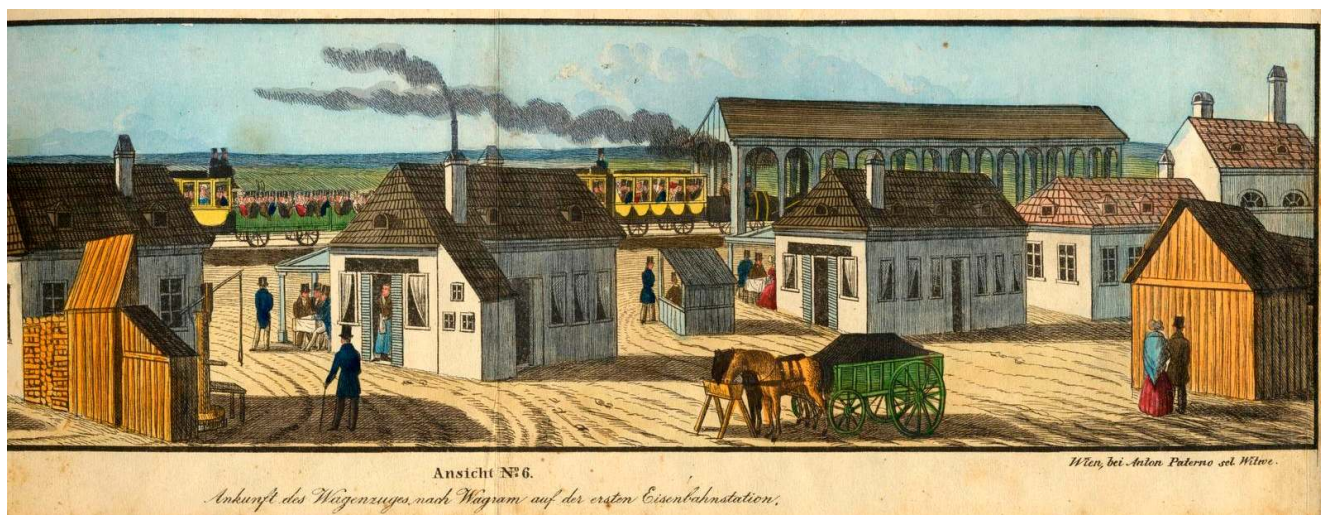
AUSTRIAN RAILWAY PANORAMA

78. [RAILWAY PANORAMA]. ANSICHTEN DER FERDINANDS NORDBAHN VON WIEN BIS ZUR ERFTEN EISENBAHNSTATION IN WAGRAM Gez u lith. v. Joseph Folwarczny. Wien: bei Anton Paterno sel. Witwe. [c. 1838]. £ 1,850

Hand-coloured lithograph panorama strip measuring 120 × 2160 mm consisting of six sheets conjoined and backed with linen; and concertina-folded into covers measuring 125 × 195 mm title label pasted on front of marbled board covers; with the bookplate of J.J. Haut; a little browned and spotted in places, but overall in very good condition.

The Kaiser Ferdinand Nordbahn was Austria's first steam railway, financed by Solomon Mayer von Rothschild. The panorama gives a view of the railway when it opened that 1837 when the first section ran between Floridsdorf and Deutsch Wagram, a further extension was completed to Vienna in 1838. The locomotives shown in the panorama are probably those supplied by George Stephenson.

The sheets are entitled: 'Ansicht No. 1 - Ferdinands Nordbahn, Abfahrt des Wagenzuges vom Banhofe in Wien'; 'Ansicht No. 2 - Fahrt der Sicherheits Locomotif über die erste Eisenbahn Brücke'; 'Ansicht No. 3 - Fahrt des ganzen Wagenzuges über die zweite Eisendabnbrücke'; 'Ansicht No. 4 - Fahrt über Florisdorf; Ansicht No. 5 - Fahrt ausser Florisdorf nach Wagram'; 'Ansicht No. 6 - Ankunft des Wagenzuges nach Wagram auf der ersten Eisenbachstation'.



FIRST IMPRESSION OF THE NEW PARK

79. **[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.



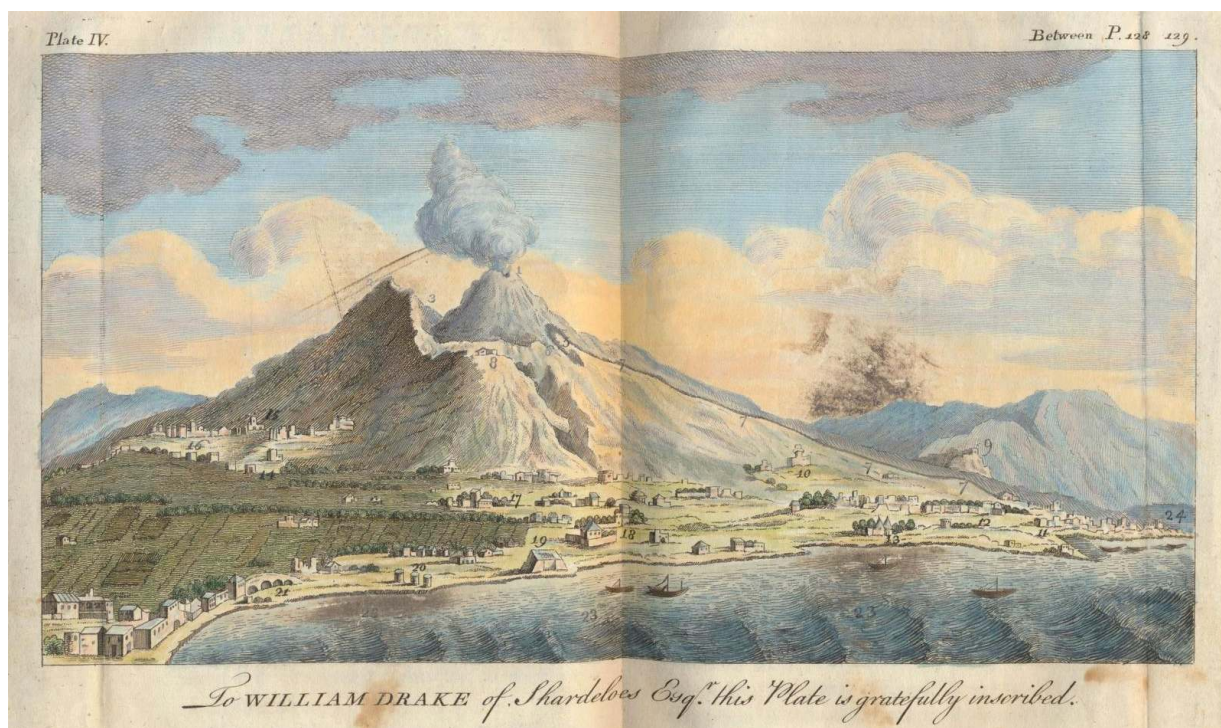
FROM PAINTER TO CICERONE

80. **[RUSSEL, James].** LETTERS FROM A YOUNG PAINTER ABROAD TO HIS FRIENDS IN ENGLAND... London: Printed for W. Russel, at Horace's Head without Temple-Bar. MDCCXLVIII. 1748. £ 550

FIRST EDITION. 8vo, viii, 283, [5] 'Index'; five engraved plates including four hand-coloured; contemporary sprinkled calf, rebound to style with red morocco label; armorial bookplate of Sir John Ingilby, Bart.

The artist and antiquary James Russel lived in Rome from 1740 and at one time was amongst the foremost ciceroni in Italy with patrons including Richard Mead and Edward Holdsworth.

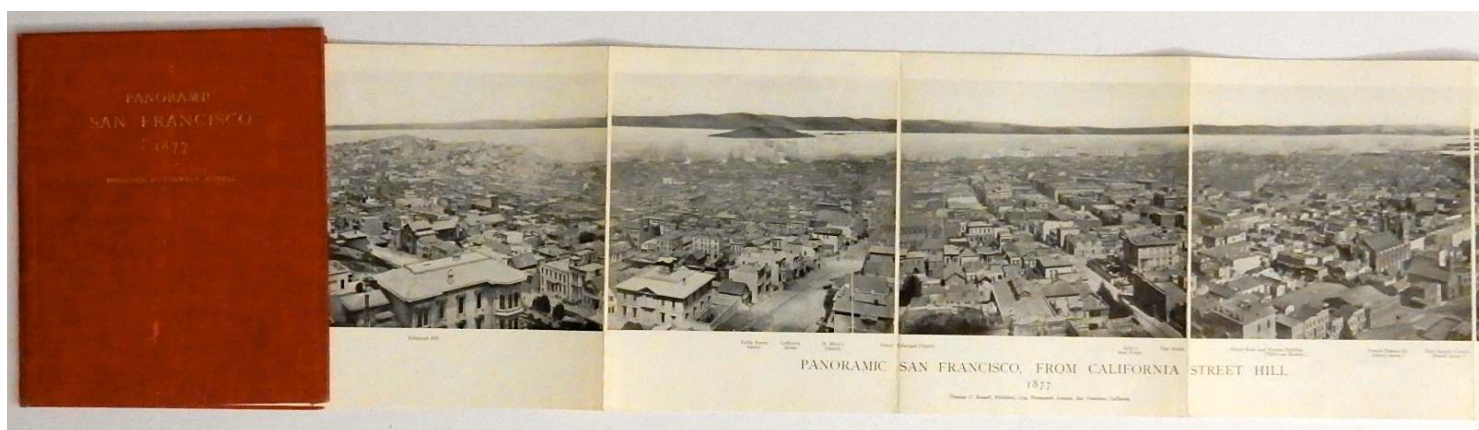
‘The son of a clergyman who taught at Westminster School, London, he travelled to Italy, arriving in Rome in January 1740. There he entered the studio of Francesco Imperiali. Russel's only extant painting is a competent conversation piece, William Drake, Dr Townson and Edward Holdsworth (1744). Although he made copies of Old Masters for British tourists in Rome, his only other recorded original work was a portrait of Cardinal York (1749; untraced) - an indication of his Jacobite sympathies, since the Cardinal was Henry Benedict, brother of Charles Edward Stuart, the exiled Young Pretender to the British throne.



'Russel's *Letters from a Young Painter Abroad to his Friends in England*, published anonymously in 1748, helped expand his career from painter to cicerone and agent for British visitors in Rome. In 1751 he was commissioning works from Richard Wilson, Thomas Patch and William Chambers for Ralph Howard, later Viscount Wicklow (1724–86). In 1753 he was negotiating commissions for Anthony Langley Swymmer (?1724–60) from Anton Raphael Mengs, and five years later he was protecting the interests of Giovanni Battista Piranesi, during negotiations with James Caulfeild, 1st Earl of Charlemont, and Charlemont's agent, John Parker (fl 1756–85). Shortly before his death Russel became a friend of Nathaniel Dance and George Dance (ii), who together introduced him to a wider circle of clients. In February 1769 Russel's small but distinguished collection of paintings was auctioned in London.' [Grove *Art* online]

Russel has not really achieved as much research as his contemporaries, but the work gives very good idea of the British in Italy during the heyday of the Grand Tour. A further series of Russel's *Letters* were issued 1750.

Ingamells, pp. 830-32; a critical edition of the surviving manuscript was published by the Walpole Society, Vol. 74 (2012). pp. 61-164.



BEFORE EARTHQUAKE AND FIRE

81. [SAN FRANCISCO.] MUYBRIDGE, Eadweard. 'PANORAMIC SAN FRANCISCO, FROM CALIFORNIA STREET HILL, 1877'. San Francisco, Thomas C. Russell, [n.d., c. 1911]. £ 250

Eleven-part half-tone photographic panorama, 4¾ x 57 inches (12.1 x 44.5cm.), with printed title, text labelling landmarks, and publisher's address below, folded concertina-style; bound in publisher's red cloth-covered boards with text embossed in gilt on upper cover 'Panoramic San Francisco 1877. Published by Thomas C. Russell'; in good condition.

This keepsake panorama of the city, consists of 11 sections with reproductions of photographs by Eadweard J. Muybridge. High views showing Alcatraz island, Telegraph hill, homes, hotels, etc., including many buildings destroyed in the fire of 1906.



PRIVATELY PUBLISHED

82. **SCOTT, Sir Walter & WINDSOR, G. P., *illustrator***. THE FIRE KING. (Translated from the German.) by Walter Scott. Illuminated by G.P. Windsor. 1877. [London] 1877. £ 450

4to, chromolithograph title and 12 plates printed on card; occasion spotting chiefly confined to paper guard facing each plate; original bevelled green cloth the upper cover with a title blocked in gilt, gilt edges; illuminated presentation in colours and gold on front free endpaper to J. Davison.

A privately published work by an amateur artist. The romantic poem was not as the title suggests 'translated from the German', but an original work that Scott provided to M. G. Lewis for inclusion in his *Tales of Wonder* published in 1800. This appears to be the only separately printed edition, even the indefatigable 'William B. Todd' was unaware of it.

Alas we know nothing of G. P. Windsor although the work is typical of decorative chromolithography in the middle years of the nineteenth century by women adept at the fashion for illumination. The choice of '*The Fire King*' could conceivably point to a Scottish origin, although the works by Scott were universally popular by 1877.

OCLC locates three copies at the NLS, National Art Library V & A and Penn State.



ALPINE ADVENTURES

83. **SMITH, Albert**. THE STORY OF MONT BLANC. London: David Bogue, Fleet Street. MDCCCLIII [1853]. £ 550

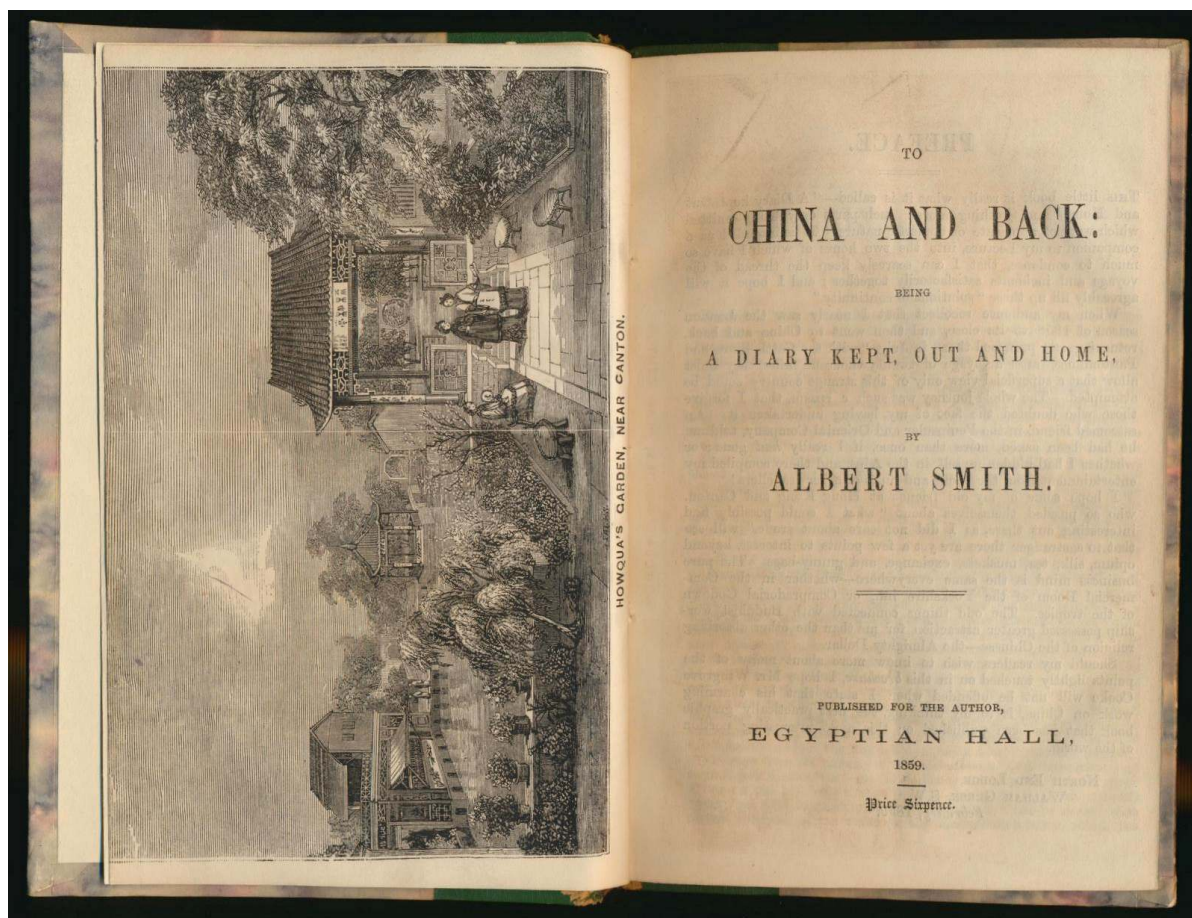
FIRST EDITION. 8vo, pp. xii, 219, [1] blank, [8] advertisements; hand coloured engraved frontispiece; in the original blindstamped publisher's cloth, spine lettered and tooled in gilt, lightly dust-soiled, but overall a very good copy.

A clean fresh copy of Albert Smith's (1816-60) book in which he both popularised the ascent of Mont Blanc and caused mountaineering in the Alps became a sport.

'On 12 August 1851 Smith climbed Mont Blanc with three Oxford students and sixteen guides. On 15 March 1852 'Mr. Albert Smith's Ascent of Mont Blanc' opened at the Egyptian Hall, Piccadilly, on a stage resembling a Swiss chalet. He interspersed descriptions of his journey to Chamonix with patter songs lampooning British tourists in Europe, and St Bernard dogs roamed the hall during the intermission. The show culminated in his dramatic account of the ascent, again illustrated by Beverley. 'Mont Blanc' was a sensational success and ran for six years. Smith gave several command performances - on 24 August 1854 he put on a performance before the queen and the prince consort at Osborne House - and even acted as guide for the prince of Wales at Chamonix. He earned a fortune from his show, much of it from Mont Blanc merchandise, including colouring-books, fans, games, and miniature replicas of the mountain. He also published *The*

Story of Mont Blanc (1853), describing his own and earlier ascents. The lecture programme was changed each year by adding new characters, varying the route to Chamonix, and inserting fresh references to contemporary events. 'Mont Blanc' closed after its 2000th performance on 6 July 1858.' (DNB)

King, *Victorian Decorated Trade Bindings*, 152.



SMITH'S LAST ENTERTAINMENT

84. **SMITH, Albert.** TO CHINA AND BACK: Being a Diary Kept, Out and Home. Published for the Author, Egyptian Hall, 1859. £ 450

FIRST EDITION. 8vo., pp. 60, [2] advertisements; with engraved frontispiece; in later roan backed mottled boards.

Author, entertainer and raconteur, Albert Smith (1816-1860) took up travelling fairly late in life. His first tour was to Constantinople in 1849 which resulted both in a book and an entertainment performed by himself to great acclaim at Willis's Rooms. In July 1858 he started for Hong Kong and on his return commenced a new entertainment under the title of 'China' at the Egyptian Hall in Piccadilly starting on 22nd December 1858. In early 1859 *To China and Back* was published. But this popular show was not to last long. His last appearance was on 19th May 1860 and he died of bronchitis a few days later on 23rd May.

OCLC records four copies in North America, at Yale, Boston Public library, Harvard and the library of Congress.

'PRINTED IN FANCY STYLE'

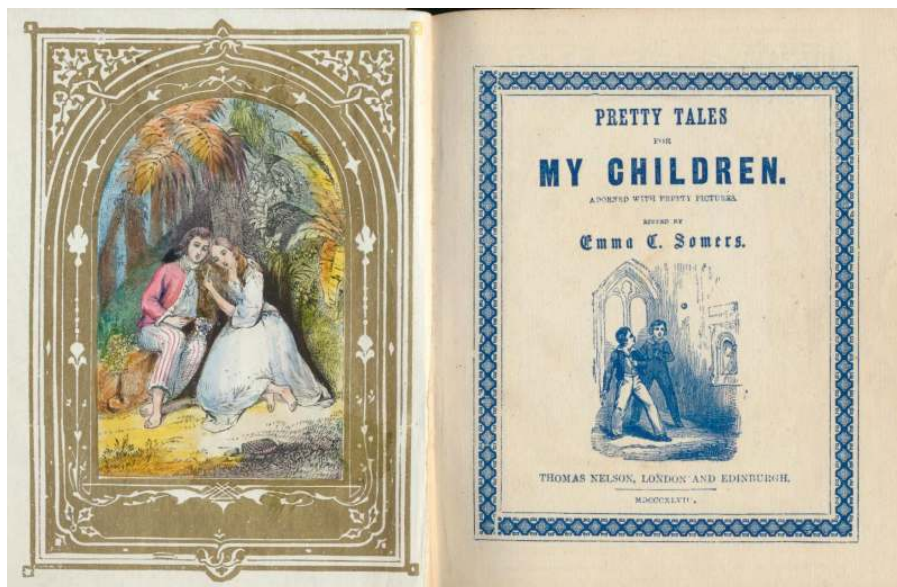
85. **SOMERS, Emma C., editor.** PRETTY TALES FOR MY CHILDREN. Adorned with pretty pictures... Thomas Nelson, London and Edinburgh. 1848. £ 250

FIRST EDITION. 12mo, pp. ix, 10-139, [1] blank, [4] advertisements; with hand coloured engraved frontispiece within ornate gilt border, printed in blue within blue rules and blue decorative frames throughout, and with blue wood engravings throughout the text; some minor marks in places, but generally clean throughout; in the original light green blind-stamped publisher's cloth, upper board lettered and tooled in gilt, cloth lightly dust-soiled, but still a very appealing copy.

Uncommon first edition of 'an interesting little volume of tales and stories for young people. Printed in fancy style, and adorned with pretty pictures' (advertisements, p. [1]). The tales number thirty seven in all, under such titles as 'The Orphan's Simple Tale', 'Dialogue between a Child and Bird', 'Sagacity of Ants', and the not so pretty 'Come and see my Little Sister's Grave'.

Of the editor, Emma C. Somers, we can find little further information other than what can be gleaned from the advertisements to the present work. She seems to have taken to her pen 'having a little child beside her who was very fond of listening to stories' and therefore 'got into the habit of looking for any stories which she thought likely to interest her, and to relate them in a simple manner, so that she might understand them'. Her only other published work, as far as we are aware, is *Pretty Poems for my children*, a companion volume to the present work, published in the same year.

OCLC records two copies in North America, at Bryn Mawr and Florida, with three in the UK, at Cambridge, Oxford and the National Art library at the V & A.



‘THE GAME PRODUCES INTENSE EXCITEMENT WITHOUT THE SLIGHTEST TAIN OF BITTERNESS’

86. [SUFFRAGETTE GAME]. PANKO or Votes for Women. The Great Card Game. Suffragists v. Anti-Suffragists. Pictures by E.T. Reed, of "Punch". London, Peter Gurney, Ltd., 2 Breems Buildings, [1909]. £ 1,250

48 coloured cards [88×60mm.], complete with the original printed rules (minor tear at foot); cards in a very good clean state;

An unusual survival of the card game *Panko*, launched by Messrs Peter Gurney Ltd, at the height of the Suffragette movement.

Panko derived its name from the suffragette leader Emmeline Pankhurst (1858-1928). The game was first mentioned in *Votes for Women*, 10 December 1909. The advertisement for the game claimed, "Not only is each picture in itself an interesting memento, but the game produces intense excitement without the slightest taint of bitterness". It is known that Mary Blathwayt gave a set of *Panko* to her mother in 1909.

The cards themselves are beautifully designed by the *Punch* cartoonist, Edward Tennyson Reed (1860-1933), and depict Suffragette's in various guises, from rushing at police lines, being led away and ending up in prison and being served food at the 'Holloway Restaurant'. It is clear from Reed's several other cartoons issued through *Punch* that he was not persuaded by the idea of women's suffrage, although by the 1920's he had ameliorated his views somewhat.



AMSTERDAM SYNAGOGUE

87. [SYNAGOGUE]. ENGELBRECHT, Martin. THE JEWS SYNAGOGUE IN AMSTERDAM [COVER TITLE]. [Augsburg]: [C.P. Maj. Mart. Engelbrecht. excud. A.V. ca. 1750]. £ 3,250

Set of 6 engraved card-backed cut away sheets, [100×140 mm] with contemporary hand-colouring; contained in the original folding paper packet inscribed with the title.

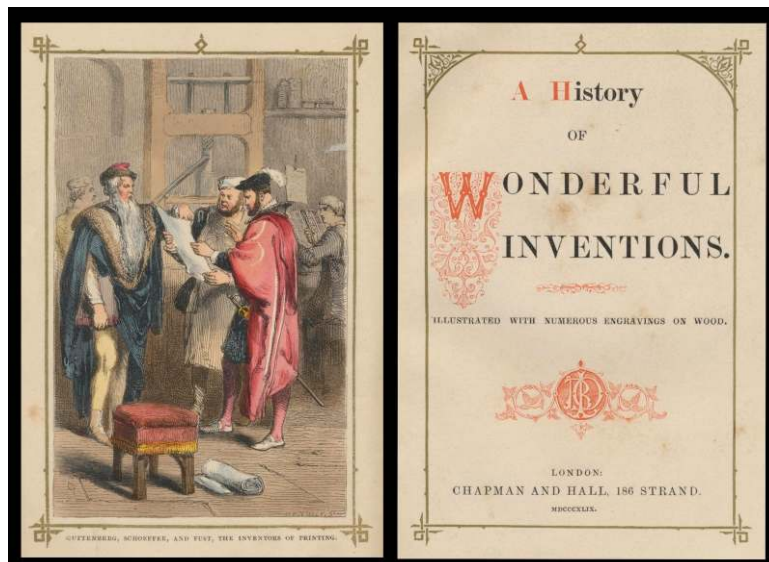
The cut-aways of this fine series clearly depict the Portuguese Synagogue at Amsterdam. The peepshow is an adaptation of Bernard Picart's illustration for *Cérémonies et coutumes religieuses de tous les peuples du monde* published in Amsterdam from 1723 and depicts the consecration of the synagogue with several figures on the second cutaway including a rabbi on platform surrounded by banister, reading the Torah; and the Aaron Hakodesh (cabinet for the Torah scrolls) in the background.

Engelbrecht (1684-1756), a native of Augsburg began his career as an artist by his attachment to a local publishing house. By 1708 he had moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. It was when he started his own publishing house that his talent for peepshows and similar educational and amusing engravings became paramount and from which he is best known today.

POPULAR SCIENCE FOR KIDS

88. [TECHNOLOGY]. A HISTORY OF WONDERFUL INVENTIONS. Illustrated with numerous engravings on wood. London: Chapman and Hall, 186 Strand. 1849. £ 95

FIRST EDITION. 8vo, pp. [ü], vii, [z] blank, 120, 126; with hand-coloured engraved frontispieces to each of the two parts and numerous wood-engraved illustrations within the text, some half-page; occasional spotting or soiling; bound in the original olive publisher's cloth, elaborate blind stamped borders on covers, upper cover with a montage of a barometer, a compass and a dial plate electric telegraph stamped in gilt in centre, spine elaborately gilt, faded and extremities slightly frayed; with a pink oval paper prize label for Edinburgh Collegiate Institution for the Education of Young Ladies, presenting this copy to Miss Waver in 1853 on front pastedown.



An attractive copy of this book of popular science for children, describing and illustrating 'wonderful inventions', namely The Mariner's Compass, Lighthouses, Gunpowder and Gun-Cotton, Clocks, Printing, The Thermometer, The Barometer, The Telescope, The Microscope and (in the 'Second Division') The Steam-Engine, The Cotton Manufacture, Steam-Navigation, The Railway, Gas-Light and The Electric Telegraph.

An American edition was published in the same year.

Osborne p. 123 (I); OCLC: 6470380.



MERCILESSLY PARODYING 'THOSE POPULAR GIFT-BOOKS FILLED WITH ROMANTIC VERSES AND GREY STEEL-ENGRAVINGS OF SHAKESPEAREAN THEMES'

89. **TENNIEL, Sir John, and Thomas BARRETT.** THE EVER-SO-MANY NIGHTS TALES - not Arabian, Containing Most Graphic Illustrations of Beauty, Sentiment, Song, The Drama, History & all that sort of thing. By Sketches after Nature. Highly Coloured. [London, 1844]. **£ 8,500**

ORIGINAL ALBUM SKETCHBOOK. Folio, containing 75 drawings in charcoal, coloured chalks and pastel, 70 of which are by 5-12ths (T. Barrett) and five by John Tenniel; the illustrated title page is in six compartments, the three drawings on the right are by John Tenniel, the three on the left by 5-12ths, also including three mock seals on card discs, most of the drawings on pale grey wove paper mounted on dark grey album leaves, a few, including title, direct on leaves, most with the title captions inscribed in bold white; bound in half morocco album, joints worn with some splitting (but holding firm), boards and corners rubbed, preserved in a later morocco-backed box, with gilt-lettered morocco label to upper panel 'The Book of Beauty by Sir John Tenniel & Mr T. Barret, folio, [c.1844]'; a highly interesting collection.

Wonderful album collecting together original drawings by Sir John Tenniel (1820-1914) and Thomas Barrett. Tenniel dined regularly at the home of his friends, Mr and Mrs Thomas Barrett, where they would amuse themselves by creating the present drawings, with all three represented by one of the mock seals tipped in, that of Tenniel inscribed 'Sigillum Johannis X.I.L - AD 1844'.

The 'playful, comic side to Tenniel's character was generally reserved for private moments with his few friends; to the world he was still an aspiring, serious-minded painter with "high ideals". He was a frequent and much welcomed guest of the Barretts, a jovial family with a talented son, Thomas, who became Tenniel's close friend. The Barretts were pleasantly receptive to Tenniel's flashes of wit; they encouraged and entertained him with the struggling young artist Charles Keene, over casual, relaxed dinners which stretched into entertaining evenings filled with jokes and puns. Mr Barrett was meek, mild-mannered "Mr Caudle-type" husband; a tall, very thin figure who signed himself "5-12ths". This was in contrast to his jovial, outspoken and plump wife's "nobler proportions"; a woman he claimed to be "unquestionably his better half". They would join the three young artists after dinner when, seated in the lamplight, they would discuss the latest additions to the composite book of illustrated parodies. *The Book of Beauty*, which they composed together. It was a project which mercilessly parodied those popular gift-books filled with romantic verses and grey steel-engravings of Shakespearean themes, or portraits of perfect feminine beauty like *The Book of British Beauty* or *The Keepsake*, which graced the tables of many middle-class drawing rooms. In their uninspired blandness and



unashamed inferiority they seemed to the critical young men the perfect subject for ridicule. Indeed, they produced striking full-page designs on that proven formula: Charles Keene chose comic versions of the Zodiac; Tenniel, with his wide knowledge of literature, chose favourite quotations from Shakespeare and dramatic scenes from history and the opera, as well as his favourite poems, to transform into his own brand of witty parody; all drawn in bright coloured chalk. One later critic praised Tenniel's contribution for "the humour being infused into them being equal to anything he afterwards produced in *Punch*". While this is perhaps too sweeping a claim, his chalk drawings do prefigure some of his best *Punch* cartoons as well as his Alice illustrations' (Rodney Engen: *Sir John Tenniel Alice's White Knight*, Scholar Press, 1991, p. 12).

Tenniel's drawings are monogrammed in his usual manner, with Thomas Barrett signing himself '5/12ths', an affectionate reference to his wife being his better half. In the drawing on p. 8 by 5-12ths, 'The Burial of the Book of Beauty,' there is a pencil sketch of Mr. T. Barrett (5-12ths), evidently drawn by John Tenniel, over which has been placed the rebus 'Tea-Bar-Rat'. On p. 9, where 'The book of Beauty rises from its ashes,' there is a very spirited cartoon by John Tenniel, upon which is stated: 'Winterslow Place. There will be a grand meeting of the proprietors, editors and all the contributors to the Book of Beauty, on Friday, June 7, at 1/2 past 5pm precisely'. On the front pastedown there is a note, presumably in Barret's hand, 'Please don't make a seat, or a backboard, of this Book, nor playfully delineate the beauties of its pages with your finger - Hydropathy too is not recommended, as liquids in any shape are apt to cause it to "Walk its chalks"'.

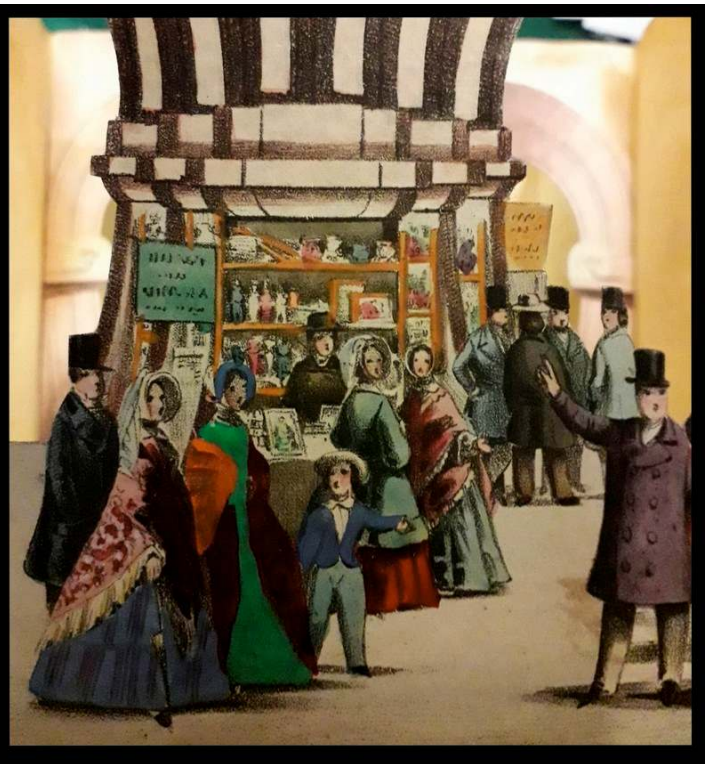
'Although the entire project was meant only for private amusement between friends, the book was eventually exhibited and many of the drawings broken up and sold, despite Tenniel's and Keene's misgivings. Thinking "very little of them as art", Tenniel was especially surprised "that in their rubbed condition they should attract any notice whatever"' (*Ibid*, p. 13).





The contents of the album were put up for auction at Sotheby's on Monday 5th June 1893, a contemporary newspaper reported "These drawings are the only examples in pastel ever executed by Tenniel and Keene, and have never been published. Messrs. Sotheby sold them in ninety lots yesterday, when "Justice in a fair round belly" fetched £7; "Hamlet," £7 5s; "First Day of Pheasant Shooting," £7 10s; and "Rebecca at the Stake," £7 7s, all by Tenniel. A volume of "The Book of Beauty," with seventy drawings by 5-12ths and five by Tenniel, went for £12 12s; two sketches by Thackeray for £10 10s and £12; and four by R. Seymour, three of "Cockney Sportsmen" and "A Pop at the Sparrows," for £40 15s."

The remaining significant group of drawings in the present album retain much of their original zest and zeal, and the collection as whole is highly desirable.



UNDER RATHER THAN OVER

90. [THAMES TUNNEL]. LE TUNNEL DE LA TAMISE À LONDRES. THE THAMES TUNNEL AT LONDON. IL TUNNEL DELLA TAMIGI IN LONDRA. DER THEMSE-TUNNEL IN LONDON Malerisches Perspective nach der Natur. Original- Eigenthum. G.W.F. [Germany?, after 1843]. £ 650

Box 220 × 180 mm, hand-coloured lithographic peepshow, top view on white paper with double peep holes revealing lower view, 3 cut-away sheets and back scene, pasted down; the upper cover marked and worn, with scene only just perceptible.

Possibly the finest of the 'Thames Tunnel' Peepshows with the scenes being skilfully coloured.

Each of the cut-aways is populated with a variety of visitors including Turks, Scotsmen, Frenchmen other travellers to see Brunel's engineering wonder. The central colonnade has a great variety of booths selling victuals and souvenirs with the traders in the walkways offering hawkers of shawls and broadsides.

‘A SPIRITED AND WELL-TOLD STORY’

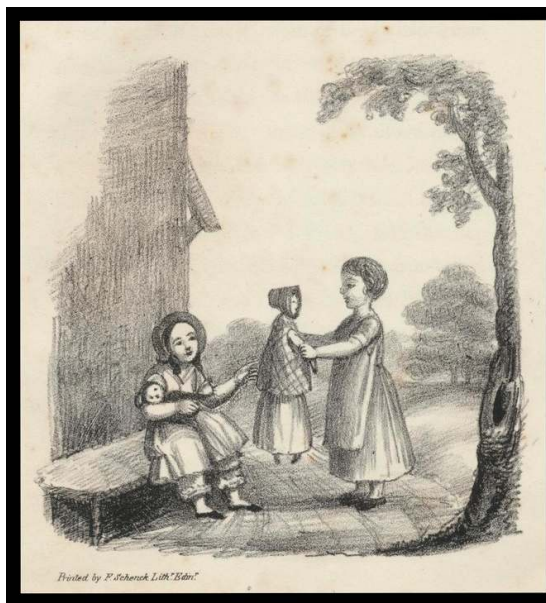
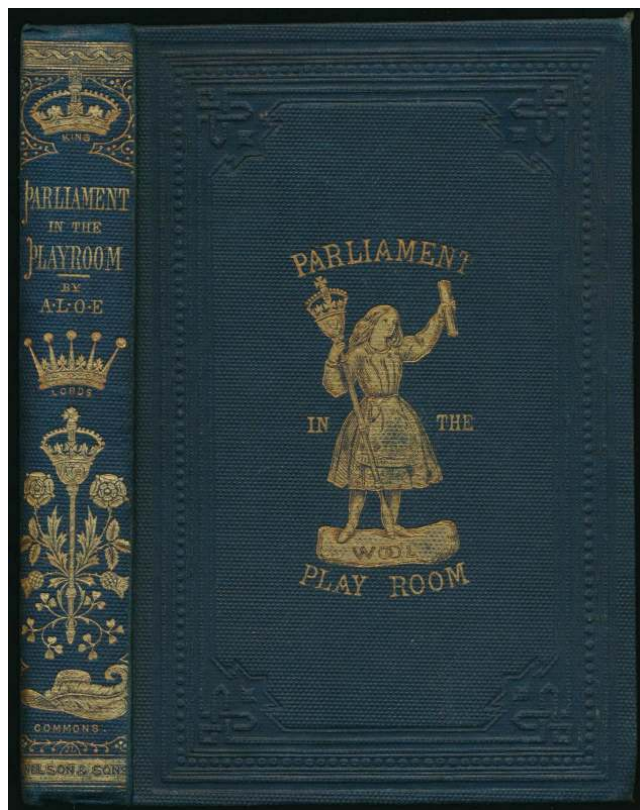
91. [TUCKER, Charlotte Maria]. PARLIAMENT IN THE PLAY-ROOM. By A.L.O.E. London: T. Nelson and Sons, Paternoster Row, 1866. £ 150

8vo, pp. 168, [8] advertisements; with engraved frontispiece; some light foxing in places; in the original green blind-stamped publisher's cloth, spine and upper board lettered and attractively tooled in gilt; a very desirable copy.

Later printing (first 1861) of this didactic juvenile novel on how Parliament works, by Charlotte Maria Tucker (1821-1893), prolific English writer and poet for children and adults, who wrote under the pseudonym A.L.O.E. (a Lady of England).

“That’s why I call your game absurd,” said Cecilia; “who is there to elect us? There are only five of us to form a whole House of Commons, where there should be between six and seven hundred members, and every one should be returned for some borough or other by a whole pack of electors.” ... Certainly, if there were to be members of a House of Commons, there must be electors to choose them, and where were such electors to be found? There seemed danger that the whole constitution of her government would fall to pieces at once. However, Margaret was a girl of inventive genius, and one of her favourite maxims being, *Woe to the woman who wants an expedient*, she was seldom long ere she found one. “I have it!” She exclaimed with animation; “the different rooms of our house shall be our different boroughs; the chairs and tables will do for electors; if they make no noise, we’ll take their silence for consent!” (pp. 19-20).

OCLC records one copy, at the State library of Southern Australia.

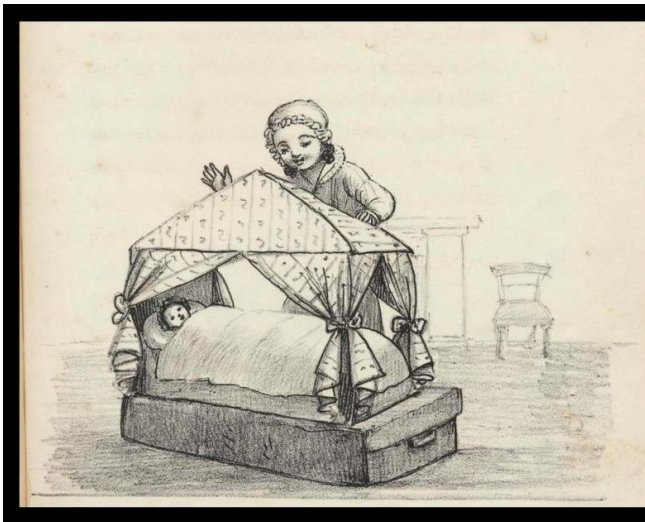


LIFE AND TIMES OF TWO DOLLS

92. TWADDLE, Mrs. Dorothea, and Dolly TROTT, *Illustrator*. THE TWO DOLLS: A Story... Edinburgh: T. Constable, Printer to her Majesty. 1846. £ 650

FIRST EDITION, PRESENTATION COPY. *Square 12mo, pp. 88; 14 lithograph illustrations; original straight grain green cloth, the covers decorated in gilt; expertly rebacked with original spine laid down; inscribed 'To Miss Innes with kindest regards from the Author, Janry 1837 [sic] with a later inscription 'Maria A.E.B. Davidson from Miss Innes' [see below].*

Rare first edition of this work detailing the life and times of two dolls in early Victorian Britain.



The two dolls are bought at a bazaar, and the work is presented in an autobiographical form: 'Neither of us, however, was indebted to ornament, for our only covering was a thin sheet of silver paper; but for that I cannot say we suffered from cold. However we looked so naked and wretched that nobody cared to have us.' The are at last dressed and various prospective buyers decide they are too dear but one new year and 'Old lady and h young friends' came by 'Little Lucy said a one, a large doll, so out we were taken, and held up one in each hand of the shop woman: and lucy pointing to my companion, i like the largest best. For it is known that little girls think a doll cannot be too large.' The doll with Lucy have several adventures including several bouts with Lucy's brother Ned - a rumbustious little boy ho has absolutely no idea how to handle a doll properly. The doll is dressed in new cloths introduced to all the stayed at Albyn Hall where the little girl lives. The doll by this time has been named Polly and a series of small adventures and minor tragedies occur with Polly being dropped in the cabbage patch, having bed made for her, yet more rough treatment by Ned when she falls from his toy wheelbarrow and such.

Lucy on a day out visits her friend Miss Rosy Pink, who has a princess of a doll, but then she wants one like Lucy so going to the Bazaar another is purchased. They all visit the zoo with their dolls, more sights and visits and a rather savage attack of the Princess doll by Pompey the dog - there are actually four doll in this story in some fom or another, but in the end Polly becomes part of the family and all is well with the world.

Alas despite the inscription 'from the author' we have not the slightest idea who Dorothea Twaddle and her illustrator Dolly Trott are although we can be fairly sure that they were both Scottish and possibly lived in Edinburgh. The second inscription, when the book was given by the Miss Innes was to the Maria Anne Elizabeth Brodin Davidson (1843-1880), youngest daughter of Hugh Cochrane Davidson, 4th of Cantray, in Invernesshire and as the authorship has also been attributed to a Lady Gray - but which one! - it would seem that the work was intended for a certain social group. Curiously Thomas Constable hardly ever ventured into Children's literature and this is the only one to be published in the 1840's, so it is possible it was issued through some family connection or was in someway a subsidised work.

OCLC records two copies in the UK, at Cambridge and the NLS, with four further copies in North America, at Toronto, UCLA, Florida and Northwestern.

UNEASY ON THE EYE

93. **UNIACKE, Mary.** THE DOLLS' PIC-NIC. By M. U. London: Darton and Co., 58, Holborn Hill. [1860]. £ 650

FIRST EDITION. 4to, pp. 32; illustrated with six hand-coloured plates, and an illustrated dedication page; some browning throughout; two of the vignettes on the dedication page have been neatly hand-coloured; gift inscription on front endpaper; strained between frontispiece and title; in the original publisher's red cloth, upper cover blocked and decorated in gilt, all edges gilt, cloth lightly dust-soiled, but still a very good copy.

First edition (one of two issues, our copy the more desirable coloured version) of this rare doll book, particularly appealing for the striking (if rather frightening and bizarre) hand-coloured plates.

Mary Uniacke was of Scottish birth, born in 1806 the daughter of the army administrator and military historian Col. John Drinkwater Bethune of Fife, although she was actually brought up not in Scotland but at Leatherhead, near London. In 1844 she married Norman James Biggs Uniacke the head of the Irish family of Uniacke of Mount Uniacke in county Cork and lived there with spells periodically in London thereafter. Mary dedicated her *Dolls' Pic-Nic* to her three children 'Fairy, Nina, and Fitz, whose real names were Geraldine Cecilia, Eleanor Georgina and Norman Compton Fitzgerald, although the text would appear to have been written sometime earlier than the publication date. The story is a mixture of fairy tale interwoven with some topical subjects, including Railway shares and Exeter Hall that indicates the composition to the late 1840's and early 1850's when her children were still quite young. Alas Mary outlived her work by only a few years for she died in 1863.



The illustrator William Calvert who only appears to have flourished between 1859 and 1861, was a jobbing wood-engraver at 10 East Harding Street, something just over a ten minute walk from Darton's premises. Presumably the illustrations are derived his designs from Mary's own work, certainly they do have an uneasiness about them likely to keep the young reader both slightly frightened and curious.

Darton H1554(2) (No priority known), one of five copies only, of either issue that Lawrence Darton located.

UTOPIAN TALE OF A GOVERNMENT OF WOMEN

94. **[UTOPIA]. WHEN WOMAN RULES!** A Tale of the First Women's Government. By a Well-Known Member of Parliament. London: John Long, Limited, 12, 13 & 14, Norris Street, Haymarket. [1923]. **£ 150**

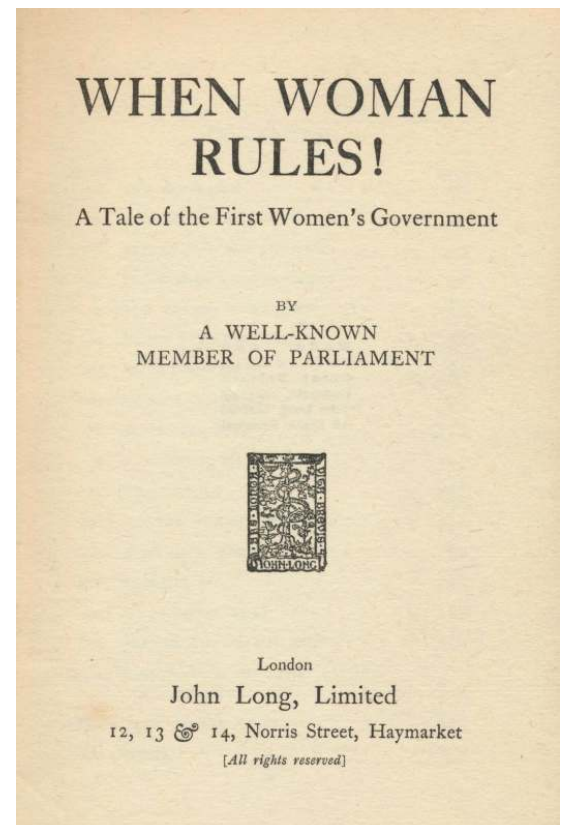
FIRST EDITION. 8vo, pp. ix, 10-252, [16] advertisements; apart from a few minor marks, a clean copy throughout; in the original green publisher's cloth, spine lettered in black, cloth a little dust-soiled, but still a good copy.

Uncommon first edition of this utopian tale in which the author, 'a well-known Member of Parliament', projects the election of a woman prime minister, a government of women, and general female dominance, and to conform with contemporary norms the project has an unhappy outcome.

'A General Election came at a time carefully chosen and subtly prepared by the Ministry of the day. The Whips and their secret organisation had elaborately calculated the position, and they had arrived at a substantial majority on the chances and a working majority on the certainty... But they were all wrong! The insincerities, the trickery, the dishonesty of recent Governments had become repulsive to the mind of the nation; so like the smashing by a huge battering-ram, the whole specious fabric of sham was shattered by this General Election... and when the final result was known there was a large majority of women over all parties of men returned to Parliament. The electorate felt that women, being fresh and unspoilt, while making mistakes in many directions, would on the whole make an honest attempt to lead the nation out of the morass in which it was wallowing' (pp. 46-47). A hundred years on, back in the real world, this would perhaps be a happy outcome!

The obviously male MP who wrote this work has escaped detection.

OCLC: 20222648.



‘WORLD’S WONDERS IN DIMINUTIVENESS’

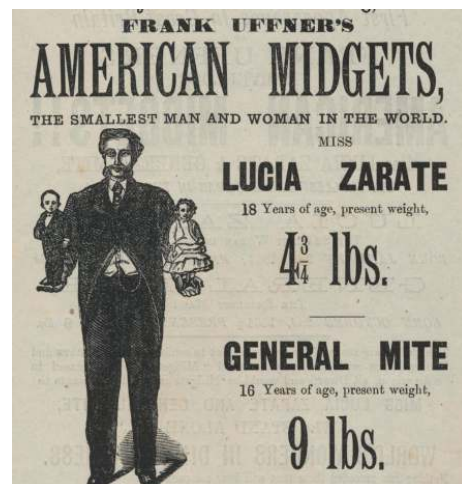
95. [VICTORIAN HUMAN CURIOSITIES]. PICCADILLY HALL. Commencing Monday, November 22nd, 1880. Every Afternoon and Evening, Frank Uffner’s American Midgets, The Smallest Man and Woman in the World. Miss Lucia Zarate, 18 Years of age, present weight, 4 3/4 lbs. General Mite, 16 Years of age, present weight, 9lbs. [London]. W.S. Johnson - Nassau Steam Press, 60, St. Martin’s Lane, W.C. [1880].

£ 285

ORIGINAL FLYER. 190 x 125mm; printed on both sides; in remarkably fine original state.

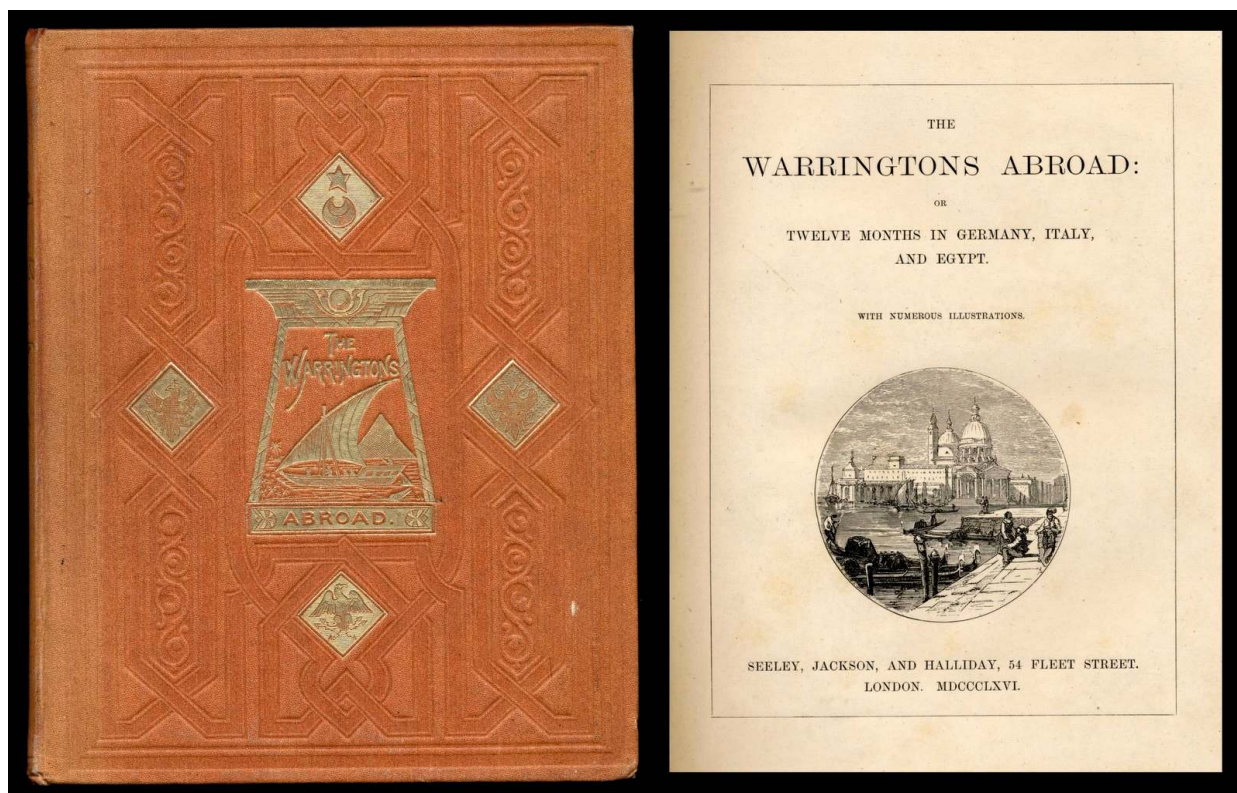
Rare survival of this flyer advertising the first appearance in Great Britain of Frank Uffner’s ‘Marvellous American Midgets’, at Piccadilly Hall in London, ‘commencing Monday afternoon & evening, November 22rd, 1880’.

Lucia Zarate (1864-1890) was a Mexican entertainer with dwarfism who was exhibited far and wide as a sideshow. At age twelve, Zarate moved to the United States, where she was exhibited for her small stature. She first worked as part of an act billed as the ‘Fairy Sisters’, as here she was late exhibited internationally with Francis Joseph Flynn (billed under the stage name ‘General Mite’). Francis Joseph Flynn (1864-1898) was an American dwarf who performed as a showman at various competitions around the world. Both had tragically short lives, Zarate died in 1890 from hypothermia after her circus train became stranded in the snowy Sierra Nevada mountains, and Flynn died in Broken Hill, New South Wales, Australia on the 5th October 1898, one day before his 34th birthday.



The flyer further states that ‘The public are respectfully requested not to confound Miss Zarate and General Mite with the many so-called “Midgets”. When placed in comparison, all Dwarfs and would-be Midgets are veritable Giants to Miss Lucia Zarate and General Mite, who stand alone as world’s wonders in diminutiveness’. The duo were supported by ‘the miniature Queen of Song, Miss Jennie Quigly, and Commodore Foot, the Liliputian Comedian of America’.

We can find no other example of this flyer in existence.



“UNREGENERATE” FAMILY

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

£ 185

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

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

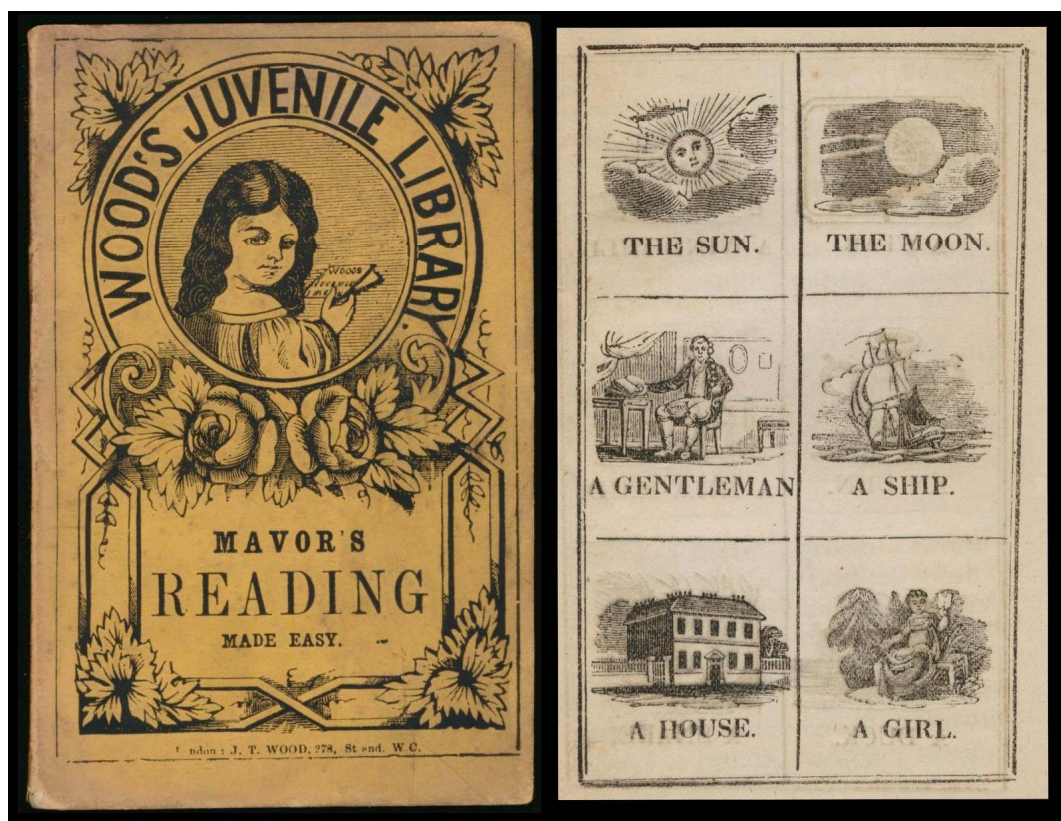
The story is rather light in content although it does introduce several scenes that allow all the prejudice of the British character to show its superiority over their European cousins, and for the account of Egypt the less said the better.

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

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

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

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



BASED ON 'AN ENTIRELY NEW PLAN'

97. **WATSON, Elijah.** THE ROYAL ENGLISH READER; or, A Complete System of reading and spelling made perfectly easy... London: Published by J. T. Wood, 278 & 279 Strand. [n.d., c. 1860]. £ 285

FIRST EDITION. 12mo, pp. 72; apart from a few minor marks, a clean copy throughout; stitched as issued in the original printed pictorial publisher's wraps, lightly rubbed and dust-soiled, but still a very appealing copy.

Rare primer, issued as part of Wood's Juvenile Library, based on 'an entirely new plan, designed as an universal and standard first book for children of all schools and the best introduction to reading extant, containing four hundred and twenty-five reading and spelling lessons, in words of two letters to two syllables, each rising by such numerous and regular gradations as to insure rapid improvement' (title).

'I have examined Reading Made Easy, Primers, and First Books in great numbers, among many others, "The First Primer," "The London Primer," "The Imperial Primer," "The Universal Primer," "Royal Primer," "British Primer," "Davies' Reading Easy," "Clark's English Primer," &c. &c. most of which have excellencies peculiar to themselves, but in no one that is extant are those excellencies combined' (p. 3).

The work, by Elijah Watson, begins with the letters of the alphabet, before proceeding to words from three to eight letters, working up to sentences and short passages, mostly of a godly nature, charmingly illustrated throughout with woodcuts. OCLC records one copy, at the University of Cape Town.



‘PRIDE, POMP, AND CIRCUMSTANCE’

98. [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, aquatint and hand-coloured peepshow, with seven cut-out sections; front-face measuring 149 × 112 mm; the peepshow extends, by paper bellows to approximately 690 mm; front face a little worn and spotted, internally fresh and bright; original defective slip-case with engraved and hand-coloured label with a view of the exterior of the chapel; housed in a custom-made cloth box.

The front-face provides the title as above, a view of the entrance, and the artist’s name and publisher’s details. The doors recede when the peepshow is extended. The peepshow itself consists of a view of the installation ceremony, looking West. Members of the order meet at Windsor Castle every June for the annual Garter Service. After lunch in the State Apartments in the Upper Ward of the Castle they process on foot, wearing their robes and insignia, down to St George’s Chapel where the service is held. If any new members have been admitted to the Order they are installed at the service.

The artist is very probably James Roberts Thompson (c. 1799-c.1845) a pupil and assistant of John Britton, the architectural topographer. In 1807 he was employed to survey Henry VII’s Chapel at Westminster in connection with a proposed restoration and exhibited fairly regularly at the Royal Academy until 1843. A similar peepshow *The Coronation in the Abbey of St Peter’s Westminster, of His Majesty King William IVth and Queen Adelaide* of 1831 is also credited to Thompson, and would appear to support our attribution.

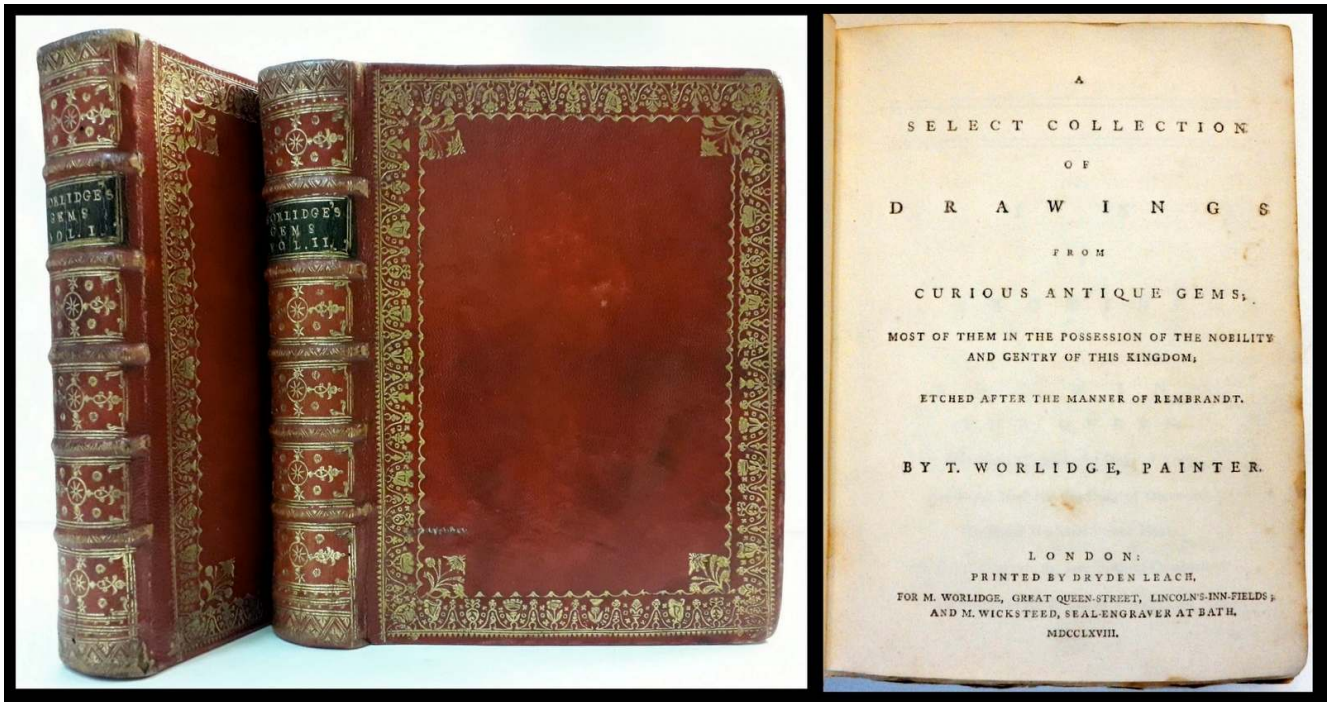
Gestetner-Hyde 218.

A BESPOKE COPY, PROBABLY MADE TO ORDER

99. **WORLIDGE, Thomas.** A SELECT COLLECTION OF DRAWINGS FROM CURIOUS ANTIQUE GEMS. London: Printed by Dryden Leach, for M. Worlidge, Great Queen-Street, Lincoln’s Inn-Fields; and M. Wicksteed, Seal Engraver at Bath. MDCCLXVIII. [1768]. £ 2,850

4to, pp, in 2 vols., vol. I with 92 mounted plates, vol. II with 99 mounted plates (including a few additional plates), some mounts and a few prints with light worming; sumptuously bound in contemporary red morocco, boards and spine elaborately tooled in gilt, spines with blue morocco labels lettered in gilt, light wear and worm holes to spine ends, armorial bookplate of Thomas Bradshaw.

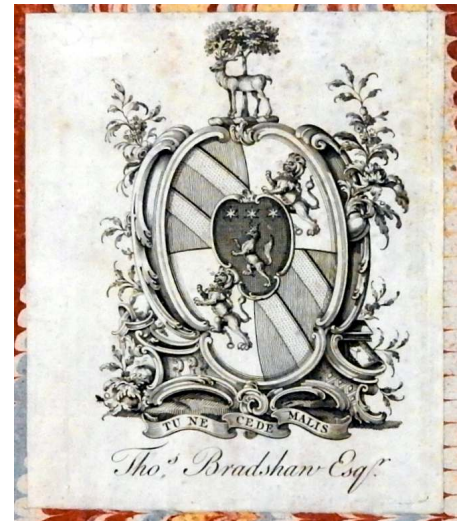
The true first edition of this difficult work, here unusually with each of the etched plates mounted on blank leaves and probably a bespoke copy made to order.



The gestation of the work is complicated, Thomas Worlidge (1700-1766) had begun to issue and publish his *Select Collection* in parts, some being issued as early as 1754, however Worlidge died in 1766 and it was through his two pupils, William Grimaldi and George Powle, that brought the work to completion. The present copy would have been brought together between 1768, when the accompanying text was printed, and 1774 when our copy appeared at auction. No letterpress was originally envisaged, but between 1768 and 1780 a few copies were issued, as here, with letterpress.

Unusually each of the etchings has been mounted on blank sheets, thus making the work quite bulky and necessitating the text to be inserted partly in each volume. It is also clear that the plates were carefully chosen with the darkest and unworn impressions being mounted. This is really not surprising as the original owner Thomas Bradshaw (1733-1774), who had made a large fortune by forage contracts, as a very useful to the Minister who always voted for his party, and so was rewarded by being made Secretary to the Treasury in 1766. With such status he lived in splendid luxury at Newcastle House Lincoln's Inn Fields and have bought the finest that money could buy. He had his Worlidge bound in the brightest of turkey red morocco, probably as an ostentatious indicator of both his good taste and wealth.

Alas, for Bradshaw all was not well. Noted for his unbounded extravagance and a 'gay and social disposition', he died on the 6th November 1774, by one account from a fever and by another by shooting himself because he was burdened with debts. His will provided for his family on the strength of the auditorship-general of the plantations, but he never reached that office because it was only held in reversion. His widow was given a secret service pension of £500 a year, and his two younger sons and daughter were each given pensions of £100 a year. However his estate had to be sold to cover his debts.



On Saturday 28th of January 1775 'The Large and Valuable Library of Thomas Bradshaw, Esq; deceased ' was put up for auction by Messrs Langford. The press advertisement all begin open with the line 'Consisting of the Works of the most learned and esteemed Authors, a Sett of Worlidge's Gems... ' so the auctioneers, and doubtless the cognoscenti esteemed this work above all others.



Being such a fine copy the work was for sometime in the ownership of the collector Henry Reveley (1737-1798) who has placed his mark on a front free endpaper 'HR' [Lugt 1356. His passion for old drawings and prints, of which he assembled a fine collection, is manifested in his book *Notices illustrative de la Drawings and Sketches of Some of the Most Distinctive Masters*, 1820. In this work he describes Worlidge in fairly glowing terms '[he]applied himself chiefly to engraving and drawing ; in both of Avhich branches he greatly excelled. His heads are usually executed in black lead and Indian-ink : but those in the first manner only, are by far the best of his works ; and have often abundance of spirit. Many are copies from Rembrandt ; or, at least, ideas caught from that master.'

We know that Reveley had attended auctions from 1764 so could have purchased the Worlidge at Bradshaw's auction of 1775, we assume that this copy was sold as part of the sale of Reveley's collection in 1852 but have no substantive provenance since eighteenth century.



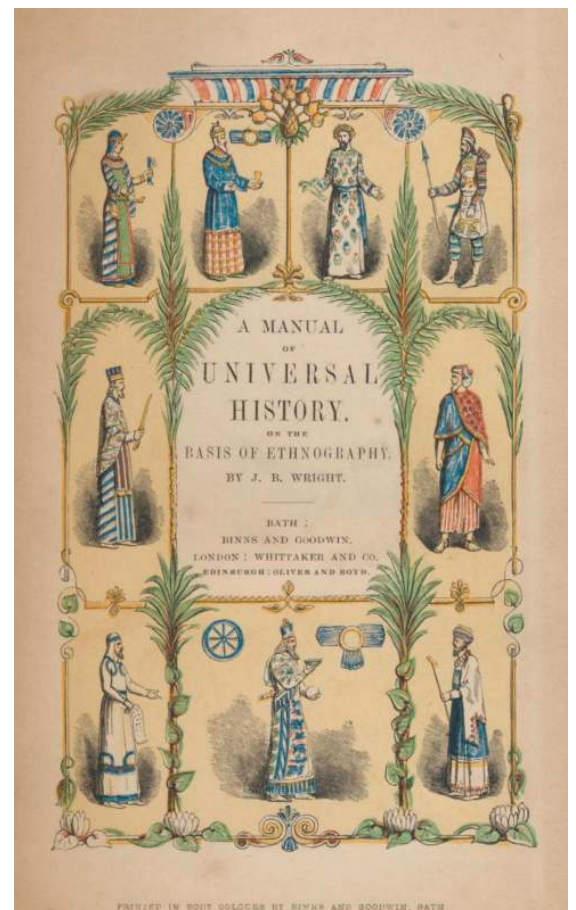
ETHNOLOGICAL RESEARCH

100. **WRIGHT, J. B.** A MANUAL OF UNIVERSAL HISTORY, on the basis of Ethnography; containing a relation of the most remarkable events that have taken place among the principal nations of the earth: with descriptions of their most interesting characteristics. Bath: Binns and Goodwin; London: Whittaker and Co... [n.d., 1852?]. **£ 285**

FIRST EDITION. 8vo, pp. xi, 220; with handcoloured frontispiece map and chromolithograph printed title;

Rare first edition of this *Manual of Universal History, on the basis of Ethnography*, in which the author 'attempts to rebuild the fabric of history on the basis of the races of men'.

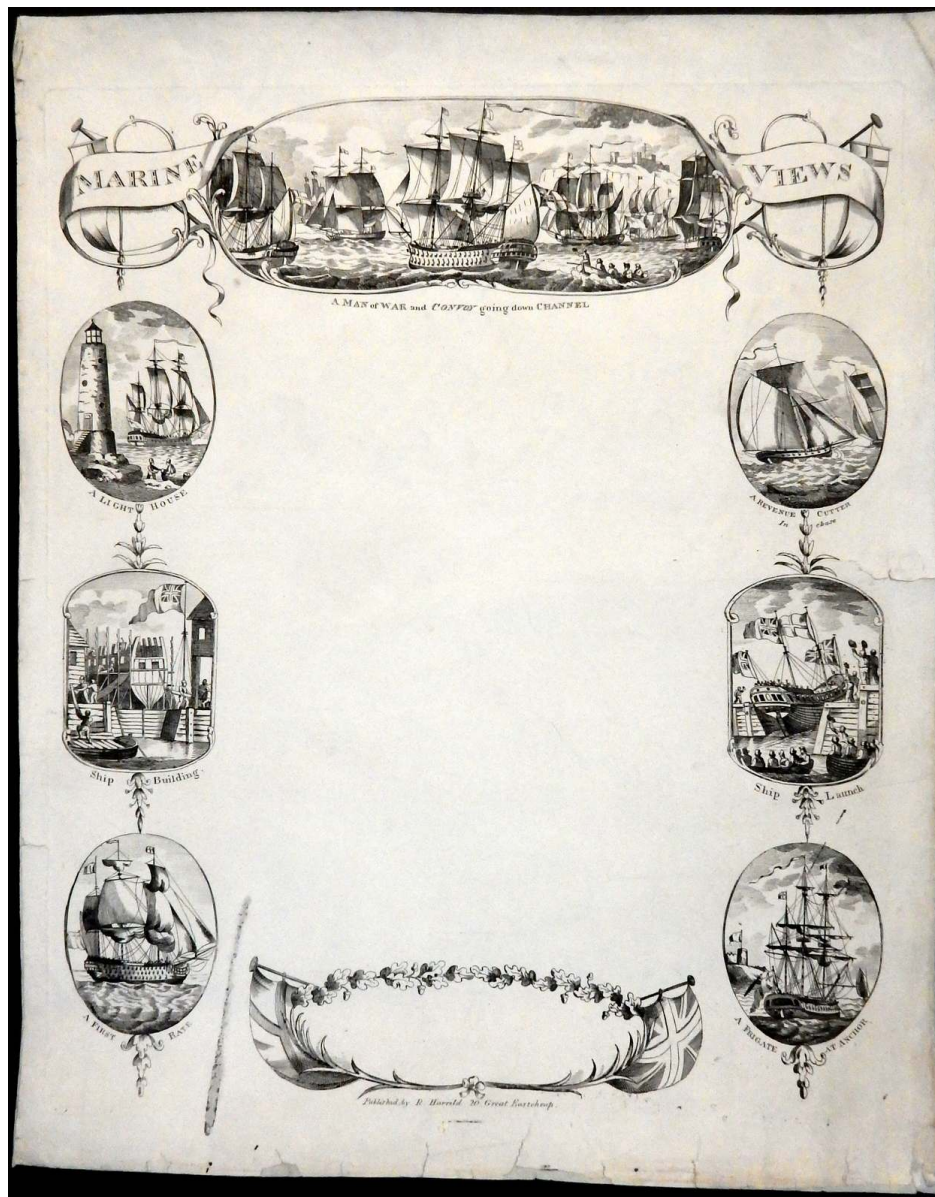
'Simple in construction, and pleasing in style, the present volume seems rather planned for young than old readers; and although its style is so unpretending, the plan of the work merits attention and approbation. It is, in fact, an endeavour to weave together the results of ethnological research and the accumulated facts of civil and religious history. "Its claims chiefly rest," says the author, "on what constitutes the essential character of the work, namely, the combination of ethnography with history, presenting at once a description of manners and customs, and a relation of public events. This is a desideratum in the study of history; for, on contemplating the rise, progress, or fall of the different nations that take a part in its eventful drama, do we not often feel desirous to know something of their most remarkable characteristics—as their personal appearance—their costume—their mode of life—their habits of thought? And it too frequently happens that imagination, endeavouring to supply the want that is felt, creates a variety of erroneous impressions, which it is often difficult to eradicate, even when the proper information is supplied!"... Mr. Wright has inaugurated a new era in historical writing. He has accomplished but little of the labour yet; what he has done, he has done well; and it remains for himself and future writers to work out the



results of the combination which he has sought to effect between the inherent constitution of the respective families of men, and the fruits of that constitution as revealed in the archives of history. For opening a field so vast and so promising he deserves the warm thanks of all lovers of knowledge, and we wish his book that reception which honest intelligence, under the guidance of a master thought in the present case, seeks and deserves' (Eliza Cook's Journal, vol. VII, May to October, 1852, p. 332).

We have been unable to find any further information on the author, J. B. Wright.

OCLC records two copies, at Cambridge in the UK, and Ontario in Canada.



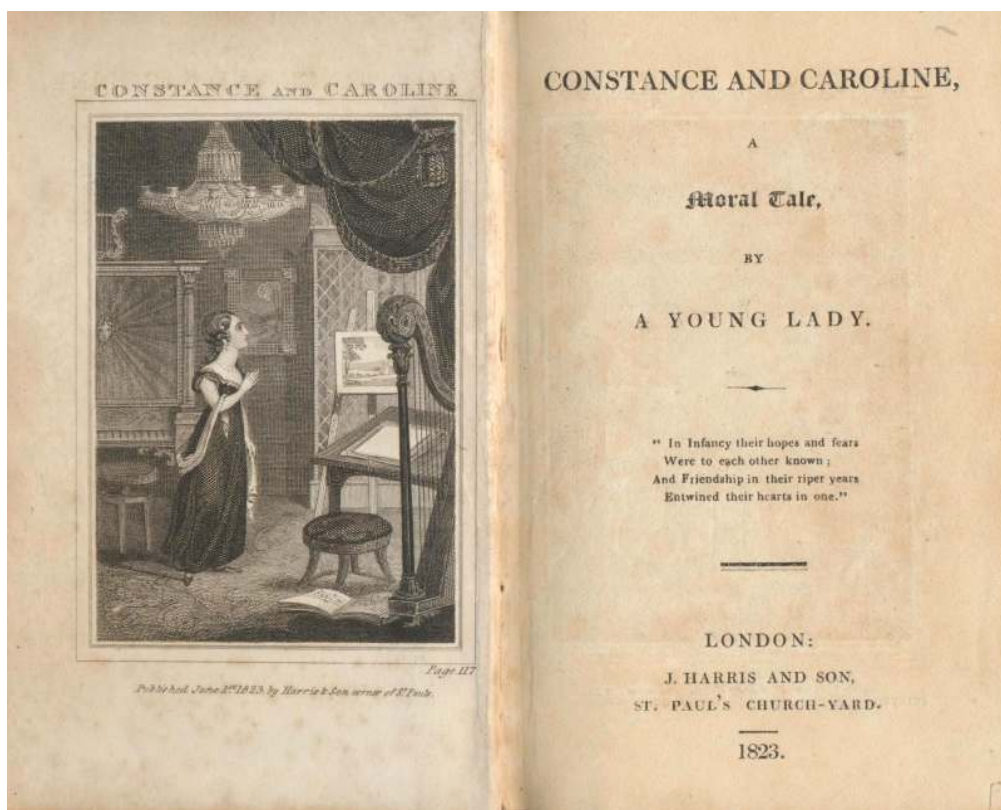
ENCOURAGING A LIFE AT SEA

101. [WRITING SHEET]. MARINE VIEWS. [London]. Published by R. Harrild, 20, Great Eastcheap. [n.d., c. 1820]. £ 475

ORIGINAL ENGRAVED WRITING SHEET. [440 × 370mm]; some wear, with minor stain at foot, carefully and expertly laid down; in remarkable fresh state.

A rare unused writing sheet, illustrated with seven views of the Royal Navy and her ships, including 'A Light House'; 'Ship Building'; 'A First Rate'; 'A Revenue Cutter in chase'; 'Ship Launch' and 'A Frigate at Anchor'. At the head of the sheet is the seventh, largest and finest view of 'A Man of War and Convoy going down Channel', with Dover Castle visible in the background.

Robert Harrild (1780-1853) revolutionised the printing industry by introducing rollers to ink letterpress, replacing the ink balls used since the time of Caxton, thus speeding up newspaper production. He manufactured rollers for printing machines for many of the Fleet Street newspaper offices. He operated from Great Eastcheap from 1819 to 1824.



BY A YOUNG AUTHORESS

102. [YOUNG LADY, By a]. CONSTANCE AND CAROLINE, A Moral Tale, by a Young Lady. London: J. Harris and Son, St. Paul's Church-yard. 1823. £ 450

FIRST EDITION. 12mo, pp. viii, 179, [1] imprint, [4] advertisements; with engraved frontispiece; apart from a few minor marks, a clean copy throughout; bound in the original publisher's red quarter red roan over blue boards, spine lettered in gilt, and with upper board printed in black, head of spine chipped and boards a little rubbed and dust-soiled, but still a good copy, with the contemporary ownership signature of Elizabeth Blake on front pastedown.

Scarce first edition of this little known moral tale of Constance Granville and her cousin Caroline Villiers, 'By a Young Lady'.

'Education has properly become the polished handmaid of religion, combining the elegance of refined taste with the solid attainments of cultivated reason, and training the youthful mind to habits of self examination, piety and active benevolence. Such has been the tendency of all the writings of Hannah More, and others of that school, replete with wisdom, and the lessons of experience; and such should always be the employment of those, who avail themselves of the great moral engine of the Press, and with whom neither the vanity of authorship, nor the hopes of gain, ought to have any weight, compared with the high responsibility of becoming the means of moral good or moral evil to the rising generation' (pp. vi-vii).

OCLC records five copies in North America, at UCLA, Florida, Louisiana State, Miami and Toronto.

F I N I S



39 Giraud (detail)