



MARLBOROUGH RARE BOOKS

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Friday 8th, Saturday 9th & Sunday 10th February 2019

BOOTH #911

52ND CALIFORNIA BOOK FAIR



LITTLE FIGURES FOR LITTLE PEOPLE

1 [ABC]. MINIATURE METAMORPHIC ABC CARDS. [France? c. 1815]. £ 2,850

Twelve hand-coloured engraved cards, each divided into three [5.0 × 3.2 cm, when conjoined], the majority of which bear two letters of the alphabet; backs probably replaced at some time; contained within a custom made modern morocco-backed folding box.

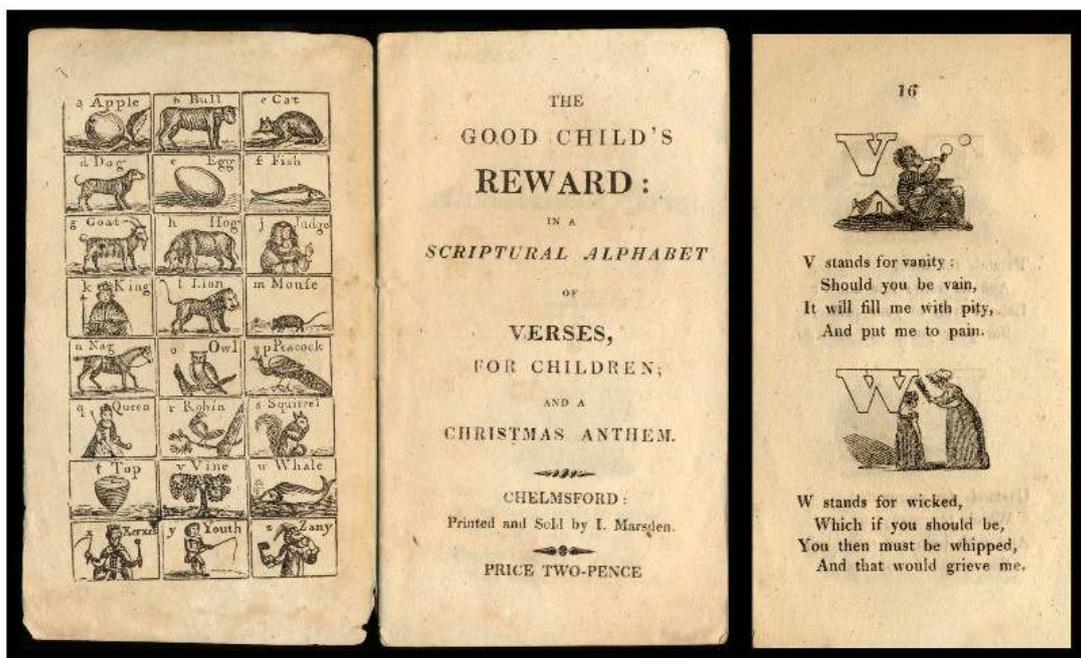
Rare survival of this complete set of miniature metamorphic ABC cards, each designed in such a way that all the cards in each section are interchangeable, so as to form a variety of comic figures. The rather wonderful and delicately drawn figures include, acrobats, a sword swallower, a jester and a devil, the style of which points to the cards being likely French in origin.

We have been unable to find another example of these cards in existence.

D STANDS FOR DUNCE, WHICH I HOPE YOU'LL NOT BE

2 [ABC]. THE GOOD CHILD'S REWARD: in a Scriptural Alphabet of Verses, for Children; and a Christmas Anthem. Chelmsford: I. Marsden. [n.d., c. 1825]. £ 550

12mo, pp. 24, including pastedown wrappers; original printed wrappers with a large woodcut of a school scene on the lower cover; minor splitting to spine; else a very good copy.



Illustrated with a fine wood-engraved frontispiece of the alphabet, a twenty-six other wood-engravings of the letters of the alphabet. 'D stands for Dunce, Which I hope you'll not be...' 'E stands for evil, for all that is wrong...' 'M stands for money, a most useful thing...' the religious overtone that is present throughout are generally all warnings to be good and not to give into temptation, also at the end of the work is a 'Christmas Anthem' that possibly indicates that the work was sold as a Christmas gift; the back wrapper has a woodcut of children in a schoolroom being attentive to their master, a lighter touch is the neat illustrated woodcut alphabet opposite the title-page.

From their appearance alone, a date of c.1820-25 seems not unlikely for the publications of Isaac Marsden. Trade directories reveal that he also owned a circulating library in Chelmsford in 1826, and those books which bear his imprint tend to be dated during the years between 1822 and 1830, his death is recorded in 1831 and we can therefore at least be certain of a 'no latter date.'

OCLC: 1008119338.

'N WAS A NEGRO, AS BLACK AS A COAL'

3 [ABC]. THE PRETTY ABC. Being a Complete Alphabet To Entice Children to Learn their Letters. Printed by J. E. Evans, Long-lane, London. [n.d., c. 1820?]. £ 1,250

12mo, pp. 16, including self wrappers; illustrated with 29 woodcuts, expert repair to spine, otherwise apart from some very light dust-soiling a very desirable copy, uncut, as issued.

Very rare ABC, published to 'entice children to learn their letters'.



The work is notable for being illustrated throughout with naive and yet charming woodcuts depicting each letter of the alphabet, and a scene pertinent to that letter, so 'E was an Elephant, led by a man', 'I was an Idiot, always at play' and 'T was a Taylor, with hot goose and sheers' and so on. It is interesting to note that the letter 'N' provides an allusion to slavery - 'N was a Negro, as black as a coal' - showing a black man against the backdrop of an island with palm trees, perhaps in the West Indies, and maybe Man Friday from Robinson Crusoe. Further evidence of this is found with the letter 'X' - 'X was Xurry [sic] with Robinson Crusoe' (Xury was a servant on the ship on which the young Crusoe was a slave - a rather sophisticated, or indeed desperate, use of the letter X for our young readers!). The little work concludes with an illustration and definition in verse of an Ampersand:

'This character is called Ampersand;
Whenever you read it, pray call it and,
For that is the word, for which it doth stand' (p. 16)

OCLC lists no editions with this precise imprint, although they do list single copies with the imprint of 'Howard and Evans' and 'J. Evans', both at Princeton, and another copy 'J. Evans & Son' at Bryn Mawr College.

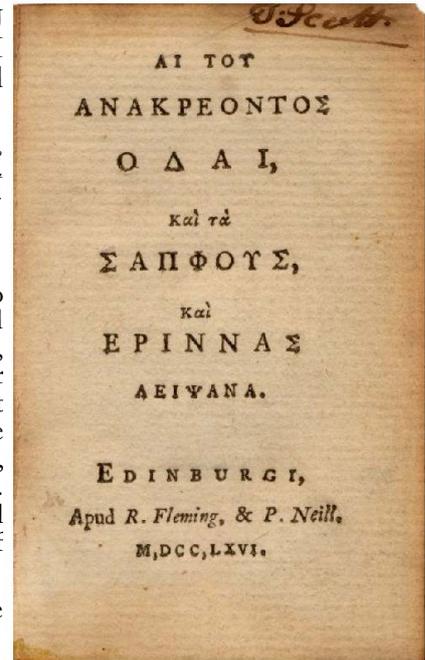
ONE OF THE SMALLEST EDITIONS

4 **ANACREON, SAPPHO & ERINNAE.** HAI TOU ANAKREONTOS ODAI [SIC], KAI TA SAPPHOUS, KAI ERINNAS LEIPSANA [*transliterated from the Greek*]. Edinburgh: apud R. Fleming, & P. Neill, M,DCC,LXVI [1766]. **£ 250**

32mo [85 x 53mm], pp. [4], 5-8, 72; [2], 78; including half-title and a separate pagination and register for Latin translation with drop-title 'Anacreontis, Sapphus, et Erinnae carmina interpretibus Henrico Stephano et Elia Andrea'; contemporary calf, rebacked.

The Greek text was prepared by Professor Robert Hunter (c1703-1779) who shared the Chair of Greek at Edinburgh University with Colin Drummond (c1685-1753) from 1741 to 1753, then was sole Professor from 1753 to 1772, when he resigned in favour of Andrew Dalzel (1742-1806). This is a line for line reprint of the 1754 edition which circumstantial evidence suggesting that the judge and historian David Dalrymple, Lord Hailes had some input. The 1754 edition was produced as a show-piece for the application of Hamilton, Balfour & Neill, 1754, when they became printers to Edinburgh University. One feels that this edition of 1766, two years after the Fleming and Neill partnership was formed, was also something of a status lifting piece of printing.

ESTC locates copies at the BL, National Library of Scotland and the Bodleian, with OCLC adding one further copy at the University of Glasgow.



STILL LOOKING UNDEVELOPED

5 **[ANCHORAGE.] GOLDBECK, Eugene Omar.** (NATIONAL PHOTO & NEWS SERVICE). 'Anchorage, Alaska & Vicinity - 1948'. San Antonio, National Photo & News Service, 1948. **£ 750**

Gelatin silver print panorama, 9 x 56 inches (22.8 x 143.2 cm.), titled and numbered in the negative, with photographer and publisher's credits, and label 'Mt. McKingley - Highest in North America - Over 20,000 feet. 135 miles distant from camera' in the negative, publisher's ink stamp with order details on verso; one chip to margin (not affecting image), a couple of marks to verso.

Anchorage in the post-war era by renowned panoramic photographer Eugene Goldbeck, contrasting the industrial rail-yard against the wilderness beyond.



Goldbeck's technical expertise in panoramic photography led him to patent several improvements to the Cirkut camera, enabling photographers to record views from a great height while maintaining an even scan. Goldbeck (1892-1986), who had served in the Photographic Division of the Aviation Section of the Signal Corps, set up the National Photo Service in 1921 - the first and only independent news photography supplier headquartered in Texas at the time. In the 1930s they started producing motionpicture footage. He continued focussing on military subjects,

touring US military bases at home and abroad, until after the Second World War. He continued photographing all over the world, capturing landscapes in panorama.

The Harry Ransom Humanities Research Center holds an archive of 60,000 negatives, 10,000 vintage prints, panoramic work by other photographers, and Goldbeck's business records, given by Goldbeck. His work featured in M. Davenport's *The Unpretentious Pose: The Work of E. O. Goldbeck, A People's Photographer* (1981) and a 1983 exhibition at Laguna Gloria Art Museum, Austin. For background on Goldbeck, see: <https://tshaonline.org/handbook/online/articles/fgo49>.

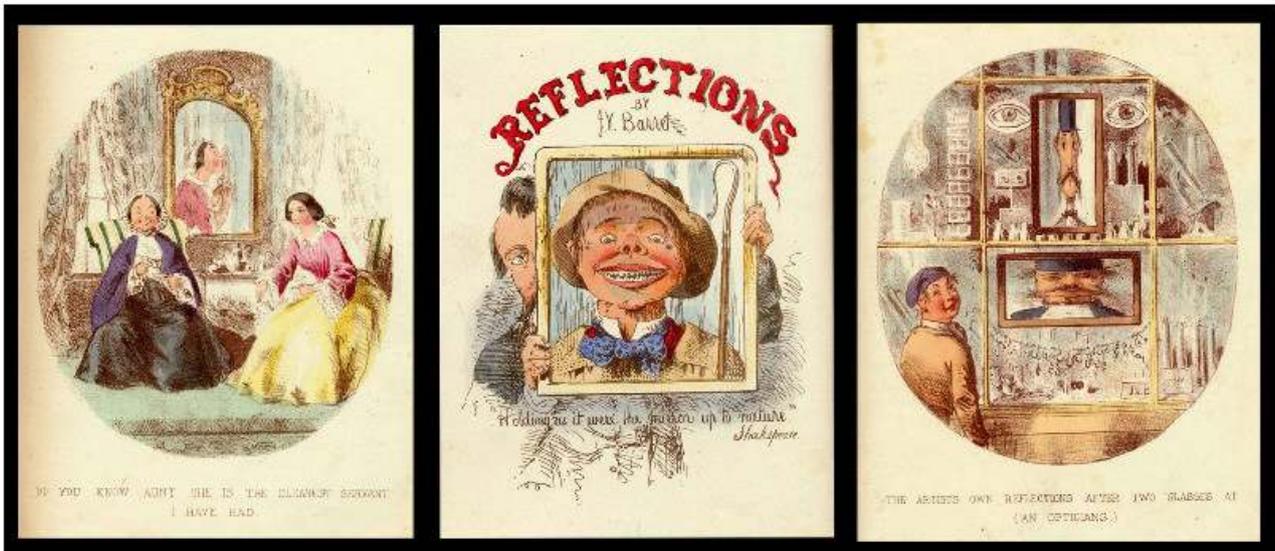
REFLECTING DIFFICULT DOMESTIC SITUATIONS

6 **BARRET, James Vine.** REFLECTIONS... London: Dean and Son, 11 Ludgate Hill. [1857]. £ 450

FIRST EDITION. *Small 4to, 14 hand coloured illustration including a title-page and frontispiece; original hand coloured illustrated decorated boards; section of spine missing but title still intact.*

Rare first edition of this work showing in reflection the chicanery, pomposity and duplicity, chiefly of menfolk, in difficult domestic situations.

Barret's work uses the clever foil in that each illustration depicts a scene in which the truth of the situation is shown through the reflection of a looking glass. Thus two genteel ladies on having a cup of tea together converse: 'Do you know aunt, she is the cleanest servant I have had', with the mirror reflection showing the 'cleanest servant' is licking the plates clean; another subject has a gentleman entering a room and seeing his 'love' with her back to him proclaiming 'Ah! tis the form of my own dear angel, once seen never to be forgotten,' however, the woman reflected in the mirror is black. Another has a man putting his arm around his wife whilst comforting her 'Dearest, I never will deceive thee' is here shown by the mirror to be an utter cad. Clearly somewhat sexist and racist in places, the work probably reflects norms of behaviour of the 1850's.



Produced for the Christmas market, Dean and Son advertised the book in two forms, uncoloured at 2s 6d and coloured at 3s 6d and describing it as 'REFLECTION'S (on Glass). "Holding as it were the mirror up to Nature." In a Series of Comic (and some very serious) illustrations on stone by J.V. Barret.

We have been able to establish the identity of the artist as James Vine Barret (1822-1868). He is something of a conundrum as we know next to nothing about him except for a number of lithographs and a few books produced by Dean & Son. We now know that he was the son and grandson of the landscape artists George Barret Jr. (1767–1842) and George Barret Sr. (1732?–1784). Unfortunately when James' father died in 1842 the family was left impoverished, although some attempts were made through the *Art Union* in raising funds by subscription to support the widow and her orphans. Another brother, also an artist, was Charles Percy Barret (1819-1857?) who together with James exhibited a few items each at the Royal Academy in the early 1840s. Their was also a daughter, Catherine, of whom we know nothing but her name.

A charming aspect of the work is that James Barret includes self portraits of himself. On the frontispiece we see him, bewhiskered, peeking out behind a gilt frame and on the last plate his portrait stretched by the distortion of two mirrors in an opticians window.

OCLC records three copies the UK, at Oxford, NLS and BL, and three in North America, at Yale, Chicago and Connecticut college.



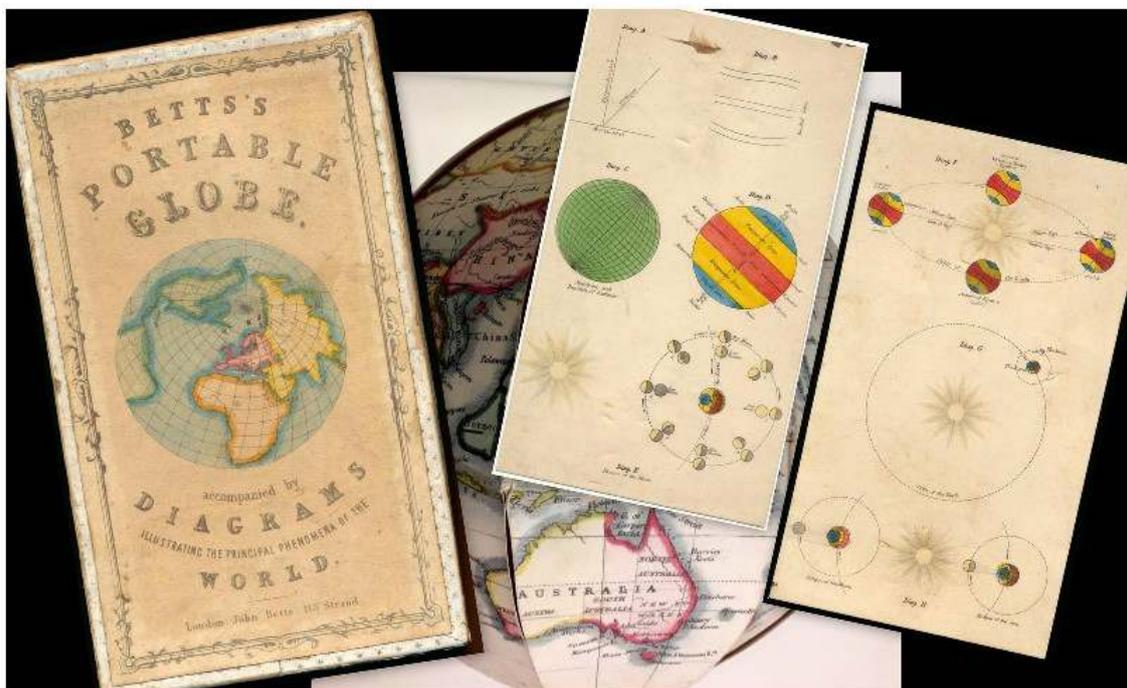
INGENUOUS

7 **BETTS, John [publisher].** BETTS'S PORTABLE GLOBE accompanied by Diagrams Illustrating the Principal Phenomena of the World. London. John Betts, 115 Strand. [1851]. **£ 2,500**

A hand coloured engraved educational folding globe, the eight conjoined paper gores are suspended by red cords terminated by two wooden pins; when the two bone sliding bands are pulled together the gores form into a globe; together with two hand coloured engraved cards showing astronomical diagrams; without the booklet of instructions; contained in the original box, the upper lid with a large hand coloured title label, some abrasions, and with discreet repairs, but still a very appealing example.

First advertised in October 1851, and quite probably marketed to in order to coincide with the close that month of the Great Exhibition, Betts' ingenious folding globe was widely sold as a neat semi-educational toy. Although of a fairly sturdy construction the globe was almost designed to be destroyed by children, and this may account for so few copies being met with, or still in working condition. The copy offered here is an unusually clean example, suggesting that it escaped the clutches of little hands!

Betts also produced games, puzzles, maps often with a geographical content, which is not too surprising as he was apprenticed to William Darton II at 16 in 1819. He went on to start his own business in 1827 where he produced material in direct competition to his former employer. By 1845 he was successful enough to move his business to 115 Strand where he remained until his retirement in 1875.



MOSLEY'S LAST GASP

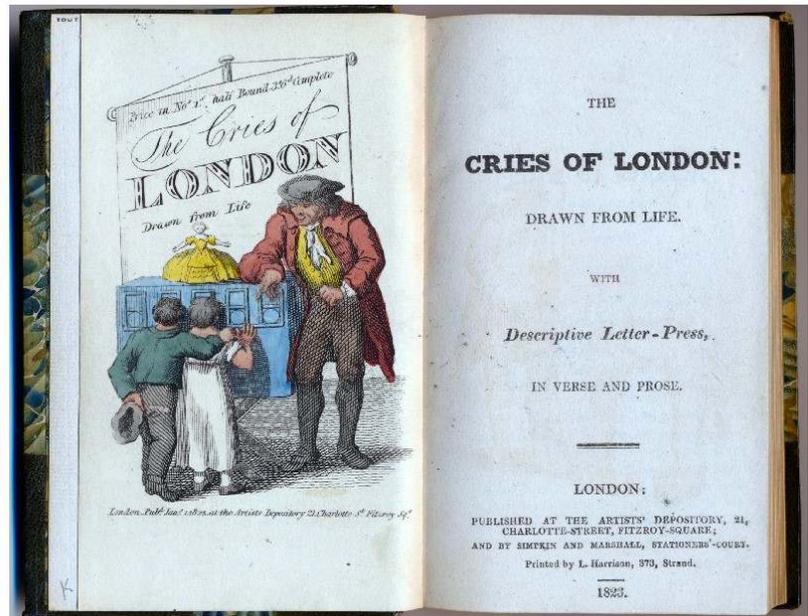
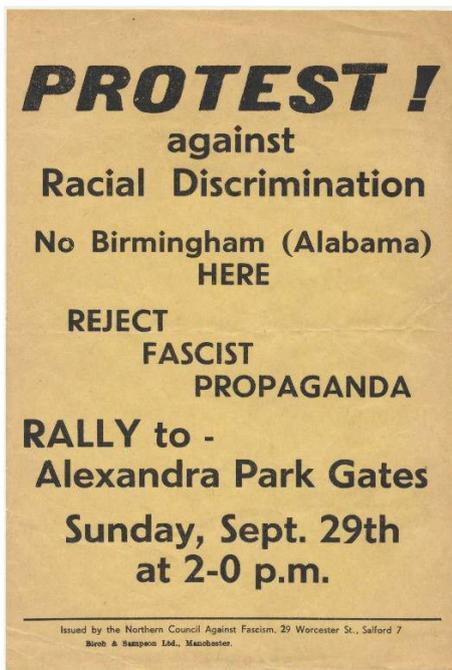
8 **[BLACK HISTORY]. PROTEST!** against Racial Discrimination. No Birmingham (Alabama) HERE. REJECT FASCIST PROPAGANDA. RALLY to - Alexandra Park Gates, Sunday, Sept. 29 at 2-0 p.m. Issued by the Northern Council Against Fascism, 29 Worcester St., Salford. 7 Birch & Sampson Ltd., Manchester. [1963]. £ 125

8vo flyer, printed on yellow paper [19.5 x 12.5 cm.]

The Northern Council Against Fascism was founded in 1936 to counter Oswald Mosley's Blackshirts in the Manchester area. After 1938 the council appears to have been quite dormant until 1963 when it was again roused to action, unsurprisingly perhaps Oswald Mosley, now with his Union Movement, was again in the Council's sights.

'Eggs, tomatoes, and several cabbages were thrown at Union Movement speakers at an open-air meeting near the gates of Alexandra Park. A few yards away, but separated from them by a solid wedge of policemen, a Northern Council meeting was also held.' [*The Guardian* 30th Sept, 1963] There seems to have then been a war of loudspeakers when nobody could hear any of the leaders speak which was followed by a three hour fight between the two groups, police made one arrest and after a lot of shoving, Mosley decided that public meetings in Manchester were not safe to hold for his committed followers.

The Council included Communists and Labour members and although the struggle was promoted as a fight against racism, and even alludes to the Birmingham campaign in Alabama and solidarity with Black citizens who had recently emigrated to Britain, it was also a reopening of the still unhealed wounds between the left and right in Britain. All too depressingly familiar.



MORE PLATES THAN USUAL

9 **[BUSBY, Thomas Lord]. THE CRIES OF LONDON.** Drawn from Life. With Descriptive Letter-Press in Verse and Prose. London: Artists' Depository, 21, Charlotte-Street, Fitzroy-Square; and by Simpkin and Marshall, Stationers'-Court, Printed by L. Harrison, 373 Strand. 1823. £ 3,250

FIRST EDITION. 8vo, pp. [26] pages; separate engraved pictorial title coloured by hand, and 23 hand-coloured engraved plates; Later half green morocco over marbled boards by Tout; green silk marker; all edges gilt; binding: 16.8 x 10.5 cm with the bookplate of the noted collector Eric Quayle.

The work is a children's edition of Thomas Lord Busby's *Costumes of the Lower Orders*, however the text has been simplified and illustrations reduced for a juvenile readership.

The frontispiece shows the two children viewing a peepshow and notes that the work was 'Price in No^s 1^s half Bound 3^s. 6^d Complete.' The work was sold in three parts at 1 shilling each and hence plates 1, 9 and 17 have engraved imprints. This was unusual way to sell such works and so the copy cited by Beall was incomplete as he had access to only one part of the work.

Abbey *Life* 261; Beall E45 detailing a copy with only eight plates as noted above; OCLC records just three copies at Yale (Abbey's copy); Princeton, Indiana with one part only at UCLA.



FORTY-NINERS

10 [CALIFORNIAN GOLD RUSH GAME]. FORTUNA IM GOLDLANDE ODER DAS LUSTIGE KLEEBLATT IN CALIFORNIEN. Unterhaltendes Gesellschaftsspiel. Nürnberg, Verlag von J.L. Lotzbeck, [n.d., c. 1855]. £ 2,250

Hand-coloured lithograph and illustrated board [38.5 x 38 cm.], dissected into six sections; folding down into the original card slipcase, the upper cover with a hand coloured label; overall a good copy with some neat minor repairs.

The game revolves around the adventures of four friends from Germany emigrating to California to look for gold, encountering Indians and various wild animals (lions, ostriches - both unusual geographic interlopers - crocodiles, bears, etc.) discovering and then digging for gold with a rather odd assortment of tools including scissors and a flat iron. The centre roundel shows a figure of fortune pouring gold from two cornucopias with the prospectors holding out their hats and bags to catch their share of the spoils.

The game may have originally had a pointer that could be spun to point to the 20 scenes, each of which are lettered with instructions to either collect a penalty from each player, give to the pot or draw from the pot of money. As all the amounts are expressed in money terms the game seems to be self explanatory and although no rules are present we feel that it is actually in no need for any.

The California Gold Rush began in 1848 but by 1855 was at an end as the gold became scarcer and ultimately unprofitable for individual prospectors to extract. Probably the German makers seeing this saw Gold prospecting in California as more a topic of humour and something also of a gamble and thought to combine the two into this attractive game. Contemporary advertisements pinpoint the game to 1855 but as the subject matter was time sensitive the game was not sustainable and only enough copies were sold to satisfy an immediate market.

OCLC recording one copy only at UC Berkeley, this copy also lacks rules but also lack the slipcase.

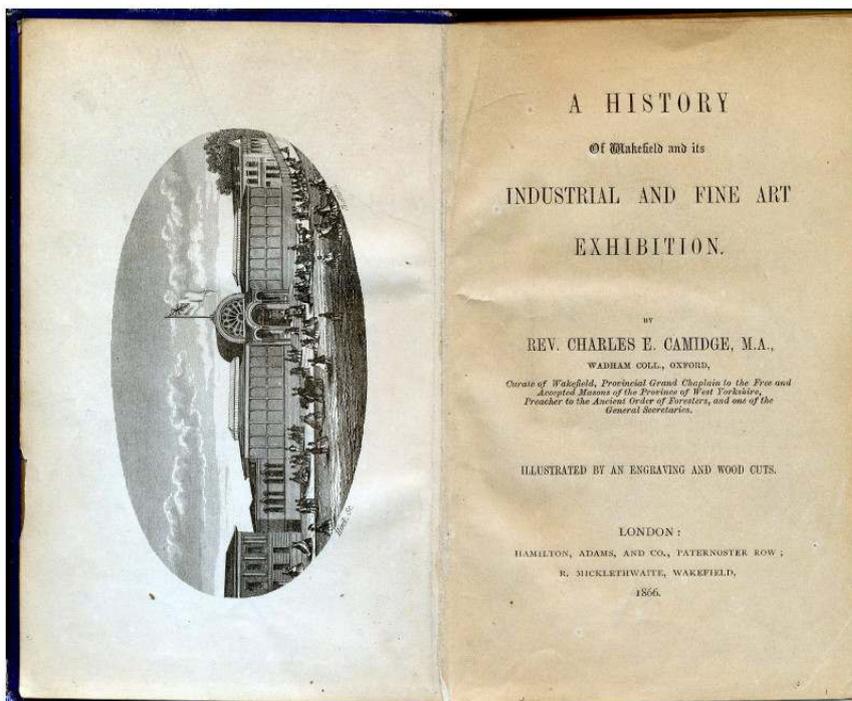
YORKSHIRE'S ANSWER TO THE GREAT EXHIBITION

11 **CAMIDGE, Rev. Charles Edward.** A HISTORY OF WAKEFIELD, and its Industrial and Fine Art Exhibition... London: Hamilton, Adams, and Co., Paternoster Row; R. Micklethwaite, Wakefield. 1866. **£ 185**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [viii], 121, [1] imprint; with engraved frontispiece and six illustrations; prelims lightly bronzed (due to paper stock), otherwise a clean copy throughout; in the original blue publisher's cloth, upper boards lettered in gilt, spine rubbed with short splits (but holding firm), some surface wear, but still a very good copy, inscribed 'With the authors kind regards Feb 20th 1866' on front free endpaper; with a few corrections by the author in ink.

The bulk of the work contains a descriptive account of the Exhibition of 1865 with some brief notes on the History of Wakefield included almost a make-weight.

Housed in a temporary building and clearly modelled on the Crystal Palace, the exhibition was developed around eleven classes that reflected the area of Wakefield, these included 1) Local Products and Manufactures.—This class is intended for employers of labour; 2) Professional Workmanship exhibited by the producer; 3) Amateur Productions.—This class is intended for articles unconnected with the regular occupations of the exhibitors; 4) Inventions, Improvements, and Novel Contrivances; 5) Mechanical Models and Drawings; 6) Architectural, Marine, and other Models; 7) Works of Art; 8) Women's work of all kinds; 9) Scholars' and Children's Work; and 10) Things not already classed.



Camidge was one of the main organisers of the exhibition and able to tabulate the event from the gestation through committees, opening, speeches, description of the exhibition, closing ceremonials, lists of rewards etc. that was described as 'A Crystal Palace in Miniature - its sections filled with specimens of the skill and industry of the neighbourhood instead of the Continent; it has been to Yorkshire what the 1851 Exhibition was to the Continent.' The organisers were able to produce a surplus of £3,000. Later in life the author became bishop at Bathurst in Western Australia.

COPAC records four copies, at Cambridge, York Minster, the V & A and the BL; not in OCLC.

'AN INTERESTING NEW GAME'

12 **[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; without the rules sheet, which would have originally have been pasted inside the front cover; with the bookplate 'Ex libris Schwerdt' on front paste down.

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.



IT PRODUCES A PLEASURABLE KIND OF EASE IN THE BODY

13 [CHINA]. [EDGAR, Robert]. SOMETHING ABOUT CHINA AND THE CHINESE. London Messrs. Dean & Co. Threadneedle St. [1843]. £ 2,850

4to, pp. 32 including wrappers; hand coloured lithograph illustrations throughout; original decorative wrappers, the lower wrapper with an advertisement for 'New Juvenile Books'; original decorative wrappers, the lower wrapper with an advertisement for 'New Juvenile Books', spine rubbed and chipped, but not detracting from this being a very desirable item.

A scarce juvenile work explaining, in a rather disingenuous manner, the reasons for the First Opium War and the opium trade.

The work was written Robert Edgar, one of Dean & Co.'s stable of authors who were generally relied upon to supply moral, uplifting and informative texts to a juvenile readership. The headings include a 'General description and history of China', 'Chief cities', 'Chinese islands', and the main reason for producing the work, a chapter on the 'Quarrel between China and Great Britain: conquests of the latter.'

The quarrel known as the First Opium War was fought between the United Kingdom and the Qing dynasty over several issues, including diplomatic relations, trade, and the administration of justice in China, but more contentiously over China's attempt to stop the wholesale importation of opium into the country.

Robert Edgar states 'Now opium is a very useful drug in many cases of illness, and on all usual occasions, should only be administered by a medical man... Its medical effect is that of lulling pain, when it produces a pleasurable kind of ease in the body, and quietness of mind... It appears, from the use made of this drug by the Chinese, that this pleasing sensation may be obtained from it when introduced into the mouth in the form of smoke... This smoking they carry on daily, till it becomes a habit, which they cannot leave often feeling their bodies, and gradually shortening the term of their existence.' The burning of Opium and the loss to the British merchants is recounted, the attacks on Canton and the eventual acquisition of the ports including Hong Kong, but no apology or any conscience over the continued importation of the drug?

One wonders how this work was received by parents, for Edgar is quite happy to explain how to take the opium and the pleasure gained from it! Also the rather redacted historical account may have been too revisionist even for the patriotic Britons against the servile and corrupted Chinese. It cannot therefore be much of a surprise that *Something about China and the Chinese* did not sell and so few references to the work can be found.

We have identified the author as Robert Edgar from a single advertisement in *Bent's Literary Advertiser* for 1843. We suspect that he is one and the same as Robert Edgar (1819-1871) the theatre manager and husband to the nineteenth century actress Alice Marriott. Described as a man of schemes who was also a useless creature whom Alice dignified with the title of manager. If it is the same Edgar he was also a sporadic writer on semi-scientific and factual subjects for Dean and Munday and then Dean and Co., before his marriage to Alice. Incidentally her father was a maker of scientific instruments with a love of the theatres and this is maybe how Edgar entered into a new career. The writer Edgar Wallace was his grandson.

OCLC records two copies, at NYPL and Trinity College Dublin.

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

14 [CHOCOLATE]. ZETI, Francesco, *introduction* and [GIUNTINI, Girolamo?]. ALTRO PARERE INTORNO ALLA NATURA, ED ALL'USO DELLA CIOCCOLATA Disteso in forma di lettera Indirizzata all'Illustrissimo Signor Conte Armando di Woltsfeitt. In Firenze, si vende allato alla Chiesa di Sant' Apollinare, MDCCXXVIII [1726]. £ 850

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

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

Zeti, who was locally known as 'Gobbo di Panone' (Hunchback of Panone) from both his back affliction and his crippled hands, owned the principle baking ovens in Panone, a district of Florence, and had as a profitable sideline a thriving business as a purveyor of hot chocolate. His fame soon spread for his delicious cups of hot spicy black chocolate, though unfortunately Giovanni Battista Felici was not of the same opinion as Zeti's customers and published a vicious pamphlet *Parere Intorno all'uso della Cioccolata: Scritto in una Lettera*, (Florence Appresso G. Manni, 1728) on the bad effects of drinking such concoctions, citing heart palpitations, intermittent pulse, convulsive movements, and apoplexy as only some of the side effects.

Zeti must have felt that Felici's pamphlet was detrimental to his business and thus had to contest Felici's findings. In his introduction Zeti calls Felici publication 'una certa Lettera, in biasimo dell CIOCCOLATA' but does not name either author or title but it is fairly obvious who he is directing his reply too. He enlisted the help of a Florentine doctor Girolamo Giuntini to defend his chocolate drink, hence the title translating as 'Another opinion about the nature and use of chocolate.' Not much is actually known about Giuntini and his name is not mentioned in Zeti's pamphlet. In any case whoever wrote the main text in Zeti's defence had access to several works that were supportive of chocolate's medicinal properties. At the end of the work is given a list of 'Autori i che trattano della cioccolata.' and 'Scherzo ditirambico in lode della cioccolata'. The 'Scherzo' clearly did not impress some contemporary annotator who inked such comments as 'Che basso stile!' and other deprecating notes against almost half the text.

The delightful vignette on the title shows the hunchback Zeti grinding the chocolate and spices beside his oven; two chocolate cups and a chocolate pot ready to receive his recipe. At the back a servant behind a counter can be seen pouring cups of chocolate for customers in an elegant room with candelabra and large mirror. A child in the middle of the room conveys a tray of steaming cups of Zeti's drink over to several professional men drinking at table, one dunking a biscotti; a dog snoozes below in this contented scene all suitably framed with a banner proclaiming a quote from Petrarch 'Ambrosia, e nettare non invidia a Giove.'

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

OCLC records three copies in North America, at Harvard, John Carter Brown and the National Agriculture library; Landis, *European Americana*, 728/217; see Donatella Lippi chapter on 'History of the Medical Use of Chocolate' p. 17 in *Chocolate in Health and Nutrition* Human Press, 2012; and 'Early Works on Chocolate, A Checklist by Axel Borg and Adam Siegel' p. 932 in Louis E. Grivetti & Howard-Yana Shapiro *Chocolate: History, Culture, and Heritage*, 2011.

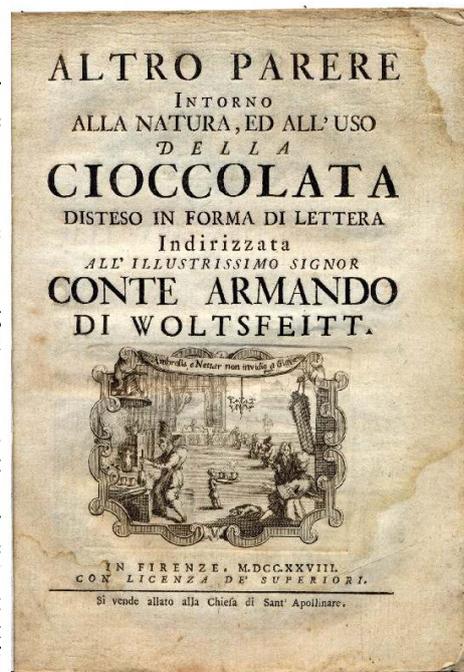
NO LONG OR DIFFICULT WORDS

15 CROMPTON, Sarah. THE LIFE OF ROBINSON CRUSOE in Short Words. London: James Hogg & Sons. [1861]. £ 385

FIRST EDITION. 8vo, pp. viii, [9]-124, [4] 'A new attractive series of juvenile books'; 4 hand coloured wood-engraved plates; a few leaves with minor marks; lacking front free endpaper; original ochre wavy ribbed cloth, the upper cover and spine blocked and decorated in gilt, head of spine chipped with some slight loss and lower hinge splitting.

A neatly produced adaptation of Defoe's classic, carefully sifted of long difficult words for young and inexperienced readers.

Sutton Coalfield in 1802, the eldest daughter of Birmingham merchant and iron master John William Crompton. The family were Unitarians, however Sarah later became a member of the theologically liberal Church of the Saviour, a 'Free Christian' church erected for George Dawson by his supporters, where 'no pledge was required, no minister or congregation; no form of belief was implied by membership; no difference in creed was allowed to bar union in practical Christian work.' It is quite clear that Dawson, who was friend to of Kingsley, Carlyle and

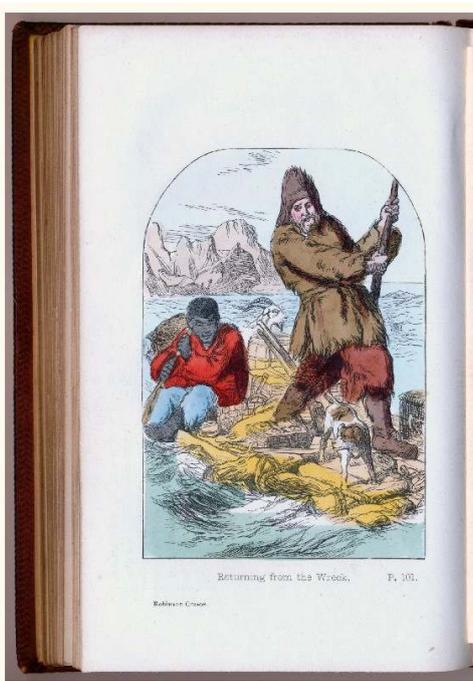


Emerson and a famous lecturer on such wide range of subjects as Shakespeare, German poetry and Italian history clearly had some impact on Sarah's output. Sarah worked in the Sunday and evening school attached to church and very probably had contact with Joseph Chamberlain who also became a Sunday school teacher before rising to the Mayor and British statesman.

Sarah's greatest interest was the promotion of education among the poor and authored of several books written both for children and adults learning to read. Such titles as *Stories in Short Words*, *Suggestive Hints on the Study of the Gospel* and the lives of Luther and Columbus, were among her popular publications and Robinson Crusoe was a similar uplifting and suitable addition to her stable of titles. She is recorded as having a 'cheerful countenance' and died in her native Birmingham 'after a slow decline' in 1881 aged 79.

The last chapter of the work is a topical addition of the visit to Vancouver Island of a clipper named Golden Rocket on the the Boston to San Francisco run, where the 55 passengers found goat's and peaches in abundance, any mention of Crusoe's Island was sufficient for the British Press to run an article and Sarah must have thought it an interesting and useful coda. There is something of a quandary on the dating of this work, the clipper story was reported in the press in British Press in July 1859 and the preface is dated 'June, 1859' although it would appear that Hogg held the work back until April 1861 when he published simultaneously sixteen titles, which he named his 'Rose-Bud Stories'. Crompton's work was number XII and like others had four hand coloured illustrations by the Dalziel Brothers.

OCLC records copies in North America, at Indiana, Illinois State, Yale, Michigan, Wayne State and two at the University of Toronto.



PICTORIAL MORALITY

16 [CUT-OUT FIGURES]. **LEGRAND, Augustine.** FABLES EN ACTION; Petite Tableaux mouvans, Figures decoupees en coloriees; Texte explicatif. A mes Enfants. Compose et grave par Augustin Legrand. A Paris, chez Augustin Legrand, Graveur-Editeur, rue Hautefeuille, No. 18; Pelicier, Libraire, Palais-Royal, premiere Cour. 1819. £ 1,850



Oblong 8vo wallet, the upper side with a hand coloured generic landscape of mountainous scenery above a lake with a Gothic building to the left and trees to the right, in the foreground a wall surrounded with shrubbery, with two incisions to slot the interchangeable pieces; the lower side listing the imprint and the fables and an itemised list of pieces; the wallet containing 19 hand-coloured engraved cut-outs only (of 24) illustrating the 12 fables, lacking single pieces for fables 4, 6 and 8 and both 2 pieces for fable 10; also a pp. 24 booklet of descriptive text bound in original green flexible boards, all contained in the original pink slipcase, the upper side with an engraved oval title label.

A rare child's cut-out book with figures to slot in to scenery, based on fable literature.

This was not the first work that Augustine Legrand published on fables for the use of children, as in 1799 his *Recueil de fables d'Ésope* with illustrations adapted from Barlow was issued and then reissued again in 1801; also it was not his first interchangeable toy book, for with the succession of the Bourbons at the end of the Napoleonic wars he clearly took the opportunity to adapt to French tastes several novelties previously issued in England by S. and J. Fuller.

The *Fables en Action* was seemingly Legrand's own idea of a 'cartes mécaniques' and rather than rework his Aesop material Legrand instead chose a selection of subjects from Aubert, La Fontaine, Barbe, Grozeller, Nivernois, Richter, Florian and Vitals. Legrand went on to engrave works on natural history and illustrated works on needlework and there does appear in his work a give and take of ideas on various subjects, many of which were for the instruction and entertainment of 'enfants.'

Clearly the adaptation, or indeed plagiarism of such works was a common enough exercise before copyright, so it is hardly surprising that Ackermann & Co. the following year published their own version under the title *Fables in action: by means of small moveable pictures, and dissected and coloured pictures with an explanatory text*. A copy of that version - seemingly an exact copy of the French work - is held at Harvard with an associated advertising sheet illustrating all the pieces at the British Museum.

See Ford Rudolph, *Ackermann*, p. 228.



PORTABLE AIDE-MEMOIRE

17 [DANCE FAN – SCOTLAND]. EIGHTEEN OF THE MOST FAVOURITE NEW COUNTRY DANCES. [Edinburgh? 1792-1793?]. £ 2,500

Engraved Fan [24 x 46 cm extended], on wooden sticks, (one split) hand coloured decorative pink border, the verso with an emblem incorporating musical instruments some nicks to the tips of the folds and wear with some old repairs folding down into an eighteenth century fan tub, decorated Dutch gilt paper.

There is strong evidence that the fan is of Scottish origin from the high proportion of tunes derived and found in contemporary collections.

Although some of the dance titles were current in the late 1780s we believe the fan is slightly later and can probably be dated to 1792 or 1793. By then the Gothic opera 'The Haunted house' had already been staged at Drury Lane in 1789 and first published as a tune in 1791. As an interesting aside, 1791 was also the year that the waltz first reached the United Kingdom and its inclusion here, simply titled 'Waltz', appears to confirm a date close to that year.

Many, if not all, of these dances can be found in collections of Scottish printed music before the early 1790's, however the term 'New' here refers to the dance movement rather than the tunes. Each of the examples give strait forward dance moves and the fan was probably designed as a neat and portable aide-memoire. Such instructions as 'The 2nd Lady Lead round the 2d. Gent, the Gent. Do the Same, Lead Down the middle up again Cast off. Pousete. is given for the Duke of Clarence's Fancy; The Waltz 'Sett and Hands across & Back again, Lead Down the middle, Cast off Pousette' which does not seem to be quite like today's version.



Included in the fan are: Duke of Clarence's Fancy - The Harriot - Paynes Jigg - Dibdins Fancy - Whims of the Moment - Alexander Dons - Duncan Gray - The Hautned Tower - Waltz - The Birth Day - Kiss me Sweetly - Dreary Dun - Captain McLean - Jem of Aberdeen - Miss Dykes Fancy - The Highland Club - Garthland - The Fife Hunt.

We have been able to locate at Birmingham University Library what appears to be a similar 'New Dance Fan for 1797', again with no indication of maker, and also with a high content of Scottish music.

UNRECORDED

18 [DARTON & SON]. THE SCHOOL GIRL. London, William Darton & Son, Holborn Hill. [1830-1836] [Together with:] THE SCHOOL BOY. London, William Darton & Son, Holborn Hill. [1830-1836]. £ 350

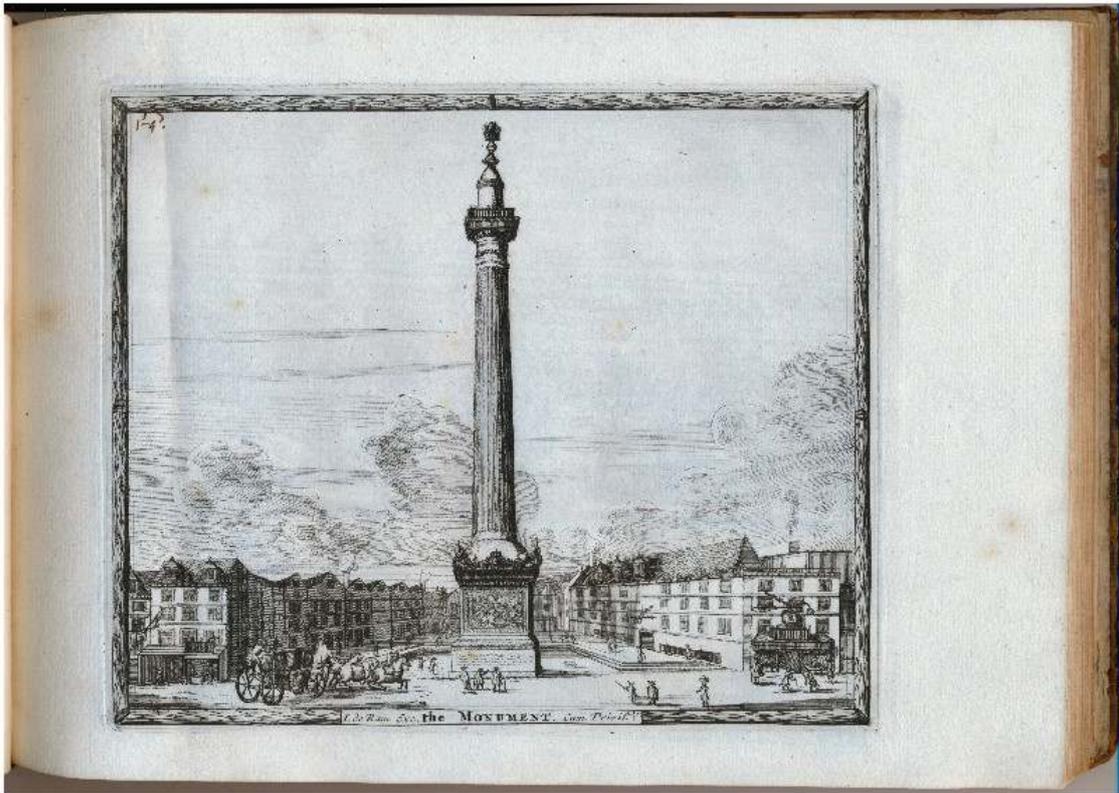
Hand coloured aquatints [18.5 x 13.3 cm]. some dust soiling and remnants of mounting on verso.

An unrecorded pair of prints unconnected with works by William Upton and issued by William Darton, some ten years earlier.



The imprint dates the two prints to the period 1830 to 1836 which is also confirmed by the style of the children's clothes. The boy is seen rolling a hoop on his way home from school, he is shown wearing a blue peaked cap, a matching short coat over a yellow waistcoat and white linen trousers, over his left arm is a red bag. The boy is shown in a semi-rural setting, a 'Boys Seminary' with a classical front in the background; other children can be seen leaving the school for home. The companion-piece shows a girl diligently reading a red book (one hopes with a Darton imprint), she wears a straw hat with a blue ribbon, an orange dress with a blue belt together with a short black shoulder cape, on her left arm is a green bag holding other books?. The girl is shown within an urban background, a terrace of houses and tree to the left and a 'Young Lad[i]s Sem[inary] behind a wooden fence on the right.

We have not been able to locate or find any reference to these prints, further we have seldom if ever seen aquatint used by Darton at this late date when their preferred method of illustration was through their use of lithography - more questions than answers, I'm afraid, on this one.



VIRTUAL GRAND TOUR

19 **DE RAM, Joannes.** VOORNAAMSTE GEBOUWEN VANDE STADT ROMEN T'AMSTERDAM. [comprising 16 views of Rome, the Vatican and Amsterdam]. [Amsterdam, c. 1690].

[bound with:] **DE RAM, Joannes.** ELEVEN VIEWS OF LONDON BUILDINGS AND MONUMENTS. [Amsterdam, c. 1690].

[bound with:] **[SELLERS, John].** SIX PLATES OF THE PORT AND FORTIFICATIONS AT TANGIERS. [London, c. 1675-1690]. £ 6,500

Oblong 4to., vignette title-page and 46 plates by Joannes de Ram, plus 6 plates of Tangiers by John Sellers full contemporary calf, spine gilt, red morocco label, corners worn, upper joint just cracking, but still an appealing collection.

A polyglot collection of views assembled as a kind of virtual grand tour taking in Rome, London, Amsterdam and Tangiers.

Johannes de Ram was an Amsterdam engraver and publisher (1648-96) and local interest in London, aroused by the accession of William of Orange to the English throne, must have induced him to issue a collection of views on the lines of Morden and Lea's *Book of Prospects*... They are, however, larger than the *Prospects* and have much more incident, such as the arrival of the royal barge at the Whitehall landing-stage, bearing Queen Mary and her consort seated side by side, and a royal procession through the gate to the N. of the Banqueting Hall. Staffage in the Temple Bar and Guildhall views has been reduced to midget proportions. Could's billow in the skies? (Adams, *London Illustrated 1604-1851*, 1983, p. 29).

As an interesting aside Pepys collected the prints piecemeal, and all but the Tower view are laid down in his first album of London prints.

The plates of views in Tangiers by John Sellers, are not original to the work and were probably added by an early owner. John Seller (1632-1697) was an English compiler, publisher, and seller of maps, charts, and geographical

books. In 1654 he became a freeman of the Merchant Taylors' Company, and became a brother of the Clockmakers' Company in 1667. He was a compass maker, and continued this occupation throughout his career. From 1671 he was hydrographer to the King.

List of contents as follows:

11 views of the Vatican and other buildings in Rome, each with titles in Italian in the upper margin, several incorporating a numbered key as well, all by Joannes de Ram

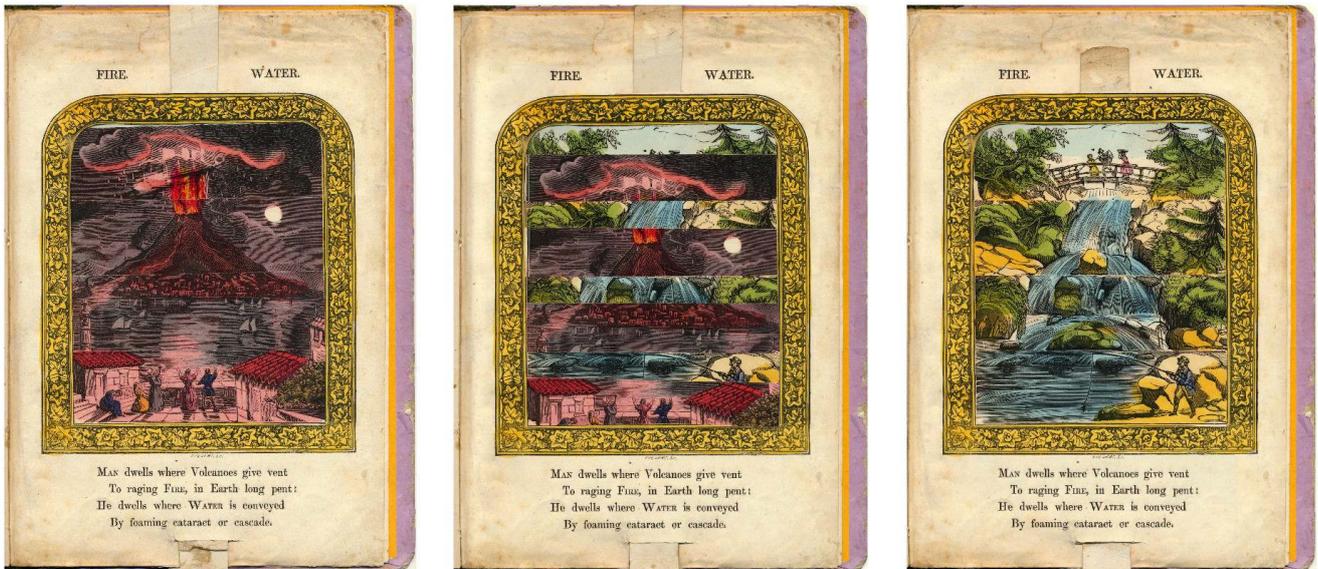
11 views of London buildings and monuments within narrow decorative borders, titles in English each set within a box in the lower margin, all by Joannes de Ram (only the first plate "The Monument" so signed this also with early ink ms. price of 1s. 4d.)

5 maps or bird's-eye views of Amsterdam and a further 19 views of buildings and monuments in that city, titles in Dutch, all by Joannes de Ram

6 plates of the port and fortifications at Tangiers by John Sellers

Etched view of The Old Curiosity Shop by E. Mary Shelley, 1893, inserted at the rear.

Adams 17 (London plates).



TRANSFORMATIONAL

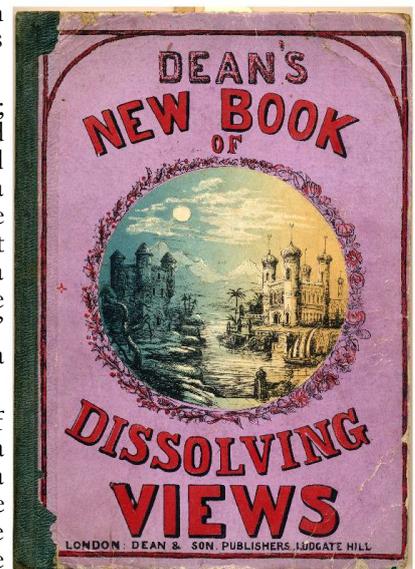
20 [DEAN & Son.] DEAN'S NEW BOOK OF DISSOLVING VIEWS. London: Dean & Son, Publishers, Ludgate Hill, [1860]. £ 1,850

Large 8vo, [27.4 x 19.5 cm] with six 'Dissolving views' printed in wood-engraving with coloured tints, some minor sympathetic repairs; original green cloth backed purple printed boards, the upper cover with a tinted overlaid roundel.

A good example of this transformation work published by Dean and Co. in the run up to Christmas 1860. The fragility of this semi-movable work makes them hard to find still in working order.

The subjects include 'Land and Sea' - with a windmill transformed into a ship; the aforementioned 'War and Peace' with a soldier on the battlefield transformed into shepherd tending his flock; 'Day and Night' with a ruined gothic building in a moonlit landscape transformed into a ruined castle with a cows in a stream; 'Summer and Winter' illustrating an eastern palace transforming into an icy mountainous landscape with rescuers and their St Bernard's finding a stricken traveller; 'Fire and Water' that transforms a volcano spewing forth at Naples? into a waterfall with a fisherman in the foreground and walkers crossing a bridge; and lastly 'Earth and Air' transforming a group of visitors to a mine being led through with flares into a red and yellow stripped balloon, named of 'Victoria,' flying over a landscape.

Dean & Son in their advertisement described the work as a 'A New Style of Movable Book. Printed on stout paper, and so constructed as to present a series of appropriate changeable Illustrations, dissolving into Scenes of a different and opposite character, upon a novel and entertaining plan—the pictures being coloured—such as "A Picture of War changing into a Scene representing Peace." The whole rendered interesting by a description of the several subjects. Price 2s., paper boards.'



No authorship for the text is indicated but the illustrations are signed 'Calvert, Sc.' the most likely candidate being William Calvert, a London wood engraver who flourished between 1850 and 1861 and worked at 10 East Harding

Street about a five minutes walk from Dean & Son's premises. The earliest advertisement we have found is dated to late 1861 although this particular copy has adverts helpfully dated to December 1860 and presume that it was ready for Christmas market of this year.

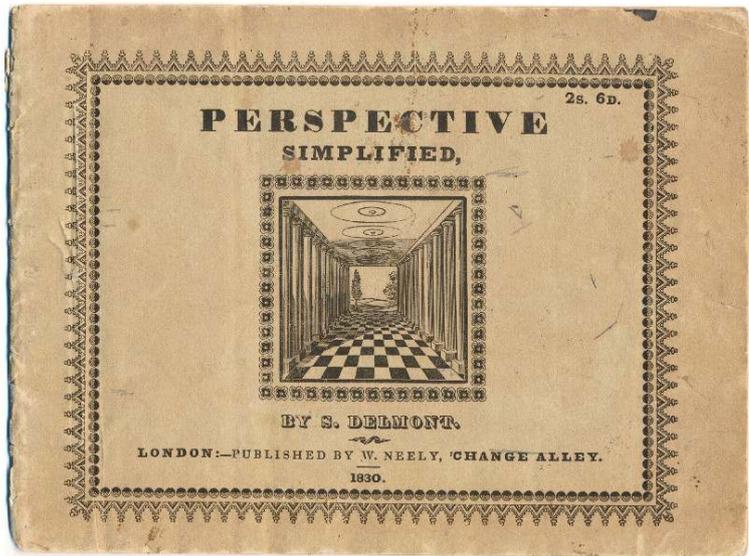
AN INVOLVED PRINTING HISTORY

21 **DELMONT, S.** PERSPECTIVE SIMPLIFIED. London: Published by W. Neely, 'Change Alley. 1830 [1827 & 1826]. **£ 550**

SECOND EDITION. *Oblong 8vo, [17.5 x 23 cm], ff. 12, printed on verso only including a blank a title and 11 numbered leaves; wood-engraved text illustrations; original printed wrappers, as issued.*

A neat work on the rules of perspective by the rather mysterious 'S. Delmont.' Contained in the work are practical instructions on foreshortening, etc. for a variety of projects including scenery, geometric items, and furniture, together with clear and useful wood-engraved illustrations.

Published first with the imprint of 'W. Neely; Ackerman; Neely; and Fuller' in 1826 and here with the imprint of W. Neely and dated 1827 and to confuse things a little more the date on the wrapper being 1830. We believe that apart from the title the book is bound up from the same sheets as the 1826 edition as the paper is clearly watermarked 1825. A new title of 1827 bearing the legend 'Second Edition' was substituted with a date change to 1827 and later still, wrappers for dated 1830 were supplied. That Neely was advertising the work as late as 1832 as being 'Just Published' indicates he had copies to hand.



The reason for this convoluted publication history is that Neely had gone bankrupt. He was apparently a schoolmaster before turning his attention to being publisher, printer and stationer in 1817. Unfortunately Neely became insolvent and what little stock he had left was subsequently sold off in order to pay a dividend to his creditors. The author is a mystery, Delmont is not a common British name and we suspect that Neely may have used his connections as schoolmaster for he was still acting as an agent for Albion School in Parsons Green in the mid 1820's, it is possible that Delmont may have been a drawing master or teacher of some kind that Neely knew.

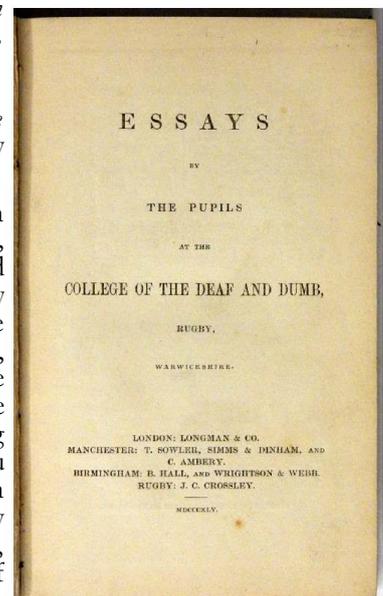
ESSAYS BY DEAF AND DUMB PUPILS, ONE PROPOSED BY DICKENS ON A VISIT

22 **[DICKENSIANA]. BINGHAM, Henry Brothers.** ESSAYS BY THE PUPILS AT THE COLLEGE OF THE DEAF AND DUMB, Rugby, Warwickshire. London: Longman & Co., Manchester: T. Sowler, Simms & Dinham, and C. Ambery. Birmingham: B. Hall, and Wrightson & Webb. Rugby: J.C. Crossley. 1845. **£ 375**

FIRST EDITION. *12mo, pp. xii, 156; apart from a few minor marks in places, a clean copy throughout; in the original green blind-stamped publisher's cloth, upper board lettered in gilt, light marking to spine and lower board, otherwise a very good copy.*

First edition of this fascinating collection of *Essays by the pupils at the College of the Deaf and Dumb*, which had been opened in Castle Street, Rugby, Warwickshire, by Henry Brothers Bingham (1801-75) in 1841.

The work is really something of a prospectus, and indeed begins with the terms on which pupils were admitted to the school: 'Education, board, washing, &c. &c., from sixty to one hundred guineas per annum, according to age and circumstances', before an introduction in which Bingham provides a short history on the teaching of the deaf and dumb interlaced with statistical information. He concludes by stating that he has 'consented to publish the following little essays, written off hand by my pupils, (not exceeding fifteen years of age,) in the presence of the parties who proposed the subjects, and whose names and residences are attached' (pp. xii). The work is particularly noteworthy as one of those visiting parties was Charles Dickens, who suggested the essay topic to a student: 'If you can describe an author to me, I should be glad to know (having some interest in the subject) what he is?'. The rather amusing answer is worth partly quoting: 'I say the world would be one-half quieter than it is at present, if all the bad books, spurious libels, and inflammatory speeches were withdrawn from the libraries of the world, half, or more than half, of which they fill. Booksellers might quarrel,

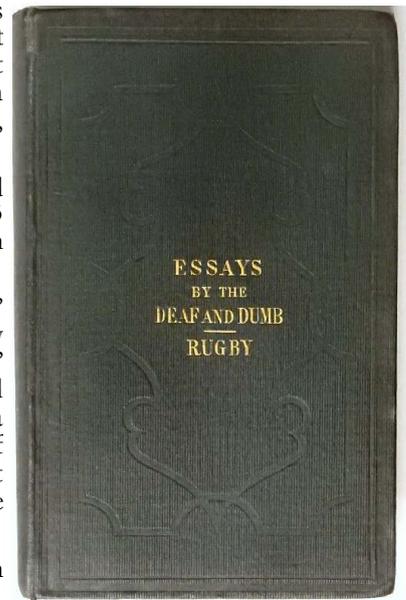


Printers raise an uproar, Publishers petition Parliament, and poor Authors starve, but these would be small evils when compared to the good which might ensue; as small as the mouse is compared to the elephant, under whose foot it squeaks; and if bad books are productive of such a number of disagreeables in the world, how much more so must that man be who is the cause of them all, but who still gets the reputation of being an Author?' (pp. 8-9).

Dickens spoke at the seventh Anniversary festival of the Charitable and Provident Society for the Deaf and Dumb, in London on the 23rd of May 1843 and by donating £5 became a governor for life, probably in connection with this event he had contact with Bingham.

A further 52 essays are included, covering topics such as 'Revolution' (proposed by Miss Linwood), 'On the Progress of Civilization' (proposed by Arthur Hopper), 'Slavery' (proposed by W.R. Beck), 'Beauties of Shakespeare' (Proposed by E. Dickenson) and 'Railway versus Coach Travelling' (Proposed by John Lowe), which rather amusingly concludes: 'A murderer escaped by a power going a mile a minute, but was apprehended by another going at a rate of ninety seven thousand miles a second. May not our progeny one day make that power their means of locomotion? and would not they laugh at us if we boasted of our one mile a minute travelling?' (p. 78).

OCLC records two copies in the UK, at Cambridge and the BL, and five in North America at UCLA, Gallaudet, Rochester, Chicago, and Trinity College, Connecticut.



NOT ALTOGETHER COMPLIMENTARY

23 **DOYLE, Richard.** AN OVERLAND JOURNEY TO THE GREAT EXHIBITION Showing a few Extra Articles & Visitors, London, Chapman and Hall, 193 Piccadilly. [1851]. £ 750

Oblong crown 8vo, 8 double page engraved plates by Doyle forming a continuous strip panorama, [125 × 2,800 mm]; a few occasional light marks, otherwise clean; in the original light blue printed boards, lightly dust-soiled, spine repaired.

A good copy of this 'Dicky' Doyle item and a scarce piece of Great Exhibitioniana.



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

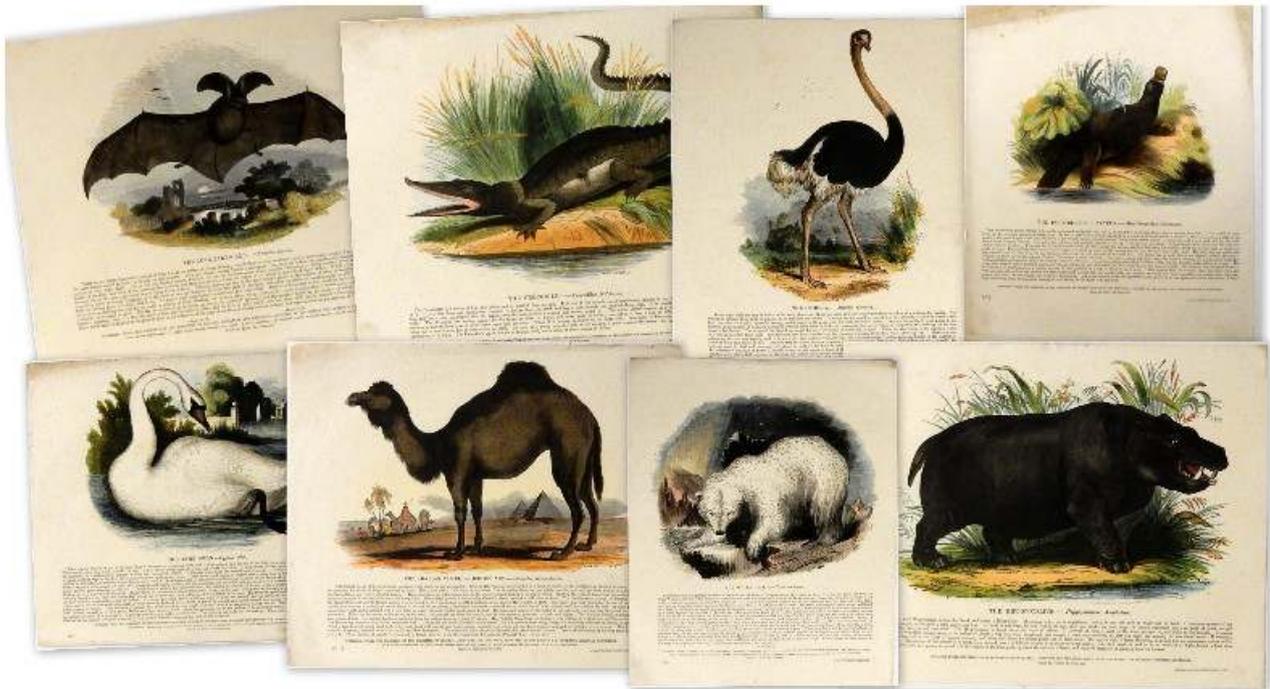
WITH A SMATTERING OF EXOTICS TO KEEP A CHILD'S ATTENTION.

24 **[EDUCATIONAL MENAGERIE]. [MURRAY, Thomas Boyles, text].** [PRINTS ILLUSTRATIVE OF NATURAL HISTORY]. London: Published under the direction of the committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. [1844 and later]. £ 750

39 hand coloured wood-engraved sheets by Joshua Wood Whymper after Samuel Read, each numbered in the lower left corner plates; some soiling to a few sheets and a few minor edge tears but generally fresh and clean.

Desirable group of hand coloured prints, formed as an ongoing work promoted through the aegis of the Society for the Promotion of Christian Knowledge.

Each print, with a large wood-engraving of a natural history subject, were sold singly at three-farthings uncoloured and twopence coloured, as here. The chief artist for the work was Samuel Read who had recently moved from Suffolk to London where he was encouraged by the wood-engraver of the Society, Joshua Whymper, who cut most of the blocks in the series. Murray, who planned out the work, was secretary to the Society and appears to have had a flair for poetry and wrote several books on a wide variety of subjects, including the Pitcairn Islands and a history of the Paris of St Dunstan's. The text he gave to the prints was in all cases adapted from published works, but carefully 'adjusted' to proselytise the Society for Promoting Christian Knowledge's main work.



The series eventually numbered 210 plates and some effort to sell 'sets' under a collective title was made at intervals when the number issued had reached 100, 150 and 200. Hardly any such sets appear to have survived, although batches without title and an incomplete set with title were deposited by at the British Library by the Society, even single prints appear uncommon, probably because being cheap and pressed into educational use they have suffered accordingly.

Very likely this group was chosen by someone visiting the S.P.C.K. premises for Sunday School instruction or home instruction. The subjects appear to have been chosen with a view to having familiar domesticated animals, some Biblical and a smattering of exotics to keep a child's attention.

The subjects include: 1) The Long-Eared Bat; 9) The Beaver; 17) The Hippopotamus; 26) The Crocodile; 33) The Shepherd's dog; 34 The Newfoundland Dog; 35) The Fox; 39) The Porcupine; 43) The Arabian Camel, of Dromedary; 46) The Sheep; 47) The Cow; 48) The Race-Horse; 52) The Ostrich; 54 The Tame Swan; 62) The Jackal; 68) The Walrus; 70) The White Bear [Polar bear]; 72) The Lizard; 73) The Pelican; 77) The House Sparrow; 79) The Eel; 83) The Esquimaux Dog; 89) The Whale; 92) The Wolf; 93 The Boa Constrictor; 95) The Cock; 100) The Haddock; 101) The Turtle Dove; 114) The Turkey; 118) the Common Grey Parrot; 124) The Common Hen; 127 The Duck-Billed Platypus; 130) The Otter; 139) The Blind-Worm, or Slow-Worm; 149) The Shrew; 150) The White Fronted Lemur; 152) The Cuckoo; 165) The Trush; and 169) The Water Rail.

See Rodney Engen *Dictionary of Victorian Wood Engravers*, Chadwyck-Healey, 1985.

MUSIC WITHOUT TEARS

25 **ELWART, A[ntoine].** SOLFEGE DU JEUNE ÂGE, Francais et Anglais. Composé par A. Elwart. Professeur au Conservatoire de Musique. Lithographié sous sa Direction. Dédié à Melle. Migne. de Jouffroy. [1837]. £ 2,250

Hand coloured lithograph panorama [15 x 230cm] of 23 sections of which 20 bearing illustrating a musical examples; three of music alone; folding down into the original green boards [16 x 12.5 cm], the upper cover mounted with a hand coloured decorative title, numbered '24.'; one fold slightly split, spine expertly repaired and some light foxing but generally a good example.

A rare dual language educational piece for teaching music.

Elwart had only recently returned to Paris in 1836 where he published his *Solfège progressif* the following year. He also provided a juvenile version but substituting most of the text with charming illustrations to illustrate Solfège. The



work was very well received in a review for *Gazette musicale de Paris* in December 1837. We admit to being slightly perplexed on the dedication: we believe that the de Jouffray's are children of Achille François marquis de Jouffroy d'Abbans (1785-1859) who had for a while exiled himself to London during the 1830's.

Antoine Elwart (1808-1877) was a French theorist, writer on music and composer. He was of Polish descent and began his musical studies at the singing school of St Eustache at the age of ten. In the 1820s he entered the Paris Conservatoire where he studied counterpoint and fugue with Fétis and composition with Le Sueur and later with several friends he founded the Concerts d'Emulation which provided student composers and performers with the opportunity to be heard in public; the concerts lasted from 1828 to 1834. He won the second prix for composition in 1831 and was assistant professor to Reicha from 1832 until 1834 when he gained the Prix de Rome. During his stay in Rome he composed, among other things, an *Omaggio alla memoria di Vincenzo Bellini*, performed at the Teatro Valle in 1835. Back in Paris in 1836, he resumed his post as assistant at the Conservatoire, and later conducted the concerts in the rue Vivienne and those of the Société Ste Cécile. From 1840 to 1871 he was a professor of harmony at the Conservatoire. In 1867 he undertook a collected edition of his compositions.

SLIGHTLY UNUSUAL MANUSCRIPT GRAND TOUR

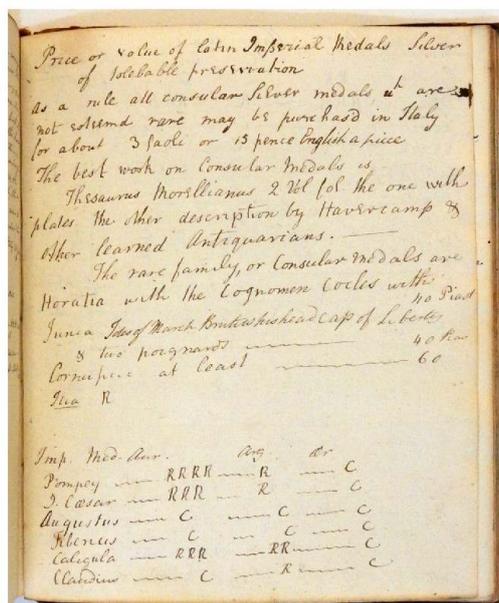
26 [ERRINGTON, George Henry, of Chadwell and Ashbourn]. MANUSCRIPT GRAND TOUR GAZETTEER. [c. 1799-1800 and later]. £ 2,250

MANUSCRIPT, PARTLY EMPHASIZED IN RED UNDERLINING. 4to, [21 x 17.5 cm], approx. 177 leaves [including 12 blanks], see note below on the makeup of this volume; contemporary half-calf and marbled paper covered boards, head and tail of spine, and corners worn, upper joint slightly split at lower end; red morocco title label, gilt.

George Henry Errington began his manuscript during the early stages of his tour of Europe. He had married in early October 1797 and it appears the couple travelled soon afterwards with Rome as their main destination.

This is not a conventional account, rather than express his own opinions Errington has chiefly extracted from classical and later writers the most apt descriptions that struck a chord in his mind of each of the places he had visited. This very lack of personal anecdote, a certain diffidence even quixotic account, of his 'Grand Tour', may in part be down to his difficult early years.

The manuscript is twofold, Errington began the journal whilst at Teplitz on the border of Saxony and Bohemia. The couple probably started from Hamburg for it was by this route that they returned home in 1800. Errington tabulates their journey in the manuscript, itemising all the chief stopping places before an extended section describing all



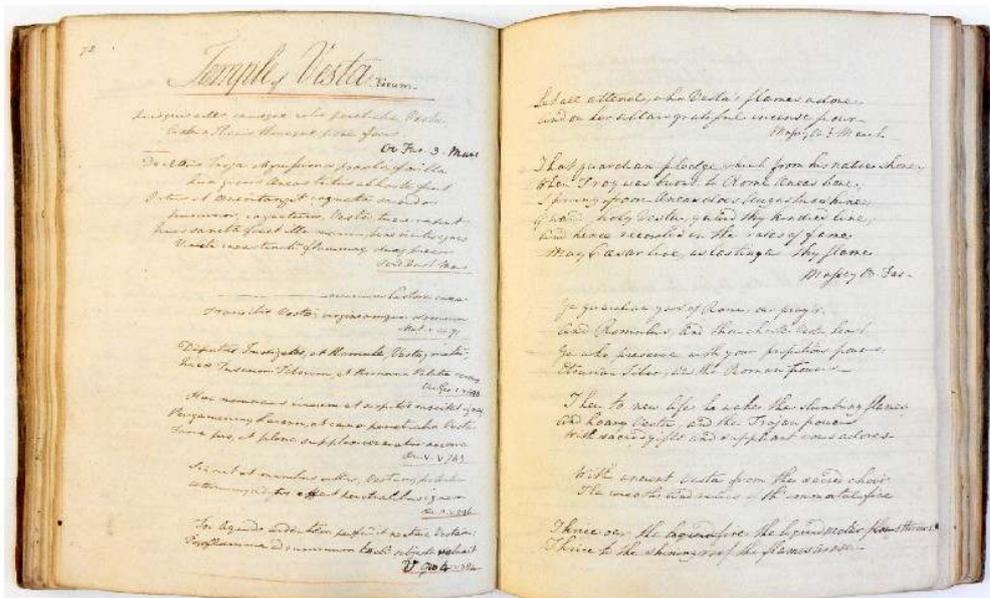
the ancient sites en route and in Rome. On his return to England he then interleaved his notes with fresh paper (watermarked '1803') and added yet further to his original notes with the whole bound in half calf a few years later.

Errington first tabulates all the post roads from Teblitz to Prague then on through Vienna, Graz, Laybach [Ljubljana] Trieste, Venice, Padua, Verona, Bologna, Florence and eventually on to Rome. It is likely that he would have wanted to travel in his younger years, however, the involved finances of his father, the French Revolution and various other European conflicts may have deterred him. The 'peace' between the 1st and 2nd Wars of the Coalition, may have decided the couple to attempt the journey to Rome when they could. Noting the posts, English Miles, time and expenses, these last not so diligently, and the state of the inns 'Good, Middling, Tolerable, Very Good, Miserable' at each stop.

It was only objects that could be positively linked to classical history that are noted by Errington, everything else 'modern' is ignored, as such the manuscript forms something of a *Cicerone* of ancient Rome and the Roman world by ancient writers. With some little application Errington's travelling library could be reconstructed, here are found Livy, Virgil, Tacitus, Ovid, Horace, chiefly in Latin and also Lempriere's Dictionary etc. On his return to England Errington continued to pad out his work in the comfort of his library, jotting down further quotes, many in English translation, that renewed his memory of travel but now with access to works by Fergusson and Gibbon, English translations of classical authors and a smattering of modern poetry including some Byron.

The couple must have been part of a society of travellers to Rome who explored the city but have left little if any trace of their visit and are not noted in Ingamells *A Dictionary of British and Irish Travellers in Italy 1701-1800*. However we know that Errington did meet at Rome that omnivorous collector John Rushout, later 2nd Baron Northwick. He provided a two leaf guide to collecting ancient medals, together with a their relative rarity. This would have been penned by Northwick early in 1800, not long before Rushton returned to England. Errington also made a move at the end of winter for the only date that he cared to make in the manuscript were 'Dresden March 12, 1800' on his return to England.

On the whole George Henry Errington's life was very quiet and almost nothing is known of his life. George Henry & Elizabeth had eight surviving children and that he was very fond of music is almost the sum total of our knowledge. The couple lived out most of his later life near



Colchester in a sort of genteel retirement from 1830, dying in 1843 aged 65, but his father was something quite different and we can only imagine his sons upbringing and how it may have affected his own life.

Briefly the Errington family history is messy. George Errington senior was a wealthy London barrister whose father was a close friend of Fielding. He was brought up at the home of Lord Mansfield and there he met and then married Harriet Coren in 1777 and set up house at Robert Adam's Adelphi. Harriet, sometimes described as Mrs Coren, had already been married and bore a child when only 15. When George Henry was born the couple had only been married some two months, not an ideal turn of events, and perhaps not unsurprisingly the marriage was not to last. The subsequent divorce proceedings of 1785 were the most sensational to be heard at the time, Harriet being accused of adultery by her husband with 'Augustus Murray Smith, Captain Buckley, Captain Southby, the Rev. Thomas Walker, and many others.' After the divorce George took a mistress named Anne Broadrick with whom he had several children, however, he left Anne and in September 1794 married Eleanor Elford. It seems that George may have been a bit tardy in honouring payments to his jilted lover and the various offspring. Anne was someone not to be trifled with for in May 1795 she travelled to where George and Eleanor were living in Thurrock, Essex and shot George in the drawing room in front of his wife. After a sensational trial Anne Broadrick was acquitted by the jury under the direction of the judge of temporary insanity. Eleanor died later in October having never fully recovered from the shock.

George Henry Errington was seven or eight when his parents divorced and seventeen or eighteen when his father was murdered, what his feelings toward his mother and father was we have no idea but from the contents of the journal he may have lost himself in the safer world of antiquity.



SLIGHTLY MORBID

27 [FAN - FRENCH REVOLUTION]. TESTAMENT DE LOUIS SEIZE NE LE 23. AOUST 1754. MORT LE 21. JANVIER 1793. [London?: 1793]. £ 2,500

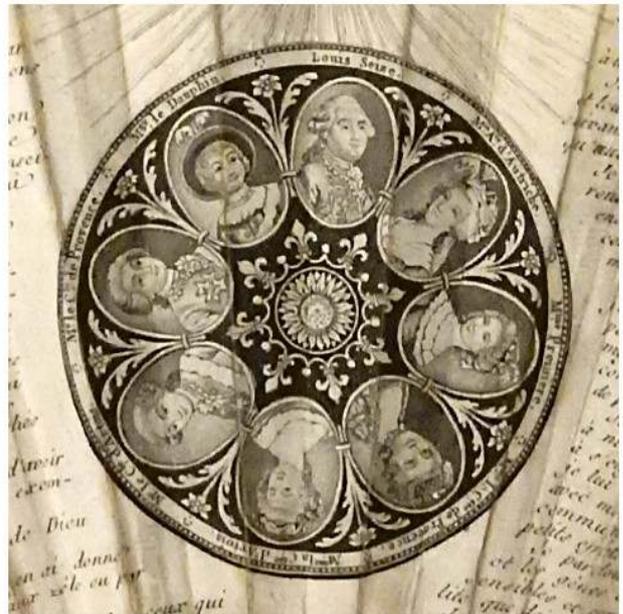
Stipple-engraved fan, [24 x 45 cm] mounted on bone sticks; printed in black with the engraved will of Louis XVI enclosing an medallion of eight portrait busts; some damage and repairs from the verso but with some slight loss of text.

Rare fan issued in the aftermath of the French Revolution. Although a topical subject, one wonders at the use of the slightly morbid, with the a medley of living and dead royalty as a fan decoration.

Still, it was preferable being alive and exiled, even to Britain, and continuing the French way of life during the London fashionable season. Also many aristocratic refugees, for whom this fan was very probably designed, could show their ongoing patriotism and support for the remnants of the French monarchy.

The design is quite plain but also effective with the will of Louis XVI engraved in full either side of a medallion incorporating the portraits of: Louis Seize • Mie Ate. d'Austriche • Mme. Premiere • Mme. la Csse. de Provence • Mme. la Css. d'Artois • Mr. le Cte d'Artois • Mr. le Cte. Provence • Mst. le Dauphin.

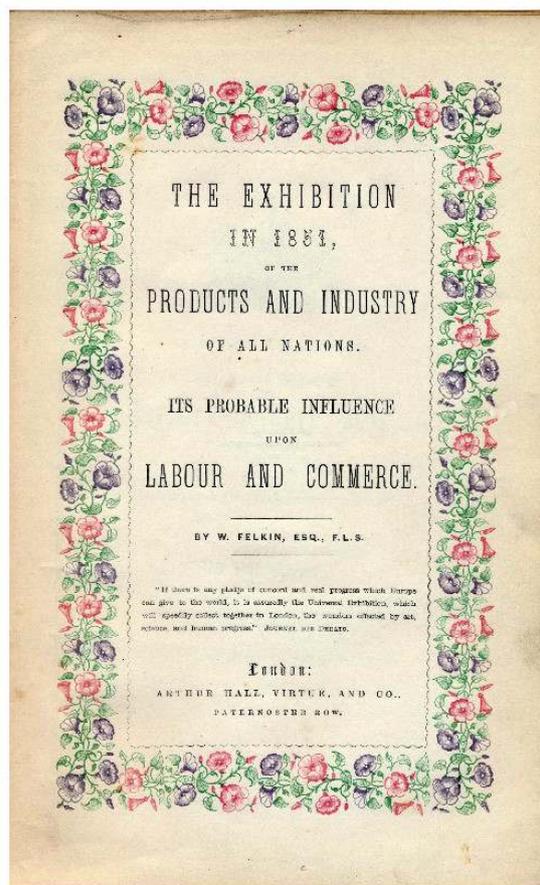
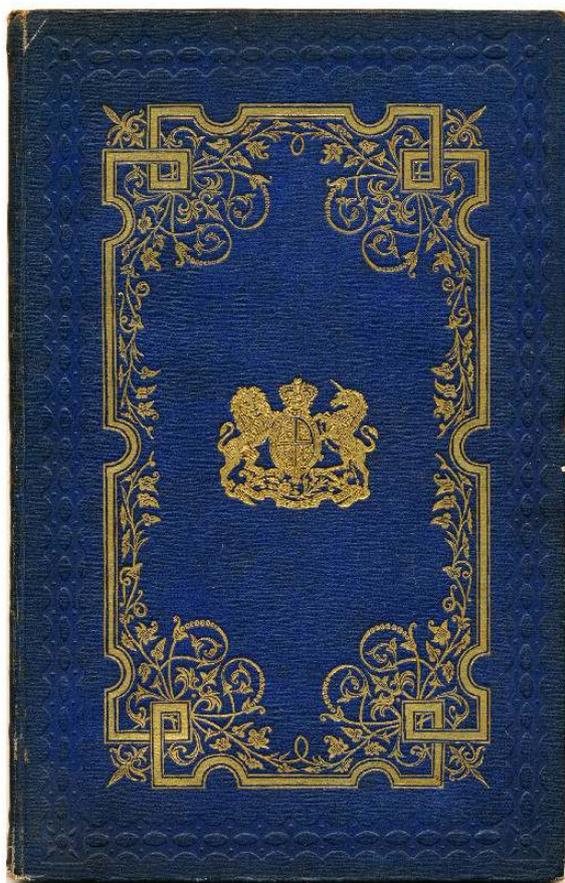
Scriber Collection 122 - there printed in red and black; this example Exhibited at Fan Maker's Hall, 4th to 5th December 1980, catalogue No. 30.



DRUMMING UP ENTHUSIASM

28 **FELKIN, William.** THE EXHIBITION OF 1851, of the Products and Industry of all Nations. Its probable influence upon labour and commerce. London: Arthur Hall, Virtue, and Co., 1851. £ 550

FIRST EDITION. 8vo, pp. 30; title with coloured floral border; in the original blind-stamped publisher's cloth, upper cover blocked in gilt, lightly rubbed; with presentation inscription to 'William Vickers Esq. with the author's kind regards' and a later inscription 'Leonard G. Felkin, Bought in Nottingham in 1900' presumably Willam's son.



In 1851 William Felkin (1795-1874) was appointed mayor of Nottingham and exhibited the products of the lace industry at the Great Exhibition. He was also a Local Commissioner for the Exhibition tasked with encouraging others to participate from his own the lace making Nottingham area.

He divided his work into three sections, the first dealing with the philosophy of the Exhibition, that it was not some sort of bazaar, nor a competition; secondly, it was to show the quality and type of goods from every corner of the planet and; thirdly was concerned with progress and how the exhibition would show through an examination of goods the business of the world. Felkin was clearly very enthusiastic and believes Commercial business to be 'the handmaid of Christianity' and further that 'so glorious a consummation, the Exhibition will be seen to have fulfilled its mission, as a bright harbinger of universal peace and good will among men'.

Felkin is also well aware of globalisation, although the work was not yet wrought at this time. 'The silk of China, for example, is woven in Coventry, and sold wholesale in New York; retailed amongst a thousand other articles in New Orleans; and is consumed, by a neighbouring planter's wife, as a ribbon attached to her dress. That American planter grows cotton wool, which is exported and woven into cloth in Manchester. This cloth finds its way into the interior of Bengal; and is retailed by a trader, who probably gives two season's credit upon the sale; and may be paid for it at last partly in produce, which will be sold for food in the English market ten thousand miles off. A halfpenny worth of meal from America, a halfpenny worth of coffee from Jamaica, a halfpenny worth of sugar from Brazil, are sold at the same humble counter, to the occupant of a neighbouring garret in Saint Giles's. A chandler's shop in the dirtiest, darkest thoroughfare of the outskirts of London or Limerick, cannot exist without supplies from every quarter of the globe.'

The recipient was, like the author, a fellow Lace manufacturer and former Mayor of Nottingham.

OCLC records just two copies only, at Cambridge and the National Art Library at the V&A; no copies recorded in North America.

FORTUNE TELLING FOR CHILDREN

29 [FORTUNE TELLING GAME]. LE SORCIER DES ENFANS. The Children's Fortune Teller. [Paris]: Daumont, Lith. Rue Au Maire 47. [n.d., c. 1845]. £ 1,650

Box containing a decorative hand coloured lithographed tray with slots for 144 strips of cards each with and answer (lacking the last card); also two bone dice; together with a printed 4 pp. instruction booklet; contained in the original box [22 x 27 x 6 cm.] the lid with a coloured and gilt depiction of a Sorcerer entertaining a group of children in a 'schoolroom' within a decorative border of scrolls, serpents, fabulous animals, birds and flowers; the edge with an applied decorative border (some occasions abrasions but still in good order).

A neatly designed game of fortune totally dependent on a throw of the dice.

Probably intended as both an amusement for a rainy day and also to divert, if not actually thwart, those innocent questions that devoted parents find so difficult to answer truthfully. There is some slight educational value too for the numbering of the game allows the memorising of the twelve times table and this aspect was deliberately enhanced by the depiction of the 'schoolroom' on the lid.

The instructions explain that 'the Sorcerer who, obedient to all your desires, will open the book of Destiny to you every time you question him. He will announce the future and will sometimes give you good advice that you will not fail to follow. If a few of you are useful, it will be the sweetest reward of your best friend.'



There are 12 questions that the player can choose from: 1) If my desires will be fulfilled?; 2) What do you think of me?; 3) Will I have success in my studies?; 4) What will my fortune be?; 5) What will you give me next year for new year?; 6) Are we happy with my work?; 7) Will I succeed in my projects?; 8) If I will make a happy trip soon?; 9) Will my sorrows last for a long time?; 10) If the person I think likes me?; 11) Will I receive some news; and 12) How will my life be?

The box is designed with 144 slots divided into a grid of twelve rows and twelve columns, these each hold a separate answer printed on a strip of card; the player chooses the question they want answered, throws the dice and with the number the correct answer is found and read out.

To the first question 'If my desires will be fulfilled?' such answers include useful, humorous and pragmatic answers including:- If they are moderate; Beyond your expectations; You will be deceived many times in your waiting; Yes, after many difficulties; We will try to thwart you; Help yourself and heaven will help you; Not for the moment; If you work there, everything will be fine; and Do not worry, everything will be fine.

We have been unable to find another example or any reference to a similarly constructed game.

HAMLET ADAPTED

30 [GAME OF CHANCE]. TODTENKOPF U. KANONE - LA TETE DE MORT ET DE CANON - THE SKULL AND CANON [German or Austria?], circa 1825. **£ 1,250**

Set of five hand coloured lithograph cards [88 × 103 mm.] with text below in French, German and English; contained in the original wooden box [115 × 131 × 22 mm.] with two compartments for the cards and nine bone dice; the sliding lid with a hand coloured lithograph title label.

A version of the Bell and Hammer game adapted for a much darker purpose of war and death, and quite probably intended as a commentary on the recent Napoleonic wars.

The main component is the five cards on card and depicting: A Skull, a Cannon, a Skull and Cannon, an Inn and a White Horse from which the alternative name of the game 'Schimmel' is derived.

In this adaptation the bell is replaced by the skull and the Hammer by a cannon, with the skull scenes clearly adapted from the Yorick scene in Shakespeare's Hamlet and the other scenes used by the maker may also have been derived from similar contemporary subjects, the lid of the box has a rather dismal image of a priest resting with a spade on a mound of freshly dug earth and a pile of skulls and bones ready for internment whilst a cannon stands silent in the background.

The rules are not quite consistent between various copies, but the general aim is to win as many counters as possible. Here the cards and dice were included in the box, counters or more probably coins were provided by the players.

The history of the *Hammer und Glockenspiel* game is inseparable from the name of Austrian/English children's book and toy maker Heinrich Friedrich Müller (1779-1848). He first specialised in the publication of children's paper games before moving mainly to children's books and colouring books, and from about 1807 wooden building toys



and a few years later in 1810 he introduced the dressing doll and later still a theatre toy for children. The Scene of the Inn - a rather imposing building - has a double headed eagle over the threshold and this example of the game may stem from Müller or a competitor.

Müller's most famous product was, however, his 'Hammer and Bell' game and likely developed from the traditional 'Schimmel oder Pachten Spiel' which was drawn from an early period by joining the pagan symbols of Thor and Wotan with the Christian symbols of a bell introduced at a later date. Up to twenty could play *Hammer und Glockenspiel* at the same time and the almost countless variations of the game meant it achieved enormous popularity by the 1850s.

'LONDON RULES'

31 [GAME OF THE GOOSE].
THE NEW ROYAL GAME OF
THE GOOSE. [London?]: [n.d., c.
1855]. £ 850

Hand-coloured lithograph game with a panel containing the rules [43 x 54.5 cm.], folding into decorative boards (22.5 x 20 cm.) the upper cover with a hand coloured lithograph label, lightly dust-soiled, but not detracting from this being a very appealing example.

Scarce and interesting variation of the game of the goose. Evidently produced sometime in the 1850's, with two contemporary rules: 'Whoever gets to 6, or the Great Northern Railway must begin again' and 'The Player who gets to 42 (the Crystal Palace) must stop on



turn.' The game carries a delightful hand coloured picture of a goose, having the usual 63 circles within its outline marked with penalties or benefits.

Whitehouse p. 69.



BIBLE GAME DEvised BY FAR FLUNG SISTERS

32 [GAME] WHITNEY, Mary C. and Anna B. THOMAS, *Designers*. A BIBLE GAME for Sundays... London: S.W. Partridge & Co., Ltd., Paternoster House, Old Bailey. [c. 1905]. £ 550

Folding sheet [49 x 49 cm.] mounted on linen and coloured in red and blue; folding down into the original card envelope [18.5 x 18.5], the upper side with a large red and black printed label; also 7 numbered card counters (of 8) together with a printed book of rules 8vo, pp. 32 in pink wrappers.

Mary Caroline Whitney (1867-?), the wife of a Christian missionary living in Japan and Anna Braithwaite Thomas (1869-1943), a British American Quaker living in Baltimore were sisters who appear to have devised their Bible Game around 1900. The game was then marketed by the Partridge company who were specialists in religious and other 'suitable' works for children.

Modelled on the Wallis's *A New Game of the History of England* of the 1820's, each of the 118 places set in a concentric circle corresponding to questions in the set of rules. To avoid the use of dice, and any association with gambling, a group of numbered cards are used to advance play. As each player lands on an illustrated number the holder of the rule book reads out the associated question. No. 1 is 'The Creation'; 2) 'The first Man and Woman'; 3) 'Who offers the first sacrifice' - the fall apparently an unsuitable subject for explanation. Some of the questions are unanswerable and are there chiefly for religious instruction. Jesus makes an entrance at no. 118 with the winner landing on the final number 119 that is illustrated with a father instructing a child with the Bible. One wonders if the game was issued to encourage study of the Old Testament as the Bible stories of the New Testament were possibly thought to be too well known.

SATIRISING CONSCRIPTION IN FRANCE

33 [GILLRAY, James]. FRENCH VOLUNTEERS, MARCHING TO THE CONQUEST OF GREAT BRITAIN. Dedicated (by an Eye Witness) to the Volunteers of Great Britain. C.L.S. London, Pubd. Octr. 25th 1803, by H. Humphrey 27 St. James's Street. [1803]. £ 1,850



Hand-coloured etching, 220 × 605 mm, some light soiling to edges, and minor tears, later laid down on card; in very good state, from the Renier collection with signature on verso.

Rare French invasion caricature attributed to James Gillray, satirising 'the reported eagerness of the people of France to serve in the threatened expedition against Great Britain' (Wright p. 225). An officer on a white horse leads a string of pathetic starving and ragged conscripts, chained to each other by the neck like African slaves, with birds hovering in the sky.

The BM's on-line catalogue attributes the print to James Gillray. The initials 'C.L.S.' had been erroneously assumed to belong to Charles Loraine Smith (1751-1835), the sportsman, artist and politician.

BM Satires 10117 (another version of the print with the same image but with a non-panoramic format is described in BM Satires 10117A); Wright, *Historical and Descriptive Account of the Caricatures of James Gillray*, 277.



'COOCS [SIC] JOURNEY AROUND THE EARTH'

34 [GLOBE]. MINIATURE POCKET GLOBE. Nuremberg: Marke Polar Sterne. [c. 1850?]. £ 2,850

Papier mache terrestrial miniature globe [5.5 cm diam.]; made up of twelve hand coloured engraved gores with the makers mark 'PMS' within a circle; with two metal pins at each pole, (some very minor surface abrasions); in original circular box, [7 × 7.2 cm diam.] the top with a hand coloured engraving of a Columbus discovery of America.

An excellent example of this form of miniature globe, complete in its original decorative box.

MPS monogram is generally believed by historians to be Marke Polar Sterne [Polar Star Brand], The trademark was applied to globes manufactured in Nuremberg in Germany and was very likely that of a successor to the Bauer family of globe makers who used an identical style of mark, but lettered 'MCB.'

The globes were issued in a variety of miniature sizes both in German or in English for the foreign market, the present example in somewhat erratic English. The equatorial and prime meridian graduated in degrees, the latter running through Iceland, the ecliptic graduated in days, the oceans showing 'Cooocs [sic] journey around the earth'; the continents outlined in blue, green, red, yellow and orange, showing rivers, mountains and cities.

The globes came in a variety of boxes and our example unusually has the image of Columbus discovering America on the box lid with a curiously complete map of North and South America in his hand. Some examples of the globe do not chart the route for the Northwest Passage of 1850's and the general style of paper decorations seem to place it in the previous decade.

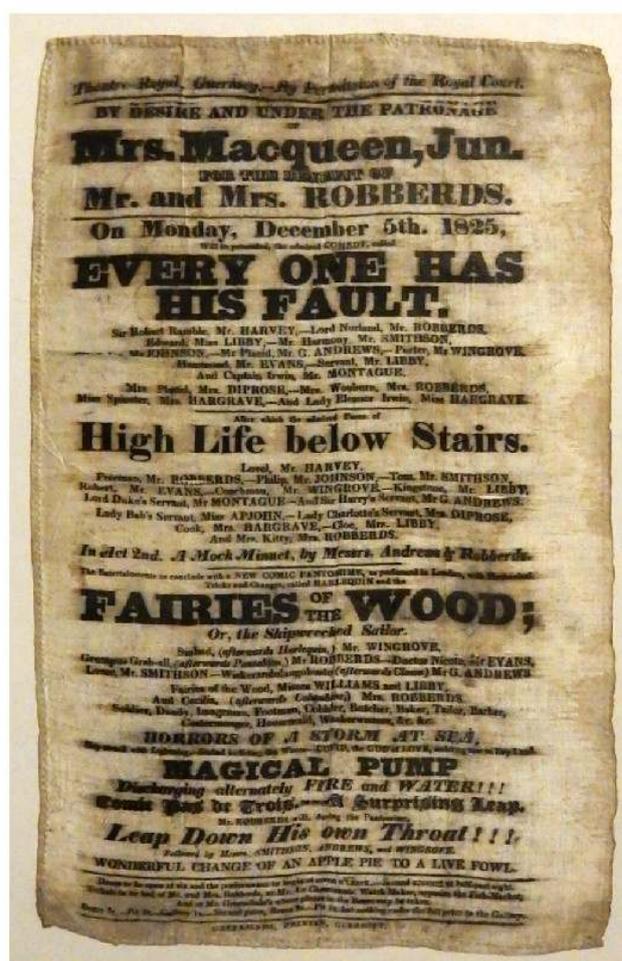
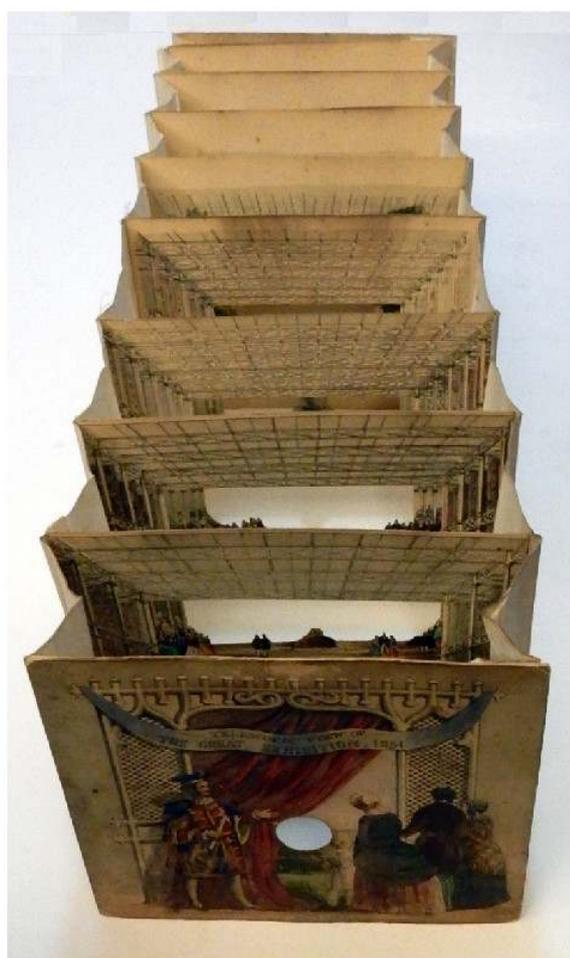
AFTER THE OPENING CEREMONY

35 [GREAT EXHIBITION]. LANE'S TELESCOPIC VIEW OF THE INTERIOR OF THE EXHIBITION. London, Published by C. Lane, June 3rd, 1851. £ 1,250

Eight hand-coloured lithographic panels and a back-scene panel, front panel with hand-coloured title vignette with peep-hole, without the mica lens which is usually missing, measuring 17.5 x 16 cm; extending with paper bellows to c. 90 cm; front panel a bit soiled; preserved in a modern green cloth box.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by T. J. Rawlins and lithographically printed at C. Moody's Establishment. This 'Telescopic View' forms the companion to Lane's other Exhibition peepshow by the same artist which recorded the opening ceremony with Her Majesty the Queen present.

Gestetner-Hyde 255.



PRINTED ON SILK

36 [GUERNSEY THEATRE PLAYBILL]. THEATRE-ROYAL, GUERNSEY. - BY PERMISSION OF THE ROYAL COURT. By desire and under the patronage of Mrs, Macqueen, Jun. for the benefit of Mr. and Mrs. Robberds. On Monday, December 5th. 1825. Will be presented, the admired Comedy, called Every One has His Faults...After which the admired farce High Life below Stairs... The Entertainment's to conclude with a New Comic Pantomime, as performed in London, with mechanical Tricks and Changes, called Harlequin and the Fairies in the Wood; Or, the Shipwrecked Sailor... Mr. Robberds will, during the Pantomime, Leap Down His own Throat!!!.... Guernsey, Greenslade, Printer. [1825]. £ 250

Printed on silk, [34 x 21 cm.] some old soiling and neatly sewn around edges at an early period to prevent fraying.

Not much to be found on Mr & Mrs Robberds, although they were associated with Hull, Norfolk, and the New Albion Theatre, Windmill Street, London where Mrs Robberds met with a terrible accident in 1833, and latterly at the Marylebone Theatre also. Clearly something of itinerant players, they probably made the best things moving from one small theatre to the next.

As to Guernsey playbills these are not altogether common and silk examples less so. Not much is recorded in collections coming from Thomas Greenslade's press, and where noted it is usually through his acrimonious dispute with Thomas de la Rue.

PRINCE ALBERT'S DEATH

37 **HALL, Rev. John.** THE BELIEVER'S PEACE. In Memoriam of His Royal Highness The Prince Consort. London: John Snow, 35, Paternoster Row. 1862. £ 175

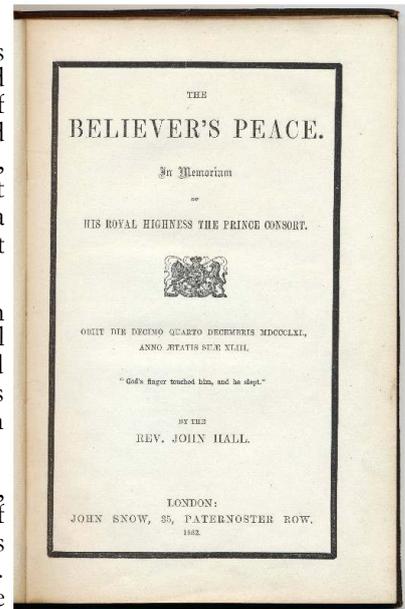
8vo, pp. 48; a very good copy in publisher's decorated cloth, gilt decoration on front cover, all edges gilt, modern ownership stamp on front free end-paper.

A homely on Prince Albert's death, published at the request of a local parishioner.

'Believers are oftentimes incapable of knowing whether they are saved or not. It is therefore anything can be said by which to relieve them of their difficulty, and promote their peace, it is right and proper that they should have the benefit of it.' The work is dedicated by Hall 'To The Christian Lady who has requested the printing of the following memorial of His Highness the Prince Consort, and has assumed the responsibility of its publication....' and probably reflect the content of a sermon he gave on following the royal death. Hall speaks in a mawkish tone leavened with an evangelical zeal that today feels anything but sincere.

Hall has also added new verses to the National Anthem and called the work 'In Memoriam' - 'There was a solemn sound / Rolling the city round, / Mournful and Slow: / While the Royal bed, / There lay a Princely head / numbered among the dead, / Silent and low.' One feels that as much as Tennyson's original was a comfort to the Queen, Hall's effort would not be seen by her in the same light, had she ever heard his lines.

The Rev. John Hall (1825-1885) began his career at Latimer Chapel, Mile End, London, and in 1851 moved to Streatham Hill where he took charge of Streatham United Reformed Church. It was whilst at this church that he was persuaded to have published his thoughts on the death of the Prince Consort. He was to leave his Streatham parish in 1864 and later became vicar of the established church of St Philip's at Battersea. He was described as a missionary-curate and his verses certainly reflect his zeal.



OCLC records three copies at the British Library, The National Library of Scotland and Oxford.

BY A VISITOR TO THE WESTERN FRONT

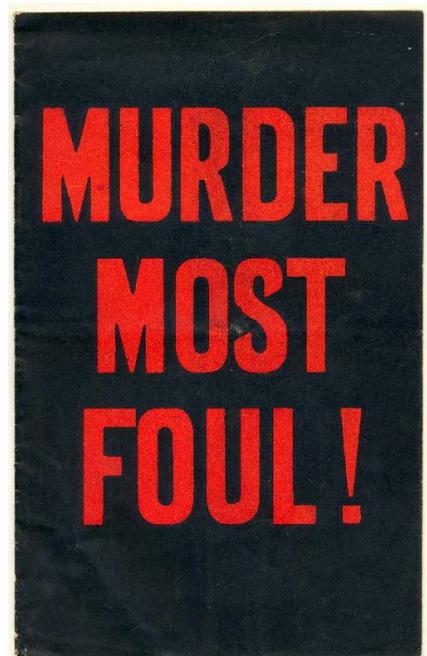
38 **HILLIS, Dr. Newell Dwight.** MURDER MOST FOUL! by Dr. Newell Dwight Hillis, An American Observer on the Western Front. Printed in Great Britain by The Field & Queen (Horace Cox) Ltd., Bream's Buildings, London, E.C. 4. [December, 1917]. £ 125

FIRST EDITION. *8vo, pp. 16; original black wrappers printed in red.*

A forthright piece of propaganda describing the atrocities that Germany inflicted on Belgium and France.

One has to be a bit careful of the veracity that this Brooklyn Congregationalist minister penned, his other doubtful suggestions included promoting a common whipping post in New York and as a supporter of eugenics he became Vice-President of the Race Betterment Foundation and thought that Germans should be sterilised.

With America's entry into the first War in April 1917 there was a sudden upsurge in anti-German sentiment, and Hillis took the opportunity to visit the Western Front, gather up as much information as he could of the perfidy of the German nation and published his thoughts when he returned to the United States in the Autumn. The propaganda potential of such stuff was not lost on the British War Machine who promoted the work as something that 'should be read by every Britisher, and especially by Pacifists who think the Huns are not as black as they have been painted by some of their opponents.'



W.H. Smith, the leading newspaper distributor and newsagent in Britain, had copies of the pamphlet, dressed up in an eye-catching blood red and black wrapper, available gratis for customers at their outlets.

OCLC: 36153383.

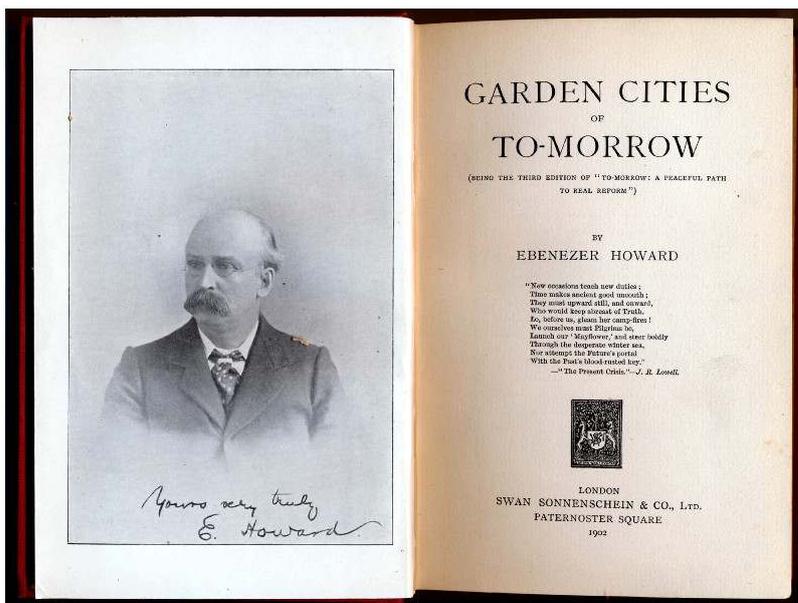
ASSOCIATION COPY

39 **HOWARD, Ebenezer.** GARDEN CITIES OF TO-MORROW: (Being the third edition of "To-Morrow: A Peaceful Path to Real Reform") London: Swan Sonnenschein & Co., Ltd., Paternoster Square, 1902 [1922]. £ 250

THIRD EDITION, SECOND ISSUE. 8vo, pp. [viii], [8], 2, [9]-167; half-tone frontispiece portrait and three plates; in the original red publisher's cloth, lettered in black; a very good copy.

This edition of Howard's highly important and influential work on *Garden Cities* was reissued by George Allen & Unwin Ltd using sheets from the 1902 edition, together with insertion of a new forward by Sir Theodore Chambers dated June 1922.

Moreover this particular copy has been marked up by Arthur William Brunt, a printer who was closely connected with Letchworth Garden City and wrote *Pageant of Letchworth, 1903-14* on the early history of Letchworth from the time he moved there to live, work and eventually become J.P., and Chairman of Letchworth Urban Council and a councillor. Brunt was instrumental in the fight for Letchworth's future and striving for independence and self government. He knew Howard personally and here in his copy of the work Brunt has underlined, neatly in red, the chief points in Howard's work and how they bolstered his own interpretations.



Ebenezer Howard (1850-1928) deplored the stream of people, during the nineteenth century, into the already overcrowded cities and, thus, the further depletion of the country districts. As early as 1888 he had derived garden city plans after reading Bellamy's *Looking Backward*. He determined that the most practical way to realise Bellamy's ideas in England was "to build a private enterprise pervaded by public spirit an entirely new town, industrial, residential and agricultural". This was the idea upon which he enlarged in the present work and which he carried forward nine months later by the formation of a Garden City Association.

Howard built two Garden Cities in Hertfordshire, the first at Letchworth, in 1903, and the second at Welwyn in 1919. 'He was to live to see not only the spread throughout the world of the movement he had started single-handed, but the establishment of Town and Country Planning as a universally recognised obligation of government in the civilized world. Satellite towns, and the very latest suggestion of city-clusters, were well in the forefront of Howard's ideas' (PMM).

See *Printing and the Mind of Man* 387.

RARE CHILD'S HUNTING TOY

40 **[HUNTING TOY].** CHASSE SOUS LOUIS XV. [Louis XV Hunting toy]. [Paris: Fabrique d'Estampes de Gangel, a Metz]. [1853]. £ 2,250

72 hand-coloured engraved pieces [19 cm high and smaller] mounted with wooden blocks; the pieces include: a Château, 7 mounted huntsmen, 1 huntsman taking a fall; 4 mounted huntswomen; four mounted hunting horns; 4 hunters with musket, 1 hunter taking refreshments; 4 beaters; 2 whips, 3 scenes of hounds on the chase; 1 of a stag and doe on the run; 2 rabbits scurrying to their burrows, 1 with the kill being held to the hounds; 1 of the hounds being fed; 2 grooms attending the horses; and of the meal; a butcher dissecting the carcass; another selecting game; 3 figures attending a spit, cooking with pots and



placing a bird on a spit; 7 of various servants carrying game to table or bringing fresh supplies from the château, selecting wine etc.; one group including the horns seated below a tree and another larger group of aristocrats supplied with table cloths, cutlery and glasses under a separate tree; also 2 signposts and 22 trees and bushes including 4 fruit trees; contained in the original box [36 x 24 x 5.5 cm] covered in green paper with a hand coloured scene of the hunt party, in all their finery, about to set off for the day, with the title below.

A well detailed toy reproducing a lost rococo age in the form of a hunt.

The design of the toy allows various scenes to be re-enactments, although a number of the figures are concerned with the chasse proper, it would seem that the artist Gangel preferred to play on the more gentle aspects, including scenes of cooking and dining of aristocrats in the depths of the forest once the energetic part of the day had concluded. In many ways the toy reflects manners and class from the boy beaters up through the various social scales to the well dressed aristocrats. Even two separate meals are portrayed, the aristocrats with the accoutrements of sophistication; whilst the attendants to the hunt, one having hung their horn on a tree, eat with their hands on the bare forest floor. One piece has a signpost that has routes to Paris and La Rochelle and it appears that the game was set possibly in the Perche.



Gangel, the designer and probably also the engraver of this toy, was born in Lunéville around 1820, from 1840 to 1852 he worked with Dembour before working for himself between 1852 and 1858 when he joined Didion until 1871 and later again appears to have worked independently until his death in 1879. He also had a brother who he sometimes worked with but such is the paucity of information we do not even know their first names. Of the artist of our toys, military and religious subjects seem to have been a large part of his work together with books of a moralistic nature for children, although from surviving examples of his work he also fosters democratic and perhaps anti-Bonapartist ideas too, and clearly he was receptive to the Louis Quinze revival of the period.

The sheets that Gangel designed and issued would have been bought by others to be cut up, mounted, and sold as a boxed toy. We have been able to identify the maker from the survival of a single uncut sheet of fourteen of the figures that appeared in the sale of the Maurine Popp Collection of Dolls in 2003. Confirmation is given by Jean Adhémar in his monumental, if incomplete, *Inventaire du fonds français après 1800 ... Tome huitième, Follet-Gavarni, Paris, 1954, p. 358, where the originating sheets are tabulated as 'Deux pl. de Chasse sous Louis XV'.*

INCLUDING A JUBILEE WHEEL CHAIR FOR QUEEN VICTORIA

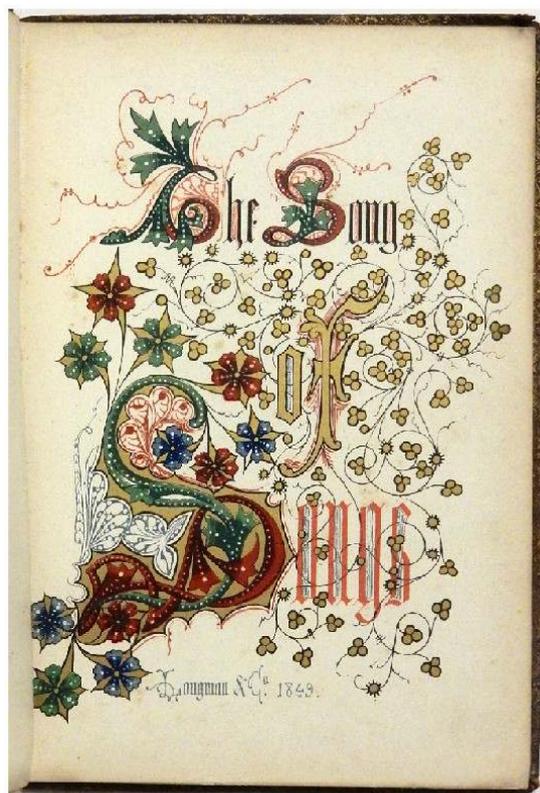
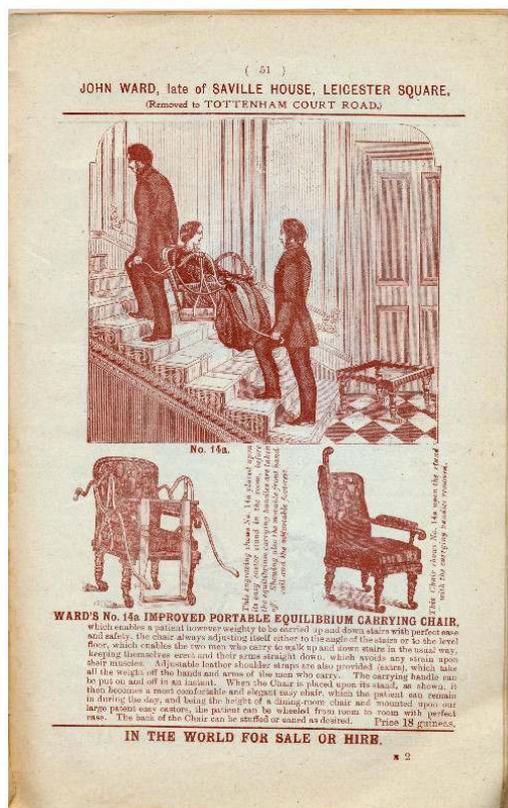
41 [INVALID CHAIRS & CARRIAGES]. CATALOGUE OF INVALID CHAIRS & CARRIAGES. Manufactured on the best and most approved principals. For sale or hire. Sole address John Ward, 246 & 247, Tottenham Court Road. London: Veale, Chiffereil & Co. Litho. [c. 1903]. £ 225

8vo, [24.5 x 16 cm] pp. 148, including wrappers; profusely illustrated with wood engraved and half-tone illustrations; original light green wrappers printed in brown, upper cover slightly faded.

An extensive catalogue with an impressive variety of invalid chairs, carriages, commodes, and consulting couches together with accessories for every eventuality and country.

Ward's had been in existence since the eighteenth century and proudly itemise all the exhibition medal they had gained and the royal warrants that had been given. One page illustrates a rather impressive invalid chair presented to Queen Victoria on her Jubilee in 1897. Apparently the Queen has both a carrying chair and a self-propelling one made to order. For the most part the furniture was very robustly constructed from wood and iron and much of the equipment would need need two people in attendance. Almost half of the catalogue is taken up with various forms of perambulation that could be pushed by attendants or drawn by a goat or donkey. Ward's had a line in supplying their goods for the colonies where basket-work, rather than upholstery, was the theme.

Not recorded in OCLC who however locate a catalogue from the 1930's and COPAC adding another example form the 1920's.



OWEN JONES' SONGS

42 **JONES, Owen, designer.** THE SONG OF SONGS which is Solomon's. [London]: Longmans & Co. 1849. £ 450

8vo, pp. [2], [32], [2]; chromolithograph throughout, first few leaves loose, lightly marked and dust-soiled in places; original 'Relievo leather' binding embossed with a design by Owen Jones, and bound by Edmonds & Remnant, with their binding ticket on rear pastedown, rubbed and worn to extremities and some leaves loose, but still a very good copy, from the library of Hubert Dingwal with his pencil notes on front free endpaper.

A fine example of Jones's decorative work, including a distinctive embossed binding, chromolithograph plates and a clever mixture of rustic and Gothic lettering adorning the work.

This is the fourth binding using the Leake Patent Leather system executed by Remnants and Edmonds, who were awarded a Prize Medal at the Great Exhibition two years later for their work.

Abbey, *Life*, 229; Courtney Lewis, 143; McLean, *Victorian Bookbinding*, 11; Ray, *The Illustrator and the Book in England from 1790 to 1914*, 227.

MINIATURE LIBRARY

43 **[JUVENALIA].** A LIBRARY FOR THE BABY HOUSE. Vol. I [-4] [All published?]. London: J. Wallis. No. 16 Ludgate Street, 1800. £ 7,500

FIRST EDITION. *Four volumes (51 x 41 mm.), each volume [32] pages, the first two and last one blanks, illustrated with 14 full-page engravings, with text in both French and English; with minor rubbing to title of vol. 2, else fine and clean throughout; stitched as issued in the original coloured paper-covered boards, lightly rubbed with some early doodling.*



Very rare survival, and as far as we are aware the only known copies, of these four volumes published by John Wallis as part of the series *A Library for the Baby House*.

Each of the volumes contain a random group of items and characters, from ladies hats, elephants and fiddles, to birds, butterflies and a book. The characters include a rather splendid 'Rope Dancer' jiggling above along a rope, and a poor 'Chimney Sweeper' bag slung over shoulder and brush in hand.

The only allusion to the present set of works is the survival of title and imprint from pictorial front of the miniature library bookcase which survives in the Cotsen collection at Princeton. The entry in OCLC states: 'Wooden miniature library case, measuring 110 x 60 x 50 mm., including decorative scrolled top, front a sliding-panel with glazed pictorial design depicting a two girls playing with a doll and a miniature library resembling this one; originally lined with pink paper, and having a drawer at the bottom presumably containing small printed cards. Most of the lining paper detached and lacking; drawer and its contents lacking. Empty, lacking original vols., of which there were originally at least 6 (cf. Cotsen #72694)'. Whether there was indeed two more volumes we are unable to establish.

The Cotsen Library also has five volumes [of six] of a later issue by Edward Wallis, [John's son], but they differ slightly, each volume having two title-pages, one in French and another in English. These were issued in a wooden box, as the present set was originally marketed.

Not in Alderson, or OCLC, which as stated above only alludes to the survival of the original wooden library bookcase, in which the volumes were housed.

CHILD'S OWN LIBRARY

44 **[JUVENILE LIBRARY]. THE CABINET OF LILLIPUT, STORED WITH INSTRUCTION AND DELIGHT.** London: J[ohn]. Harris. corner of St Pauls Church Yard May 1, 1802. **£ 5,500**

Instructive Stories: Consisting of 12 miniature books [63 x 62 mm] contained in a wooden box, [165 x 96 mm] with a sliding front panel that bears a hand-coloured pictorial label; the interior now lacking the four compartment division; each of the 12 miniature books of between 92 and 96 pages and an engraved frontispiece (two volumes each lacking a leaf, provided in facsimile); separately bound in contrasting coloured paper boards with a mounted paper label on upper cover (a number of volumes skilfully rebacked; the box has some damage to the pediment and other restoration). preserved in a custom made cloth box.

'The Cabinet's delightful pictorial lid, the brightly covered miniature booklets and their pretty frontispieces combine to raise hopes that the stories may be equally



appealing to little children; but, sadly, they are written for older, more sophisticated readers. Nevertheless, it is a most attractive production.' [Moon].

Moon 107; Osborne p.236; Gumuchian 998; Welsh 1566.

CONVERTING THE HEATHEN ABROAD

45 [KNIGHT, Rev. William, *editor*]. THE CHURCH MISSIONARY ATLAS. Maps of the Various Missions of the Church Missionary Society, with illustrative letter-press, and a register of the Society's Agents'. London: Published by the Society, by Seeley, Jackson, and Halliday, Fleet Street. 1862. £ 450

THIRD EDITION. 8vo, pp. 224, [4]; 23 coloured lithograph maps, a lithograph chart and a folding printed table; original blue limp cloth, upper cover blocked in blind and gilt lettered, gilt edges, slightly shelf worn but generally in fine condition; bookplate of 'The Belfast Library and Society for Promoting Knowledge'.

An interesting work chiefly produced to encourage clergy and their parishes to put their hands into their pockets in support of converting the heathen abroad.

Knight's introduction is something of an advertisement: 'A Missionary Association, thus sustained, weaves a bond of friendly and affectionate intercourse between the Clergyman and his Parishioners, which nothing else can supply ... To the pious poor, also it is a boon not to be overrated: for it at once elevates them from the position of recipients of alms into the dignity of givers, brings home forcibly to their minds the contrast of their many privileges compared with those sitting in pagan darkness...'

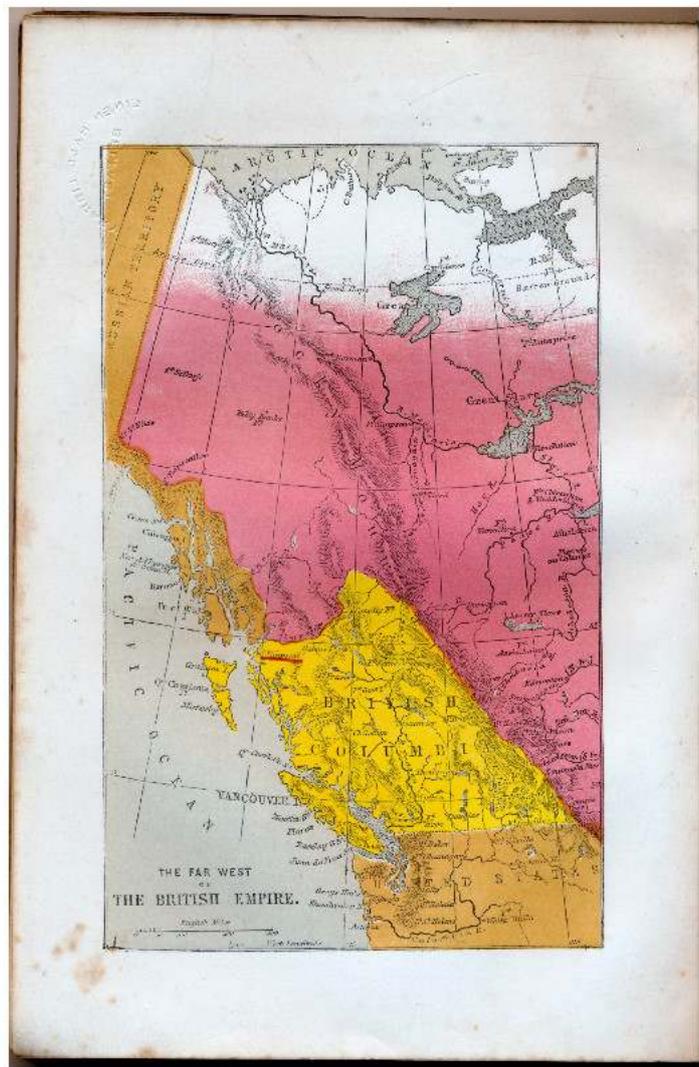
Maps and descriptive texts of all the key areas of activity in West Africa, Sierra Leone, 'The Yoruba Country, with Lower Niger,' Calcutta, 'Sindh and the Panjab,' 'The Telugu Country,' Tinnevely, Ceylon, 'Part of China' 'New Zealand (Northern Island) Rupert's Land and the 'The Far West of the British Empire' i.e. present day British Columbia and Yukon. Also included is 'The Mediterranean' as here was to be converted 'the proud Mohammedan fatalist.' If not overtly racist, the tone is wonderfully deprecating of other faiths, also of interest are the extensive appendices of society agents, here divided into five sections: I. European Clergymen and Catachists sent out - II. Secular lay agents, chiefly printers or surgeons - III. Female European teachers - IV. Native and country-born clergy and - V. Lay agents. Many of the 'agents' seems to have died in their endeavours, retired due to ill health, or were described as 'Still labouring.'

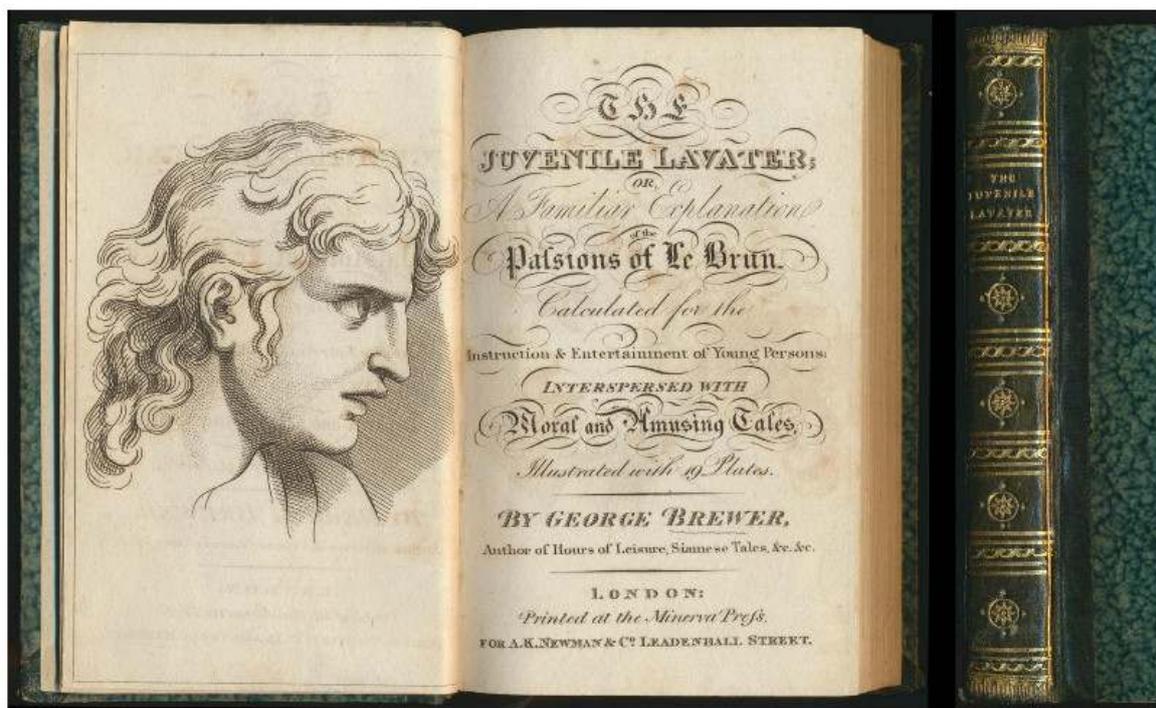
The Atlas was chiefly the idea of the Rev William Knight, one of the secretaries to the Church Mission Society appointed by Henry Venn. He was taught at Balliol College and possessed scholarly and literary talents that together with his evangelical zeal made him a useful proselytiser in the missions efforts to induce conversion.

The idea of an atlas covering the work of the society seems to have occurred to Knight whilst on an expedition of enquiry to Ceylon. The first edition was produced on his return to Britain and issued in 1857 and soon became accepted as a standard reference work. As new information came to hand the atlas soon expanded from the its original thirteen maps to twenty-three before Knight relinquished his post after the completion of this third edition. The atlas was to continue into the early years of the twentieth century in various forms, but with the same general object of garnering support.

Copies of these early editions appear exceedingly scarce, probably once their usefulness was eclipsed by later editions (even those are uncommon), they were consigned to the Sunday Schools and their fate was sealed.

OCLC records two copies in North America, at Georgia State and Chicago; COPAC adds further copies at the BL, NLW, NLS, Oxford, Cambridge and Lambeth.





MINERVA PRESS

46 **LAVATER, Johann Kaspar.** THE JUVENILE LAVATER; or, A Familiar Explanation of the Passions of Le Brun, Calculated for the Instruction and Entertainment of Young Persons; Interspersed with Moral and Amusing Tales, Illustrating the Benefit and Happiness Attendant on the Good Passions, and the Misfortunes which ensue the Bad, In the Circumstances of Life. By George Brewer, Author of Hours of Leisure, Siamese Tales, &c. &c. London: Printed at the Minerva Press, for A. K. Newman and Co. Leadenhall Street. 1812. **£ 850**

FIRST MINERVA PRESS EDITION. 12mo, pp. [viii], 171, [1] advertisement; with an engraved title, with the same imprint, reading, 'The Juvenile Lavater; ...Moral and Amusing Tales, Illustrated with 19 Plates'. Illustrated with an engraved frontispiece and eighteen other plates, additional to pagination; in contemporary half green roan over mottled boards, spine ruled, decorated and lettered in gilt, lightly rubbed, but not detracting from this being a handsome and desirable copy.

Scarce First Minerva Press printing of this juvenile adaptation of Lavater's *Physiognomische Fragmente*. In a series of lectures for young people, Brewer discusses the doctrine of physiognomy as promoted by Johann Kaspar Lavater in the late eighteenth century.

'Lavater's physiognomy differed from those of his predecessors in that he paid special attention to the structure of the head, particularly the forehead - a form of psychological indexing that exerted some influence on the development of phrenology and brain localization theories in the early nineteenth century' (Norman). Apart from Lavater's contribution to medical theory his work exerted an immense influence on art, especially portraiture and on anthropology.

Blakey page 238/239; OCLC records one copy in the UK, at Glasgow University; COPAC adds further copies at the BL, Bodleian, Nottingham and the Warburg Institute; no copies recorded in North America.

LOTTERY GAME FOR CHILDREN AND FAMILIES

47 **[LOTTERY GAME].** UNTITLED MID-NINETEENTH CENTURY DUTCH LOTTERY GAME [Netherlands], [n.d., c. 1840]. **£ 1,250**

180 cards including, 60 lottery counter cards [48 × 30 mm.] each with a proverb or saying; 60 printed lottery numbers [66 × 50 mm.] each with a scene depicting everyday life and 60 'Klasse' tokens [50 × 30 mm.] in various monetary denominations; lightly dust-soiled and some occasional marks; housed in a contemporary? wooden box, though not originally issued as such.

The game is played by dealing out the lottery cards and lottery counter cards equally to each player. They in turn then draw a 'Klasse' token that indicates to the other players the lottery cards that have to be forfeited; although based on chance, in this version the object is to acquire as many cards as possible and knock out the other players; or if this is not possible, then by a pre-agreed number of cards or 'points', the winner of the game is declared. The scenes of everyday life together with proverbs and sayings indicate this particular version was for children or family entertainment rather than any serious betting.

Complete with 60 trapezoid, triangular and rectangular pieces pieces, comprising 12 hand coloured lithograph figures, [12.5 × 8.3 cm] each heightened in gum arabic and dissected into 5 pieces to make 12 characters displaying different moods (listed below); contained in the original wooden box overlaid with patterned paper, the sliding lid with a hand coloured lithograph label displaying a group of characters and the title in five languages, some light wear and minor toning, but generally in fine condition.

A fine inventive metamorphosis game probably designed by Georg Wolfgang Faber, one of the very best draughtsman of this form of distraction for bored children.

The game consists of twelve sets of lithograph figures; each dissected into five shaped wooden pieces; a medley of the characters are also shown on the lid entering through a curtained doorway of a circus booth and handing in their tickets.

The dissected figures include: 1) The Idleness: with a angry man with torn cloths seated on hay with a pitcher of beer spilling its contents; 2) The Humility: a priest in black, head bowed, with an alter behind him; 3) The Sagesse [sage]: comic figure of a quack in scarlet and gilt braided costume selling a bottle of medicine; 4) The Mourning: of a lady dressed all in black, with a sorrowful countenance behind her veil and holding a white handkerchief; 5) The anger: a rather angry man in a fur lined green jacket holding a dagger with his fierce dog at his side; 6) The Prodigality: an anamorphic figure of a bear in a long frock coat with a basket of bottle wine in one arm and the other with a tray of sausage and chicken in the other; 7) The Folly: and anamorphic character of a donkey with a wreath of corn and holding a book in one hand and holding a finger up to his audience in the act of giving bad advice; 8) The Pride: a gentleman strutting forth with his chain of office, ceremonial sword and medals; 9) The Avarice a thin man in a patched up dressing gown holding in one arm a sack of money with a chest of coins at his side; 10) The Deligence [sic]: of a cobbler puffing on his clay pipe and concentrating on stitching a boot in his lap with the tools of his trade about him; 11) The Joy: a man in a green coat alighting from a boat onto the terra firma; and 12) The sanftness [softness]; the only female figure, showing a young woman with a garland of flowers in her hair, a pet dog in one arm and a bird on her shoulder.

The makers seem to have had difficulty in translating some of the subjects names and in one instance just gave up altogether.

A copy of the game, alas incomplete with only 40 pieces, is held at the Joseph Johnson collection at the Bodleian, Oxford.



ROMAN & GOTHIC LETTERS

49 **[MOSAIC GAME].** MOSAIK ALPHABETE EUROPÄISCHER SCHRIFTARTEN - Alphabets mosaïques des Europeenes - Alphabets of European Letters in Mosaic. [Germany] circa 1840. **£ 850**

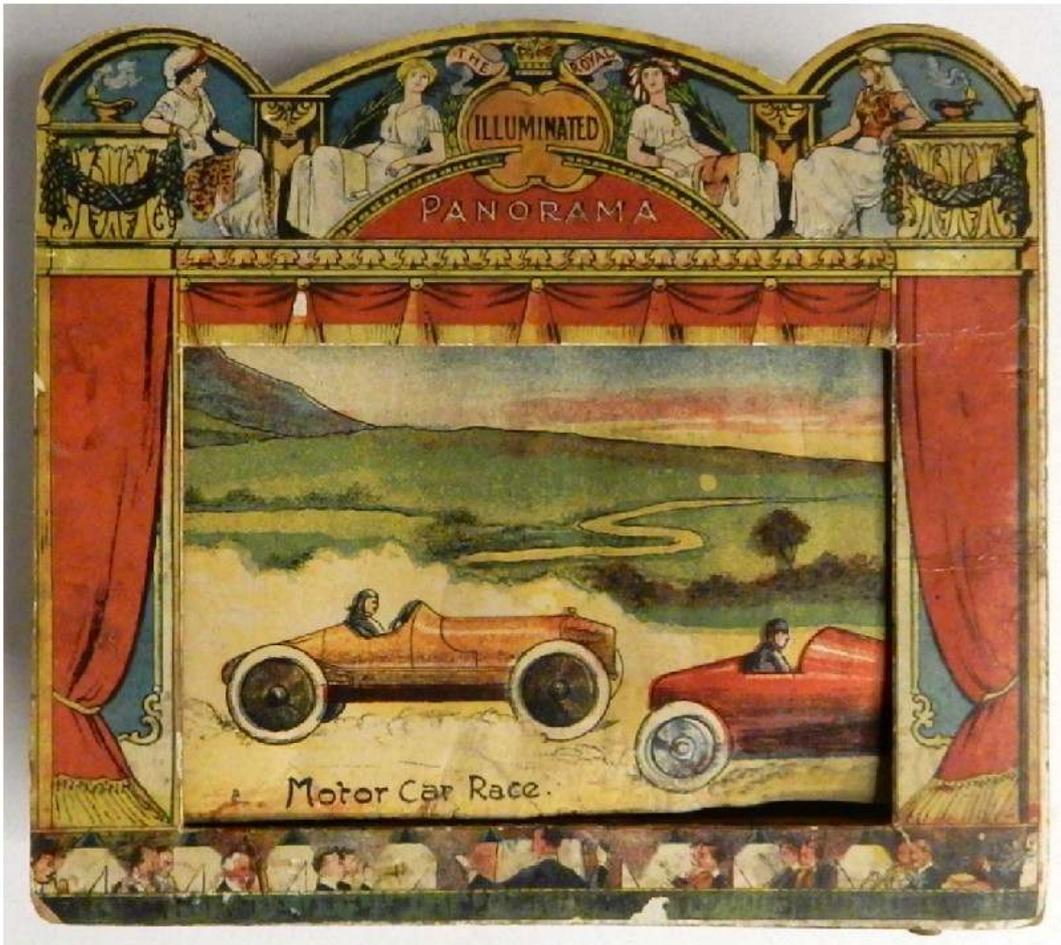
217 (of 240) trapezoid and triangular shaped boxwood pieces, painted in eight colours viz yellow, orange, black, green, grey, burgundy, pink and blue; together with a four printed guide sheets, one with hand colouring; contained in the original green painted box with sliding lid [29 × 29 × 1.5 cm]; the underside of the lid with a geometric pattern and the upper side with a hand coloured lithograph little label incorporating two children in classical dress reading and writing seated about on a stone engraved with the alphabet together with objects symbolising of the arts about them, and a sword cast aside. some old marks and damp-stains, also somewhat discoloured.

A neatly produced early nineteenth century game partly education and partly play.

The educational aspect is to follow the two sets of alphabet sheets, one a Roman font and the other a modified Black letter font. The pieces could also be used for producing patterns, as shown in the example on the underside of the lid, or for any other free design at the whim of the person playing with the toy.

We have met with other mosaic games from the 1840's which show a renewed interest in Orientalism, but here the idea is to use such eastern shapes to produce a more occidental entertainment.

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



ENTERTAINMENT BY CANDLE LIGHT

50 [MOVING PANORAMA TOY]. THE ROYAL ILLUMINATED PANORAMA. [n.d., c. 1908].
£ 1,250

Chromolithograph Panorama in the form of a theatre, [21.6 x 24.2 x 6.5 cm.] printed on translucent paper, made up of four conjoined strips, some discreet repairs in places, the proscenium front being made of cardboard, the other sides of wood. Consists of proscenium and a 'backstage'. The 'backstage' is equipped with winding mechanism as on diagram 'a', and candleholder, in the 'roof' of the 'backstage' is a smoke-hole and two cranks for rolling the panorama, lightly rubbed and worn, but overall in good state.

Uncommon British toy theatre panorama designed to engage and excite a youthful audience. Advancing from left to right there are thirteen scenes, each captioned below as follows: [1] 'Crossing the Ocean' [night scene]; [2] 'The Yacht Race'; [3] 'Volcano' [Bay of Naples]; [4] 'Tiger Shooting'; [5] 'Life Boat Rescue [i.e. storm at sea]; [6] 'The Village Church [night scene]; [7] 'Niagra [sic] Falls'; [8] 'Polar Regions'; [9] 'Fire' [with horse-drawn fire engine]; [10] 'Charge of the Light Brigade'; [11] 'Sunrise in the Alps'; [12] 'The Great Northern Express' [night scene]; and [13] 'Motor Car Race' [approaching 'Finish']'. The venue of the motor-car race is not Brooklands, which had opened 1907. Instead it seems to be taking place on the open road, though this was not allowed in Britain at this date - nor to this day for that matter!

The Proscenium design consists of the title, flanked by two Edwardian ladies with palm branches, over the proscenium arch, representing Europe on the left, America the right. To the far left a white female figure represents Africa, whilst another at the far right represents Asia, both equipped with oil lamps. The allusion of the theatre is completed with curtains left and right, with an orchestra in pit across the bottom.



THE ADVENTURES OF PHILEAS FOGG

51 [MOVING PANORAMA TOY]. VOYAGE AUTOUR DU MONDE. TABLEAUX LUMINEUX PAR UN PETIT FRANÇAIS. M.D. [i.e. Maclair-Dacier] Editeur, Paris. [c.1903]. £ 4,500

Model theatre housed in box 400 x 505 x 125 mm, the actual toy within it measures 370 x 470 x 92 mm, and consists of a cardboard proscenium and wooden 'backstage.' The panorama, made up of 13 conjoined strips, unrolls top to bottom, from one wooden roller onto another. Two wooden stabilisers hold it firmly in place. A slit in the roof of the back-stage accommodates the 'tableaux lumineux' (i.e. perforated slides). two such 'tableaux lumineux', each 366 x 430 mm, are included with this copy; together with a winding handle.

The idea of the toy was to give a moving tableau as a boy travels around the world, several scenes are given in Africa, Asia, Oceania and America covering such scenes as, Greenland among the Eskimos, fighting off African savages, an Indian market, Klondike Gold Rush of 1896, New York street scene; being chased by 'Red Indians' and similar exciting adventures of this boy 'Phileas Fogg'. The panorama also includes two translucent slides: 'L'Arrival d'Edouard VII à Paris' and 'Réception du Bey de Tunis à Paris' - each are pierced with holes to give the illusion of sparkling light.

Maclair-Dacier tended towards making wide selection games and that included magic tricks, card games, board game, together with a few larger popular outdoor games including Croquets and Tennis.

ANCIENT GODS FOR YOUNG PEOPLE

52 [MYTHOLOGY TEACHING CARDS]. PETITE GALERIE MYTHOLOGIQUE. Paris, Marcilly fils aine, rue St. Jacques, no. 21. [1826]. £ 1,250

A set of 25 hand coloured lithograph calls cards [54 x 40 mm], each backed with blue paper with titles and descriptive text; contained in the original green card slip case, the upper side with a lithograph title label.



Delightful small pictorial mythological teaching cards for the would be classicist.

Printing was established in France in the rue Saint-Jacques where Marcilly the publisher had his premises and its proximity to the Sorbonne caused it to be a good place for booksellers. Marcilly was a stationer whose output was particularly strong in small delicately wrought almanacs produces and neatly designed and illustrated books that were sold in gilt paper edged boxes, our small set of cards was yet another speciality small sets of cards all produced with some artistic or educational value. The rue Saint-Jacques, then a major thoroughfare in the Quartier Latin of Paris, became something of a back street when Haussmann's ponderous Boulevard Saint-Michel was forced through.

INDIAN EDUCATION

53 [NASH, Frederic]. ARCHIVE OF OVER FIFTY ITEMS, relating to Frederic Nash, and his educational work, mostly in India at Vepery (Madras) and Ootacamund. 1847-c. 1861. £1,850

Original archive. Including manuscript lectures, autograph letters, flyers, tickets and newspaper clippings, a full list of which can be provided on request;

An archive tabulating the life and work of a Frederick Nash in India, documenting the establishment of his own school during the middle years of the nineteenth century.

From the archive we can give a fairly accurate idea of Nash's work, as the documents would appear to have been gathered together as a sort of memorial soon after his death in 1898. Frederick Nash was born in Deal in Kent in 1827, he was first at Berkeley Villa School, Cheltenham before becoming assistant teacher at Southampton Diocesan School from 1846 to about 1849. The headmaster William Sydney Wright decided to try his luck at Madras and in 1849 became headmaster of Vepery Grammar School. Frederick in the meantime appears to have moved to London and gave lessons at Denmark Hill Grammar School in 1850, he had at this time also become an enthusiast and keen proselytiser for the Hullah method of sight singing and gave classes and performance at this time. This was a rather insecure occupation and Nash, probably by invitation, followed Wright to Madras to become his assistant at the Vepery school. The school was supported by the Society for the Propagation of the Gospel in Foreign Parts at some cost, and was almost at the point of being closed when Wright arrived. Although Wright and Nash together managed to increase the number of pupils by a factor of four the intake began to fall again and the Society decided to close the school down in 1854. Included are several broadsides and proficiency cards, illustrating Nash's work there and tabulation of pupils etc.

The pupils at the school were mainly English or Eurasian students but the Society's main concern was to educate converts in the Indian population rather than invest money in educating their own people. A draft letter by Nash included with the archive outlines the main problems that the School faced, these included the competition of a nearby Technical School and an increasing flow of pupils back to England or emigration to Australia, America and other parts of India. Nash tries also to excuse harsh discipline and mentions 'The creation of enemies, by the ignominious Expulsion of certain boys Convicted of gross immorality.' With the closure of the School Wright began a new career as Secretary to Madras Female Orphan Asylum but Nash was now out of work and in a predicament. Two printed testimonials give him glowing references with Wright stating Nash had 'ample experience of his successful teaching - viz.: English Grammar and Composition; English Literature and elocution; Divinity;



Almost certainly a product of the children's publisher Ensslin & Laiblin with their distinctive large overlaid label on the upper cover; a certain proclivity in using a red cloth spine for their books and a serial number for identification.

The work was probably adapted from *Aus allen Zonen, wo Tiere wohnen! ein lehrreiches Bilderbuch für brave Kinder* or some similar title expressly for the English speaking world. Many of the animals do look rather fierce and probably boys needed to be brave if they were ever meet with them. There is little sign of adapting the images in the work for foreign sensibilities, the cover almost glorying in the hunter bringing back a recently shot rabbit for his children to see.

The adoption of the Merchandise Marks Act of 1887 for imports

manufactured in foreign counties allowed buyers to identify and choose their purchases for the first time, also giving them a certain degree of leverage during various periodic spasms of xenophobia swept the country. The books were generally sold through wholesalers to small shops about the country and often undercut the prices of similar native products and generally sold to buyers of moderate means. The quantities sold must have been prodigious but their survival and documentation is slight.

OCLC records one copy only at Waddleton Collection at Cambridge University.



WITH GLOWING TESTIMONIALS

55 [OCCUPATIONAL HEALTH]. FOOT & SON, Charles. LIST OF AMBULANCE CARRIAGES, &C. Preston Carriage Works, North Shields. [n.d., c. 1890]. £ 85

Oblong 12mo, pp. 16 [i.e. 20 including extra leaves]; staple holes to top corner throughout, otherwise clean; stapled as issued in the original printed wraps, the lower wrapper with an illustration of the Carriage Works in Preston, lightly dust-soiled, but still a good copy.

Rare trade catalogue issued by Charles Foot & Son, giving a list of their ambulance carriages, stretchers and vans, together with a description and photographic illustration of each, followed by a selection of glowing testimonials. Of particular note are the 'hand ambulances' (including the spinal invalid carriage p. 13), the description concluding that 'a large quantity are in use at Shipyards, Manufactories, &c.'

The catalogue provides an unusual insight into occupational health, with several of the testimonials from collieries, who evidently felt it important to have such apparatus on hand. One states, 'I am pleased to inform you that it has given every satisfaction, and the workmen of the Colliery are very pleased with it. The quality of the wood and workmanship is first class' (Llay Hall Colliery, Wales).



LAVATERIAN EXPERIMENTS

56 **[OPTICAL TOY]. CHANGEABLE PORTRAITS OF GENTLEMEN.** [*title inside lid*]. London, R. Ackermann, Jan. 1, 1819. **£ 2,750**

Complete set of changeable heads consisting of 84 cards, [28 eyes/hair, each 3.5 x 6.3 cm. - 28 noses/ears, each 1.2 x 6.3 cm. - 28 chins/necks/busts, each 40 x 63cm.]; arranged in a green box with three compartments and a sliding lid [10.5 x 7.3 x 3.7 cm.] the lid illustrated with a Rowlandsonesque old man trailing a stout lady.

According to the instructions this clever toy permits the possibility of twenty-one thousand, nine hundred and fifty-two different permutations.

As the instructions impart 'an incredible number of changes, from such limited material, is perfectly simple: each Head being separated into three moveable parts, the changing of any one of these parts will produce a new face. Among these will be found many celebrated characters, such as Mr Pitt, Mr Fox, Lord Nelson, Voltaire, Bonaparte, Blucher, &c. &c.; in short, almost every imaginable diversity of countenance and character.

Further proclaiming that 'it is hoped that the physiognomical apparatus here presented to the public will afford a very curious and almost inexhaustible fund for Lavaterian experiment'. - We have had access to two other copies of this game each with a variant illustration on the lid.

Ackermann 1783 -1983; not in Ford.



CONTEMPORARY PROVENANCE

57 [OVERTON, Henry, *publisher*]. PROSPECTS OF THE MOST REMARKABLE PLACES IN AND ABOUT THE CITY OF LONDON, Neatly Engraved, Veues des toutes les endroits que est plus remarquable aussi bien celles dans le Ville de Londre que d'alentour Gravé fort Curieusement. Printed & Sold by Hen. Overton at ye White Horse without Newgate, & Tho. Glass under ye Royal Exchange Cornhill. [c. 1724]. £ 3,000

Oblong 4to., with 51 engraved plates (including second vignette title, as per Adams pl. 1) 3 plates with chipping and losses to the outer margins, now strengthened, another torn across and repaired; with contemporary neat inscription beneath imprint 'And Sold by Tho: Hogben Land Surveyor in Smarden' and later ownership of 'B. Hatch Tenterden, 1840' below that; in modern half calf, spine ruled in gilt with red morocco label lettered in gilt, rather rubbed and worn, with significant piece chipped from head of spine; nevertheless, an appealing collection.

A collection with an interesting contemporary provenance.

The printselling house of Overton, at the White Horse without Newgate, was associated with the earliest reliable views of London. The name of John Overton is to be found in the publication-lines of some of Hollar's later plates and on others, dating from the 1670s, by William Lodge and Robert White. Henry (II), his son, was therefore following a family tradition when in the 1720s he launched a series of 'Prospects', at first confined to London but extended later to the provinces. They were uniform in size and style and intended for binding into a picture book resembling the Morden and Lea album of some 30 years earlier. It was planned to issue them in twelves with the first of each dozen acting as a title but in the event only the first two title pages materialized. A glance at their wording suggests a reason: namely that the strain of providing a translation was proving too much for one who was clearly not a French scholar' (Adams, *London Illustrated 1604-1851*, 1983, p. 55).

Provenance: The 'Tho: Hogben' at the foot of the title relates to Thomas Hogben [The Younger] (1702-1774) of Smarden, a Land Surveyor/Dialist and Schoolmaster [Brass Sundials exist dated 1732 to 1768, he was also possibly an occasional Clock maker]. He married Susanna (1697-1768/9) and according to his last Will & Testament



and Parish Records they had five Sons and three Daughters. He produced his first independent land survey in 1720 aged 18, and when it is considered that he held down a School Masters position and was still a most prolific Surveyor at this time he must have been a remarkable talent. He specifically describes himself as 'Master of the Free School Smarden', which date from 1742 to 1755, though he may have been Master from as early as May 1728 and later than 1755.

Adams 26.

AN UNRECORDED ISSUE

58 [OVID]. LES EPISTRES ET LES ÉLÉGIES AMOUREUSES D'OVIDE. Traduites en vers françois. A Lyon, chez Benoist Vignieu, 1709. £ 285

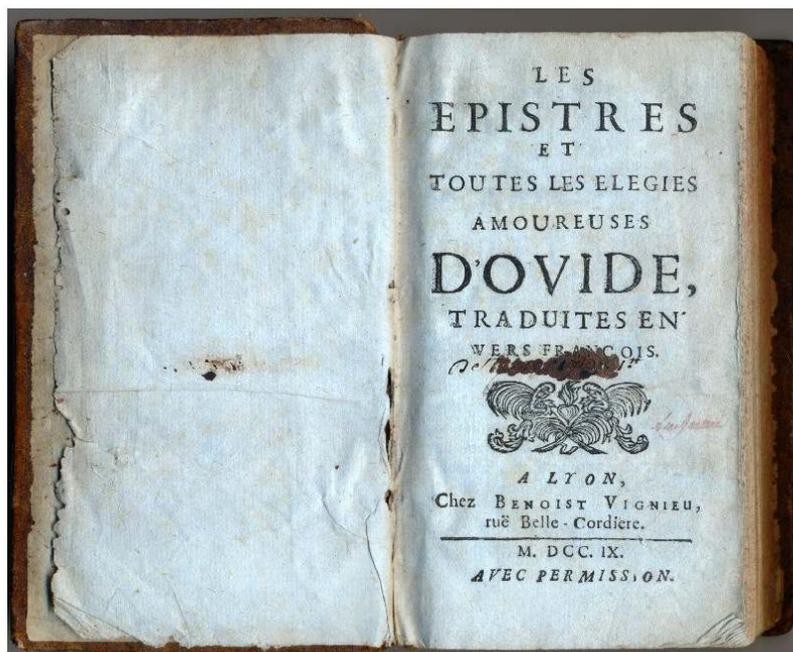
12mo, pp. 214; contemporary ownership in ink on title blotted out and causing a small hole; contemporary calf, spine in compartments decorated and lettered in gilt, sprinkled edges, lacking headband and slight cracking to upper joint.

Abbe Jean Barrin's translation of Ovid was possibly the most successful translation of the Amores from the time of its first appearance in 1676, and fifteen further reprints were produced to 1739.

The Vignieu edition of 1709 is a line by line copy of the Lyon Girin edition of 1785 and copies must have been almost churned out by the publisher, happy to cash in on the lucrative market of slightly salacious work covered by a classical authorship. Maybe even more editions of the work circulated, but heavy handed readers wore some of these pocket editions into extinction.

Abbe Barron was 'grand chantre de la cathédrale de Nantes et grand vicaire du diocèse', and clearly had too much time on his hands as he has also been cited as penning the erotic novel under *Vénus dans le cloître* 1683.

Not in OCLC; see Helena Taylor *The Lives of Ovid in Seventeenth-Century French Culture*, OUP, 2017 for an excellent account of the subject.



VATICAN SCULPTURE

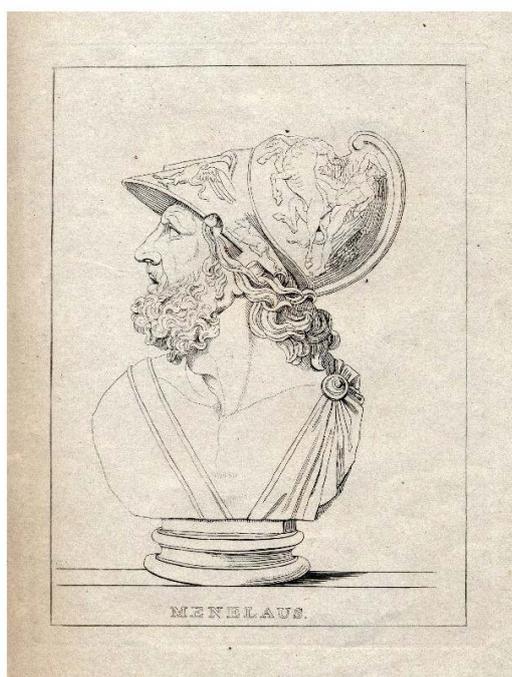
59 PARSONS, William. ETCHINGS OF BUSTS, Bas Reliefs &c. from the Antique. [England] 1809. £ 350

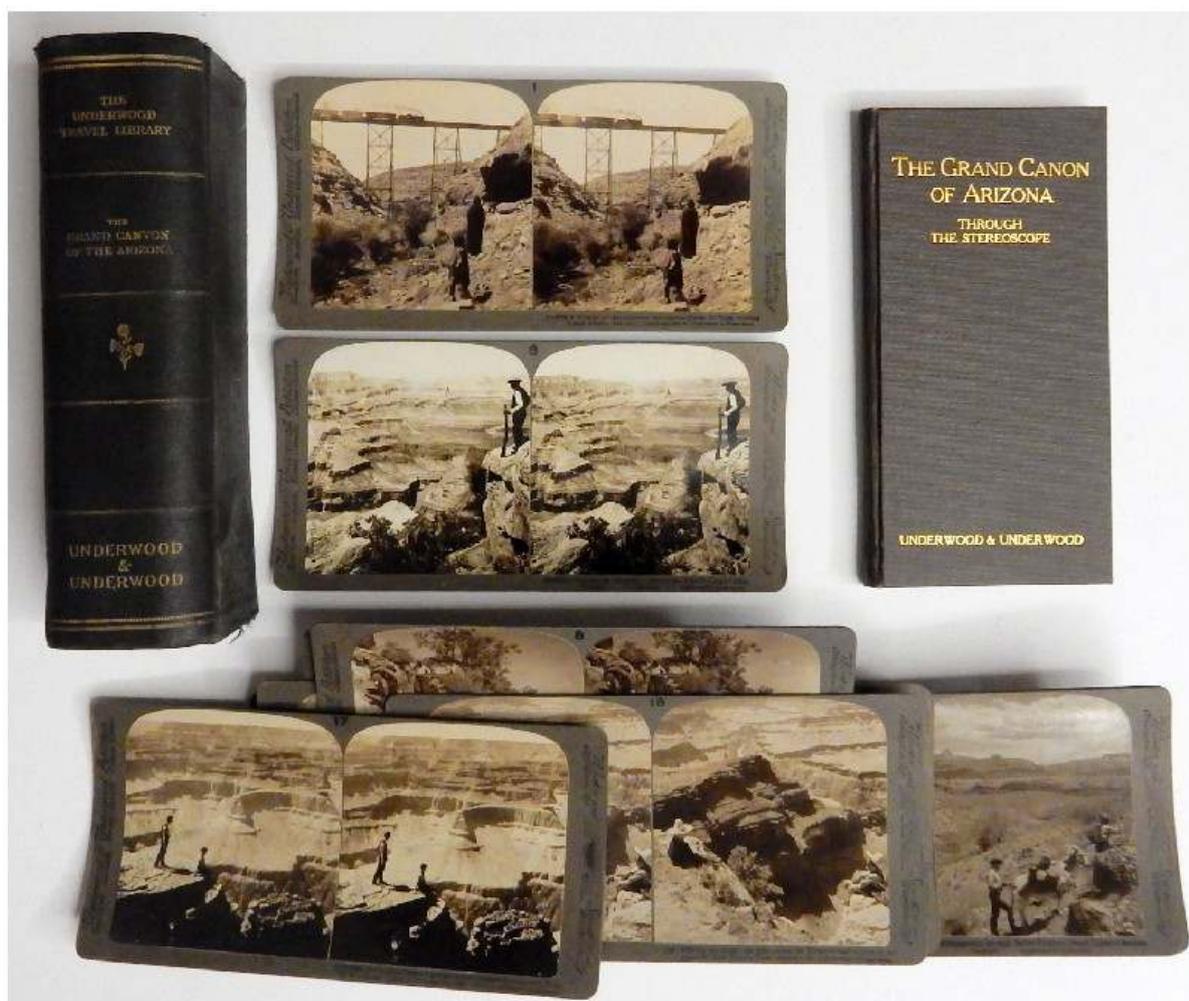
Small folio, [29.1 × 21.3 cm], 21 etchings including title; title lightly dust-soiled, otherwise clean throughout; stitched as issued, preserving the original back wrapper, upper wrapper no longer present.

A perplexing work for we have little idea who the etcher Parsons was. However, one thing is certain is that his subjects were all taken from sculptures in the Vatican and one presumes therefore that Parsons was in Rome.

That Britain was at war during this period would indicate that Parsons had either been in Rome at an earlier period; or that he was 'trapped' there, but allowed to return home. He is known to have been active from the end of the eighteenth century as there is an engraved portrait of Comte de Caylus dated to circa 1790, another work is a portrait of the printseller Charles George Dyer, dated 1814. We speculate that Parsons probably produced other works through the aegis of Dyer, and it seems possible that this set of prints were also in some way published through this connection.

UCBA 1552; OCLC locates four copies at National Art Library, NLS, Yale and the National Library of Spain.





LOOKING EVEN MORE GRAND

60 [PHOTOGRAPHY - UNDERWOOD, Bert]. THE GRAND CANYON OF ARIZONA THROUGH THE STEREOSCOPE ... New York and London, Underwood & Underwood, 1908. £ 500

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.

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.

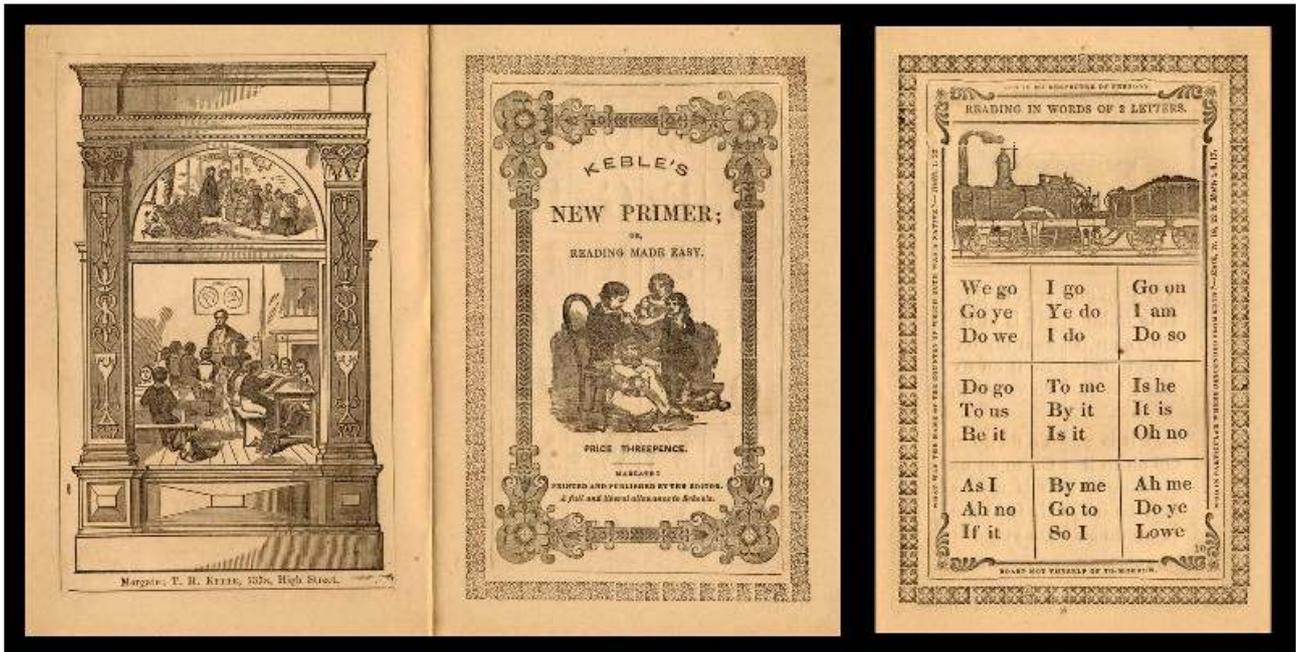
LOCAL PRODUCT

61 [PRIMER]. KEBLE'S NEW PRIMER; or, reading made easy. Margate: Printed and published by the editor. [c. 1861]. £ 225

8vo, pp. 16; woodcut illustrations; original printed buff wrappers.

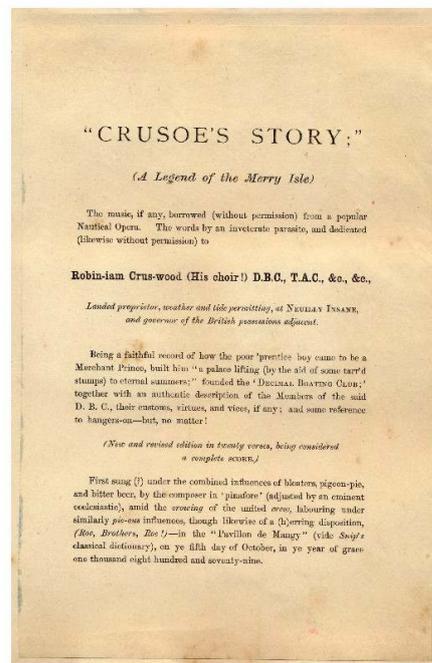
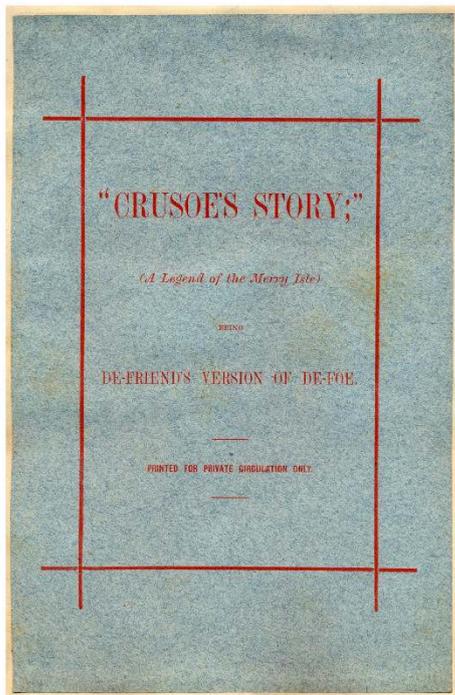
A delightful 'primer' issued by a Margate printer and publisher emulating his London competitors.

Keble's work begins with the letters of the alphabet, syllables and three letter words, working up to sentences, short stories and two poems and various short prayers all illustrated with small woodcuts. The work is prefaced with a frontispiece depicting a schoolroom with a note below the imprint that 'A full and liberal allowance to Schools' indicates that Keble was aiming to supply the burgeoning number of local schools in the area. Apparently his foray into such works was short-lived and after an initial flurry of activity this side of his business was quietly closed.



Thomas Harman Keble was born at Ramsgate in 1815, he was orphaned at two and was brought up by an uncle in Sandwich and moved to Margate around 1828. He married in 1837 and opened a public reading room at Margate opposite the new Swimming baths the following year. Margate was beginning to expand as a fashionable resort and Keble took full advantage of the commercial possibilities and moved to a more convenient spot on the High Street where he advertised himself as printer, stationer and even stocked wallpaper. Later he established the local newspaper *Keble's Gazette*, having already become a pillar of the community, councillor and ultimately mayor of the town and died in 1896 aged 81.

OCLC records only microform copies.



AN ENGLISHMAN AND NINE AMERICANS BUY AN ISLAND IN FRANCE

62 [ROBINSON CRUSOE]. [UNDERWOOD. William Scott.] CRUSOE'S STORY; (A Legend of the Merry Isle) being De-Friends version of De-foe. Printed by the Old' un at the Infamous City (Norwich), Angletterre. [1879]. £ 350

FIRST EDITION. 8vo, pp. [2], 3-11; original blue wrappers printed in red; actually two copies of the work have been dismembered and mounted on leaves in an album.

A poetic celebration of the founder of the Decimal Boating Club, his purchase of a building used at the Paris Exposition of 1878, and the move to his private island on the Seine and its erection as a clubhouse.

Apparently the club was formed by one Englishman, William Scott Underwood and nine Americans, hence the name 'Decimal', Underwood had settled in Paris as a successful lace merchant and draper by the 1870's, unfortunately we have not been able to pinpoint the name of his establishment but he clearly had enough of a fortune to peruse with some vigour his passion for boating.

The doggerel lines are clearly based on Joseph Porter's song from Gilbert & Sullivan's latest operetta H.M.S. Pinafore and begin 'When I was a lad, I served a term / as 'prentice boy to 'Thomas Adams' firm / I potted in the 'broidery, the muslin, and the lace. And I folded up the curtains and I put 'em in their place ... And he folded up the curtains so carefully, That now he is the owner of the Ile Neuilly!' The Ile des Loups was renamed semi-officially as the Ile des Anglais during this period of English speaking occupation, hence the allusion to Defoe's Crusoe.

The verses allow us to follow Underwood's career with the major Nottingham lace manufacturer Thomas Adams, his move to their Paris branch where he became the company agent, and later his decision to work for Adams' chief rival in the French capital. His involvement in 1878 Exposition and the years immediately following were very profitable for him, this of course allow time for his boating obsession. The text further mentions that Underwood was unmarried although we know that when he returned to England he married in 1881 before retiring from business a few years later to Kingston upon Thames - noted indeed for its boating.

The Decimal Boating Club would appear to have had quite a fluid membership that increased to something close to 100 members in later years when it morphed into the Decimal Boating and Lawn Tennis Society becoming one of the chief Anglo-American groups in late nineteenth century Paris.

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



DISSECTED DESIGN

63 **[ROCOCO GAME].** NEUESTES ROCOCO MOSIAC - NOUVEAU ROCOCO MOSAIQUE - NEWEST ROCOCO MOSIAC. A New Game. [Germany], circa 1845-1850. **£ 500**

14 pieces of varying shapes and sizes each with a hand coloured lithograph pattern or design, with original hand coloured lithograph guide sheet; contained in the original wooden box [9 x 9 x 1.5cm], sliding lid with a hand-coloured lithograph scene of a family playing the game at a table below the title in three languages.

A neatly produced game capitalising on a rococo revival that began in the late 1840's and continued through the Second Empire.

The pattern used is rather a sturdy German rococo than the lighter Louis XV style of France and includes two figures of a man and woman, a number of gilded flourishes, exotic birds and pseudo heraldic device. The scene on the lid emphasising some skill needed for the game with a father figure, here in a fez, probably a nod to the other contemporary vogue in Orientalism at this time, seemingly 'instructing' a young woman and a child on the 'correct' positioning of the pieces.

During the 1830's and 40's there appears to have been a brief succession of mosaic type games that eventually gave way to more instructional toys and educational concepts beginning to traduce more simple pleasures.



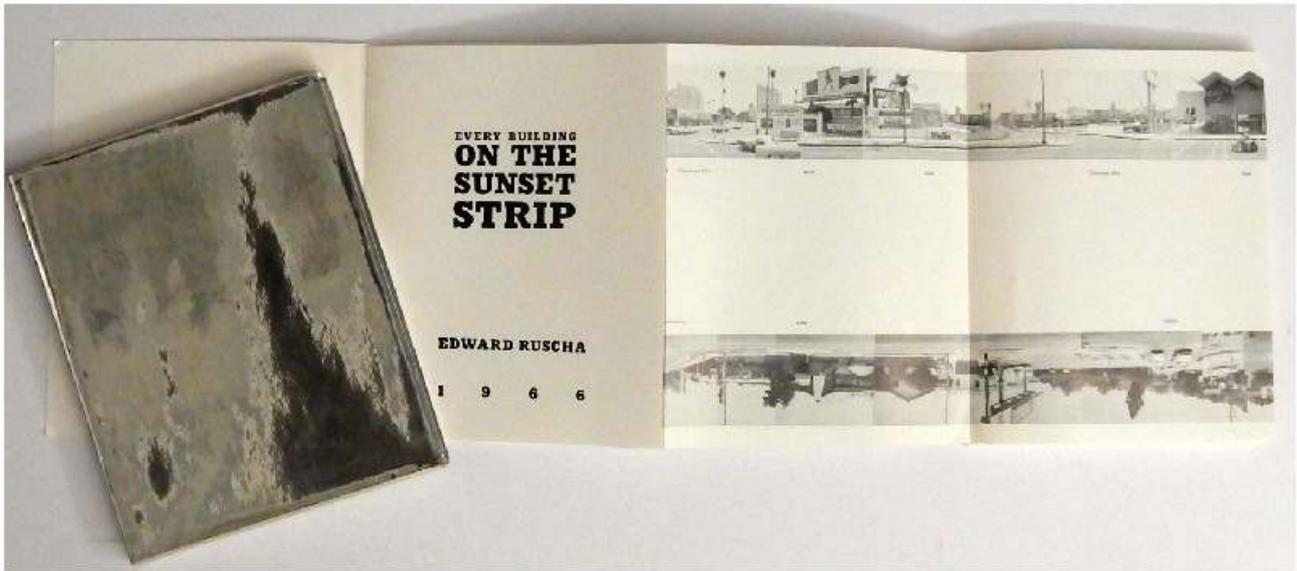
INCLUDING QUOTES FROM DEAN SWIFT

64 **ROWLANDSON, Thomas.** DIRECTIONS TO FOOTMAN. London, Printed for Thos Tegg in Cheapside. 10th Novr 1807. £ 1,500

Handcoloured etching, [34.3 x 24 cm], lettered with title, artist's name, text within image, and publication line: 'Rowlandson inv. [c&f.] / Price one Shilling Col'd /; in fresh original state, mounted and ready to frame.

An untidy shock-headed footman stands letting a tureen slide on to the table so that its contents pour out; in his l. hand is a dish containing a leg of mutton, held so that joint and gravy fall to the floor. He stands between a hideous old woman at the head of the table (r.) and a comely young one on her right. A fat maidservant follows the footman, holding a dish. Behind the man hangs an elaborately framed bust portrait of a grim-looking man wearing an early eighteenth-century wig. A cockatoo screams from a cage (l.). A dog sits behind the old woman's chair, a cat puts its fore-paws on the table to lap the spilt soup. Below the title: 'Take off the largest dishes, and set them on with one hand, to shew the ladies your vigour and strength of back, but always do it between two ladies, that if the dish happens to slip, the soup or sauce may fall on their clothes, and not daub the floor, by this practice, two of our brethren, my worthy friends, got considerable fortunes. . . . When you carry up a dish of meat, dip your fingers in the sauce, or lick it with your tongue, to try whether it be good, and fit for your masters table -.' [Two quotations from Swift's 'Directions to Servants'.]

BM Satires 10918.



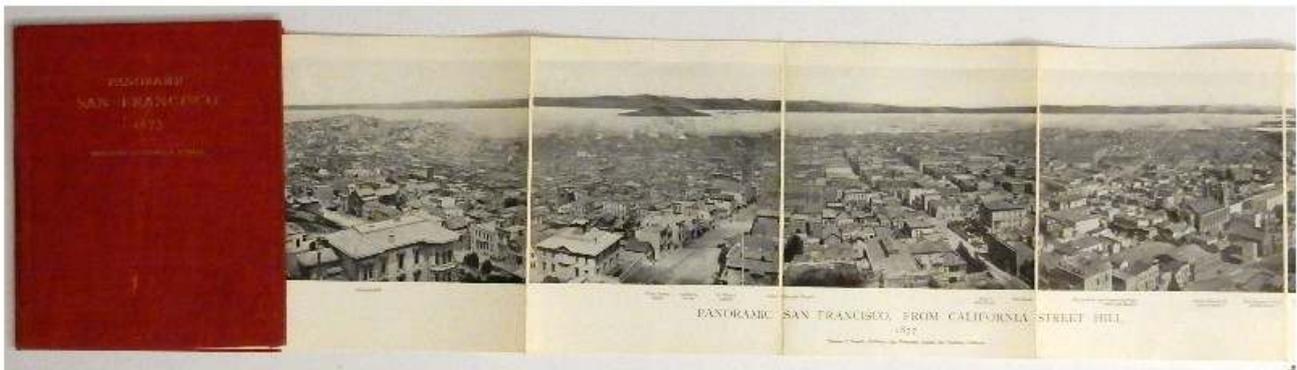
RUSCHA'S MOST FAMOUS BOOK

65 **RUSCHA, Edward.** EVERY BUILDING ON THE SUNSET STRIP. Privately Printed, Los Angeles, 1970. £ 1,250

Accordion-fold reproductions of black and white photographs of the buildings, with their printed addresses. White paper card covers with the title: The Sunset Strip, printed in silver on the spine and front cover. The spine shows a partial, light crease, and a little, very light tanning; In the silver mylar-covered slipcase with white paper top and bottom edges.

5000 copies were printed from the same plates as the 1966 original - the only difference being that the last leaf is trimmed flush.

Mentioned in Andrew Roth's: Book of 101 Books: Seminal Photographic Books of the Twentieth Century. Ed Ruscha had a retrospective exhibition at the National Gallery of Art in Washington, DC, in 2006. This is Ruscha's most famous book, in part because of the differences between the first and the second editions. In the first, the last photo could not be fit on the page, so the page was extended to accommodate the full picture and the page was folded to preserve the flush edge. Ruscha however was unhappy with this solution, and in the second edition he made sure that the last photo was cropped to fit the regular page and eliminate the fold. See *The Works of Ed Ruscha*. (1982); p. 169.



BEFORE EARTHQUAKE AND FIRE

66 **[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.



The
Mechanics' Statue
And view looking down
Market Street

SHAKEN BUT NOT STIRRED

67 **[SAN FRANCISCO]. PARK, Andrew G.** THE CITY BEAUTIFUL. San Francisco past, present and future. Illustrated with Photographs which were taken before, during, and after the Earthquake and Fire of April 18, '06. With a brief sketch of San Francisco's History and Magnificent Future by Andrew G. Park. [Cover title: The old San Francisco and new]. Los Angeles, Houston & Harding [Colophon: Press of Commercial Printing House], June 21st 1906. **£ 250**

Small oblong 4to, pp. [vii], 41 half-tone photographic plates, [approx. 13 x 18 cm., or the reverse, and two half-tone folding panoramas, approx. 13 x 36 cm each]; each image captioned; stapled in the original printed wrappers; repair to spine, wrappers a little soiled and edges rubbed.

43 views of the city, including: the ruins of the Stanford Library Building, the first money (\$600,000) leaving the Mint after the quake, the refugee camps in Golden Gate Park, and the Stiener Street bread-line – 'The saddest picture in San Francisco – Millionaires and Paupers in line'.

The two panoramas are captioned 'Panorama taken from the top of the Fairmount Hotel, showing the entire district known as North Beach. Telegraph Hill on the right and Russian Hill on the left' and 'Panorama taken from the steps of the U. S. Mint. Showing the district South and East of Fifth and Mission Streets'.

BASED ON A CHILD PRODIGY

68 **[SHAKESPEARE - PAPER DOLL]. YOUNG ALBERT**, the Roscius, exhibited in a series of characters from Shakespeare and other authors. London: Published by S. and J. Fuller, at The Temple of Fancy, Rathbone Place... 1811. **£ 3,500**

SECOND EDITION. 12mo, pp. 22, [1]; *illustrated with seven hand-coloured cut-out figures, with two moveable beads (one for Othello, one for the other six figures) and four hats; stitched as issued in the original printed blue wraps, a few light marks, housed in the original publisher's printed slip case, expertly repaired.*

The most uncommon of Fuller's delightful Regency doll-books for children.

The 'Argument' at the beginning of the work talks of 'The good qualities of Young Albert described - his love for learning - his enthusiasm for wisdom, and desire for pre-eminence - some of his favourite readings: he attempts the several characters of Shakespeare.'



Albert is introduced as ‘a boy of brilliant parts’ and ‘shew’d an energy of, And always listen’d to the voice of Truth. The hoop, the marble, ball and top, The swimmer’s skill, the dancing rope; To these young Albert ne’er inclin’d a though’ and instead looked ‘To shine among th’illustrious great’. The parts that Young Albert acts out are the part of Norval from John Home’s *Douglas* Act II, Scene I; the part of Selim in John Brown’s *Barbarossa*, Act III, Scene I; and five Shakespeare parts Gloucester in *King Richard III* Act V, Scene V; *Hamlet*, Act III, Scene I; *Othello*, Act I, Scene III; Jaques in *As You Like It*, Act II, Scene VII; and Falstaff in *King Henry IV*, Part I, Act V, Scene II.

‘The nineteenth-century child prodigy William Henry West Betty, the real-life “Young Roscius” whose acting career began at twelve and whose on-stage appearances in London and elsewhere generated a wave of Bettymania in the theatregoing public, is the model for Young Albert, as Albert’s “Roscius” moniker evinces. Master Betty played a number of the precocious roles which Albert adopts in the Fuller book, including Norval from John Home’s *Douglas* (1756), Selim from John Brown’s *Barbarossa* (1774), *Richard III*, and *Hamlet*. But Albert trumps even Master Betty with the audacity of his dramatic choices: he plays *Othello* and *Falstaff*. These unlikely roles infect the paper dolls. Young Albert is remarkable for coming with two heads, one white and one black’ [Field].

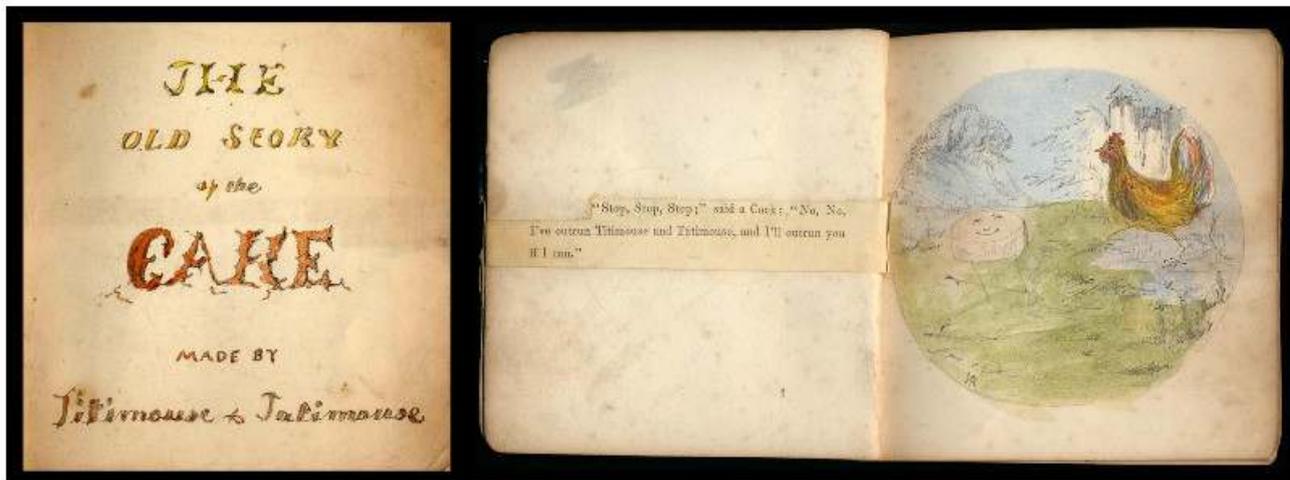
There is some confusion over the number of hats that should be present with this doll, but we do believe this copy to be complete with four. We have looked at several other copies and illustrations and have found no other hat designs to suggest otherwise.

See Hannah Field ‘Story Exemplified in a Series of Figures Paper Doll versus Moral Tale in the Nineteenth Century’ *Girlhood Studies* Vol. 5, no. 1 (Summer 2012): 37-56. Hosmer, H.H., *Toy books*, p. 12; OCLC: 8-9 copies in US (need to establish who has the 1st, 2nd & 3rd edns as all seem to have come out in 1811).

UNRECORDED FAIRY TALE

69 [S.R.]. THE OLD STORY OF THE CAKE. Made by Titimouse and Tatimouse. [n.p. but English, n.d., c. 1850?]. £ 350

Square 12mo (10.5 × 10.5 cm), pp. 18; with title and 8 lithographed plates, partially hand coloured, with printed rhyme stuck on to verso of previous plate; lightly dust-soiled in places; stitched as issued in the original green wraps, some surface wear and chipping to edges, otherwise a good copy.



A delightful unrecorded fairy tale probably produced in a very short print run for family and friends or as a contribution to a charitable cause or bazaar.

The story describes the adventures of a cake which runs away from makers ‘Titimouse and Tatimouse’. The cake’s adventures include meeting a cock who tries to out run him, a hen who tries to peck at him, a barn full of men out thrashing corn try to catch him, likewise some washer women, a gentleman out riding and lastly a fox lying in the grass. The cake boasts how he has outrun and outwitted everyone but the fox, with pretence of some deafness “What, What, What,” said the Fox, “Speak Slower, “I’ve out run Titimouse and Tatimouse, a Cock and a Hen, a barnfull of Thrashers, a pit—” **Snap!** and the Fox sprang on the Cake and ate it all up. The story, although otherwise unrecorded is something of a reworking of such fairy tales and fables in which the sly fox, by trickery, outwits and eats its prey.

The work is something of a halfway between an amateur production and a published item. It would appear that the unknown illustrator and writer, only known through their initials, may have drawn the illustrations on a lithographic stone and had the text set at a local printers, who then arranged to have the work stitched into wrappers.

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

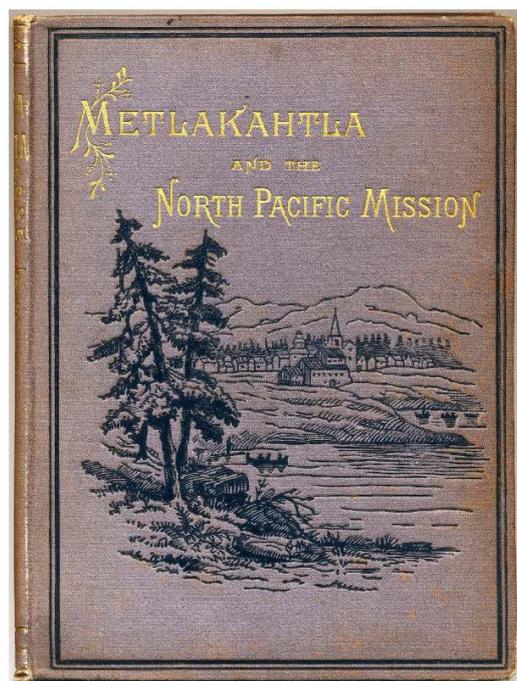
CONVERT, CONTROL, CIVILIZE

70 **STOCK, Eugene.** METLAKAHTLA and the North Pacific Mission of the Church Missionary Society. London: Church Missionary House, Salisbury Square. Seeley, Jackson & Halliday, 54, Fleet Street. 1881. £ 285

SECOND EDITION. *Small 4to, pp. [4], 130, [2]; folding coloured frontispiece map; original decorated cloth, the upper cover with a view and lettered in gilt.*

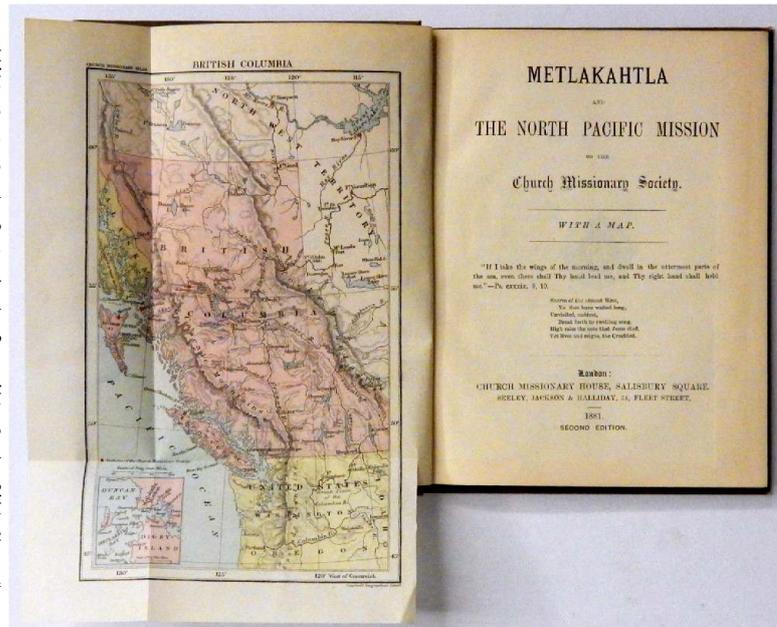
A fine copy of Eugene Stock’s account of the Christian Missionary Societies attempts to convert, control and civilize a native population.

Stock puts a brave face on the ebb and flow of the societies zeal and missionary impulse. “The disastrous consequences which resulted from contact between European “civilization” and indigenous culture along the Pacific Northwest Coast have been well documented: traditional customs were marginalised, alcohol caused extensive suffering, disease was rampant, and the subsequent establishment of Church-run and government-funded residential schools unwittingly provided an environment in which physical, psychological, and sexual abuse could flourish.” [Tomalin].



Stock, himself, had never visited this outpost of the Empire but was an able researcher of the archives of the Society, also it was through his many contacts with missionaries working in British Columbia that he was able to produce his well researched, and on the whole fairly unusually balanced account, although his attitude to 'uncivilized' nations was not so passive: 'The Red Indian is in a peculiar sense, the child of the Church Missionary Society. More exclusively so, indeed, than even the Negro' (p. 120).

OCLC records copies at University of Toronto, University of the Pacific Library, Emory University, Oregon Historical Society, Whitman College; British Library, Oxford and University of Birmingham; of the first edition five copies are recorded. See Marcus Tomalin *And He Knew Our Language: Missionary Linguistics on the Pacific Northwest Coast* John Benjamin, Philadelphia, 1984.



RARE DOUBLE PEEPSHOW

71 [THAMES TUNNEL PEEPSHOW]. PERSPECTIVISCHE ANSICHT DES TUNNEL UNTER DER THEMSE / VUE PERSPECTIVE DU TUNNEL SOUS LA TAMISE. [Germany], circa 1830. £ 2,850

Hand-coloured etching concertina-folding peepshow, with five cut-out sections, the front-face measures 225 × 150 mm with two peepholes; the peepshow extends to approximately 600 mm; housed in original blue paper slip-case; the upper cover with two engraved labels.



An unusually fine copy of a rare double peepshow of the Thames Tunnel. The card slip-case carries two labels providing the two titles as above. The (maker's?) monogram ('JMB') within a small shield, appears on both.

The front-face is almost entirely covered by pink paper, with a black border and 'eyelashes' round the two oval-shaped peepholes. Each peephole is equipped with shutters that open when the peepshow is extended.

The first cut-out for the upper peepshow consists of a view on a quay, and the subsequent ones and the back-board show shipping on the river. The first cut-out for the lower peepshow shows the staircases for pedestrians and has two pointing men in the right hand bore. Pedestrians, equestrians, and vehicles make their way through the Tunnel.

Triumphant Bore 151.



ILLUSION OF DANCING

72 [THEATRE TOY]. BAL D'ENFANTS TRAVESTI Paris: chez les Ma[rchands de No]uveautés. [n.d., c. 1838-1840]. £ 5,000

A folding hand coloured lithograph room setting [17 × 48 cm] that sits on a raised octagonal 'floor' decorated with 'wooden' boards; six marionette figures articulated through linen threads; six red upholstered side chairs and eight single or groups of figures, each with semi-circular boxwood stands; contained in the original octagonal box, the upper side decorated with a scene of the Ball framed within a decorative border of cherubs musical instruments and flowers etc. with the title and imprint above and below; some damage and loss of the imprints and discolouring; underside of lid with a trade label.

A beautifully constructed toy giving the illusion of movement at a children's ball.

Theatre toys were nearing the apex of their popularity at this time and variations in complexity of both subject and design began to enter the marketplace to attract new buyers. In this example a Children's Ball is given a theatrical remodelling of the private balls that Paris was famed for.

The *Bal d'enfants* consists of three sides of a room with an image of another room through an interconnecting doorway where preparations for the ball are being made. There the children, in their best costumes, have proud parents looking on. The 'room' is constructed with wings to form a stage, two weighted threads are provided so that the six articulated dancing figures can be suspended, either individually or in pairs, to give a illusion of movement. Other piece include four occasional chairs for placing at the edges of the room, a servant providing refreshment to the children, an instrumental trio of a violinist, a flautist and lady seated at a square piano; also a seated lady playing an accordion; a father and mother figure looking on; a seated lady transfixed by the display; a boy asking a girl for a dance; and that necessary accessory to every party a younger child, exhausted by the evening entertainment asleep on a sofa.



The six articulated dolls include two couples, three girls and a boy each dressed in colourful costumes that appear to be peasant costumes and variations of the Commedia dell'arte. The combination of commedia dell'arte and marionette type figures was possibly influenced by street and puppetry as family entertainment, this was particularly the case in France at this time where such spectacle began to transform itself into a distinct art form during the Belle Époque.

French toys were generally admitted to be the highest quality at this period but were hampered somewhat by high tariffs and exported to other companies until the Free Trade became more prevalent in the 1840's and 1850's. The imprint of 'Lemercier, Bernard et ce' indicates a date during the late 1830's or possibly very early 1840's when they appear to have produced a number of prints of ballet subjects and illustrations connected with the theatre, later they turned more to travel works. Their output was of a consistently high quality and although no name is identified, it is in all likelihood they would have used one of their stable of artists for such a complex item.

This example of the toy was originally sold at Lyon from the premises of 'Jme. Pnt. Royer Angle des places des carmes et boucherie des Terreaux, 7. Magasin spécial de Chaussures de Paris, Jouets d'Enfants dépôt d'article de Pêche et Chasse Ouincaillerie Parfumerie Ganteri.'

'I WROTE THIS ON THE SPUR OF THE MOMENT WHEN I WAS 20'

73 [THOMAS, Ralph]. A FEW WORDS ON SWIMMING; with practical hints for beginners. by Ralph Harrington. London: Holyoake and Co., Fleet Street. E.C. 1861 8vo, pp. 16; neatly preserved in later 'parchment' boards with typed label.

[with:] [THOMAS, Ralph]. A FEW WORDS ON SWIMMING; With Practical Hints by R. Harrington. To which is added a bibliographical list of Works on Swimming, By Olphar Hamst. London: John Russell Smith, 36 Soho Square. [1868]. £ 550

8vo, pp. 16; 14; Original printed green wrappers.

Not by Ralph Harrington or Olphar Hamst but by the first historian of swimming Ralph Thomas.

'I wrote this on the spur of the moment when I was 20 and published it in October (I was then 21) hoping that I should correct some of the slovenly swimming I saw everywhere. It was published under a pseudonym for fear my father should hear of it and upbraid me for wasting my money. I had one thousand copies printed, but I never got anything for those sold. I have never met with a copy anywhere since. It is the first to give a correct description of the English sidestroke mentioned in Swimming and swimmers 1861. It is extraordinary to think that it is only the

sixth original treatise the English managed to bring forth in 274 years. Digby, Frost, Clarke, Pearce, and Richardson being before it.' (Thomas)

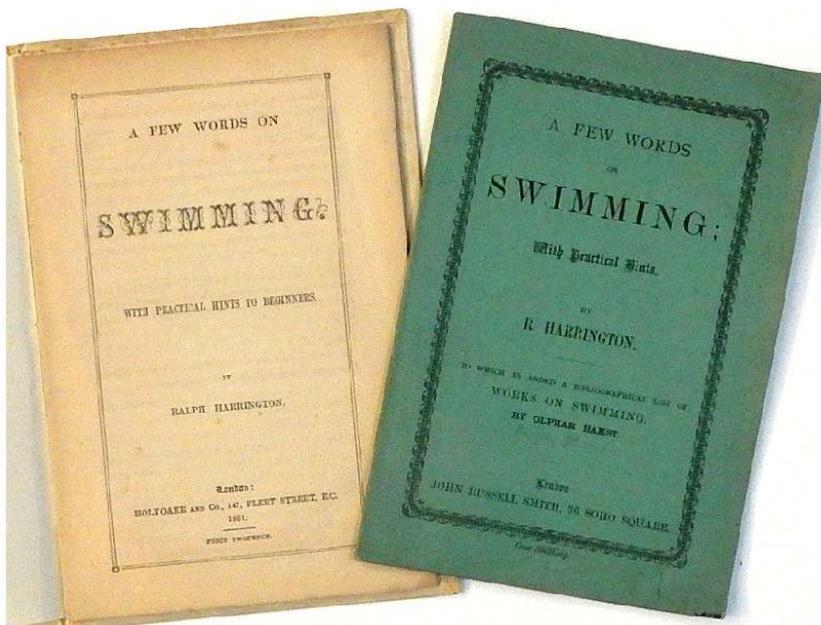
Ralph Thomas (1840-1926) was the son of the Serjeant-at-law and part time picture dealer Ralph Thomas (1803-1862). This father from who our Ralph concealed his work, helped both Millais and Whistler get their foothold in the art world, but also it appears, took pecuniary advantage of them - another back story. Ralph followed his father into the law but seems to have led a very quiet life, much of which was spent on his passion of swimming, bibliography and discovering the names of anonymous authors, much of this being published under the anagram of his name 'Olphar Hamst.'

The 'second edition' of his work includes most of the sheets from the first edition with a continuation forming the authors first bibliography on swimming; this was limited to 125 copies with a further 25 of

the bibliography section separately printed on thicker paper. From these grew Thomas' herculean research into the history of swimming that resulted in his monumental, and still essential, bibliography *Swimming* published in 1904.

Serendipitous is the life of the bookseller for these two works came unlooked-for from two sources in a matter of weeks. As such chance never happens, and each work is so 'rare', we have decided to keep them together.

I. OCLC records five copies, all in the UK, at Oxford, Cambridge, BL, NLS and the Royal College of Surgeons; II. OCLC records three copies, at Cambridge in the UK, the National Library in the Netherlands and the Peabody in North America.





SHOOTING AS A GAME

74 [TRANSFORMATION TARGET TOY]. COUDERT, Bernard. TIR MAGIQUE. [Paris] Walter Frères - r. Paradis Pre 28. [1870]. £ 3,500

Complete with a wooden and tinplate toy gun activated by a spring mechanism; two hand coloured target figures [32 cm tall] and mounted on blocks; one with the image of a French Vivandière (but more likely a romanticised image take from the lead in Donizetti's La fille du régiment); which when upended shows a Black minstrel in blue jacket, striped trousers and a straw hat playing the mandolin - the second target with a ballet dancer (probably Giuseppina Bozzacchi) in a pink and floral skirt; which when upended shows an old one legged soldier leaning on a stick smoking a pipe with the order legion honor on his breast; contained in the original box [36.5 x 25.5 x 6.5 cm] the lid with a hand coloured lithograph decorative design showing a hirsute magician in a blue and ermine trimmed coat with golden belt with a pointed hat holding out one of the figures with his right hand to two excitable children; his left hand resting on the box; before him another child taking aim at a figure standing on a table supported on a gargoyle; signed by the artist and publisher in the lower corners.

The design consists of two models each hinged in the centre that can be upended when lightly touched, this allows for players to shoot pellets from the toy gun supplied with the game.

We have next to no information on the artist Bernard Coudert who produced the lithographic designs for this neat transformational game, other than his name is found on an anamorphic alphabet panorama and several boxed games under the Parisian toy maker Narcon's imprint. Unusually Coudert has not only signed the lid of the box but also dated it 'B. Coudert '70.', but as the imprint of Walter Frères is not present on any known item with the Narcon imprint it appears Coudert may have moved to a different establishment.

Probably not surprising given the events of 1870 when France declared war on Germany that the toy may have been an opportunistic design to coincide with the general military hullabaloo, this must have all fallen rather flat when the Paris Siege continued and ended in the humiliating capitulation of France in January 1871.

However, as the design was for boys and girls, the temptation to actually portray a German soldier was avoided by introducing the safer and uncontroversial subjects targets of a severely disabled old French soldier and a black minstrel playing on a mandolin. It is also worth noting that the two figures held by the magician shown on the box lid are different to those with this copy and presumably buyers had a choice of figure's to buy.

PRINTED ON SILK

75 TRENCH, Lieut.-Col. Frederick. SUGGESTIONS, for an alteration of the exterior of the buildings adjoining Westminster Hall. [1823]. £ 1,500

LITHOGRAPHIC PERSPECTIVE VIEW. *Approx. 300 x 510mm, printed on silk, pasted to an original card mount; with an accompanying folding printed leaf of text attached. Hinged alternative design on silk mounted on card as an attached flap, silk slightly frayed on the upper margin, with occasional small bubbles elsewhere where the glue affixing it to the mount did not take, but generally in respectable condition.*

A very rare example, printed on silk, of a lithographic perspective view of Lieut. -Col. Frederick Trench's alternative design for the west and north fronts of new law courts to be constructed next to Westminster Hall, submitted while he was a member of the Select Committee of the House of Commons set up to investigate and monitor Soane's designs for the same buildings. Soane had planned to design the north front of these courts in a Tudor Gothic style, while providing a Palladian facade for the west front in Margaret Street, to match that of the already extant Stone Building designed by John Vardy in the mid eighteenth century. This mixing and matching of styles had however angered Henry Banks, Trench, Edward Cust and other members of parliament on the Select Committee, and Trench persuaded Philip Wyatt (son of the more celebrated architect James Wyatt) to provide a perspective drawing of Trench's alternative, and supposedly much cheaper, scheme, which would provide Gothic style elevations on all sides of the site.



The perspective view shows the north and west fronts as they would look completed in the Gothic style, with a raised roof, and with the north front set back (conveniently excluding the retained Palladian structure of the Stone Building, which is not shown). On a hinged flap is an alternative design which had been suggested by Banks, and which would sweep from the north-west side of Westminster Hall all the existing structures (damned as "excrescences"), leaving a clear view of the Hall's impressive buttresses, although this design would have been completely impractical in terms of required space. Attached to the view itself is a leaf of printed text supplied by Trench, explaining various points and estimating costs, as well as impressing on readers the importance of historically accurate Gothic architectural details, "so as to give no latitude to fancy".

The Select Committee were eventually successful in that they curtailed Soane's designs, reducing the land available to him and restricting the style to Gothic, but their alterations in the long run proved disastrous, the courts being far too dark and overcrowded. Philip Wyatt was also a loser, for Soane considered his role in the matter unprofessional and refused to speak to Wyatt when he turned up in person to offer his apologies. Although these buildings were to survive the fire that gutted the Houses of Parliament in 1834, the judges were to move in the 1880s to new law courts in the Strand, designed by G.E. Street, and Soane's buildings were then demolished.

This design by Trench was not published in book form until 1827, when it appeared in his "A collection of papers relating to the Thames Quay with hints for some further improvements to the metropolis", and the present lithographic view and accompanying text leaf were evidently produced for distribution during 1823 to members of the Select Committee and other interested parties. Copies printed on silk must be of quite exceptional rarity.



OR THE NURSERY

76 [TUCK & SONS, Raphael]. SET OF ALPHABET CARDS. No. 2520. Designed in England, printed in Germany. Raphael Tuck & Sons, Ltd, London - Paris - New York. [n.d., c. 1900]. £ 350

Set of 26 alphabet cards (150mm x 110mm), chromolithographed, embossed and pierced, with the number and Tuck markings on the letter A only, centre fold to each card so as to be able to stand up for display, some rubbing in places, but without any loss and in unusually good original state.

A very good example of this fragile piece of juvenilia issued by Raphael Tuck & Sons, being a set of charming ABC cards each with letter, picture and accompanying little rhyme.

Raphael Tuck & Sons was a business started by Raphael Tuck and his wife in Bishopsgate in the City of London in October 1866, selling pictures and greeting cards, and eventually selling postcards, which was their most successful line. Their business was one of the best known in the "postcard boom" of the late 1800s and early 1900s, and their contributions left a lasting effect on most of the artistic world. During the Blitz, the company headquarters, Raphael House, was destroyed including the originals for most of their series, and the company never fully recovered, finally combining with two others, to become the British Printing Corporation in 1952.

The set was designed for the nursery where the large letters could form both a panorama of the alphabet or as individual cards to be used by children to learn their ABC.

THE LADDER OF LEARNING

77 UPTON, William. THE SCHOOL BOY; A Poem; London: William Darton, 58 Holborn Hill, Sep. 1. 1820. £ 450

12mo [132 x 108 mm.] 6 hand coloured engraved leaves, first leaf with corner damage with loss of two letters; original ping wrappers, the upper cover with a printed title label, with loss of border to lower corner; ownership inscr. of Fredk Welstead Junr. March 1823.'

A neatly produced illustrated guide showing the progression of a child from learning his alphabet to College.



The first scene shows the infant learning his letters from a horn book at his mothers knee; the second 'Just Breeched' shows the young child encouraged by a black servant to play with his peers; the third shows the boy 'Going to School' - 'The Satchel on his back you see, the first in School, the last to flee,' - the fourth scene 'Breaking-Up' the boy is collected from school by his father and taken away home for a holiday; The fifth scene shows the boy greeting his schoolmaster whilst the family black servant deposits the boys trunk - 'The Classics next become his aim, Who looks on ev'ry Dunce with shame, His joy to boast a Scholar's name'; the sixth and last scene 'The College' the boy is now a young gentleman with a mortar board and dressed in black in a sunlit landscape studying his papers.

What is interesting about the work the logical trajectory of a child's education from learning the classics and culminating by wearing the gown of a Master of Arts. Also the black servant, here dressed in his fine livery, suggests a very well to do family of the Regency period when such a luxury was both the height of fashion and society.

OCLC records five copies in North America, at Princeton, Toronto, Indiana, the Clarke Historical library and the Morgan.

FOR DUMMY, THE 'DEAF & DUMB FISHERMAN'

78 [VICTORIAN PHILANTHROPY]. CONCERT IN AID OF FUND to purchase a Boat & Nets for a deaf & dumb Fisherman, at Cadgwith, Cornwall. London: Saturday, May 8th, 1886. £ 285

4to lithographed proposal, concert invitation and program, and three ALS's from the philanthropist Charles Mylne Barker to one of the evening entertainers.

An unusual collection of ephemera relating to a private concert organised, in a spirit of private Victorian philanthropy, to help a deaf and dumb fisherman in Cornwall acquire a fishing boat.



The main instigator of the scheme was Charles Mylne Barker a solicitor who was keen on literature and music and who also acted as a legal advisor for John Ruskin. How he came to know 'Dummy' the deaf and dumb fisherman of Cadgwith in Cornwall is not known but clearly he impressed Barker as 'a very steady and industrious man.' Barker thought to rope in his friends 'with a view of raising enough money to purchase a boat and nets and so give "Dummy" (as he is called) a fair start.' To this end he arranged a concert at his home 10, Vicarage Gate Kensington.

Barker appears to have borrowed his musicians from the Avalon Collard concerts that were held in the nearby Vicarage for his program of entertainment, also a few friends, including Frank Archer. The collection of invitation ephemera was kept by archer as his part in the entertainment was to give a recitation from Robert Browning. Barker himself was a spectator on the night, though Miss Beatrice Barker gave some violin pieces.

The concert was a success for 'Dummy' got his boat and nets and a few years later he was reported in the newspapers for having saved the lives of two fishermen from drowning and pulling them aboard his boat in Cadgwith harbour.



A FINE BIEDERMEIER PERIOD GAME

79 [VILLAGE FAIR]. BRUCH, C. *artist*. DER GANG ZUR KIRCHWEIHE - Le Tour à la fête du village - The going to the village. [German, probably Nurnberg] circa 1835. **£ 3,500**

Hand coloured folding lithograph board, [26.5 x 31 cm]; 8 hand coloured figures on wooden stands; a pack of 8 hand coloured lithograph cars in their original turquoise slipcase; and a leaf of printed rules in English; all contained in the original box, the lid with a hand coloured little label within a gilt border, the image of a country fair; the lid dust soiled and two corners of the box split but still an attractive and well preserved game.

A well made and colourful Biedermeier period game.

The aim of the game is to advance the players from the gateways at the corners of the board to the centre through concentric routes to the market place and to the building associated with each piece. The eight paying pieces are each represented by contemporary figures including a parson, postilion, cook, soldier, harpist, student, countrywoman, and a Jew.

Interestingly, although the rules associate the soldier to the Inn, the signboard, both on the board and the lid of the box, has a Star of David. Possibly the artist C. Bruch was Jewish, but we have no information on him, although it would be an unusual symbol to both choose and then place discreetly in two places by a simple accident of design.

MOVING IMAGES

80 [ZOETROPE]. LES IMAGES VIVANTES Tableaux Animes. Paris: M.D. [i.e. Maclair-Dacier, 5, rue des Haudriettes and 148, avenue Daumesnil] [c. 1900]. **£ 1,500**

Cardboard drum, [140 mm high, 240 mm in diameter] lettered in gilt, containing a turned wooden pink painted base on which the zoetrope turns; overall height 295 mm together with 25 double-sided coloured lithographic and silhouetted strips; the drum also doubling as a box with the upper side of the lid showing a scene of children playing with the zoetrope.

A well made example of the optical zoetrope by the major Parisian toy maker Maclair-Dacier.

The zoetrope was invented in 1834 by George Horner, who called it a “daedalum” or “daedatelum”. Horner’s invention was based on a similar device, the phenakistoscope, invented in 1832 by Joseph Plateau. William F. Lincoln promoted Horner’s device in America as a “zoetrope”.

The Zoetrope consists of a cylinder with slits cut vertically in its sides (in this particular example the box itself). Beneath the slits, on the inner surface of the cylinder, are placed the bands or strips of images each with a set of



sequenced drawing. As the cylinder spins, the user looks through the slits at the pictures on the opposite side of the cylinder's interior. The scanning of the slits keeps the pictures from simply blurring together, so that the user sees a rapid succession of images producing the illusion of motion, the equivalent of a motion picture.

Mauclair-Dacier tended towards making a wide selection games which included magic tricks, card and board games, together with a few larger popular outdoor games including Croquets and Tennis.



72. [THEATRE TOY]