



# MARLBOROUGH RARE BOOKS

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2018

LIST 68

## SUMMER ACQUISITIONS



### ORIGINAL MANUSCRIPT ART MAGAZINE

1 [AMATEUR ART CLUB]. PEGASUS MAGAZINE. Bristol and Devon, 1900-1901. £ 1,500

**MANUSCRIPT IN INK.** *Two vols., 4to, [26.5 x 21cm] pp. 118; 150; numerous watercolours, drawings and sketches; contemporary black half roan, spines in gilt, somewhat worn and frayed in places.*

The Pegasus Club was formed in 1900 at the aegis of a group of eighteen amateur artists who each provided watercolours, designs and essays for their magazine, but to keep up standards they also penned comments on each others contributions.

We are unsure how the group came to know one another, although from 'The list of Members' at the back of each volume we note that in 1900 seven club members were living at Bristol or Clifton, and seven in South Devon; of those in Bristol three were attached to the Bristol Art School with those in Devon dotted around the edge of Dartmoor. It is quite likely that the members came together during an art holiday in South Devon and then kept in touch through exchanging their efforts through the *Pegasus Magazine*. In various parts of the country Government Schools of Art held evening classes for budding talent and Bristol was quite energetic in this direction at the time.



The club had quite a fluid membership for by 1901 the Devon members have almost all dropped away and their places taken up by new members from Dorset and Southsea in the west, together with London and Lowestoft in the east. One member, John Fountain Tattersall (1858-1929), appears to be the main organiser and probably also helped to steer the art club and give it momentum. By trade Tattersall was a wine merchant, a (very) minor poet, editor, book collector, amateur archaeologist, and of course artist, who lived at Tunbridge Wells.



### CHEAP BUT EFFECTIVE

2 **[ANIMAL ALPHABET]. SET OF PICTORIAL CARDS.** [France]. circa 1835. £ 850  
*A set of 25 hand coloured lithograph cards [23 x 33 mm]; contained in original green paper box.*

The images that form this delightfully small pictorial alphabet are all loosely derived from the illustrations to Buffon's *Histoire Naturelle*.

It is unlikely that this alphabet was sold through any major outlet but instead produced as an ancillary item for sale by small stationers and street vendors. Sold for only a few sous, these expendable toys have no imprint or artist to identify their manufacturers, as a consequence little, if indeed anything, has been written on these small semi-educational and now scarce works.

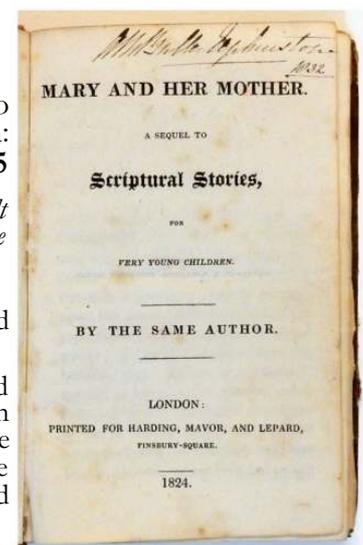
### A DARTON REJECT?

3 **[BALLANTINE, E.J.] MARY AND HER MOTHER.** a sequel to Scriptural Stories, for very young children. By the same author. London: Printed for Harding, Mavor, and Lepard, Finsbury-Square. 1824. £ 185

**FIRST EDITION.** 12mo, pp. v, [i] blank, 365, [1] imprint; contemporary half calf with gilt lettered green label to spine, slightly worn at extremities, neat near contemporary inscription of title 'Elphinstone, 1832.'

A neatly contrived work emulating the success of Lamb's *Tales of Shakespeare* and designed to make the stories of the Old Testament more appealing to the young.

Included are the such biblical favourites as: 'The Call of Abraham', 'Isaac promised to Abraham', 'Destruction of Sodom and Gomorrah' - apparently the population 'said and did many wicked things' but not much in the way of detail is provided, the Birth, Sacrifice and Marriage of Isaac, 'Joseph sold by his Brothers' are all given due space in the work and all calculated to entice young Mary to be a very good and obedient little girl.



The writer has established their Christian credentials by including at the end of the work four short chapters on the 'Birth of Christ,' 'The Sabbath,' 'The Holy Spirit,' and 'The Resurrection.' The work mentioned on the title *Scriptural Stories* is helpfully ascribed in the Darton bibliography to 'E. Ballantine.' This was first published in 1813 (no copy known) and what appear to be subsequent issues, rather than editions appearing in 1815 and 1823. Maybe the *Scriptural Stories* was a slow seller for although Darton had bought out the copyright of other Ballantine's works under his imprint he clearly did not feel confident in securing the rights for *Mary and Her Mother*.

OCLC records one copy only, at the British library; of the previous work *Scriptural Stories*, only the Harvard copy; see Darton G60 to G64.

### WITH ORIGINAL SAMPLES

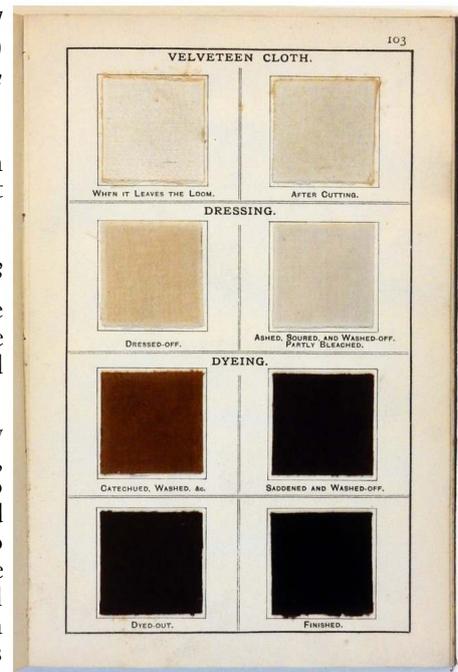
4 [BANNERMAN & SONS, Henry]. CONCERNING VELVETEEN. [Manchester: Palmer and Howe, Printers, Princess Street] [1892]. £ 250

**FIRST SEPARATE EDITION.** 8vo, pp. [20], 130; 8 samples of Velveteen at each stage of processing mounted on p. 130; profusely illustrated in half-tone and wood-engraving; contemporary purple pebble grain cloth (spine splitting on one joint) preserving original printed wrapper; inscribed on front free endpaper 'With John Martin's Complts.'

Velveteen was a clever imitation of true velvet, made of twilled cotton with a raised pile it was a more durable cheaper substitute, although it never had the same sheen.

*Concerning Velveteen* was issued as an inducement for trade orders, containing at the end of the work a number of 'Opinions of The Press' giving potential customers further inducements for buying the Bannerman product. The work also contains a fairly complete introduction to the manufacture of Velveteen and is copiously illustrated with views of the various processes within the factory.

The textile spinning and weaving concern of Bannerman was originally formed in the early part of the 19th Century. As the company prospered, the rest of the family, who were a farming family from Perthshire, also moved to Manchester. The new company Henry Bannerman & Sons had premises in the Spring Garden area of Manchester but had to move to yet larger premises and eventually constructed a purpose built warehouse on York Street. In 1864 the Bannerman also became spinners and weavers of textiles expanded to North End and River Meadow mills in Stalybridge and in the following year purchased Brunswick Mill, Ancoats and Old Hall Mill in Dukinfield. By the time *Concerning Velveteen* was published the Bannerman's were manufacturing every conceivable textile from cotton.



OCLC records four copies, two in the UK, at Manchester and the BL, and two in North America, at NYPL and North Carolina.

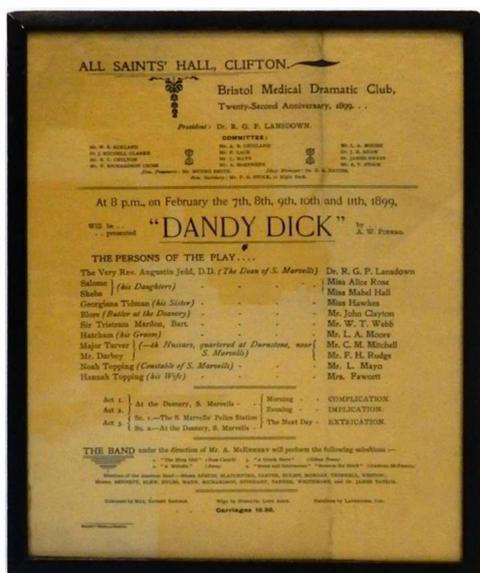
### HOLIDAY MEMENTO

5 [BARMOUTH]. ALABASTER PEEP EGG, with views of Barmouth and vicinity. [c. 1850]. £ 285

The viewer is approximate height 123 mm and 72 mm in diameter; opaque alabaster cylindrical egg-shaped body on a waisted stem, with a glass viewer and two turned knobs with 'Present from Barmouth' and hand-painted decorations lightly rubbed.

The egg fitted with twin alabaster handles rotating a spindle revealing a woodcut view of Barmouth and the 'Summit of Cader Idris', another panel has a selection of crystals, stones and dried plant specimens, all viewed through a glass monocular lens.





### AMATEUR DRAMATICS BY MEDICS

6 [BARRIE, James Mathew]. TWO ORIGINAL SILK THEATRE PLAYBILLS, FOR PERFORMANCES BY THE BRISTOL MEDICAL DRAMATIC CLUB IN 1899 AND 1900, "Dandy Dick" by A.W. Pinero & "The Professor's Love Story" by J.M. Barrie, both held at All Saint's Hall, Clifton. Bristol: Bennet Bros. Ld. 1899 & 1900. £ 250

*Two theatre flyers, printed in black on yellow silk [27 x 21cm], framed.*

The Bristol Medical Dramatic Club was founded in 1879 in order to raise funds for good causes, chiefly for the Royal Infirmary and General Hospital.

The company of amateurs put on each year a new play for the good citizens of Clifton, each with a run for four or five performances. The plays were generally popular productions chosen to be within the compass of the actors, but also, we feel, of a light enough content to persuade the audience towards generosity for a good cause.

In 1899 'Dandy Dick', a farce about an impecunious clergyman, helped to raise funds for the relief of those made homeless by a flood the previous year in the poorer low lying districts of Clifton and Bristol. Barrie's *The Professor's Love Story* is also a farce in which a Professor falls in love with his secretary and mistakes his passion for brain fever.

Silk, rather than the usual paper playbills were produced for the more important audience members and to raise extra money.

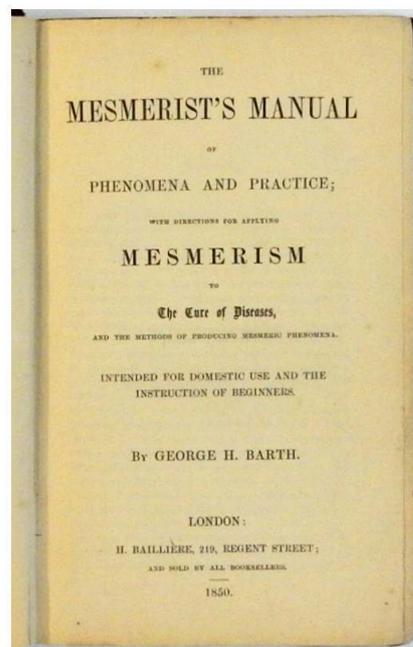
### MESMERIST AND MEDICAL GALVANIST GUIDE

7 BARTH, George H. THE MESMERIST'S MANUAL of Phenomena and Practice... London: H. Bailliere, 219, Regent Street. 1850. £ 350

**FIRST EDITION.** 8vo, pp. viii, 192; original black cloth, blocked in blind with title in gilt on upper cover, some minor wear to the upper and lower joints.

Barth wrote his work when Mesmerism or Animal Magnetism had reached something of a high watermark in mid Victorian Britain. The foundation of *Zoist* magazine in 1843 and the London Mesmeric Infirmary in 1849 together with a plethora of works on the subject by Sandy, Townsend, Teste, Deeuze and Elliotson gave Barth the inspiration to add his own *Manual* to the growing body of work.

He modestly admits that there is nothing new in his work and merely seeks 'to offer something which may be useful to those who desire knowledge of the subject.' George Harman Barth (1807-1869) was trained as an operative chemist and became a lecturer on science with an interest in boiler explosions before he took to the quest of Mesmerism. *The Mesmerist's Manual* we feel sure was a form of self promotion as he took an address at 7, Evershold Street, Mornington Crescent in 1841 from where he advertised himself as a 'Mesmerist and Medical Galvanist' who both receives and attends invalids who desire curative application of Mesmerism.' He also had a number of good people who could attend to invalids in the country and a 'highly gifted and trustful medical clairvoyant' on hand too.



In this now rather crowded field of practitioners Barth wrote his work to advertise his own talents. The chapters include a history of the subject, 'Mesmeric States', 'Mesmeric Waking State', 'The Sleep-Walking State', 'Miscellaneous Phenomena', 'Mesmeric Processes', 'Mesmeric Dreams' and a helpful chapter 'On the Management of Clairvoyants'.

Barth for all his enthusiasm appears to have given up his practice, maybe he thought to move into new pastures, and after trying his hand at pharmacy he seems to have returned to his first career as an operative chemist.

OCLC records copies in North America at MIT, the Bakken library, Mayo Clinic, Pennsylvania, Texas, Penn State and the Huntington.

### IN AID OF A CHURCH EXTENSION

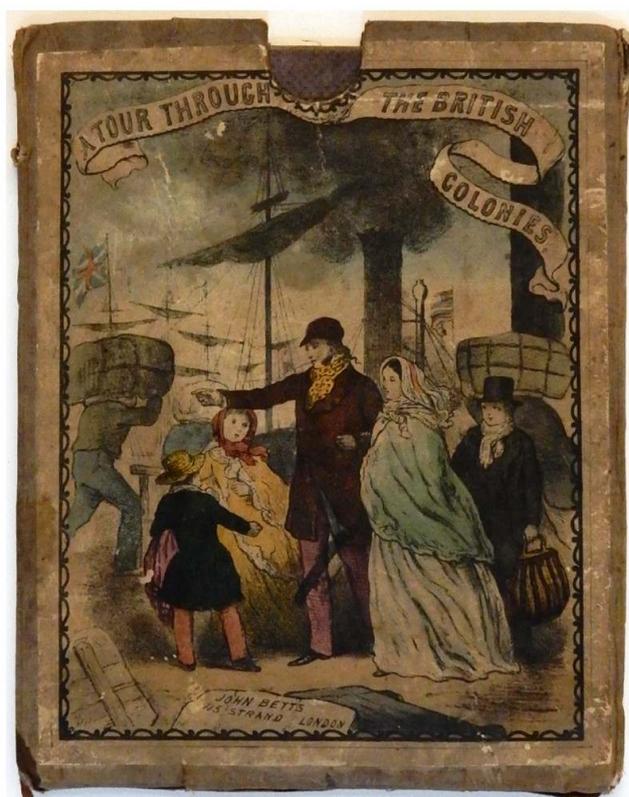
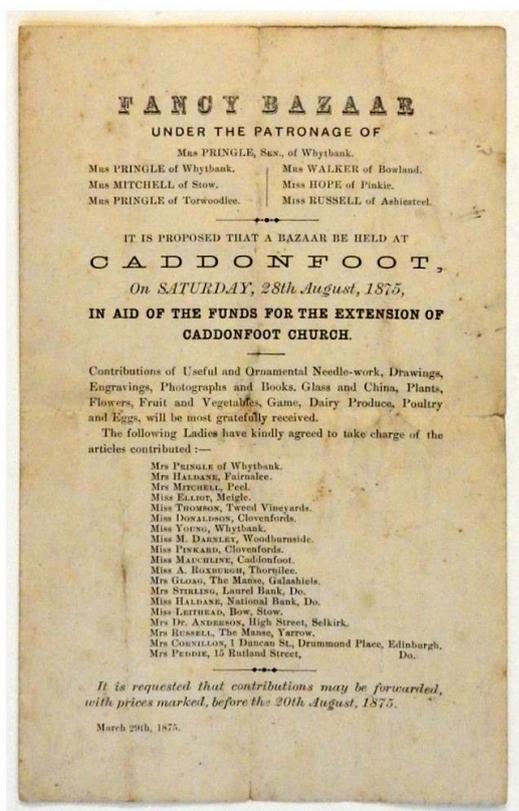
8 **[BAZAARS]**. FANCY BAZAAR... at Caddonfoot, On Saturday, 28th August, 1875....  
Caddonfoot, by Galashiels, March 29th, 1875. £ 125

*8vo bifoliate, one page with letterpress and three blanks; old folds and dust marks.*

There was something unusual about this Bazaar as the church, built for this sparsely populated parish in the Scottish Borders, served not only the established Church of Scotland but also the Free Church and the United Free Church. Auld Lights apparently stood apart in this schism addicted country but those 'Ladies' who could rise above the religious controversies were happy to add their name to the list and contribute 'Useful and Ornamental Needle-work, Drawings, Engravings, Photographs and Books, Glass and China, Plants, Flowers, Fruit and Vegetables, Game, Dairy Produce, Poultry and Eggs.'

The church at Caddonfoot was built in 1860 by Mrs Alexander Pringle of Whytbank in memory of her husband, who had actually designed it before his death. As the village grew in the nineteenth century the church proved to be too small, and by 1875 the building was in need of an extension. The flyer was produced in March, well ahead of the Bazaar, but resulted in £400 being raised by the end of August.

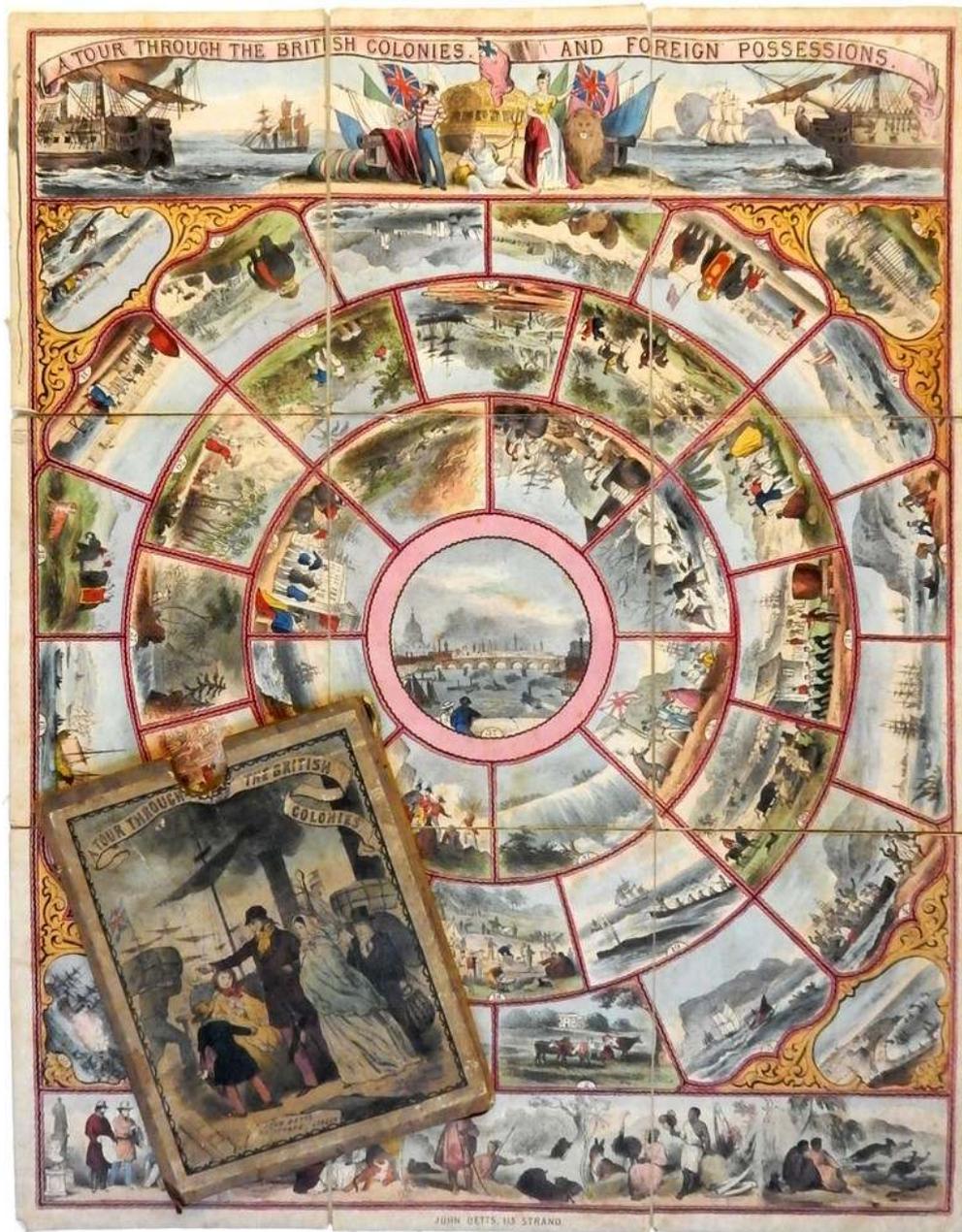
Not found in OCLC, and unrecorded as far as we are aware.



### EMPIRE BOARD GAME

9 **BETTS, John [publisher]**. A TOUR THROUGH THE BRITISH COLONIES, and Foreign Possessions, forming an Amusing and Instructive Game. [London], John Betts, 115 Strand, [1851]. £ 1,850

*Large folding hand-coloured lithographic board, 505×650 mm, dissected in nine sections and linen-backed; folding back into the original cloth slipcase [220×180mm] with a large hand-coloured illustrated decorative label; a good copy with some foxing chiefly to the linen backing and other only minor abrasions and fading to the slipcase.*



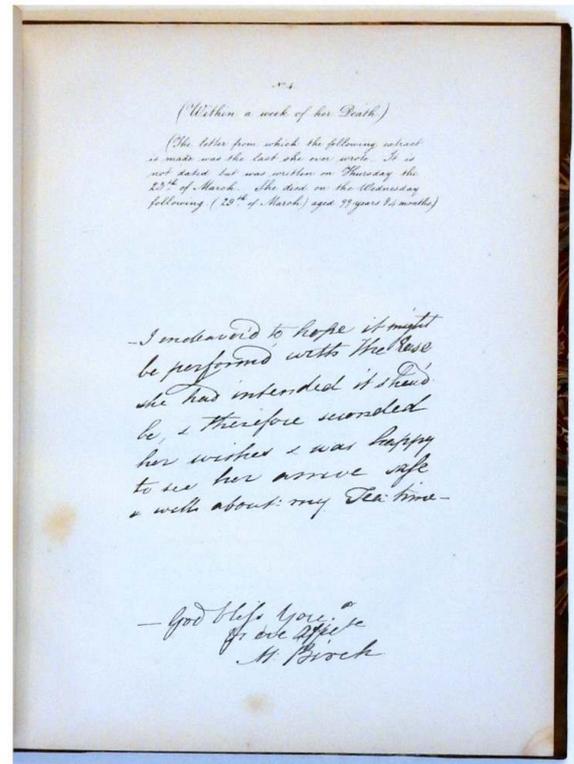
A delightful and rare item of colonial history. The lithography on the slip case shows an emigrant couple and three children on the dockside readying themselves for their journey; behind them with dockers taking loading their ship ready for voyage.

The board game which has illustrated strips both top and bottom with scenes comprising five different views and symbols of might and empire. The playing area is formed of three concentric circles with London in the centre. The first circle is divided into eight segments each with a view of an empire location, or industry followed by the second circle divided into twelve and the third into sixteen segments at the corners are four more illustrated segments giving total of 41 views.

John Betts apparently published several versions of this geographical board game; our copy conforms with the one at the National Library of Australia: 'Six illustrations concern Australia: 16, "Western Australia", sheep farming; 17, "Adelaide", copper mining; 18, "Melbourne", gold fields; 19, "Van Dieman's Land or Tasmania", whalers; 20, "Sydney", cattle farming; 21, "Norfolk Island" convicts working. New Zealand is illustrated (22) by Maoris and Britons with a map making a treaty [?] Below are 3 more colonial scenes, one depicting 2 Aborigines watching a dog chase kangaroos and emus' (catalogue.nla.gov.au/Record/705098).

That the Gold Rush of 1851 is included and the work is to be found advertised early in 1852, it would appear that the game was very probably aimed to profit from the Christmas market of 1851.

Not seen by Whitehouse; we were able to locate further copies in the Library of the Government of South Australia, the National Library of New Zealand, at University of Chicago, Princeton, Public Library of Cincinnati, the British Library and in the V&A.



#### A FRIEND OF THE AUSTEN FAMILY

10 **BIRCH, Mary Newell.** LETTERS WRITTEN BY THE LATE MRS. BIRCH, of Barton Lodge, in the Ninety-Ninth and Hundredth Years of her Age. [London, privately printed by A. Spottiswoode, n. d., 1837]. **£ 285**

**FIRST EDITION.** 4to, pp. xvi, 152, with steel-engraved portrait by F. C. Lewis after a painting by J. F. Lewis of 1824 and four lithographic facsimiles; portrait a little foxed, otherwise light foxing at the beginning and end; well-preserved and with wide margins in near contemporary half-calf over marbled boards; spine decorated and lettered in gilt; armorial engraved bookplate of George Tuck inside front cover.

Mary Birch was a childhood friend of Jane Austen's mother Cassandra (1739-1827). She is mentioned fleetingly in one of Jane's letters of 1798 and also knew the members of the Cooper and Powys families, also intimates of the Austen's. Mary would have doubtless been part of the an outer circle Austen family friends but with no surviving correspondence it is difficult to gauge what, if anything, of the Birch family intercourse Jane could make use of in her novels. A further connection lies in Jane's father, George Austen, acting as private tutor to Mary's son James Birch at Steventon in 1784.

'Mrs. Birch died on March 29, 1837, aged 99 years and 4 months. She retained to the last her mental powers almost unimpaired, and her letters evince a lively interest in everything going on around her, as well as a kind, sympathetic, and cheerful disposition. It is a volume of considerable interest as showing how life may, under favourable conditions, be worth living, even at a hundred years' (Dobell).

Dobell, *Catalogue of Books printed for private Circulation* p. 9 (mentioning only three facsimiles); Martin *Privately Printed Books* p. 392 (dating the work about 1830); OCLC locates copies in the British Library, University of Waterloo, Berkeley, Library of Congress, Boston Pubic Library, Cambridge and Heidelberg.

#### THIRTY-TWO ENCHANTING CARDS

11 **[BLOXAM, Rev. Richard Rouse] & ASPIN, Jehoshaphat.** URANIA'S MIRROR, Or A View of the Heavens. London, Published by Samuel Leigh, 18, Strand. [1825]. 32 superb hand-coloured engraved cards 200 x 140 mm, depicting star formations, each with pin holes and a transparency attached on the verso; some occasional light soiling; preserved in the original decorated card box, hand coloured printed label on upper cover.

[With:] **ASPIN, Jehoshaphat** A FAMILIAR TREATISE ON ASTRONOMY, explaining the general phenomena of the celestial bodies; with numerous graphic illustrations ... Written to Accompany Urania's Mirror; or a View of the Heavens, consisting of thirty-two cards ... on a plan perfectly original, designed by a lady. London: Printed for Samuel Leigh, 18, Strand. **£ 3,500**

**SECOND EDITION.** pp. x, 199, [1]; 4 engraved folding plates including a hand coloured chart of the heavens; original pink boards, rebacked sympathetically to style, upper cover with an engraved title label.



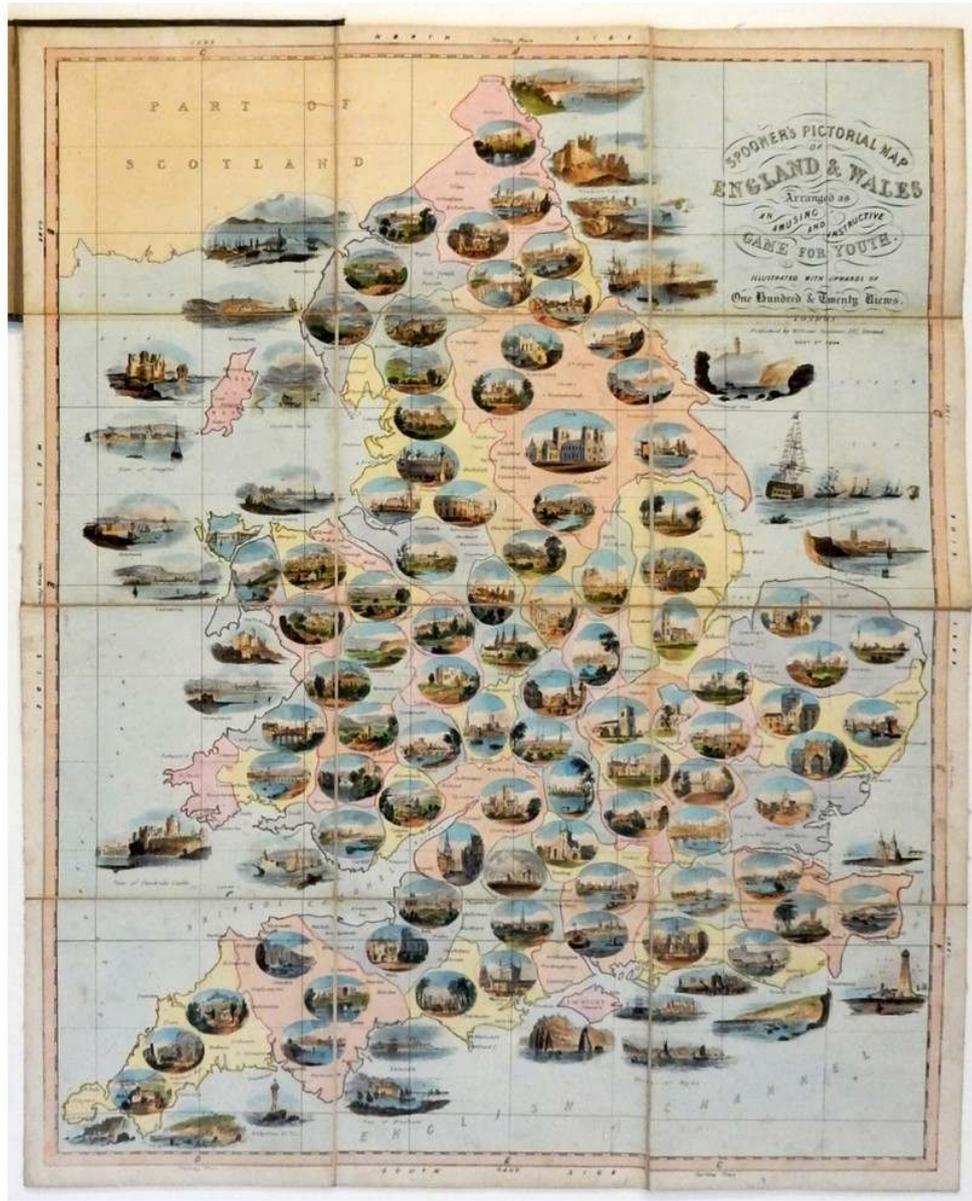
A rare example of this charming ephemeral educational aid for children, by the noted children's writer Jehosaphat Aspin and the Rev. Boxham who provided the cards. The 32 enchanting astronomical cards, clearly designed to capture the imagination of young children, each depict one of the chief constellations. All incorporate transparencies - the cards being punctured with pin holes to represent the star in question, with tissue paper attached to the verso of each plate so that when held up to the light the stars effectively sparkle.

The depiction of each constellation was based on Alexander Jamieson's *A Celestial Atlas*, published three years earlier in 1822, although the overall concept of *Urania's Mirror* is a simplified version with it's own additions and particular quirks in of design.

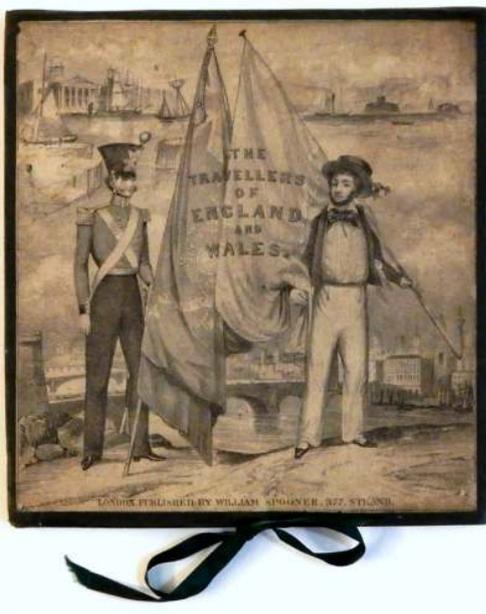
The cards were published together with Aspin's *A Familiar Treatise on Astronomy*, here in its second edition form. The card designs are now ascribed to the Rev. Richard Rouse Bloxam (1764-1840) an assistant master at Rugby School for thirty-eight years. Although Bloxam claimed authorship in his application to the Royal Astronomical Society, it is still perplexing that Aspin's book clearly states on the title that the cards were 'designed by a Lady' and further that the introduction replete the claim and is 'indebted for its origin to the ingenuity of a young lady', statements that have never been fully explained.

Bloxam was married to Anna, the elder sister of Sir Thomas Lawrence RA, and by her had six sons and at least two daughters, maybe one of Thomas Lawrence nieces had an artistic bent, or it was a joint production of Richard Bloxam and one of his family, possibly the identity of the true author was clouded by the publisher Samuel Leigh in order to generate sales. As a man of the cloth Richard Bloxam would surely not have allowed a deception unless it had some claim to truth?





‘INSTRUCTIVE GAME FOR YOUTH’



12 [BOARD GAME] THE TRAVELLERS OF ENGLAND AND WALES. Arranged as an amusing and instructive Game for Youth illustrated with upwards of 120 views. London, William Spooner, 337 Strand. Novr. 6th, 1844. £ 950

*hand-coloured lithograph sheet [50 x 60 cm] with 120 vignette views, dissected into 9 segments and backed onto linen, folding into original green cloth covers, the upper board with a large lithograph label depicting a British tar holding a Union Jack and a British soldier holding a flag of the British Marines in front of a view of the Port of London and Dover.*

Produced primarily for entertainment, the game also instructed players on the chief monuments, ports, cities and manufacturing districts of England and Wales. Stonehenge, Wells Cathedral, Tintern, and oddly the recently maliciously destroyed Reculver Church representing the old world; Ironworks at Stafford, Botallack Mines in Cornwall, and the Menai Suspension Bridge are examples of the ascendant age of iron and steel.

Whitehouse, p. 101.

INCLUDING AN ESSAY ON THE FORESTS AND  
FARMS OF PENNSYLVANIA, AND  
THE CONDITIONS OF THE SETTLERS

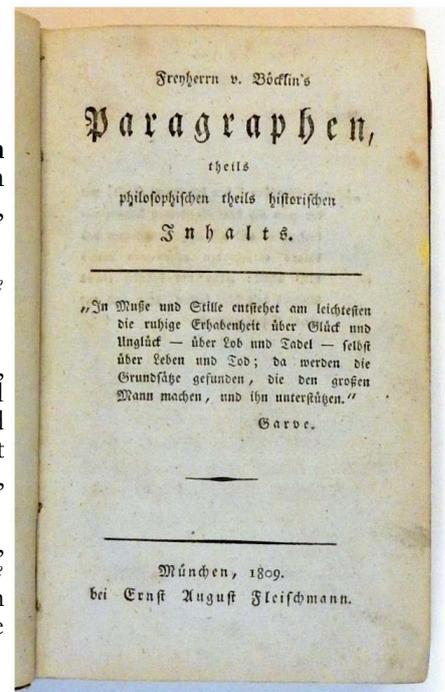
13 **BÖCKLIN VON BÖCKLINSAU, Franz Friedrich Sigmund August von.** PARAGRAPHEN theils philosophischen theils historischen Inhalts. München, bei Ernst August Fleischmann, 1809. £ 285

**FIRST EDITION.** 8vo, pp. 314, [5]; very lightly brown-spotted in places, otherwise a clean copy; in contemporary German marbled boards, extremities worn.

Very rare first edition of this philosophical and aesthetic miscellany, containing 52 separate essays, of which the last three are on recent political and philosophical developments. They are concerned with the forests and farms of Pennsylvania and the conditions of the settlers, on the recent history of the Jesuits, and on the *Triumph of Philosophy in the Eighteenth Century*, which is mainly a critical assessment of Voltaire's life, works and influence.

Böcklin bemoans the illegitimacy of the dissolution of the Society of Jesus, and a contemporary reviewer of the present volume (*Allgemeine Literaturzeitung*, 1809, vol. III, col. 936) describes the last article as written 'with disgust' of Voltaire, which clearly positions the author among the enemies of the enlightenment.

OCLC locates a single copy, at Vanderbilt University; KVK adds one copy, at Munich University library.

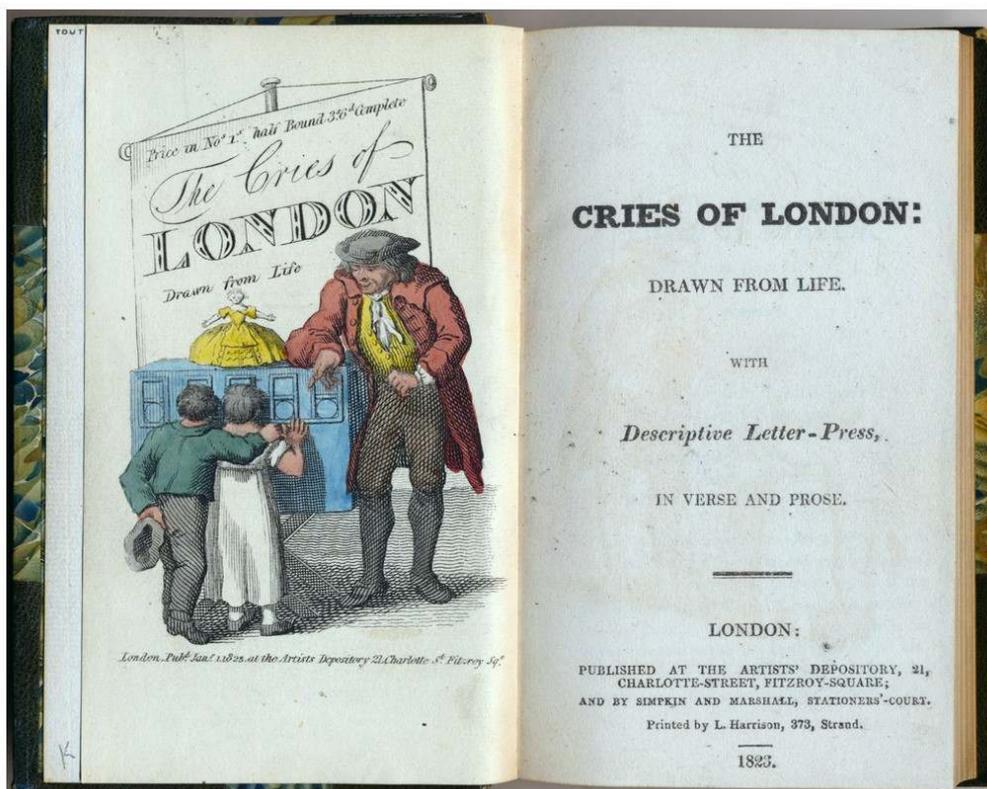


MORE PLATES THAN USUAL

14 **[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.** 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<sup>s</sup> 1<sup>s</sup> half Bound 3<sup>d</sup>. 6<sup>d</sup> 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.

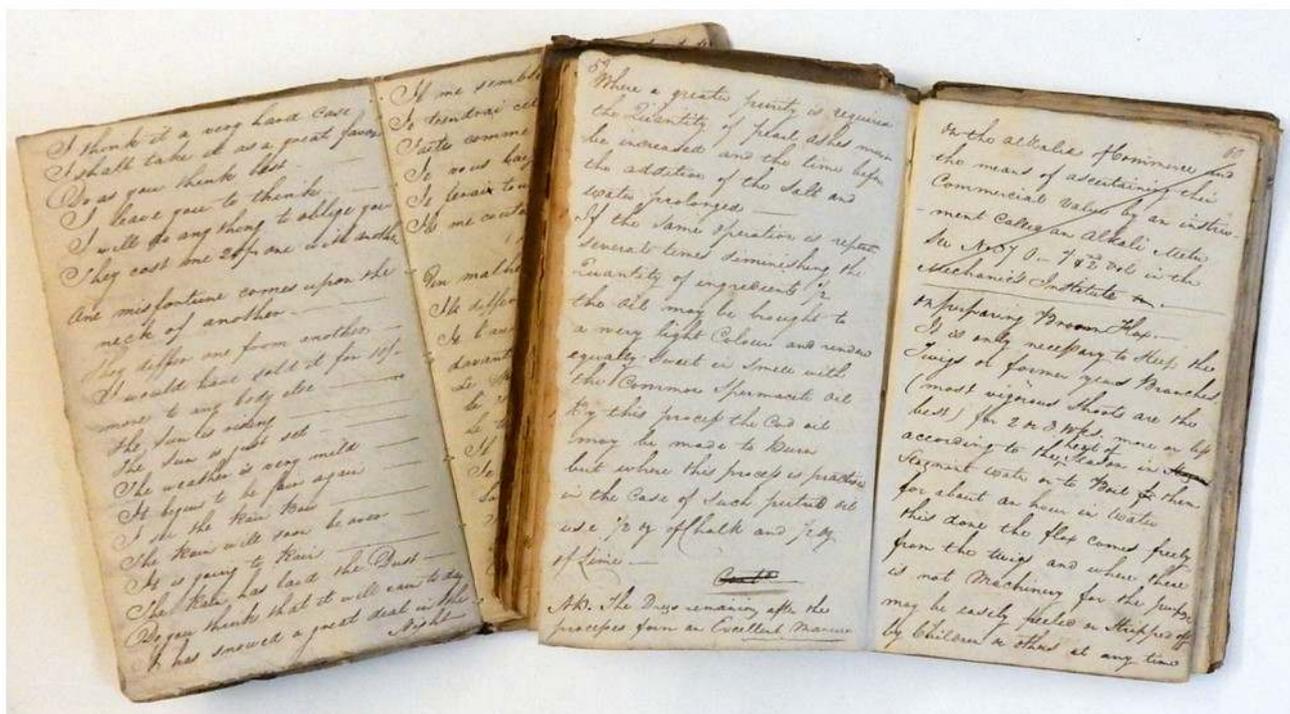
## INDISPENSABLE POCKET GUIDES

15 **CARTE, Edward.** TWO MANUSCRIPT NOTEBOOKS, one entitled 'Receipts' (c. 1830-1890) and another containing Edward Cart's [sic] French phrases, 1828; [n.p., c. 1828-1890]. **£ 850**

**MANUSCRIPTS IN INK**, in neat legible hand throughout, both 12mo, the volume of 'Miscellaneous Receipts' pp. 129, paginated by the compilers, with a ten-page 'Index' at the rear; the 'French Phrases E Cart [sic] 1828', pp. 41, with slight worming to first five leaves, affecting a few words of text; both in early nineteenth-century notebooks, each with the original marbled covers, rather rubbed and worn, but still an appealing item.

An interesting pair of manuscripts begun by a native of Hull hoping to better himself by way of self education.

The first is a manuscript notebook of French phrases, compiled by 'Edward Cart' in 1828 (he later added an 'e' to his name at a latter period) the first page headed 'Miscellaneous Phrases', which are then subsequently provided in French and English throughout, and evidently kept by Carte through his youth when learning the language.



The companion manuscript is not a culinary recipe book, although it does have a fair number of entries relating to the making of drinks, and many concerning the growth of plants. Topics include 'To make Cider Flower Wine', 'White Gooseberry Wine', 'Cure for Chilblains', 'Imperial Drink', 'To make Porter', 'Treacle Beer', 'Raspberry Vinegar' later are more practical fair including 'Chinese way of mending China', 'Operations for subduing vermin fruit trees', 'To take ink spots out of Linen & Mahogany', 'Cure for a Disease which attacks silk Worms called the Jaundice', 'Preservation of Leeches', 'Cleansing of Orchard Trees by Lime', 'To stop bleeding at the Nose', 'To kill Grubs on Union beds', 'To preserve Currants', 'On Celery', 'Culture of Geraniums by Cuttings', 'Universal Stenography', 'To obtain skeletons of small animals'. Of particular interest is 'Useful Medicine for keeping in a Family - Laudnum [sic] - called also tincture of Opium This one of the most useful medicines & may be given in all cases of violent pains which is not attended with inflammation or with obstructions in the bowels - it is also given to allay any violent irritations, & also in violent spasms &c: &c. - The medium dose for an adult is 25 drops & for a child of 2 years old 4 or 5 drops -'; this collection was passed down to Edward's son who also contributed further similar helpful material to both kill and cure things animal and vegetable.

Both were begun by Edward Carte (1814-1876), who would be fourteen when he penned his name in the French and English volume, his family name was given as Cart in the register of birth so he may have decided to change it when he began his self education in the language. Both manuscript are from the same stock of paper, incidentally dated a few years earlier in 1825. Carte's system appears to have been to devote one book for phrases and another to keep all the miscellaneous material together. By trade Carte was described in the 1851 census as an 'Agent for sale of gas apparatus & fittings' a profession that would have been more important than it first appears as the 1840's were boom years for the gas industry in the UK. Carte had married the niece of Joseph Gee of the steamship

owners Joseph Gee & Co. that plied the Baltic trade. There is no notice that Carte ever had any interest in the Baltic trade but his engineering background and the fact that his son Edward Leigh Carte (1838-1911), who also later added material to one of the notebooks, was given an education in Hamburg and Antwerp and later work with his uncle seems to quantify the Carte's and Gees as moderately prosperous families with some interconnected activity. Later, Edward Leigh Carte (1838-1911) became a captain in the Royal Navy and his son followed in that tradition too.

## VICTORIAN HONEYMOON TOUR IN CARICATURE

16 [CONTINENTAL TOUR]. MOUTON, Ludovic Charles Andre and Julia. ORIGINAL PEN AND INK SKETCHBOOK OF A CONTINENTAL TOUR. [France and Switzerland, September, 1869]. £ 950

55 PEN AND INK CARICATURES ON 10 LEAVES [21 x 27CM] TOGETHER WITH TWO LATER DRAWINGS ONE AFTER TENNIEL'S WALRUS AND CARPENTER; stitched as issued into original brown cloth, the upper cover lettered in gilt Patent Abraided Surface Sketch Book; together with two hotel bills loosely inserted.

A fine honeymoon journal in caricature, penned by the Rev. Mouton for their own private amusement.



Ludovic and Julia took the passage to Calais, where after a fairly rough crossing of the English Channel they stayed their first night before taking the train to Paris. Then on to Basel with cartoons of all the usual tropes of luggage, inscrutable foreigners, the trial of the Table d'hôte, etc. The Mouton's seem to have treated themselves to some luxury and stayed at the Hotel des Trois Rois at Lucerne, the best in town, although one of the two Bills of fair slipped into the album is of the more modes Hotel Beau Rivage, as recommended in the Switzerland Baedeker of this time. It looks suspiciously like they had an edition of Baedeker to hand, for all the places and hotels mentioned in the drawings follow the guides suggested recommendations.

Before the couple moved any further into the country they bought alpine walking sticks in anticipation of some climbing, first however they took a rowing boat on the calm lake at Lucerne and get into a bit of trouble on these 'still' waters. Leaving by paddle steamer to Alpnack they attempt to take a diligence but as they had not registered their luggage the couple are forced to take a rather primitive vehicle across the Brünig pass for their stay at the Hotel de l'Ours in order to explore the Giessbach waterfalls. They ascend the mountains with the trusty alpine sticks and are worn out by the exertion and fall upon the 'Hotel du Giessback' with some relief. The couples next stop is Interlaken where they stay at the Hotel de Jungfrau; they climb the 'Little Rugar' but this time with the help



of a rather recalcitrant donkey and local guide. Afterwards they travel on to Berne by train, trapped with some rather common companions in the train compartment, visit Berne cathedral where they hear the great organ and caricature the diminutive player. Here the cartoons of the journey end and we think the couple ended their two or three week honeymoon and then returned by rail via Paris to Britain. However on the last leaf is a drawing adapted from Carroll's of the Walrus and Carpenter and probably of members of Wadham College, Oxford.

The Rev Ludovic Charles André Mouton was born in 1848 at Boulogne-sur-Mer but had by 1867 become a British subject and on the 31st August 1869 married Julia Neville Dawson the eldest daughter of Rev. J. Dawson of Stonegate in Sussex. Ludovic matriculated from Wadham College, Oxford in 1868 but did not succeed to a living until becoming Vicar at Hinton Admiral in 1876 and thereafter, rector of Woodchester, Gloucester, vicar of Brampford Speke, Devon, and finally at St. John the

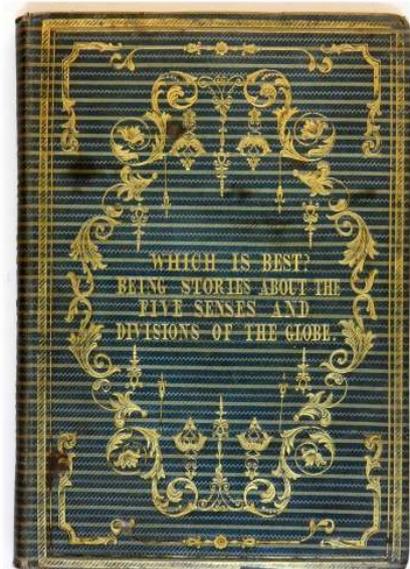
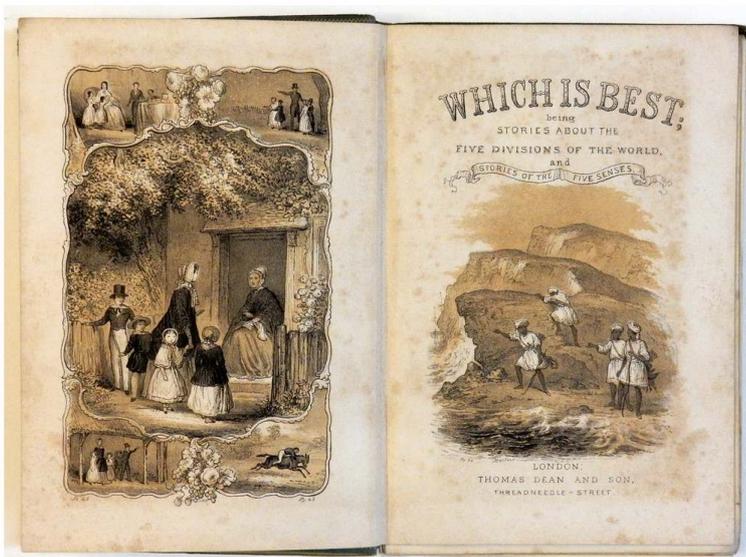
Evangelist, Sandown, Isle of Wight. The couple had five children but both their parents died relatively young in their late forties, Ludovic in 1895 and Julia in 1899.

### INCLUDING A CHAPTER ON THE AMERICAN SLAVE TRADE

17 [DEAN & SON]. WHICH IS BEST; being stories about the five divisions of the World, and Stories of the five senses. London: Thomas Dean and Son, Threadneedle Street. [n.d., c. 1848]. £ 385

**FIRST EDITION.** 8vo, pp. 51, [1] blank; 47, [1] imprint, [2] 'Juvenile Works' wood-engraved and tinted lithograph title, frontispiece 3 tinted contents leaves and 9 plates; original yellow ribbed cloth printed with horizontal green stripes and blocked in gold, gilt edges, slightly shaken and cloth rubbed at extremities; inscribed on front free endpaper 'Anne Elizabeth Clark, Belford Hall' later Countess of Lanesborough (1841-1909).

Cleverly conjoining together stories of the five senses and five continents, by Dean and Son.



The series on the senses, revolve around Miss Murray with her charges, Mary, Julia, 'little Freddy' and 'Cousin James'. James is a rather bad boy as the 'young East Indian, brought up in all the self-indulgence of those luxurious and indolent people, and being the only survivor of a large family of children, had had the misfortunate to have his inclinations more attended to than his education; he had been over-petted and admired, and, consequently, was in a fair way to be spoiled, when luckily for him, it was deemed advisable [sic] to send him to England on account of his health....' The attempt is made to cure James of his folly, with small digs here and there on the faults of the East India company "O, I don't care for any flower but the baker's," interrupted cousin James, who having been encouraged by his attendants in India, to consider flippancy as wit, was seldom at a loss for pert answers.'

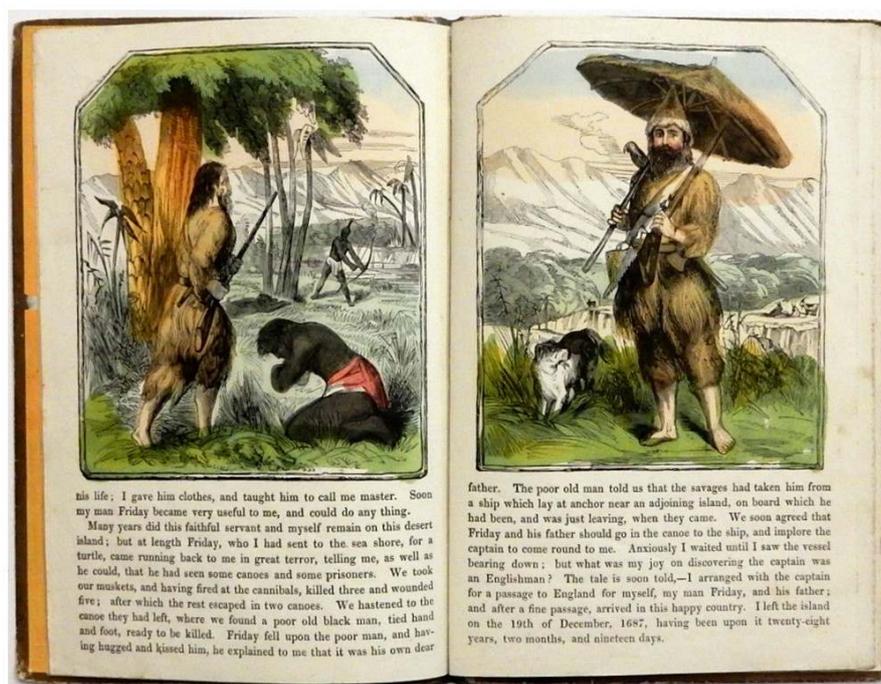
James is alas not cured but sent to boarding school to be teased and bullied 'and there is some hope he may succeed, though it is feared that he has still more inclination for making smart answers, riddles and conundrums.'

Woven into this are edifying examples, narrated in: 'Story of the kind governess and her pupils' - 'Story of the deaf gentleman' - 'Interesting story of Patty Bell, the little orphan' - 'The happy reformation of cousin James' or not as the case may be.

The second group of stories narrates a ship chased by pirates, wrecked somewhere on the shores of Australia, with the survivors having to shift for themselves, after several generations - a veil is thrown over any intermarriage - the descendants form into a kingdom of ignorant white people and are discovered by Mr. Mildmay an American. He explains to them that there is a world outside of their little enclave and describes the different continents of the world leading to a discussion of slavery in America and that England is free of this curse. The chapters that relate this involved story include: Australia and Polynesia; Omoko, King of Africa; The elephant, and little dog of Asia; The American slave trade; and Europe, English freedom.

The work is cleverly illustrated with wood-engravings on tinted or coloured frames, the additional title is signed 'Barfoot' and the frontispiece JRB confirming identify of the artist as the prolific lithographer, wood-engraver, children's book and game illustrator, James Richard Barfoot (1792-1863).

OCLC records six copies in North America, at UCLA, Duke, Princeton and three at Toronto; the cloth binding is illustrated by Ruiiri McLean in *Victorian Publishers' Book-Bindings*, 1974, p. 39.



## UNRECORDED

18 [DEFOE, Daniel]. ROBINSON CRUSOE, AND ROBIN HOOD. Dean & Son, Lithographers, Printers, and Publishers, 11, Ludgate Hill, London. [1859]. £ 950

*Small folio [25.5 x 17.5 cm], pp. [2] 8, 8, printed on recto only hand coloured woodcut title and 12 large hand coloured woodcuts (6 illustrations for each story); original brown boards, skilfully rebacked, with a hand coloured and printed gold label 'Dean's One Shilling Coloured Picture Books. Robinson Crusoe and Robin Hood.'*

Produced by Dean & Son to be uniform with their successful series of 'Sixpenny Toy Books' the 'One Shilling' generally contained two stories in a more robust hard cover.

The publishers were careful to advertise 'that every book, however childish, is carefully read in the MSS. before being printed; it is therefore with confidence they state, that in all the works issued by them, there is nought but what may, without fear, be placed in the hands of any child.' This careful reading did not extend to Bowdlerizing for we find that Crusoe was 'on a voyage to the African coast, in search of negroes' and that he was still happy to teach Friday 'to call me master.' Robin Hood likewise makes us feel slightly uneasy for here when Robin's uncle and guardian was attend by a monk 'in his dying hour, is said to have persuaded him to make a will, leaving all he had to the church. When Robin returned to his uncle's house, the doors were shut against him, and the monks who guarded it, bade him begone and seek his fortune elsewhere.'

Maybe children did not dwell to much on the finer detail of the text in these works but amused themselves with the wonderful coloured woodcuts, each here cleverly conceived to hold any child's attention. The illustrations include the main scenes of action in the stories.

Not in OCLC.



## DAVY TAKING THE AIR

19 **DIGHTON, Richard.** FINE WATERCOLOUR PORTRAIT OF HUMPHRY DAVY. Cheltenham: circa 1806-1810. **£ 950**

*Watercolour 10½ x 8¾ inches (265 x 223 mm.) standing in profile in morning coat and top hat in right hand with cane hooked in right arm. Signed 'Richd. Dighton, Cheltenham.' framed.*

A fine unrecorded portrait of famous Cornish chemist and inventor Humphry Davy (1778-1829), drawn by Richard Dighton.

Richard Dighton probably began his career by working with his father Robert Dighton (1754-1812) continuing his series of portraits of Oxford and Cambridge dons. Between 1817 and 1828, he also produced over a hundred portraits of well-known London characters, all of them full length portraits, in profile. Like his father, he also worked as a portrait painter. By 1828, Dighton had left London, and appears to have spent the next 20 years in Cheltenham and Worcester.

The watercolour has pencilled on the back 'Sir H. Davy. Chemical Philosopher Born 1779 - Dec 182[9]' in a contemporary hand and is typical of full length profile so characteristic of Dighton's work.



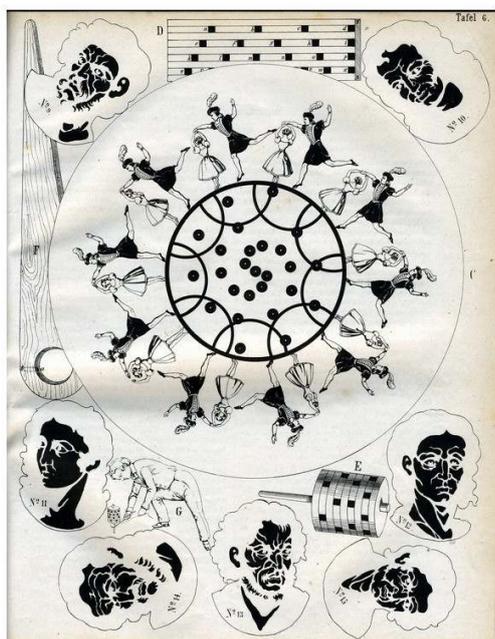
## TOY COMPANY MAGAZINE

20 **DÖRING, Christian Wilhelm.** QUELLE NÜTZLICHER BESCHÄFTIGUNGEN ZUM VERGNÜGEN DER JUGEND, ... Neue Folge I [all published of this series]. Karlsruhe, Müller'sche Hofbuchhandlung, 1852. **£ 1,850**

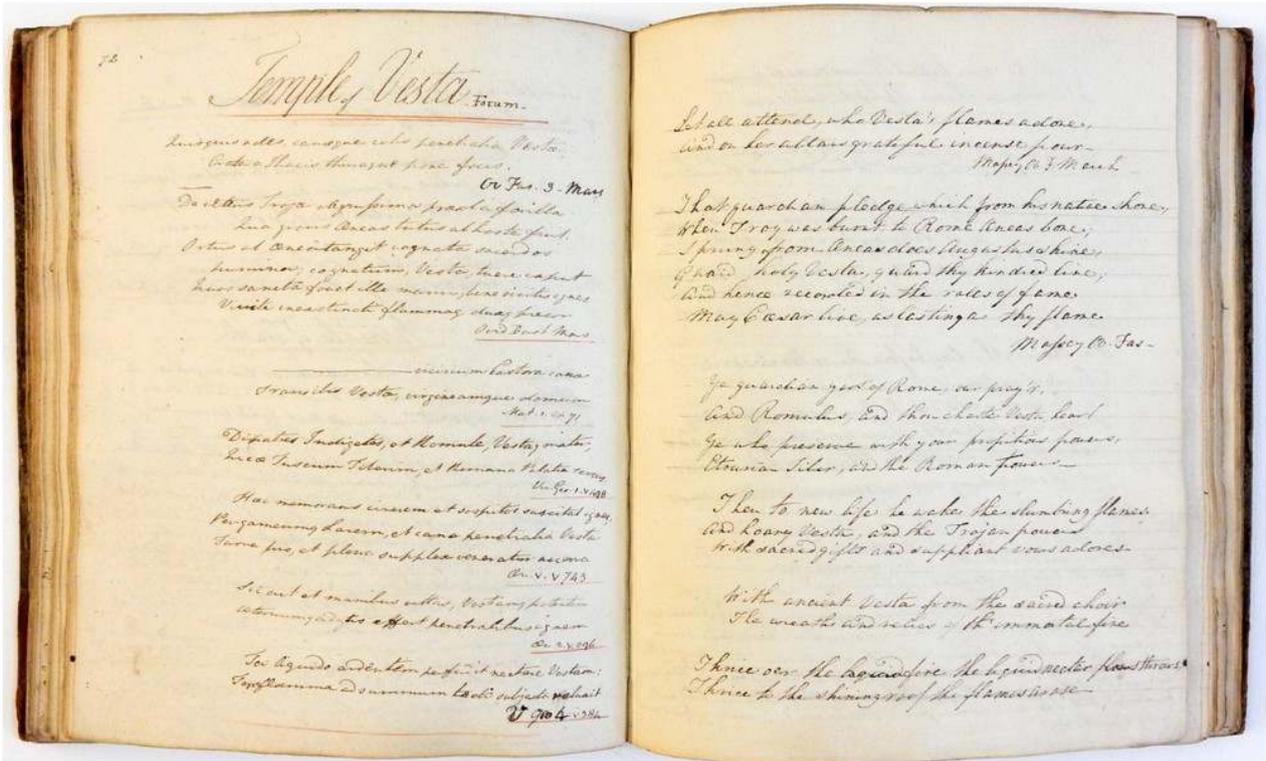
*Large 4to, pp. vi, 136, with 35 lithographic plates (7 double-page or folding, two with additional printing in gold), a few wood engravings in the text; occasionally very light foxing; contemporary cloth-backed marbled boards, spine with manuscript lettering-piece.*

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

Döring was the founder of a toy, paper and stationery shop in Karlsruhe, He published a similar periodical under the same title between 1834 and 1839 in the last issue of which he explain he wanted to stop publication of the periodical merely for a few months. The break actually extended to twelve years and although subtitles as a new







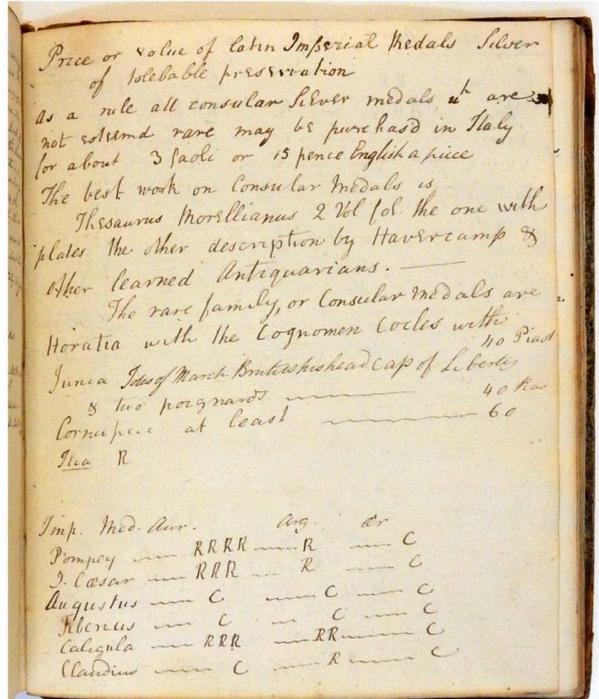
involved finances of his father, the French Revolution and various other European conflicts may have deterred him. The 'peace' between the 1st and 2nd Wars of the Coalition, may have decided the couple to attempt the journey to Rome when they could. Noting the posts, English Miles, time and expenses, 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.

## REGENCY DRESSING-UP TOY

23 **FULLER, S. J. *Publisher.*** THE PROTEAN FIGURE AND METAMORPHIC COSTUMES. London, Published... by S. J. Fuller at the Temple of Fancy, Rathbone Place, April 1, 1811. **£ 5,500**

*Tall slim 8vo, (130 × 225 mm), a paper toy of costume with instruction sheet pasted to the inside front board, and accompanying slipcase (measuring 135 × 225 mm), hand-coloured aquatint cut-out male figure, coloured aquatint background scene sheet, split along the joints and 12 sets of cut-out clothes and accessories (88 of 91 pieces tabulated below) all contained in separate grey sugar paper wallet sections with appropriate printed labels; original half red morocco over grey boards and original grey paper covered slipcase with large hand-coloured aquatint label.*

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

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

With so many pieces to go missing the *Protean Figure* is almost unheard of as being complete. This copy has missing two boots and the trousers of the final 'French Uniform' missing with facsimile pieces in their stead. The copies at



Yale, Brown and the Osborne are incomplete, more so than the present copy; and that described in the Shirley Fischer collection of Paper Dolls was also missing pieces. Listed below are the elements in our copy.

**Walking Dress**

White cravat  
Stripped yellow waistcoat  
Black hat  
Black boots (pair)  
Grey trousers  
Dark blue coat  
Walking stick

**Mourning Suit**

Black and white cravat  
Black waistcoat  
Black stockings and pumps (pair)  
Black trousers  
Black tailcoat  
Sword  
Black curved hat

**Turkish Costume**

Pink coat with blue waistband  
Turban type hat  
Yellow trousers  
Green fur-lined coat,  
Pair of pink slippers

**Quaker's Habit**

White cravat  
Grey waistcoat  
Black hat  
Grey stockings and black buckle shoes (pair)  
Grey trousers  
Grey coat

**Officers Uniform (Land Forces)**

White cravat  
Grey waistcoat (also found in yellow)

Black hat with cockade  
Black boots (pair)  
White trousers  
Red dress coat  
Sword

**Full Dress in the Year 1700**

White cravat  
Three-cornered black hat  
Yellow patterned smoking jacket  
Pink stockings and black buckled shoes (pair)  
Green trousers  
Green coat  
Wig  
Sword  
(wanting a white waistcoat but this may be erroneous)

**Monks Habit**

Brown full length tunic  
Sandalled feet (pair)  
Brown cloak

**Naval Uniform**

Black and white cravat  
Black curved shaped hat edged with gold and braid  
Black boots (pair)  
Blue trousers  
Blue coat  
Sword and harness  
White waistcoat

**German Hussar**

Black and white cravat  
White waistcoat

Red and gold jacket with green cuffs and collar  
Busby hat with feather and green tassel  
Brown boots (pair)  
Blue trousers with gold trimmings  
Cavalry sword  
Harness and shield  
Purple fur-lined short cloak

**Knight in Full Armour**

Pantaloon  
Steel breastplate  
Steel helmet with moveable visor and feathers  
Steel upper leg armour  
Steel greaves and shoes (pair)  
Red and gold sword with purple sash

**Gentleman's Evening Costume**

White cravat  
White waistcoat  
Black curved shaped hat  
Black stockings and shoes (pair)  
White trousers  
Brown coat  
Cane

**French Uniform (Imperial Guard)**

Black and white cravat  
White waistcoat  
Busby hat with gold eagle and feather  
Blue tail coat  
Gun  
Curved sword  
(wanting the pair of black boots and white trousers – here in facsimile)

OCLC locates three copies, at Brown, Osborne and Yale, all incomplete.

**CHOOSING MUSIC TO ACCOMPANY FILMS**

24 **GEORGE, W. Tyacke.** PLAYING TO PICTURES. A Guide for Pianists and Conductors of Motion Theatres... Published by E.T. Heron & Co., Tottenham Street, London. 1914. **£ 400**

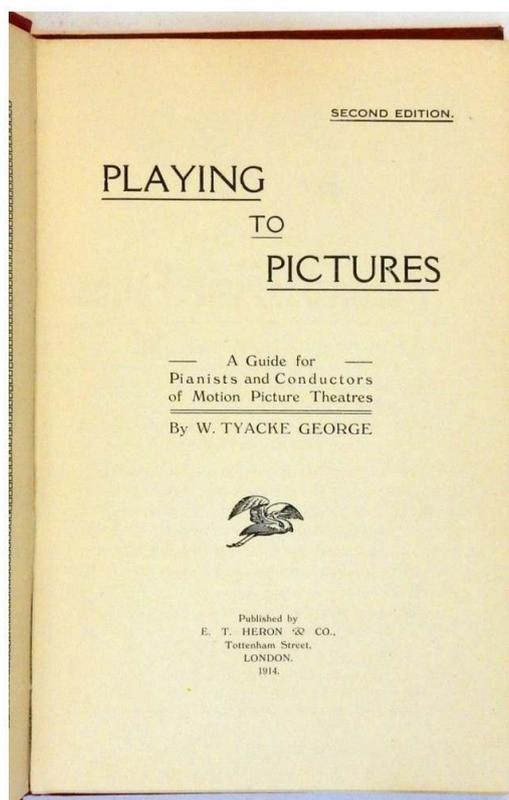
**SECOND EDITION.** 8vo, pp. [6] advertisements, 92; [6] advertisements; original red cloth, upper cover lettered in black, spine faded and a few marks but otherwise a good copy.

The work was promoted as being 'full of valuable, original advice for Pianists, Managers, and Proprietors' and was the first serious work published on the subject.

The expanded second edition has slightly longer sections on Music Arrangements, Classifying the Picture, The Art of Improvising, and How to Produce Effects were other sections on Music Licences and How to Obtain Them, Musicians' Salaries, How to Choose a Piano, and Musical Copyright, as well as lists of Music Publishers, Specially Written Music, Appropriate Music and Popular Songs.

William Tyacke George was born in 1869 at Menheniot in Cornwall but grew up in London where his father was an engine smith. His uncle the Rev. R. T. Tyacke, M.A., Rector of Meavy, Devon intended William for the church but he had other ideas and at 14 was already being taught music at the London Conservatoire. He became a good violinist and organist - shades here of the church for he was organist for several churches around London - he also became a good pianist and conductor of small groups but his principle employment was as a professor at The London Violin Academy. Later he became attached to various music halls as a conductor edged towards accompanying early films. In 1912 he had become something of an expert in the subject and was the first to publish a book devoted to the art of playing to the silent films. Alas this career change was thwarted by his death in August 1914 at the age of 45.

Editions of this work are rare and we have been able to locate only three copies in North America, at the NYPL, Texas and Library of Congress of this second edition and only one copy of the first (1912).



## ON LOVE, IN ALL ITS VARIETIES

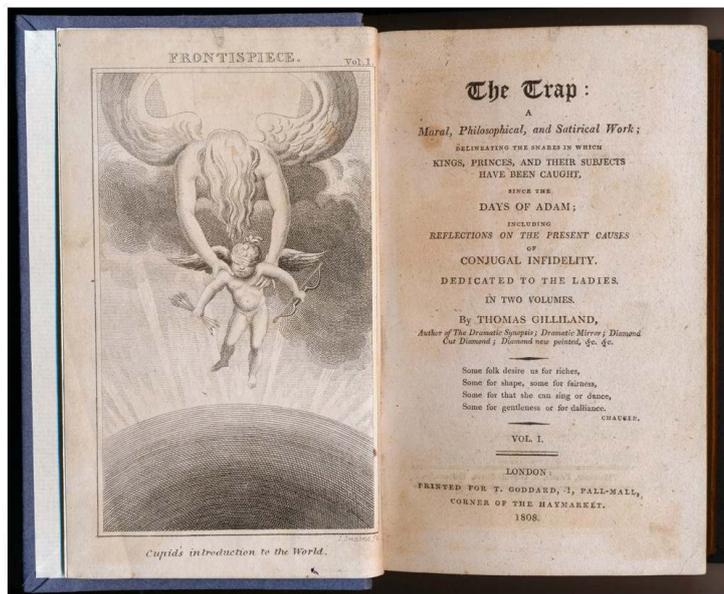
25 **GILLILAND, Thomas.** THE TRAP: a Moral, Philosophical, and Satirical Work; delineating the Snares in which Kings, Princes, and their Subjects have been caught, since the Days of Adam; including reflections on the present causes of Conjugal Infidelity. Dedicated to the Ladies... London: Printed for T. Goddard, 1, Pall-Mall, Corner of the Haymarket. 1808. £ 285

**FIRST EDITION.** *Two volumes in one, 12mo, pp. xxxiii, [i] blank, 189, [1] blank, [1] errata; xi, [i] blank, 190; with engraved frontispiece in each volume, probably without half-titles; in recent blue boards, spine with printed paper label.*

First edition, a book on love in all its varieties, from mythological allegory to the modern 'fopish lover, and face-maker', with one very long chapter on conjugal infidelity. "As to women, I shall constitute my first class, who, from the ages of twenty to thirty-five, possess all the endearing qualities that adorn and distinguish the beautiful youth of women. - The second class are those from thirty-five to fifty-five, who, like ripe and blooming fruit, just fallen from the tree, is full of luxury, and rich to the taste, but shew signs of approaching decay."

Thomas Gilliland (1775 or 1785-1842) was a combative British writer on the theatre. He is said to have written for a living, and to have been acceptable to Monk Lewis and Thomas Moore. His presence in the green-room of Drury Lane Theatre as a 'spy' caused objections from Charles Mathews the elder, supported by other actors.

OCLC: 15341776.



## LOCAL JOURNAL BY LOCAL PEOPLE

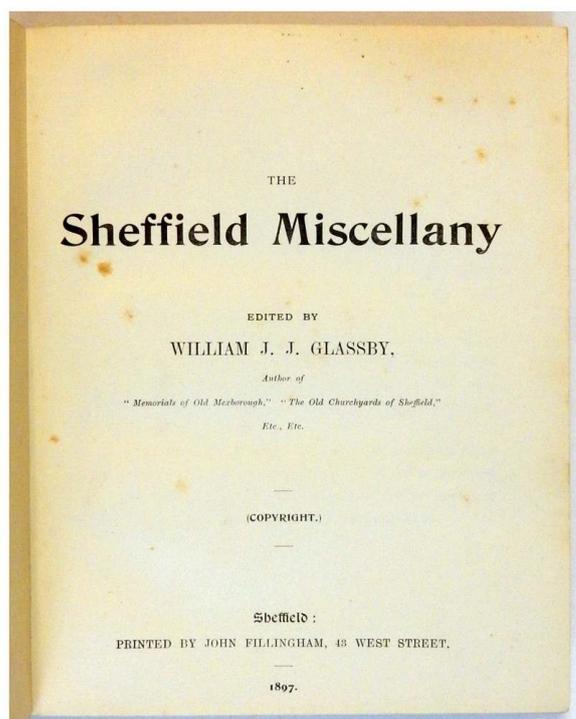
26 **GLASSBY, William J.J. Editor.** THE SHEFFIELD MISCELLANY. A monthly journal. Vol. 1, Nos. 1-6, January-June 1897 [All published]. Sheffield: John Fillingham, May 1897. £ 285

**FIRST EDITION.** *Small 4to, pp. iv, 336, with 17 illustrations; a fine copy in contemporary blue cloth, spine lettered in gilt.*

Rare complete set, the volume comprises all six parts plus an additional preface, of this 'local journal devoted to the study of Archaeology and kindred subjects... endeavour[ing] to preserve valuable items of local history which might otherwise be lost to the student and antiquary' (preface).

As one might expect the journal contains a wealth of information on Sheffield and the vicinity, all written by local writers under the editorship of William Glassby. Of particular note are the essays on 'Samuel Taylor Coleridge in Sheffield' by the Rev. Giles Hester and 'What might be done in local archaeology', an impassioned plea by Ella Armitage for a better understanding and respect of archaeology, in which she states that 'the reckless destruction of antiquities in England goes on year by year, and there seems to be an idea rooted in the English mind that if an object of antiquity stands in the way of any interest whatever, the antiquity must at once give way, that is, be destroyed' (p. 208). Other essays are included on Broom Hall; the hospitals of Shrewsbury and St. Leonards; Trade Tokens, Montgomery and his Prison Amusements, as well as significant contributions by W. Sykes in his 'Notes from an Antiquary's Common-place Book', and biographies of over 50 'Worthies of Sheffield and the Neighbourhood'.

OCLC records three copies, at Manchester, Oxford and Sheffield; COPAC adds further copies at the NLS, BL and Leeds.



ROOMS FOR HIRE DURING THE 'WORLD'S WONDER OF 1851'

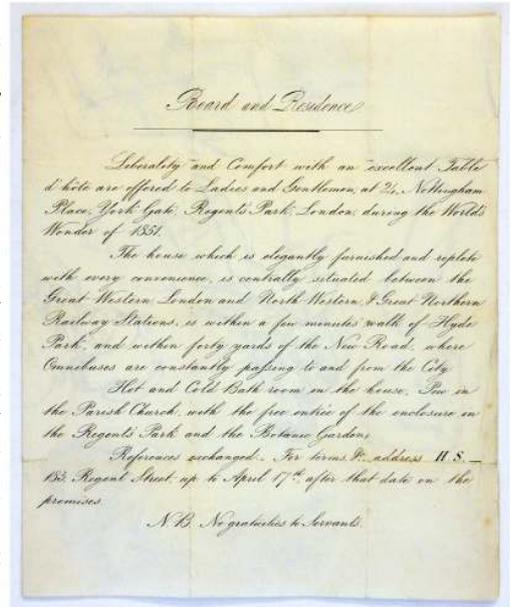
27 [GREAT EXHIBITION]. BOARD AND RESIDENCE. ... 24 Nottingham Place, York Gate, Regent's Park London... [London: June 1851]. £ 125

4to, bifoliate, one page with lithograph advertisement with the blank pages pressed into use for pencil drawings and some algebra; letter folds.

An uncommon ephemeral piece advertising rooms for hire during the Great Exhibition.

According to Henry Mayhew's novel *1851: or, The Adventures of Mr and Mrs Sandboys and Family* there was simply not enough space in London for all the visitors to the Great Exhibition, although on reflection, with private homes and other serviceable buildings pressed into use there was, if not quite a glut, certainly a sufficiency of space for the constant ebb and flow of visitors.

Mrs. Gibson, who then held the lease at 24 Nottingham Place, put a number of advertisements in the press over several weeks so clearly had a revolving troop of guests. She also produced this flyer to entice casual visitors, stating that 'Liberality and Comfort with excellent Table d'hôte are offered to Ladies and Gentlemen....' She takes the trouble to also describe the house as 'elegantly furnished replete with every convenience' easily placed between the great railway terminuses, and with some exaggeration a 'few minutes walk of Hyde Park' - yes, Nottingham Place is a 10 minutes brisk walk to the north-east corner of Hyde Park but as the Crystal Palace was at the opposite end of the park another 20 minutes would be needed to complete the route. 'Hot and Cold Bath room in the house, Pew in the Parish Church, with free entree of the enclosure in the Regent's Park and Botanic Gardens' were also offered as inducements.



REGENCY DRAWING BOOK, BY A LADY

28 GWATKIN, Charlotte Fincher, *née* TRIST. AN ALBUM OF ORIGINAL DRAWINGS OF ENGLAND AND INDIA. Cornwall, Madras and Nungambakkam [circa 1815-20]. £ 2,250

Oblong folio [21 x 29] containing 53 watercolours and pencil sketches on thick paper watermarked 'J. Whatman, 1810' contemporary red half roan, upper joint splitting, inscribed on front paste down 'F.C. Gwatkins, Madras'.

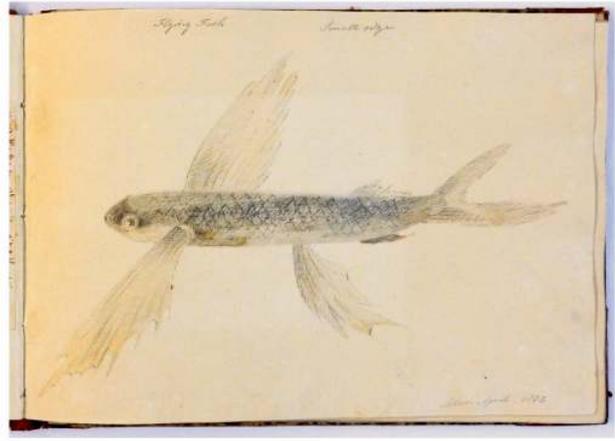
An unusual Anglo-Indian drawing book recording views and impressions, both at home in rural Cornwall, and at the height of the East India Company rule in India.

Charlotte was born in 1784 the daughter of the parish vicar Jeremiah Trist at Veryan, Cornwall, where the Trist's were the local landowners. She married John Gwatkin on the 14th December 1814, the Gwatkins also being local landowners in nearby Truro. John's father, Robert Lovell Gwatkin, was an early friend of William Pitt the younger and his mother, Theophila Palmer was a niece of Sir Joshua Reynolds, so with this marriage the two families became closely connected, although in all honesty this artistic connection did not rub off on Charlotte.

The earliest watercolours in the album, all dated 1813, are naturally of Veryan Church, the Trist's home, Behan Park, Torrington Bridge, the Neolithic remains as St Cleer together with a few copies after Girton, Prout and others probably done as exercises.

The next group are all dated 'Atlas' April to June 1815 and include various domesticated animals, a flying fish, a sucking fish, and a jellyfish. Clearly Charlotte began to sketch again on the voyage out to Madras, as a passenger on the East-India ship Atlas set sail together with a convoy of others East-India ships from St Helens in early March 1815, bound for Madras and China. The Gwatkins arrived at Madras on 24th July 1815, with news of this arrival filtering into the newspapers, no doubt to relief of family back home as there was some doubt if the ships had survived the crossing.





This was John Gwadkin's second term in Madras as he had begun as a Writer there in 1806 before being swiftly appointed Deputy Secretary to the Board of Trade and rising to Secretary by the time he returned home to court, engage and marry Charlotte and then carry her with him back to Madras. Maybe they were already betrothed for Charlotte was now 30, probably he felt he had to secure a good position, prospects and not die in the attempt, before he claimed Charlotte hand.

Once in Madras she began to sketch in pencil or pen and ink various scenes of everyday life including 'An Indian Hackree', Natives at a Well, Jugglers, and 'Choultry near Madras.' The Gwatkins had their first child, Charlotte, in February 1816 but it was not until April and May 1817 that she took up her pencil again - maybe feeling slightly homesick before her second, Frances Theophila, was born in November 1817.

There seems to be a break of some years when Charlotte then drew a couple of the sketches of 'the cantonment Bangaloor from the Neighbourhood of the Residency June 1825' and one of 'Our House at Madras', this we have been able to identify as the old Madras Observatory at Nungambakkam, the astronomers having recently moved to a new building next door. By this time John's rise in the East India Company had continued until he reached the position of Commercial Superintendent and Warehouse keeper by 1830 before finally returning home on a pension to Cornwall in 1832. However it would seem that sometime before 1825 Charlotte had visited England for her son John Lovell was born there in 1824.



Charlotte lived to be 85 and died at her family home of Pare Behan in 1869 being predeceased by her husband in 1859.

## FULLY COLOURED

29 [HARRIS, John, *publisher*]. WHITTINGTON AND HIS CAT. London: John Harris, Corner of St. Paul's Church-yard. [n.d., c. 1827]. £ 285

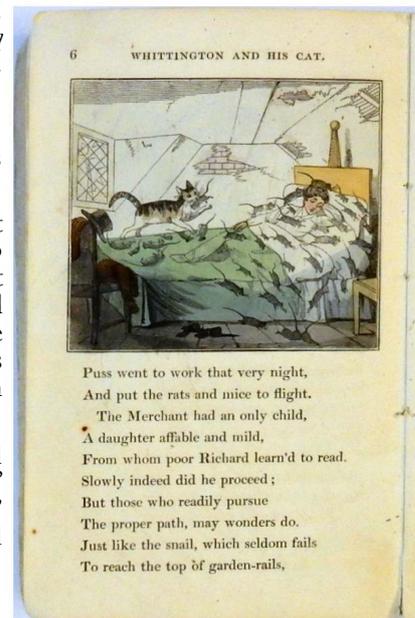
8vo [17.5 x 11 cm], 18 leaves, printed on recto only except for the last leaf containing the imprint; hand coloured title vignette and 14 hand coloured wood engravings; some old pencil marks; original wood-engraved and printed buff wrappers rebaked with old paper strip; booksellers label at foot of front cove of Trucy's French and English Library, Paris.

An elegantly printed edition of the rise of a Lord Mayor and his adventurous cat.

The work was published by Harris from 1825, this issue being undated but watermarked 1827 and printed by 'S. and R. Bentley' which was changed to 'Samuel Bentley in 1829. Also on the last leaf is to be found an advertisement for *Margery Meanwell* and this appears to be the same setting as the copy held at the Osborne Collection, although that copy has the background of the engravings left uncoloured. The same neat hand coloured wood engravings were used for the first edition and the edition dated 1832 held at the British Library although the colours there are applied in darker and heavier shades.

On the inside back wrapper are listed 'Harris's Cabinet of amusement and instruction, Consisting of the most approved Novelties for the Nursery' These were priced at 1s 6d and promised 'Sixteen Engravings neatly coloured' although *Whittington and His Cat* is listed as number 57 in the list it contained only fifteen coloured illustrations.

OCLC records two copies, at Toronto and Florida.



'YOU WILL NOT BE DEPENDENT ON THE "MERE MALE" TO DO REPAIRS'

30 **HASLETT, Caroline.** MUNITIONS GIRL. A handbook for women of the industrial army. English University Press. 1942. £ 85

12mo, pp. viii, 9-92; original limp blue cloth, decorated and lettered in red.

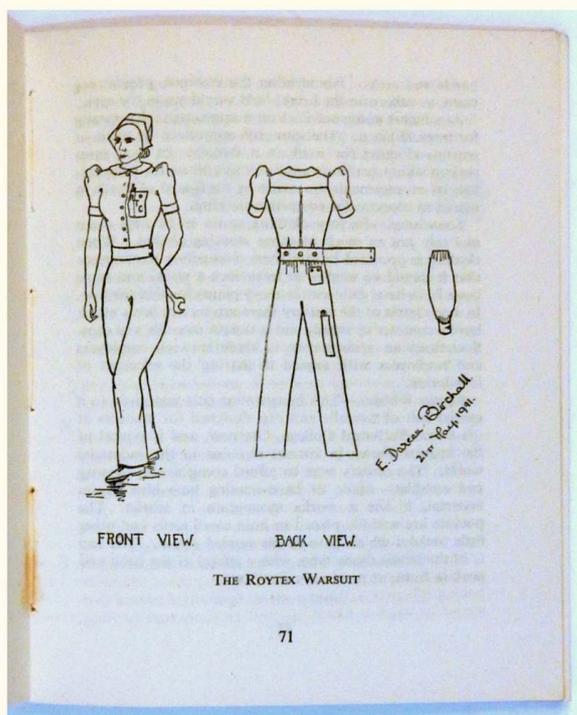
Caroline Haslett (1895-1957) was an electrical engineer and electricity industry administrator but more importantly also a feminist, who through her promotion of electrification of the home helped to liberate women from domestic drudgery. She was one of the leading professional woman in Britain to break through the toughened glass ceiling of twentieth century norms.

In many ways this unassuming shilling book, produced under war economy standards, distils Haslett's ideas into a practical guide for women wanting to enter the industrial workforce in what had been heretofore a male dominated area.

With straightforward chapters on engineering, how to join the industrial army for the war effort, and guides to training including 'Doing Sums', 'The Jobs You Will Do', training, wages, Trade Unions, Uniform and 'welfare' that text centres around reassuring women knowing nothing of factory conditions.

The penultimate chapter 'After the War' is the most interesting today, even by 1942 Caroline Haslett was looking ahead 'Apart from its bearing on any one career, war-time industry will give to those who engage in it a breadth of mind and a depth of knowledge of human beings they could not easily have obtained elsewhere. After this war it will not be so true to say that one half of the world does not know how the other half lives. ... Many women will have been given a confidence in themselves and their abilities they could not otherwise have acquired. Even if you are returning home to take up household duties, you will take with you a new tidiness and a new outlook. You will not be dependent on the "mere male" to do repairs, and you can put many of your own ideas on house decoration into practice without waiting for a handyman.'

OCLC: 13436614.



REFORMING RADICALS

31 **[HEATH, William].** PAUL PRY IN ST. ——— PARISH, (Not 100 Miles from Newcastle) or a Peep into the Vestry. And a Few Questions put respecting Tithes, Easter Offerings, and Parish Rates. Newcastle upon Tyne, printed and sold by J. Marshall, 1827.

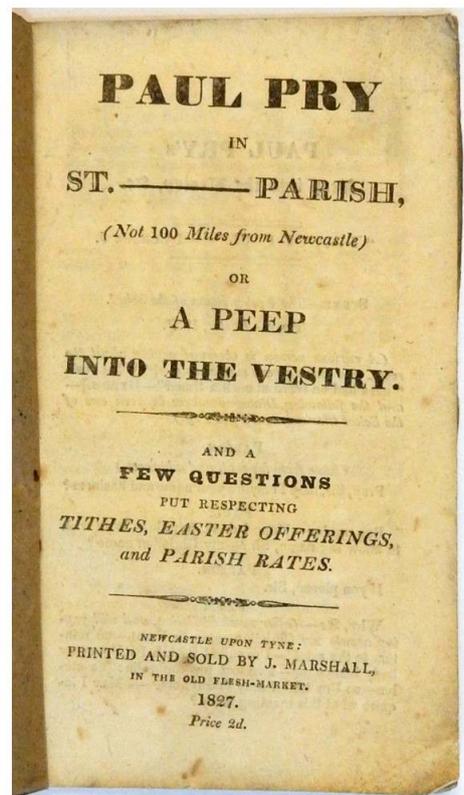
[bound with:] PAUL PRY'S SECOND PEEP INTO THE VESTRY IN ST. ——— PARISH. Newcastle upon Tyne, printed and sold by J. Marshall, 1827.

[bound with:] PAUL PRY'S SECOND VISIT TO THE SELECT VESTRY IN ST. ——— PARISH. Newcastle, Printed and sold by J. Marshall, in the Old Flesh-Market [parts 2 7 3 Printed and Sold by J. & R. Akenhead, Sandhill; and sold by all other booksellers]. 1827. £ 185

**FIRST EDITION.** Three pamphlets bound together, small 8vo, pp. 12; 12; 12; first title a little dusted; original drab wrappers; later staples, spine worn, Paul Pry in ink on upper cover.

A theatrical attack of the church authorities and their benefiting from mediaeval taxes, such as the Easter Offering, was anonymously published by the radical Newcastle printer John Marshall, who ran a business of chap books, song sheets and books and radical pamphlets from 1801 to 1831. 'He was a dedicated Radical starting the *Northern Reformer's Monthly Magazine*, "devoted to the cause of the people", in 1823' (Hunt, *The Book Trade in Northumberland and Durham to 1860*, p. 65).

A little snippet of the dialogue between a Parson and Paul might illustrate the gist of the play:



'Parson. I said, Sir, *jus divinum*: you don't understand Latin.

Paul. No, Sir! - 'tis all Greek to me: will you be so good to explain it?

'Parson. With pleasure - It means they are of divine origin.

'Paul. Then I dare say we shall find something about it in the Bible. Did Adam and Eve pay any Easter Offerings?' (I, p. 6).

In a note at the end of the third part the publisher states that the publication was much inspired by Dr. John Warton's controversial *Death-bed scenes and pastoral conversations* (1826), a book condemned by the clergy.

Only the third title could be located via OCLC, a third edition of the same year, possibly printed in London, in the British Library.

## LONDON IN THE TIME OF GEORGE II

32 **HOMANN, Johann Baptist** [*heirs of*]. URBIUM LONDINI ET WEST-MONASTERII NEC NON SUBURBII SOUTHWARK ACCURATA ICHNOGRAPHIA, in qua viæ publicæ omnes et singulæ, plateæ majores et minores, vici, angliporti, portticulæ etc. una cum accessionibus Adificiorum, quibus urbs usque ad A. 1736.... Ad normam prototypi Londinensis editua curis Homannianiorum Heredum. Nuremberg, Homann's Heirs, 1736. **£ 1,750**

*Engraved map on three conjoined sheets, 52.5 x 174 cm contemporary colouring, title in both Latin and German within elegant cartouche decorated with Arms of George II on left sheet.*



The map covers the area from Blackwell in the east to St James' in the west, Old Street in the North to St. Mary Newington in the south. The river with numerous ships, ferries, barges and boats.

This copy has on the right-hand sheet four views of St. Paul's Cathedral, St. James Square, Custom House and the Royal Exchange.

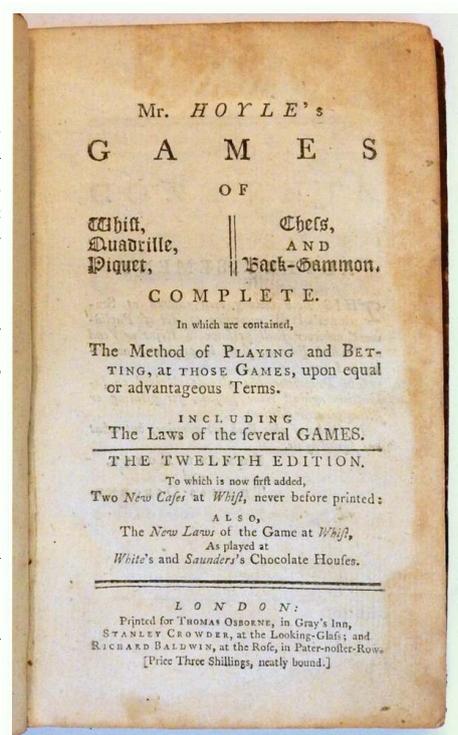
Howgego 81.

## GENUINE COPY

33 **HOYLE, Edmond**. MR HOYLE'S GAMES of Whist, Quadrille, Piquet, Chess and Back-gammon, Complete. In which are contained, the method of playing and betting at those games, upon equal, or advantageous terms. Including the Laws of the several Games. The Twelfth edition. To which are added, two new cases at whist; never before printed also the new laws of the game at whist, as played at White's and Saunder's chocolate-houses. London: Printed for Thomas Osborne, in Gray's Inn, Stanley Crowder, at the Looking-Glass; and Richard Baldwin, at the Rose, in Pater-Noster-Row ... [n.d., but c. 1760]. **£ 95**

*12mo, pp. xii, 3-216; a clean copy throughout; bound in original sheep, spine ruled in gilt, spine chipped near contemporary ownership signature on front free endpaper, Joseph Revat.'*

Hoyle's rule books enjoyed an immense popularity in the late seventeenth century, and ran into some thirteen editions between the time Hoyle published his first treatise in 1742 and his death in 1769. Because of its success, Hoyle's Games was also imitated in myriad pirated editions. In an effort to counter piracy, Hoyle and Thomas Osborne to authenticate their work printed and 'Advertisement' on the verso of the title-page 'The



proprietor has already obtained an Injunction against Nine persons, for pirating or selling pirated editions. No copies of this Book are genuine, but what are signed by us’.

This, the Twelfth edition, includes ‘two new cases at whist; never before printed also the new laws of the game at whist, as played at White’s and Saunder’s chocolate-houses.’ There are two separate settings of the text to the ‘twelfth edition’ this being the more uncommon - if such a thing could be said of the innumerable copies produced.

OCLC: 2087531.



### LUCKY ESCAPE

34 [INDIA]. AN ILLUSTRATED SCROLL DEPICTING THE HUSSAINABAD IMAMBARA COMPLEX. India, Company School, Lucknow, c. 1840. £ 55,000

**WATERCOLOUR ON PAPER IN SCROLL FORM**, 32 x 800cm (approx), backed with cloth, rolled around a wooden spindle, depicting various buildings within the Hussainabad Imambara complex, with identifications in top margin and Urdu in bottom; housed in a custom made perspex box.

Remarkable Indian illustrated scroll, depicting various buildings within the Hussainabad Imambara complex, including private houses, caravanserai, various gateways, the mosque and mausolea, identification inscriptions above and below the painting in Urdu and English, various figures depicted in the foreground including native characters, elephants, oxen, rickshaws, as well as Europeans on horseback.

The Great Hussainabad Imambara (also known as the Chhota Imambara), is a large and impressive monument in Lucknow, built by Muhammad ‘Ali Shah, the third Nawab of Avadh, in 1837. It contains the tombs of Muhammad ‘Ali Shah (part of the reason behind its original design) and those of other members of his family. A lithographed view of the impressive architecture was produced by Edmund Walker after David Scott Dodgson (who described the Imambara as “the architectural gem of Lucknow”) in 1860 (see P Godrej and P. Rohatgi, *Scenic Splendours, India Through the Printed Image*, London, 1989, pp. 72, 78-78 and 150, pl. 15).

As illustrated in the present scroll, the building housing Muhammad ‘Ali Shah’s tomb is flanked by two miniature versions of the Taj Mahal at Agra, one of which contains the tomb of Muhammad ‘Ali Shah’s daughter, and the other her husband’s. A further Company School Illustration of The Great Imambara, by a Calcutta artist circa 1798-1804, is among a group of paintings in the India Office Library (Add.Or.1131-1146, see Archer 1972, pp.78-79, no. 44, xvi).

*Provenance:* Ownership inscription of Lt. Col. J.L. Sleeman, Royal Sussex Regt. on reverse of scroll. We believe the scroll was inherited from Sir William Henry Sleeman, (1788–1856) responsible for the eradication of the Thuggee secret society in India. He was army officer in the East India Company and administrator in India, and in 1848 was appointed by Dalhousie as the British Resident General at Lucknow and also a representative in the court of the Nawab. It was probably in this capacity that the scroll was either purchased or gifted to him. Due to ill health Sleeman decided to make the voyage home to England in 1856 and presumably the Scroll travelled with him. Unfortunately Sleeman died on the return home and was buried at sea his former Residency was then subject to the Siege of Lucknow, part of the Indian Rebellion of 1857 and so the scroll seems to have had a lucky escape from certain destruction.





Contentment - Morning Hymn - Evening Hymn - To Bless, is to be Blest - True Kindness - The Little Mouse - Love to God.

Some of the verses stand rather uncomfortably with current sensibilities. Although feeling sorry for 'The Chimney Sweep' there seems no inclination in anyway alleviate the boys hard life, but obliges children to acknowledge the sweeps usefulness and not to be frightened of their appearance.

'Whilst you are asleep, the poor little sweep / At the dawning of morning must go, / With brushes and bags, and cloth 'd all in rags, / In the winter, thro' frost and thro' snow.

'We're oblig'd, I am sure, for what they endure, / To save us from smoke and from fire; / And often I weep to think that the sweep / Must do such sad work for his hire.

'Then we'll keep in mind, that the sweep's very kind, / For us such a service to do; / And never feel fright when he comes in our sight, / Because of his dark sooty hue.'

Quite a number of citations ascribe *Sweets for Leisure Hours* to A. & E. Phillips, a work published in 1864, but this is a different text in prose.

OCLC records five copies in North America, at UCLA, Toronto, Princeton, Florida State and Dartmouth College.



#### CHILD'S OWN LIBRARY

37 **[JUVENILE LIBRARY]. THE CABINET OF LILLIPUT, STORED WITH INSTRUCTION AND DELIGHT.** London: J[ohn]. Harris. corner of St Pauls Church Yard May 1, 1802. **£ 5,000**

*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 an 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]

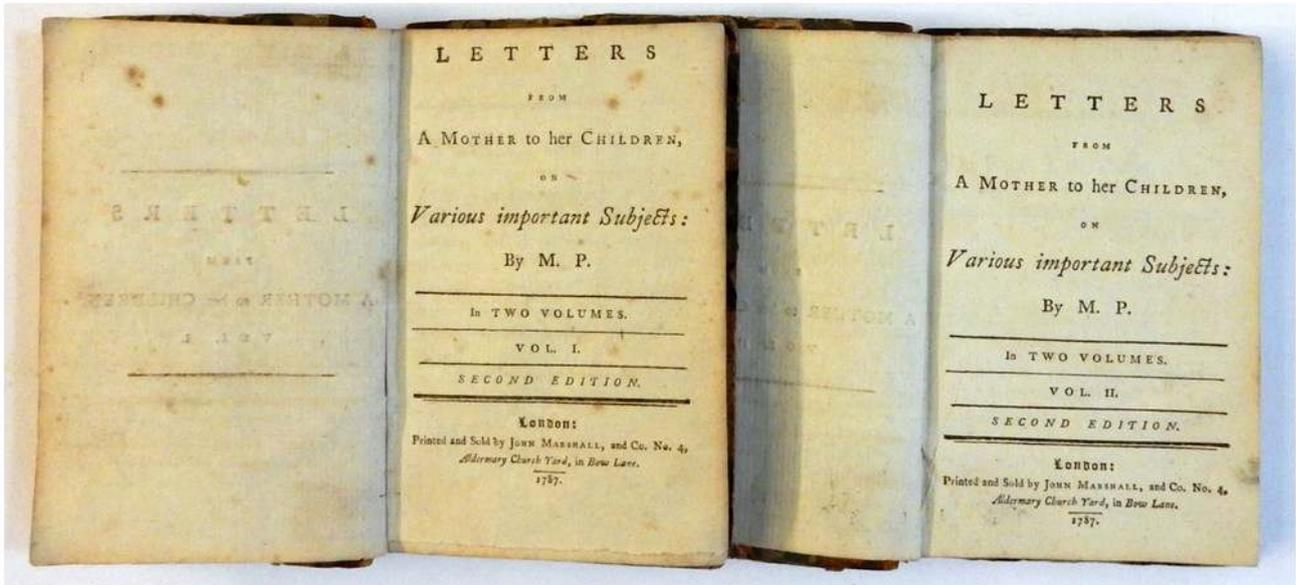
Moon 107; Osborne p. 236; Gumuchian 998; Welsh 1566.

## HOW TO BE GOOD CHILDREN

38 [KILNER, Dorothy] 'M.P.' LETTERS FROM A MOTHER TO HER CHILDREN, on Various Important Subjects: by M.P. London: Printed and Sold by John Marshall, and Co, No. 4, Aldermary Church Yard in Bow Lane. 1787. £ 750

**SECOND EDITION.** 12mo, pp. viii [9]-175, [1] blank; 172; original sheep backed marbled boards, spines with gilt volume numbers; chipped at head and tail of spines and joints cracked and some rubbing but cords holding.

Kilner's 'Advertisement' at the beginning of first volume explains that 'The great scarcity of religious books, tolerably adapted to the capacities of children, will, it is humbly presumed, be permitted to plead sufficient excuse for the publication of the following sheets.'

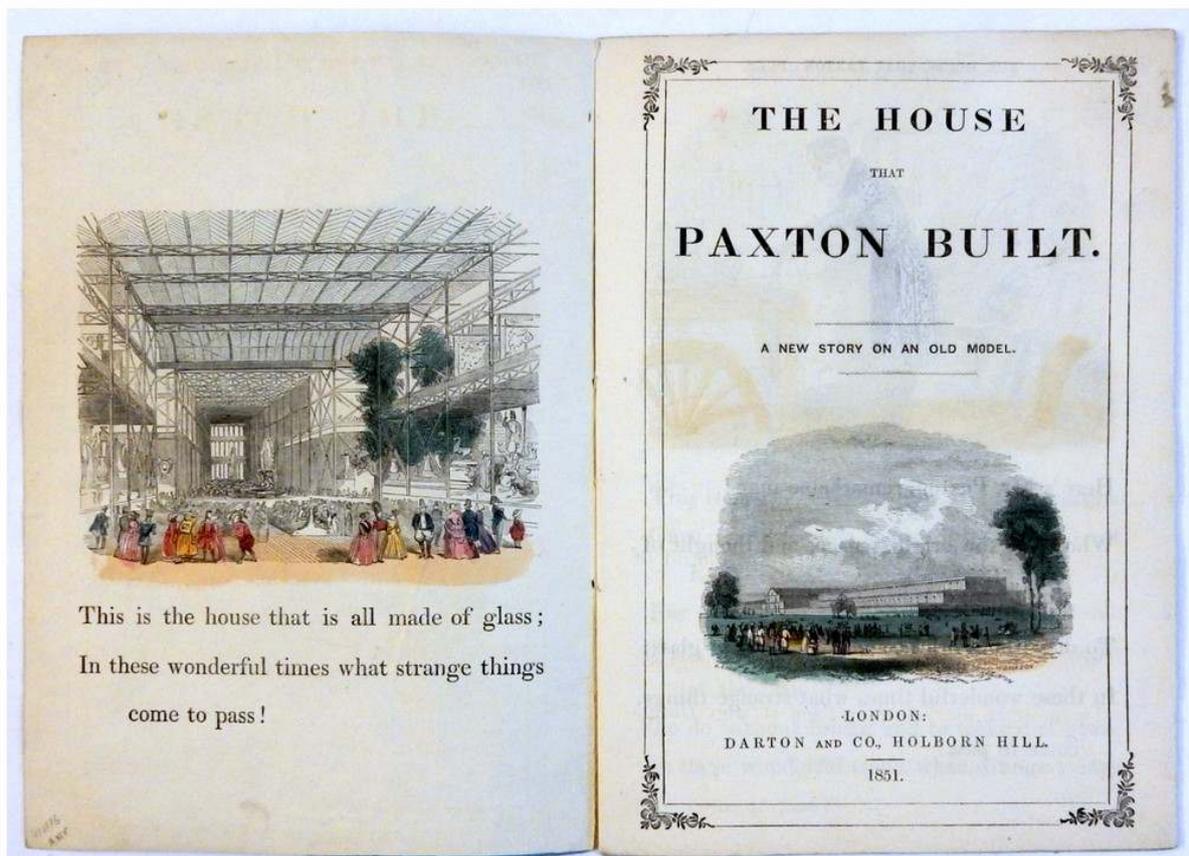


In the guise of 'Mrs Elizabeth Ord' the author writes a series of letters to her three children Thomas, Mary and Hannah, both on how to be good children but also how to fear God. In fact there is a lot of God fearing throughout the text closely followed by plentiful examples of being obedient to ones parents. In the first letter Mrs Ord after discussing the fruits of heaven tells how 'those who are naughty and wicked, he has assured us in the scriptures, shall be turned into *Hell* ...[and] shall be tormented to such a *vast* degree, that no pains and distress on earth are equal to it: and yet you know the little pain *you* have felt when you have been ill, or fallen down, or had your teeth drawn, have made you very uncomfortable, and you would not like to suffer it all your lives.' Apart from the threats of everlasting damnation the text allows us an easy entry into an eighteenth century world where parents could find handy everyday examples of God's work. [U]nless he is pleased to bless them with *sense* and *understanding*, can we ever afford them any instruction. This we may all be convinced of, by observing the state of those unhappy persons who are born what is called *idiots*; ... I have in my life been aquatinted with three or four of these unhappy persons, one was a young man of very large fortune... he could never even be taught to talk, though he could hear what was said, and could speak single words, like an infant.' Another example of an 'idiot' tied to a chair and unable to feed itself is given as further reason to be thankful.

Some of life's lesson are rather hard, in letter eighteen Mrs Ord describes how 'We yesterday took a most delightful walk, of about three miles to the village of Dropley, to visit a poor woman (wife of a day-labouring man) who was a fortnight ago brought to bed of three children, two boys and a girl, who at present are all in perfect heath, and appear as likely to live as any children I ever saw.' With the three eldest children aged eight, six and four helping around the cottage 'all of whom have nothing to support them but what their parents can by constant industry earn; and *now* indeed, they must depend wholly upon their father.' their follows a disquisition of how Mrs Ord gives the four year old boy a shilling with the poor family being so very grateful and various points on frugality and domestic economy.

'Dorothy and Mary Kilner, writers of fiction and informational works for children, were sisters-in-law. Mary Kilner's works show an inventiveness and tendency to fantasize which is unusual for the time, although always subverted to the conventional moral end. *Memoirs of a Peg-top* like *The Adventures of a Pincushion* are picaresque novels from the points of view of inanimate objects, showing real children both playing innocently and misbehaving.' (see Janet Todd *A dictionary of British and American women writers, 1660-1800*, p.185).

Both editions of this didactic work are quite uncommon with ESTC recording copies of the first at the British Library, Cambridge and University of California, Los Angeles; and of the second edition at Columbia University Teachers College; Miami University and Toronto Public Libraries. The second edition appears to be a resetting of the text in a slightly more compact form.



### CRYSTAL PALACE FOR CHILDREN

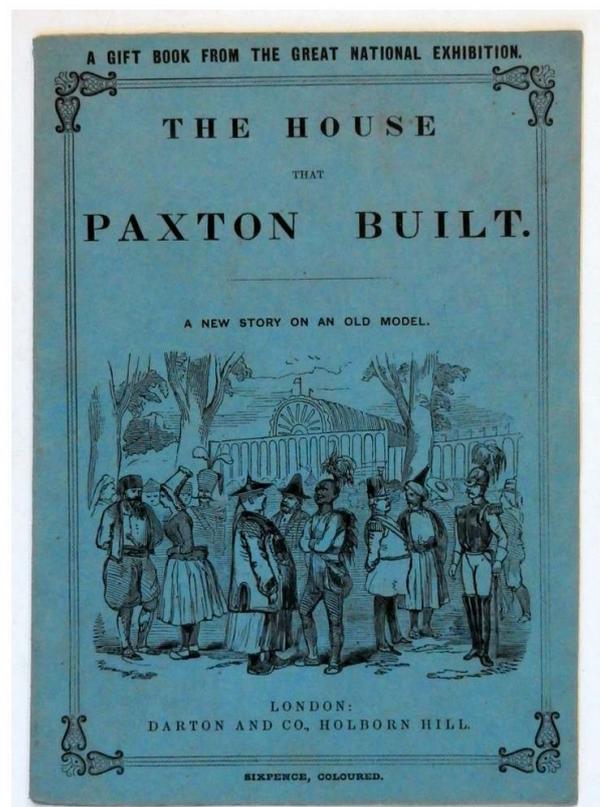
39 [LEATHLEY, Mary Elizabeth Southwell]. THE HOUSE THAT PAXTON BUILT. A New Story on an Old Model London: Darton and Co., Holborn Hill. 1851. £ 1,250

**FIRST EDITION.** 8vo [23.5 × 16.5 cm] pp. [2]-15 (first and last leaves as paste downs) 12 hand coloured woodcuts, that on title after H[enry] G[eorge] Hine and W.G. Mason; uncut in original light blue wrappers, the upper cover with title and imprint as title page (but undated) adding 'A gift book from the Great National Exhibition' and 'Price sixpence coloured'; lower cover with advertisement for 'Pictorial Instruction'.

A delightfully illustrated poetic work describing the people and visitors to the Great Exhibition of 1851.

The work begins with an illustration of Joseph Paxton hard at work on his plans - 'Who built the bright palace, and thought of the plan', next in importance being 'This is Prince Albert, whose zeal and position / Gave Vigour and strength to the Great Exhibition.' Queen Victoria is next followed by the various foreign visitors. On page seven we have represented China 'This is Ching-fo, who has come with his wife / To see the best sight ever seen in his life.' There was no such person as 'Ching-fo' although the fanciful illustration shows him holding a long opium pipe and walking along without a care while his wife totters on impossibly tiny feet. Other visitors include a Russian, an East Indian from Bombay, an Italian, a Greek, a rather dapper Frenchman 'He is making a bow, in a style quite polite' and the work ends with a final view of various visitors to the Exhibition, including a Turk, pistol rakishly tucked in his belt all the while in deep conversation with a Dutch woman, also 'Ching-fo' reappears talking with a native American, interspersed with other speculative meetings 'between all nations' in the background.

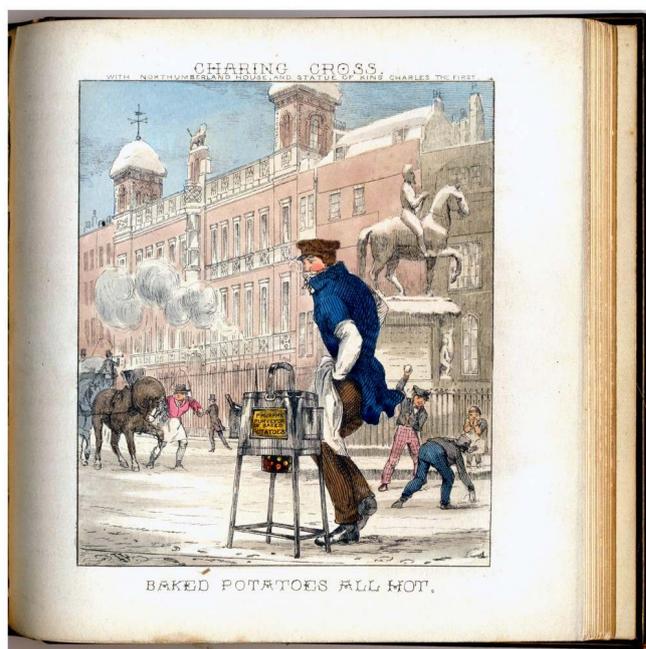
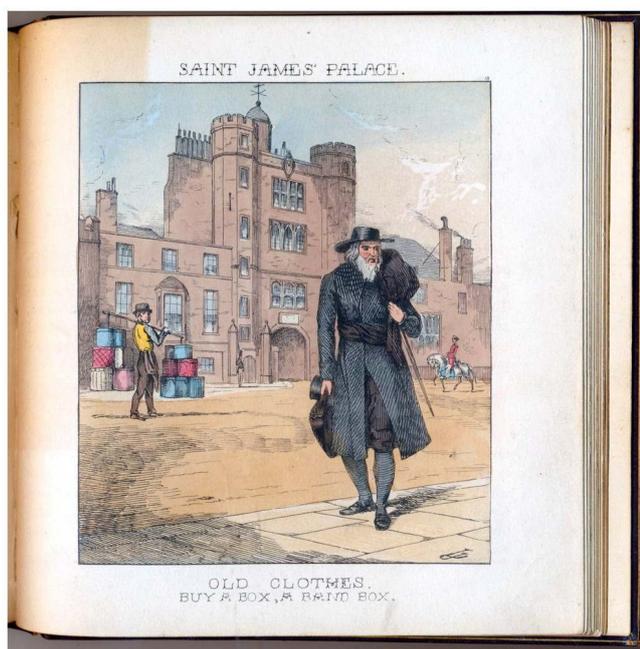
Mary Elizabeth Southwell Dudley Leathley (1818-1899) produced an enormous output for the Darton's, either with the 'Chickseed without Chickweed' acknowledgement, or completely anonymous - no work ever carried her name. Her identification as the author comes from another work *The*



*Alphabet of Virtues, in Verse*, 1852 [Darton H864]. Helpfully that title has the by-line on the cover of its book-form 'By the author of *The House That Paxton Built*'. As far back as 1891 Mrs E.M. Field in her work *The child and his book*, notes Leathley as the author of the *Alphabet* however, Lawrence Darton was only aware of H864 in panoramic form, the cover title of which does not contain this key to the authorship.

Leathley, Mary Elizabeth Southwell (née Dudley) (1818–99), writer, was born 18 June 1818 in Clonmel, Co. Tipperary, the daughter of George Dudley, a member of the Society of Friends. She published her first book when she was sixteen, and subsequently became a prolific writer of children's fiction and religious works. She produced over a hundred publications, of which the best known were *Chickseed without Chickweed* (1861), which sold up to half a million copies, *Children of scripture: a Sunday school book for youth* (1866), *The story of stories* (1875), and *Requiescent: a little book of anniversaries* (1888). On 11 June 1847 she married William Henry Leathley, a barrister, and later that year converted to catholicism. Their only child, Dudley, was raised as a catholic. Leathley spent most of her life in England, residing variously in Midhurst, Ascot, Malvern, and finally Hastings, where she died 22 December 1899.' (Frances Clarke in the *Dictionary of Irish Biography*.)

Darton H721; COPAC lists two locations only for the first edition (V&A Libraries and Guildhall Library, London), and one location for a later edition (National Library of Scotland); not in Osborne, Gumuchian or OCLC.



## THE UNCOMMON COLOURED EDITION

40 [LEIGHTON, John]. **LIMNER, Luke**, *pseudonym*. LONDON CRIES & PUBLIC EDIFICES. By Luke Limner Esq. London, Grant and Griffith, Successors to Newberry and Marris, [1847]. £ 1,250

**FIRST EDITION.** *Small square 12mo, pp. 24, tinted lithographic titles in black, red and blue, 24 hand coloured tinted lithographic plates; occasional foxing; brown morocco by Zaehnsdorf with the original glazed decorated 'emblematic' cloth covers bound in; the collector and historian Alfred Rubens copy, with his bookplate.*

The plates depict all the traditional cries; the cat and dog meat seller, knife grinder, umbrella seller, the sweep and also of 'Old Clothes' the lines to this include the details that 'Our Jew, judging from his beard and band round his waist, is some dignitary of the synagogue; he has just made a purchase of an old court suit at St. James Palace.'

Leighton cleverly places his subjects in front of the principle buildings and sights of 1840s London together with other common sights about London of this period. The backgrounds include the new Euston Arch, The Colosseum, Foundlings Hospital, Burlington House gateway, together with such everyday pursuits of snowball throwing, Punch and Judy performers, monkey grinder, scaffolders and general loungers.

The work was first issued at the end of 1847 when it was available in three different formats, plain at 2s 6d, tinted at 5s and, as in our copy, hand-coloured at 7s 6d - this is the first coloured copy we have handled in 30 years.

Beall E51; Hiler p. 536; Gumuchian 3700; Lipperheide Gcb 19; COPAC locates two copies of the first edition at Oxford and the BL.

## OPPORTUNISTIC TRANSLATION

41 [LEWIS, Matthew Gregory]. ZSCHOKKE, Johann Heinrich. O SALTEADOR DE VENEZA. Por M.G. Lewis, traduzido em Portuguez por J.M.L.... Lisbon: na officinal de Carvalho. 1833. £ 185

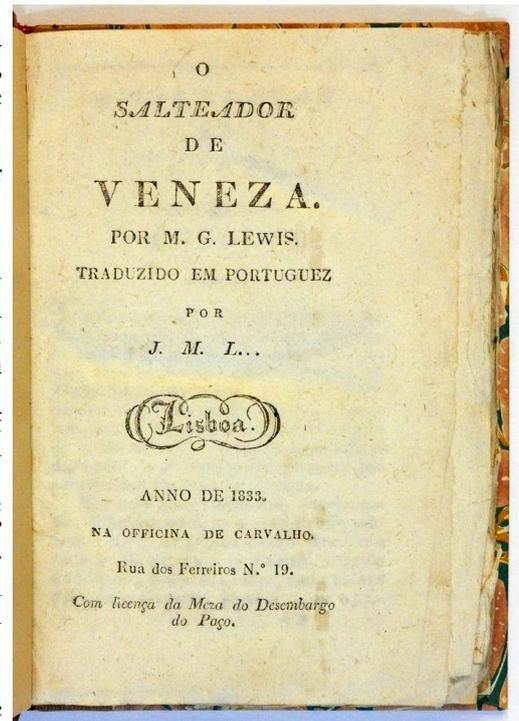
**FIRST PORTUGUESE TRANSLATION.** *Small 8vo, pp. 174; uncut in later quarter polished calf, red morocco labels lettered in gilt, a fine copy.*

Rare first Portuguese edition of Matthew Gregory Lewis's *The Bravo of Venice*, published almost thirty years after it first appeared. Newly translated, it would seem, to coincide with the political situation both in Portugal and Brazil, the narrative of the 'Monk' Lewis adaptation of Zschokke's *Aballino, der grosse Bandit*, neatly fitting in with the turbulent times.

The work revolves around the Neapolitan Count Rosalvo whose self appointed task was to rid the Venetian State of conspirators. In 1833, when the Portuguese translation was issued, The Liberal Wars of Portugal were entering their final stages and the Portuguese edition was published just as the 'progressive constitutionalists' under Pedro I of Brazil defeated the 'authoritarian absolutists' under his younger brother Miguel I of Portugal. It seems the publisher and translator saw an opportunity in issuing this story which revolved around a 'super hero' conquering deadly conspirators.

The text appears to be a line for line translation although we are unsure if the Portuguese translator 'J.M.L.' added adjustments to the storyline of his own.

Not in OCLC.



## TUNNELLING THROUGH THE ALPS

42 LOMMEL Georges-Thomas. SIMPLON - ST. GOTHARD - LUKMANIER: Étude Comparative de la valeur technique et commerciale des voies ferrées proj. par ces Passages Alpains Italo-Suisses Lausanne: Société Vaudoise de typographie, Place St-Laurent, 1865. £ 150

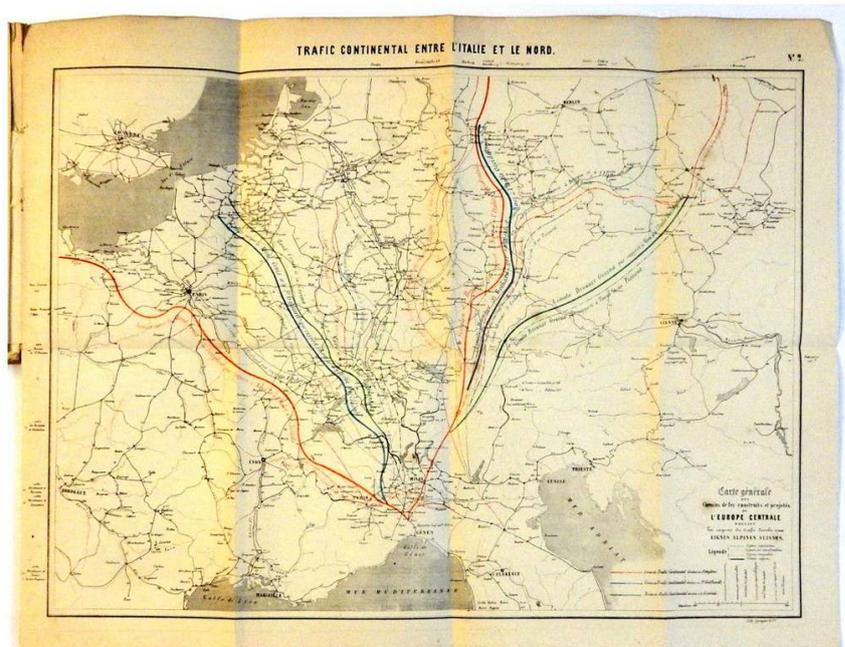
**FIRST EDITION.** *8vo, pp. [i] -v [i] blank; [7]-240; two coloured lithograph maps; original printed wrappers, upper cover printed in black.*

Shortly after the opening of the first railway in Switzerland, each region began to favour a separate north-south link through the Alps towards Italy. Eastern Switzerland supported a line through the Splügen or the Lukmanier Pass, Central Switzerland and Zurich favoured the Gotthard Pass and Western Switzerland supported the Simplon route.

The Swiss railway pioneer and engineer Georges-Thomas Lommel published his unsentimental and far sighted conclusions on the competing routes. His work begins with a detailed study of the issue, first concluding his account from a commercial standpoint that the passage of the Simplon and Greina (Lukmanier) was more advantageous than the Gotthard pass and secondly that from cost and engineering of that same route was the only possible solution.

The work includes two folding maps of railways as already constructed in Switzerland, together with those projected in through Central Europe and how these could be interconnected through the Swiss Alps.

OCLC records five copies in North America, Stanford, Harvard, Illinois, Princeton and the Library of Congress.



## IRISH BOOKSELLER, AN EXILE IN PHILADELPHIA

43 **[LOTTERY].** TWO HANDBILLS FOR THE 'IRISH STATE LOTTERY FOR 1790'. [Dublin: Patrick Byrne, 1790]. £ 650

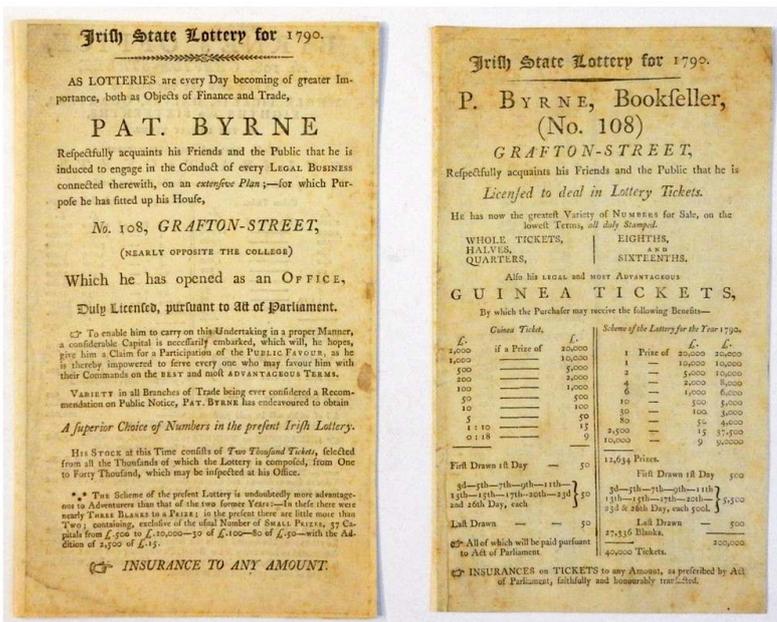
**ORIGINAL PRINTED HANDBILLS.** 2 sheets, 210mm x 120mm, printed on both sides; evidence of once having been professionally mounted, lightly dusts-soiled.

Rare survival of two original handbill's printed by the bookseller Patrick Byrne, each advertising the Irish State Lottery for 1790 and informing the public 'that he is licensed to deal in Lottery Tickets'. He states that 'he has now the greatest variety of numbers for sale, on the lowest terms, all duly stamped... also his legal and most advantageous guinea tickets, by which the purchaser may receive the following benefits' there following a table of the prizes.

In the late eighteenth century Dublin was 'filled with lottery offices beyond the conception even of a Londoner' (George Cooper, *Letters on the Irish Nation*, 1799). 'In these shops are crowds of the most miserable ragged objects (of which Dublin contains more than any other city in Europe) staking their daily bread on the chance of gain.'

Patrick Byrne (c. 1740-1814) maintained a printing, publishing and bookselling business in Dublin from about 1779 until 1800. He was primarily considered by the English booksellers as a 'pirate' who, alone or in partnership with other Dublin booksellers, reprinted works lately published in London. These were mostly popular fiction, plays and, in the 1790s particularly, law books. He was eventually held in Dublin's Newgate prison (1798) on charges of high treason that had arisen from his political activities. Byrne was subsequently to live out the rest of his life in exile in Philadelphia, where he was once again engaged in publishing activities.

Not in ESTC or OCLC.

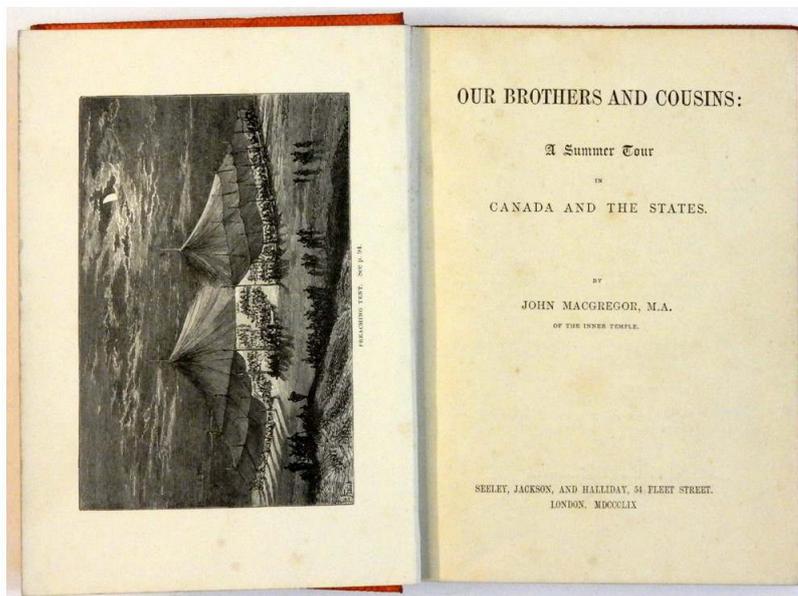


## CHATTY AND KEENLY OBSERVED

44 **MACGREGOR, John. [called Rob Roy] OUR BROTHERS AND COUSINS: a Summer Tour** in Canada and the States. Seeley, Jackson and Halliday. London. MDCCCLIX [1859]. £ 185

**FIRST EDITION.** 12mo, pp. xix, 156; with engraved frontispiece and text illustrations; in the original blind stamped publisher's cloth, spine lettered in gilt; a fine copy.

In July 1858 John MacGregor took a three months tour of Canada and the United States and on his return published the results as *Our Brothers and Cousins*. He travelled from New Brunswick to the Niagara Falls, down through New York, Philadelphia, Cincinnati, Kansas, the Mississippi and on to Minnesota and Boston before returning home to England. MacGregor's views are chatty and keenly observed concentrating on many subjects dearest to him, including such diverse interests as talkative waiters, prayer meetings, swearing, ragged school girls, slavery, revival meetings, preaching tents, black prayer-meeting, slave Sunday school, slave holdings, Nauvoo and Mormons, Indian scalping and 'Free Negro settlement'. Also at the end of the work are two short essays on 'American voting' including some accounts of gerrymandering, and "Yankee Notions."



MacGregor (1825-1892) was a philanthropist and traveller whose first thoughts were of becoming a missionary before his family persuaded him otherwise. After a short stint as a patent lawyer, and already of independent means, he decided to 'retire' and concentrate on travel and do good works. He was wont to use a canoe called 'Rob Roy' to explore the river and tributaries of central Europe, Norway, Sweden and also the Suez and Red Sea. His very popular travel works, often illustrated by him, are today unfortunately almost forgotten in comparison to his work as a pioneer canoeist.

Lande C1417; Howes M-105; OCLC records copies in North America at NYPL, NY Historical Society, Brigham Young, Texas, Stony Brook, York and Acadia University library.



DRESSED AS ROYALTY AND AS PEASANT

45 [MANUSCRIPT PAPER DOLL]. AN EARLY NINETEENTH CENTURY OVERLAY PAPER DOLL TOY. [British: circa 1835]. £ 3,500

*A watercolour head and shoulders portrait of a young woman and 15 watercolour cutaways of historical and contemporary costumes on artist board; loosely inserted in a the original purpose made folder [21 x 17 cm], with tissue interleaving; bound in patterned printed paper.*

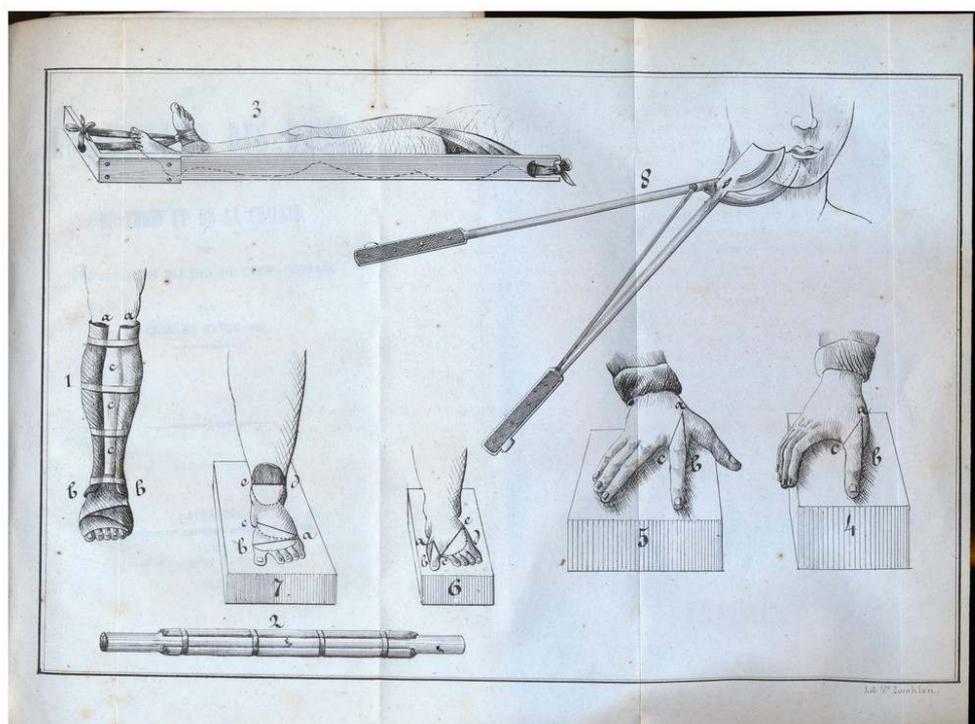
The head and shoulder portrait can be 'dressed' with each of the cutaway overlays including several subjects both historical and contemporary, if slightly exotic and humorous.

The subjects chosen were: Mary Queen of Scots; A Billingsgate Fisherwoman; A Peasant, Berne; A Croatian; The Queen of Edward 2nd of England; A Circassian Lady; A Tyrolise; A Dutch Peasant; An English Lady; A Lady after the style of Van Dyke; A Peasant of Lucerne; A Turkish Lady; A Lady of Bohemia; A Russian Lady; and A Parisian Washerwoman.

The possibility is that this paper doll was a token of affection, the portrait looks to be of a child in her mid-teens, a very determined looking girl with rosy cheeks, bright red lips, and brown hair in long ringlets. Of course such items were also produced as home entertainment and to show off ones accomplishments in a home setting. Clearly much fun could be had by presenting the portrait in the guise of both royalty and peasant.

A similar French example is illustrated in the auction catalogue of Florence Theriault: *Paper Dolls*, 2006, p. 14.





### ‘SURGICAL ECCENTRICITIES’

46 **MAYOR, Mathias Louis.** EXCENTRICITÉS CHIRURGICALES, ou, Nouveaux mémoires pour servir à la réforme et au perfectionnement de la médecine opératoire. Lausanne, Librairie de Marc Ducloux, Éditeur. Paris, Labé, Libraire... 1844.

[bound with:] EXPLICATION DES FIGURES. [N.p., n.d., c. 1844?].

[bound with:]. **MAYOR, Charles, fils.** DE LA LOCALISATION DES BAINS. Et de l'application du froid et de la chaleur sur les diverses parties du corps humain. Lausanne, Librairie de Marc Ducloux... Paris, Labé, Librairie, 1844. **£ 350**

**FIRST EDITION.** *Two works bound in one, 8vo, pp. vi, [7-], 420, [1] contents; 134-143 'Explication des Figures', [1] blank; 19, [1] blank; with one folding plate in second work; apart from some light foxing in places, a clean copy throughout; contemporary mottled boards, expertly rebaked, spine lettered in gilt; a desirable copy.*

First edition of this treatise on ‘Surgical Eccentricities, or New Memoirs for reforming and perfecting Operative Medicine’, one of the last works of the prominent Swiss physician, and ‘membre du Grand Conseil et du Conseil de Santé du Canton du Vaud’, Matthias Mayor (1775-1847). Bound afterwards is a short treatise by his son Charles, also a surgeon and physician in Lausanne, on the benefits of cold and warm bathing.

The pioneer of a number of new surgical procedures, (some of which now appear quite draconian!), Matthias Mayor did notable work with regards to the treatment of fractures and dislocations, but he is ‘known particularly for his simplification of the dressing of wounds and *cathétérisme forcé*’ (Orr 861).

Divided into fifteen memoirs, outlining his views on the art and practice of surgery, together with a discussion on various innovations and procedures including compression treatment of sores, rapid cutting or ‘tachytomie’, the removal of uterine polypes, and cauterisation with acid, the present work received a damning review in the ‘British and Foreign Medical Review’: ‘This is a would-be-quaint emanation from an egotistical French brain; not calculated, we fear, to achieve the improving and perfecting of the *Ars Chirurgica* so mightily as the author fondly imagines... Our reading of this work was begun with high expectations; and we have sustained proportionate disappointment.’ Of the technique of rapid cutting the reviewer states: ‘Mayor has done less than nothing to advance true surgery by lending the weight of his authority... to move that art in a sinister direction’. They condemn in particular, his support for the ‘abominable system of treatment advocated by M. Louvrier’ for the treatment of stiff-joints or ankylosis - which involved rapidly straightening these fused and rigid joints in a mechanical device, regardless of the probable rupture of tendons, nerves and blood-vessels.

We feel the review protests slightly too much and maybe some petty British/French condescension is in play.

Wellcome IV, p. 93; Hirsch IV, p. 184; not in Waller; OCLC cites further copies at Lyon, Minnesota, New York Academy of Medicine, Northwestern, and the College of Physicians.

## OCCUPATIONAL HEALTH

47 **MILLS, William Frederick** THE RAILWAY SERVICE: its exigencies, provisions, and requirements... London: W. J. Adams, Bradshaw's British and Continental Guide Office. 59 Fleet Street; and at W.H. Smith & Sons' Railway Book Stalls. 1867.

£ 185

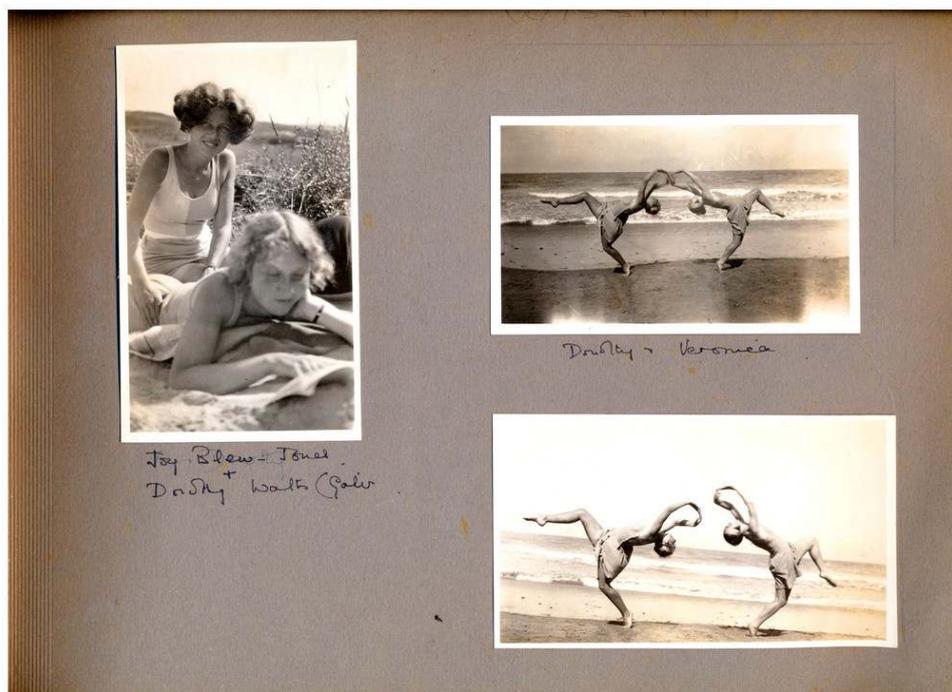
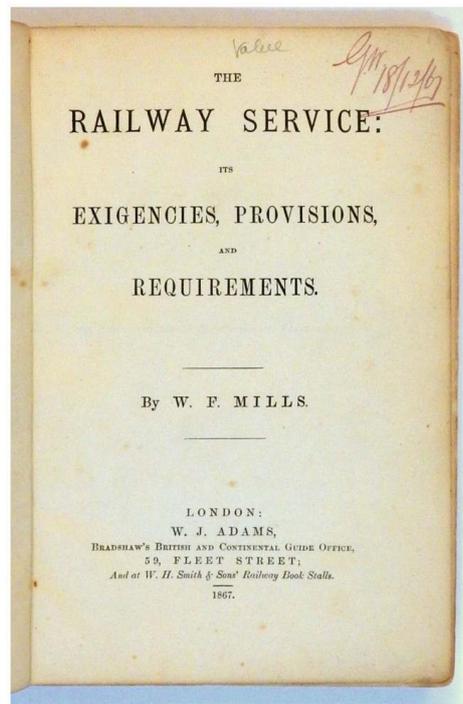
**FIRST EDITION.** 8vo, pp. 141, [9] advertisements; original limp black printed limp red cloth, slightly worn on extremities.

As general secretary of the Railway Benevolent Institution from 1861 to 1897, William Frederick Mills (1831-1918) was six years into his role when he thought to write his general account of the railways in the United Kingdom from the point of view of the Institution's work.

Mills collects together information on the classification of employees, general hazards, wages, analysis of accidents Superannuation funds, life insurance, building societies, co-operative stores and other comparative institutions that could be accessed by railway workers.

The railway companies were becoming some of the largest employers in Britain during the time Mills wrote on them, so it was only natural that the various organisations began to solidify their ideas around the subject that affected their members. The format and general nature of the work show that Mills was both trying to inform and proselytise.

OCLC records five copies, at Cambridge, Oxford, NLS and the BL in the UK, and Harvard and Stanford in the US.



## DANCING ON THE BEACH

48 **MORRIS, Margaret.** SUMMER SCHOOL. Wissant, Hauts-de-France region of France. 1930.

£ 950

*Photograph album [23.5 x 33cm] of 32, mostly amateur, photographs [8.5 x 6cm and 20 x 15cm] of the Margaret Morris Summer School at Wissant, together with 39 other photographs of holidays taken mostly in Europe during the late 1920's, many photographs captioned on the album leaves in ink; contemporary faux morocco blue boards, bound with cord tie.*

Charming photo album compiled by an attendee to the fourteenth season of the Margaret Morris Summer School in 1930, held on the sands at Wissant, Pas De Calais between the 25th of July and 29th of August. That year it was the under the direction of Victoria Bright Morris, Margaret's Mother, and Emily Burrows as it appears that Margaret herself may not have been able to travel to France as she was then in the midst of physiotherapy exams at St Thomas's Hospital in London, which of course she passed with distinction that same year.

Most of the photographs are amateur snaps taken with a small hand-held pocket camera together with four larger photographs by a press photographer. However it is the informal images that give a slightly fuller picture of the Summer School weeks in France. Emily Burrows is seen with her tambourine ready to beat time, Joy Blow-Jones gives Dorothy Walts a massage on the sands, even a few of the menfolk in their summer attire trying their own pseudo Margaret Morris poses for fun. One image has Herbert Morrison, then minister for transport, on the beach. He was officially in Calais looking at concrete roads, so say the newspapers of day time. Unfortunately the identify of the photographer and students is unknown, although many of the photographs give the first names of the the women attending the Summer School, the album owner only identifies herself as 'Me.' It may be possible to identify who 'Me' is when forgoing conservation work and cataloguing of the Margaret Morris archive at the Perth Museum and Art Gallery in Scotland, is completed.



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Margaret Morris was a pioneer of modern dance, as well as an accomplished choreographer, artist and author. In 1910, aged just 19 she established her own system for dance training, called Margaret Morris Movement, and opened her first school in London. The Summer School was begun in 1917 and gave students the opportunity of studying dancing and painting under conditions as ideal as possible. The reason for having an outdoor painting class was that pupils should, by drawing and painting from nature, gain a knowledge of form, movement and colour at first hand, which they could then apply to dances, costumes, decoration and the drama generally. The movement still exists today and Morris's ideas are still taught world-wide.



### NAPOLEON'S FINAL JOURNEY

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

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

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

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



### HYDE PARK FIRE WORKS

50 [NELSON]. PITTS, J. JUBILEE FAIR. This Fair or Naumachy or Sham Sea Fight in Hyde Park was in Honour of Peace. This Jubilee on Augt. 1, 1814 was to Celebrate the return of Peace and the centenary of the reign of the illustrious House of Brunswick and to commemorate the glorious battle of the Nile. Published by Published, by J. Pitt, No.14 Great St. Andrew Street, Seven Dials, Sept. 10, 1814., **£ 1,500**

*Engraving printed in three colours [39 x 47 cm (15.25 x 18.5 inches)]; frame 53 x 62 cm (21 x 24.5 inches)]; attractively framed and glazed, and overall in very good original state.*

A rare print depicting the celebrations in Hyde Park for the Hanoverian Jubilee.

The image depicts the Jubilee celebrations of 1814, during which a re-enactment of the Battle of Trafalgar was staged upon the Serpentine at 8 in the evening. As illustrated in the image, three foot long scale replicas of the war ships were manoeuvred about the lake in an accurate representation of the pivotal events of that day. French ships sunk in flames to the strains of the National Anthem. Ornamental booths and stalls, arcades and kiosks, and follies and pavilions were erected to house cake houses, taverns, and apple stalls providing the public with refreshment. Military bands, acrobats, and swings and roundabouts provided entertainment.

The crowd of 1814 was somewhat more blood thirsty than ours however; following a gas lit pagoda catching fire, two men were killed, and a number of Royal swans succumbed to the smoke and fire. The crowd, unaware that this was an accident, took the action to be part of the spectacle and applauded wildly!

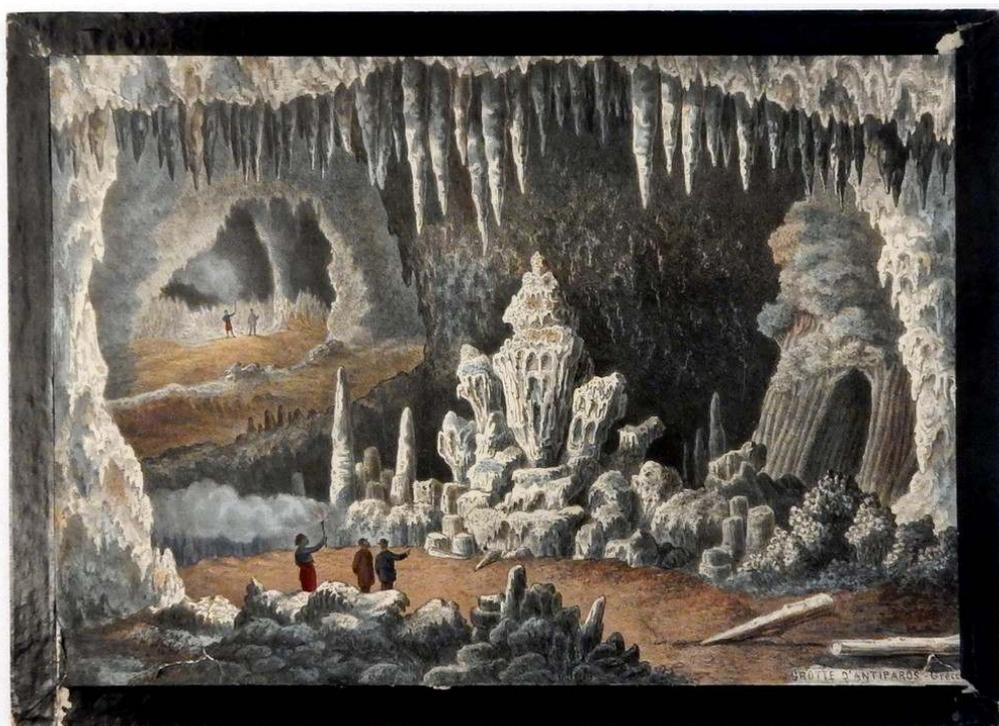
### WW2 SCOTTISH HOSPITAL IN CAIRO

51 [NURSING - EGYPT]. PENDLEBURY, Pte. J. SMALL GROUP OF ITEMS RELATING TO THE 15TH (SCOTTISH) GENERAL HOSPITAL. [Égypt, Cairo]. [1944-1945]. **£ 385**

A late WWII archive of Pte. J. Pendlebury, a military nurse working at the large 15th (Scottish) General Hospital in Cairo. The North Africa campaign having recently ended in victory for the allies the Hospital began to cater for wounded service personal engaged in the ongoing campaign invasion of Sicily and later as the forces worked their way through Italy from 1943 to the end of the war.



The ephemera contains a number of suggestive poems, chiefly composed by Sgt G. Standen, Grenadier Guards. Many are not in the best of taste and some clearly written both for fun but also to try and shock the nurses, however from these poems we can be sure that Pte. Pendlebury was a physical therapist; also included is a hand coloured mimeographed poster/invitation for a dance to be held on Wednesday 5th December [1945], another similar poster; an undated E.N.S.A flyer for their "Hello happiness" Revue; together with over 50 negatives containing images of soldiers in the hospital and visits to the pyramids, etc.



### NINETEENTH CENTURY ILLUSION

52 [OPTICAL TOY]. VUES D'OPTIQUE AND VIEWER. [Probably Paris, c. 1850]. **£ 5,000**

*A three sided folding card viewer, the sides covered with black paper, with a 90 mm diameter lens, cloth hinges repaired; and eight views (listed below), each 360 × 260mm; in a custom-made cloth box.*

A fine example of an early nineteenth century Vue d'Optique.

The views included include: [1] Ruines d'un monastery, [2] Vue de Genève, [3] Vue de Benares, [4] Quai Ste. Lucie - Naples, [5] Grotte d'Antiparos - Grèce, [6] Scène dans la mer glaciale, [7] Vue de Venise, and [8] Temple d'Apollinopolis - Egypte.

The scene depicting the 'glaciale' is signed B. Couvert, unfortunately we have not been able to identify the artist.

The Vues d'Optique is a viewing apparatus whose main components are a large, double convex lens. When the spectator looks at perspective views through the lens of the viewing machine, an illusion of recession is produced. The illusion of distance is created when the convex lens, is held just in front of the eyes, the spectator looking at the perspective view through its two edges which function like two prisms. Light rays that are thrown through the translucent print are refracted in such a way that they enter the eyes in a parallel direction. The brain interprets the incoming parallel images as a single image seen from a great distance. The important function of the lens in the optical machine is not its magnification but its creation of an illusion of depth in binocular vision.



## DOORKNOBS AND LOCKS

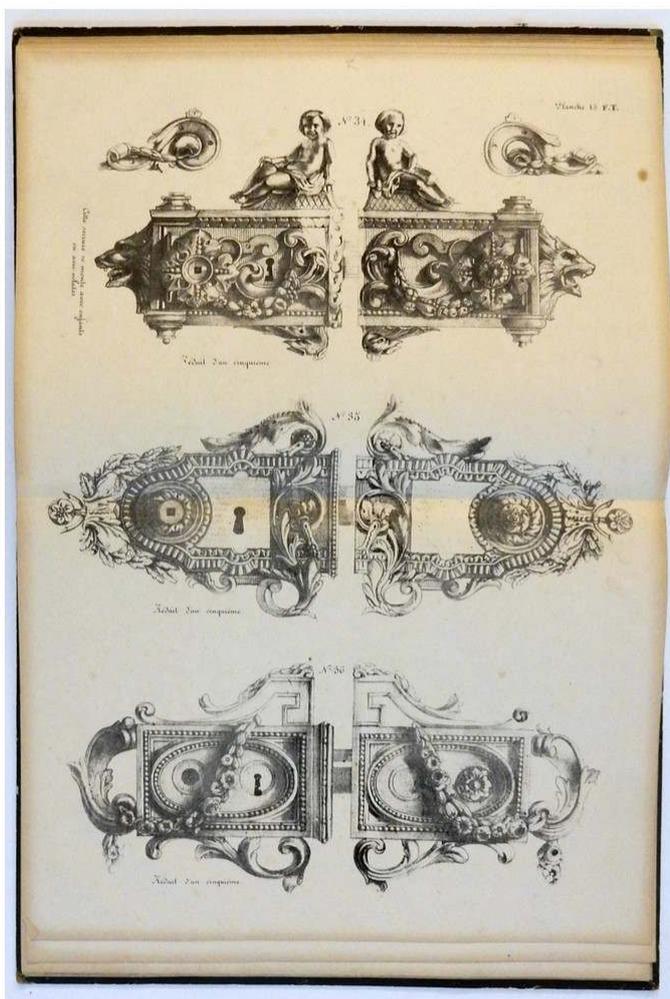
53 **[ORNAMENTAL IRONWORK].**  
**FONTAINE, Joseph, VAILLANT & FERTÉ.** SERRURERIE ORNÉE POUR BATIMENT [*cover title*]. Paris, [F. Goyer] for Fontaine, Vaillant & Ferté, 13, Rue Fontaine Molière, [c. 1887]. **£ 750**

*Folio, 19 double-page size lithographic plates and one double-page lithographic table of prices; a few plates with short marginal tears, one plate with torn away corner, not touching printed surface, one plate cut close at lower margin, light browning or spotting in places; contemporary or original black pebble-grained boards, front cover lettered in gilt; extremities rubbed, one plate loosened.*

Rare trade catalogue of architectural ironwork giving a good array of the eclectic and historicist styles just prior to the advent of art nouveau and containing very ornate locks, pillars, finials, ornamental urns, bannisters, sconces, and fencing.

The Maison Fontaine, specialised in architectural ironworks was founded in Paris in 1740 and underwent several changes of partners. At the time this catalogue was published Arthur Fontaine (1860-1931) was involved in the company and probably better known for his pacifist and social activities and patronage of literature, especially his friendship with André Gide.

We were unable to locate copies outside Paris.



“GRINDERS” THEY’RE CALLED, IN TRUTH A HAPPY RACE...’

54 **PARKIN, John (of Sheffield).** CLASSIC SHEFFIELD: A Sketch. By a Smoke Burner. Sheffield: J. Pearce, Jun., Printer... [1857]. **£ 285**

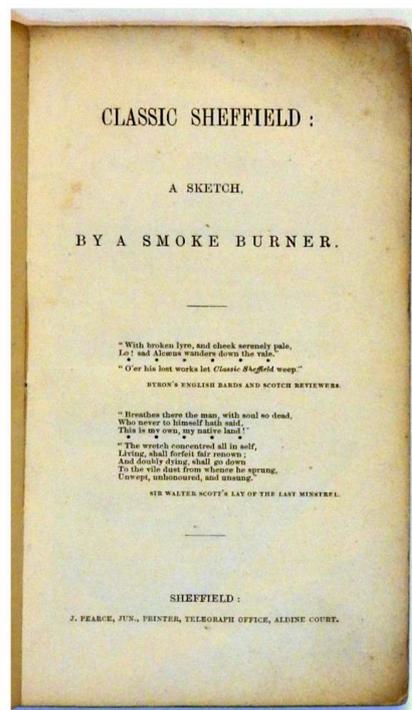
**FIRST EDITION.** 8vo, pp. 39, [1] blank; apart from a few minor marks, a clean copy throughout; stitched as issued in the original yellow wraps, upper wrapper with printed title, lightly dust-soiled and chipped to extremities, but still a very good copy.

Rare first edition of this lengthy poetic sketch of Sheffield, 'By a Smoke Burner'. Various places in the surrounding area are also mentioned, including Castleton, Buxton and Chatsworth House. However, of particular note is the reference to the cutlery trade, Sheffield's biggest industry:

"The water issues out upon a wheel,  
Whose revolution aids to polish steel;  
With straps and pulleys, whirls th' impetuous stone  
To practis'd eye its motion only shown;  
Whilst pressing on it, with their steel in hand,  
The workmen strike out fire at their command;  
Grate the sharp teeth of a stranger, wound his ears,  
Like cawing rooks, the harsher as he nears:  
"Grinders" they're called, in truth a happy race,  
As wild and free as is their working place;  
Though bower'd in woods, with water all around,  
Rugged and rough, as rocks, which there abound,-  
Reckless the most, hard-headed still a few,  
They care for nothing, nor old times nor new;  
Indigenous their craft, in this wild part,  
They labour hard, and revel in their art!" (p. 10)

John Parkin had in 1856 succeeded to his fathers interest in the iron works of John Parkin & Sons at Middlewood. The company was renamed John Parkin & Brothers but this was dissolved and John in the early 1862 started another partnership at Sheffield so maybe his poetic interests diverted him.

COPAC records two copies, at Leeds and York; not in OCLC.



## MECHANICAL MOVEMENT

55 [PENDULUM TOY]. THE TWO RIDERS - Das Reiterpaar - Une Cavalcade à Deux. [Nürnberg]: G[eorg].W[olfgang] Faber. 1855. £ 3,000

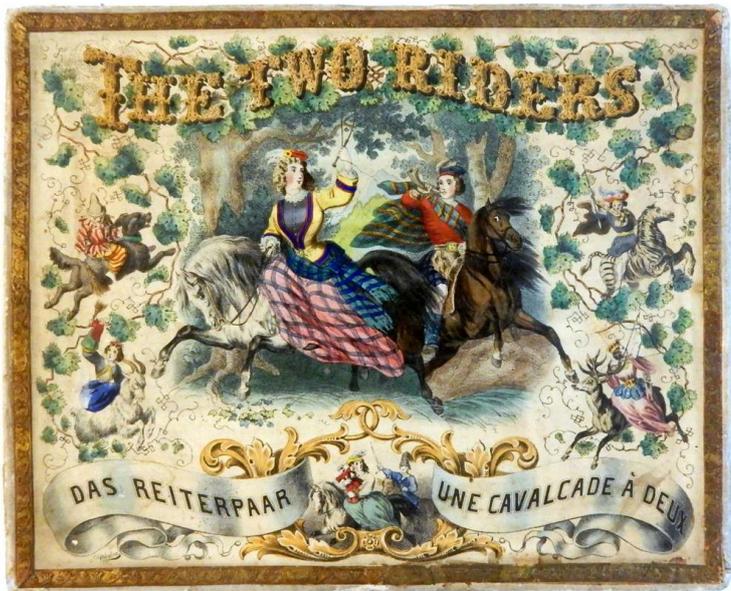
*The toy includes a pair of wooden stands each with a hand coloured lithograph foliage in a landscape; complete with 2 moving leaded wood pendulum; that can be mounted with 6 interchangeable animals and 8 male and female riders; all heightened in gum arabic. [overall height of 24 cm]; contained in the original decorative box [25 x 20.5 x 4 cm], the lid with a hand coloured lithograph depiction of the game and showing two of the figures on horses; all within a leafy spandrel decoration intertwined with the other riders and their associated mounts; rustic lettered title in English above; and a ribbon below with titles in German and French.*

A delightful mechanical toy with interchangeable pieces that rock to and fro giving the illusion of moving riders.



The paired figures include: a Scottish lad and lassie; a young girl holding her doll with a young boy dressed as a cavalryman; a romantically attired king with his queen dressed in feathers and furs; a girl with an arrow and the boy with a spear; and a girl with a hand puppet of an old woman brandishing a broom paired with a boy clown in a striped costume and conical hat brandishing another broom. The mounts, which are all interchangeable, include a bay horse; a grey horse; a reindeer; a goat; a dog and a zebra.

According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p. 20) the artist/maker of the game was a deaf mute working from Nürnberg. Apparently some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that was pass it off as a product of A. W. Faber! Faber is noted for producing some of the finest and inventive games of the mid nineteenth century.



### COMIC INVASION

56 **PHILLIPS, Watts.** THE COAST IN DANGER!!! A laugh at the threatened invasion. Designed and etched by Watts Phillips. Published by Ackermann & Co. Strand. 1852. £ 950

*Etched strip panorama printed on five sheets concertina-folding into board covers; [152 x 2640 mm]; folding down into original boards, the upper cover with an illustrated title label [160 x 250 mm]; rebacked in cloth.*

Comic British panorama issued in expectation of a French invasion, that despite the near panic stirred up by some politicians and sections of the press, failed to happen.

The upper covers with a large illustration consisting of the title and imprint with satirical picture of John Bull, armed with a cudgel, protecting London from a diminutive Napoleon III seen leading his troops up and over the cliff on the South Coast (Dover, presumably).



On the panorama a series of typical scenes by Watts Phillips illustrate the amateurish attempts by the population to defend the country from the coming invasion. A delightfully named Aspen Quiver is called up for the Coccasbury Militia, he appoints a substitute who promptly vanishes. The local militia exercise in a shambolic manner; the Yeomanry and the Coccasbury Rifle Club are little better, the next following image shows the Stock Exchange in the City of London where a rifle brigade is being formed; the next has a scene of the excitement extending to the Inns of Court. Meanwhile the 'elderly portion of females' of Coccasbury are agitated and young ladies form ranks

dressed in bloomers. At nearby Shingledown bathing machines are commandeered; foreigners are treated with grave suspicion; and boys with their martial toys prematurely go to war.

The last scene has a seated Britannia showing little concern reading a newspaper with a cup of tea to hand, busts of Nelson and Wellington looking on whilst at her feet a toy poodle (France) ineffectually challenges the stolid (British) lion.

Advertisements for panorama first appeared in April 1852 but copies appear to more uncommon and than other Watts Phillips works. The idea may have fallen a bit flat when some real concern, rather than comic disbelief, began to solidify on the impressionable British psyche that invasion was a possibility.

Not found in OCLC.



### “A GOOD GAME FOR WINTER EVENINGS” SIR ERNEST SHACKLETON’

57 [POLAR GAME]. NORTH POLE GAME. Entertainment combined with skill. Something new for the 20th Century. The cleverest and most fascinating game ever invented. Suitable for Old & Young. Once tried - Cannot be resisted. H.H. Green Patentee, Wolverhampton, England. [1910]. **£ 850**

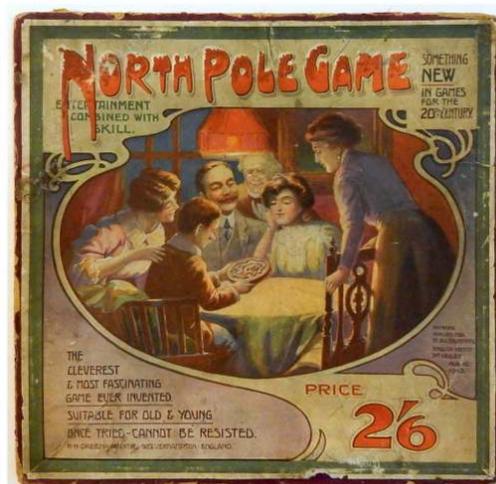
*Circular metal labyrinth game [21.5 diam.], the upper side with a pressed indented and pierced surface overprinted in colour, the gilt now quite worn in places; the lower side a 'view' of 'The Pole' and the rules of the game below; contained in the original box, the colour printed upper cover depicting the players and title, some sympathetic repairs.*

Produced in the wake of the Frederick Cook and Robert E. Peary claims of being the first to reach the North Pole, but also with clear reference to Scott's British Antarctic Expedition of 1910 that was advancing to the South Pole in their ship Terra Nova.

The game takes the form of a Labyrinth with several hazard holes for the ball to drop through, each stage passed incrementally increasing in points as the the journey progresses. Each player was allowed three turns, the highest total point scored being the winner. Any player managing to articulate the ball to the centre 'The North Pole' was allowed the maximum 100 points.

The upper side containing the labyrinth includes vignettes of explorers with sledges, dogs, a camp site, igloos, polar bears and a ship that is clearly a representation of Scott's Terra Nova. The back of the game shows two explorers pulling their sledges as they arrive at the pole, here shown as a giant inverted icicle replete with the red sun rising behind with a non-committal yet curious and unlikely polar bear looking on. The box cover shows a family seated about a table whilst a young boy - looked on admiringly by his parents, grandmother and two elder sisters - attempts to complete his turn at playing the labyrinth.

A copy of an advertisement from the *London Daily News* for November 4, 1910 includes the approbation of Sir Ernest Shackleton adding that players with some practice could make money through bets! The patentee H. H. Green was the managing director of H. H. Green & Russell Limited, a malleable-iron founders of Wolverhampton and we can only conclude that his toy was something of a one off deviation from his usual business affairs.



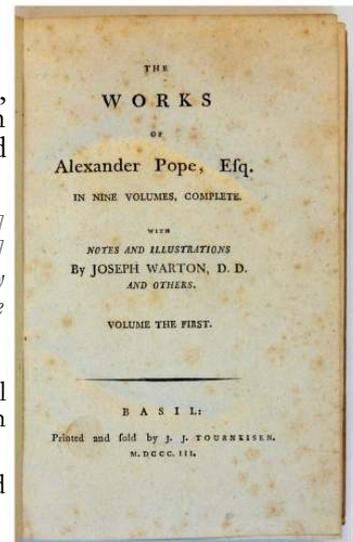
## TOURNEISEN EDITION

58 **POPE, Alexander.** THE WORKS OF ALEXANDER POPE, ESQ., In nine volumes, complete. With notes and illustrations by Joseph Warton, D.D., and others. Volume the First [-Ninth]. Basil: printed and sold by J.J. Tourneisen. 1803. **£ 385**

**FIRST BASLE EDITION.** *Nine volumes, 8vo, pp. [iv], 395, [1] blank; vi, 395, [1] blank; [iv], 335, [1] blank; [iv], 418; iv, 347, [1] blank; iv, 380; xi, [i] blank, 355, [1] blank; xiv, 360; xiv, 391; lightly foxed in places throughout; attractively bound in contemporary pink cloth, spines with blue morocco labels lettered in gilt, spines lightly sunned and with some minor soiling to cloth, but not detracting from this being a desirable set.*

Scarce continental edition of Alexander Pope's works, printed by the Basel publisher Tourneisen, who in fact made a number of key texts of the Scottish Enlightenment available on the continent of Europe.

OCLC records four copies in North America, at Harvard, NYPL, Virginia and Texas.



## TRANSPARENT LADY

59 **[PORTRAIT MINIATURE TRANSFORMATION].** AUSTRIAN LADY. The obverse reads "LEOPOLDVS D G ROM IMP SE A G H B REX", and shows Laureate portrait with armour facing right of Leopold I of Austria; the reverse reads: "ARCHID AVST / DVX BV COM TY 16/94", and composite arms with small shield of Tyrol at centre, chain of the Golden Fleece, beaded circle. Austria 1694. **£ 5,000**

*Silver coin, machined into a two part box that opens to reveal two watercolour three-quarter female costume plates in the underside of each part, together with eleven hand painted mica costumes can be placed over each portrait (wear and loss of paint to some micas).*

The mid-seventeenth century saw a vogue for this unusual type of miniature that could be dressed in a variety of different outfits by the placement of painted transparent overlays.

Constructed from very thin slices of the mineral mica these overlays of various female outfits with appropriate accessories. When placed on top of the portrait the semitransparent discs transformed the costume and hairstyle of the sitter and created a new composite picture, much like outfitting a modern paper doll. It seems likely that the purpose of such sets was to provide entertainment both to 'dress' well known personalities of the day, or family members.

Apparently the boxes of the larger example were intended to include twenty-four micas however this is a smaller form and



would appear to have only ever have had room to contain twelve micas from which eleven are still present. A very small number of miniatures appear to survive from the seventeenth century and, all told, possible 45 examples are now known to be extant in museums and collections.

As this kind of toy was expensive at the time of production, due chiefly to the price of mica, and also a fragile object not able to survive robust handling, they consequently had a relatively short life span. Nevertheless the concept was used over the following century but more often by the substitution of paper overlays. The earlier mica versions however were of a better quality and clarity and are more desirable.

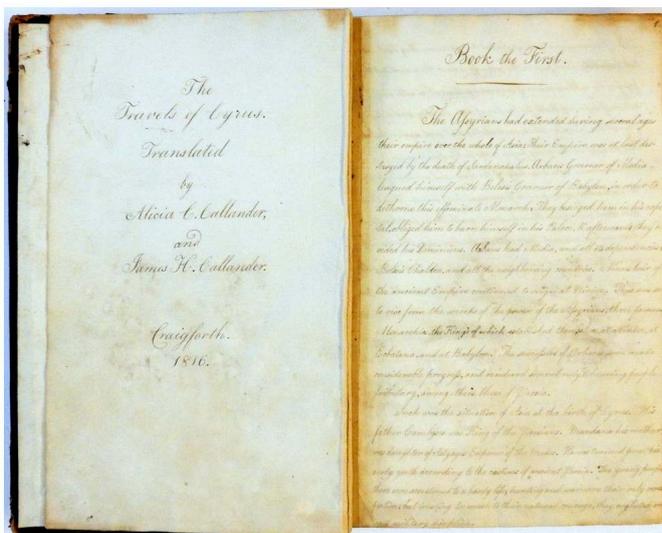
#### A PRIMARY INFLUENCE ON THE AMERICAN CONSTITUTION

60 **RAMSAY, Andrew.** THE TRAVELS OF CYRUS. Translated by Alicia C. Callander, and James H. Callander. Craigforth, 1816. **£ 950**

**MANUSCRIPT IN INK.** Folio, 235 pages (approx. 65,000 words) written throughout in copperplate style in more than one hand; bound in nineteenth century black half roan morocco, spine rather worn and chipped, with significant loss at head and tail, corners and extremities rubbed.

Unpublished translation into English by Alicia and James H. Callander of Andrew Ramsay's *Les Voyages de Cyrus* (Paris, 1727).

Craigforth in Stirling was the family home of Colonel George Callander (1770-1824), his wife the Honourable Elizabeth Erskine (1775-1855) and their nine children, two of which worked together to complete the present translation of *Cyrus*. James Henry Callander (1803-1851), who was just 13 when his involvement in this project was completed, went on to become a noted Scottish politician. Sadly, of his sister, Alicia Christian Callander, with whom he worked on the manuscript, we can only find that she died on the 24th March 1824, just a few weeks after her father on the 18th February.



It is worth noting that Xenophon's original *Cyclopaedia* was held up at this time as an exemplar of good and just government, and that Thomas Jefferson owned multiple copies of Ramsay's edition. In recent years the example of Cyrus has been cited as a primary influence on the U.S. Constitution and as one of the earliest upholders of values equitable with what we understand today as human rights.

#### POCKET SOUVENIR

61 **[ROME ARCHITECTURE SOUVENIR]. TENSI, Francesco.** ROMA. Milan: Fratelli Tensi, Porta Romana, 105. Circa 1890. **£ 175**

18 circular conjoined photo-lithographic views each printed sepia tints and captioned below [83 cm. long]; contained in the original pressed gilt metal box [45mm diameter].

The eighteen views include a selection of all the chief ancient and modern sites that fold down neatly into a metal box decorated with the city coat of arms this. Although the imprint states this as a product of Italy the boxed souvenir was probably of German manufacture. The inside of the lid has a disc extolling Rome's importance, the base has a similar roundel with Tensi's imprint.



The printing technique is not aligned with the modern photolithography but was an halfway house between lithography and the perfection of the half-tone process during the 1890s.

The brothers Alberto and Francesco Tensi founded the Fratelli Tensi company in 1867, they produced a significant number of prints, games, posters and even playing cards chiefly in printed in chromolithography or one of the derivative photographic techniques of the latter nineteenth century. Alberto died in 1879 and the company thereafter traded under Francesco direction, the company continued under the Tensi name until 1973.

## THE RETURN TO CAMELOT

62 **[ROYAL ARMOURY].** DESCRIPTIVE CATALOGUE OF A VERY COSTLY AND SUPERB COLLECTION OF MILITARY ANTIQUITIES. Including All the identical Suits of Rich and Splendid Armour, worn by the King's Champion and Esquires, at the Coronation of His Majesty George IV. &c. &c. London: Printed by J. Davy, Queen Street, Seven Dials. [1822]. **£ 500**

*8vo, pp. 16; original decorative printed buff wrappers.*

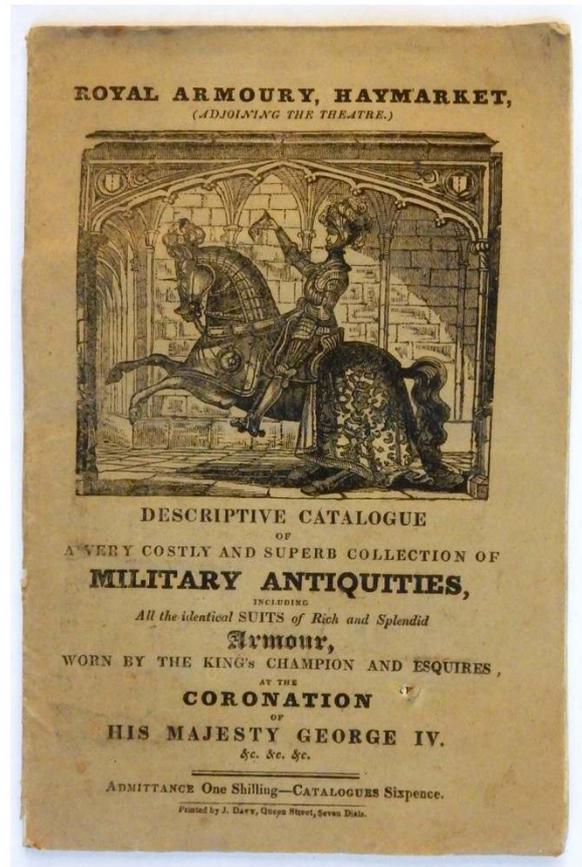
The Exhibition re-opened at the Gothic Hall near the Haymarket during March of 1820, visitors by the end of 1822 could now see the newly acquired suit of Armour and accoutrements used by the King's Champion at the Coronation of George IV and a representation of this splendid outfit is proudly illustrated on the upper wrappers to their catalogue.

A number of important pieces including the Negrolli Dolphin Mask Helmet, now at the Washington Museum of Art, although the catalogue decided the work was by Cellini from a design by Da Vinci - probably quite a few of the items have over-enthusiastic attributions, but despite this the collection was well received and many of the items have today now settled into major museum collections. All kinds of mementoes from the Field of Waterloo, Napoleon Bonaparte's armour, Tipoo Sultan sabre and pistols, together with some full sized exhibits of 'The Armour of the Elector Joseph of Bavaria on Horseback,' and 'An Arab Chief, mounted upon his steed.' However the greater part of the exhibits were from the days of chivalry and this is where the chief attraction lay for readers of gothic novels and Walter Scott.

The catalogue went through several editions each with varying numbers of exhibits, some consolidation appears to have taken place for the number of exhibits by this printing was 186. The exhibition had opened as early as 1816 in the 'Oplothica' in Brook Street but had moved to the specially constructed Gothic Hall by the Haymarket in 1820.

All examples of the catalogue are uncommon and probably more so with the original illustrated wrappers.

OCLC records two copies, at Edinburgh University library and the Smithsonian.



## CORRECT PATH OF LIFE

63 **SANDERS, Charlotte.** HOLIDAYS AT HOME. Written for the Amusement of Young Persons... London: Printed for J. Mawman; York: T. Wilson & R. Spence, 1803. **£ 750**

**FIRST EDITION.** *12mo, pp. 309, [3]; engraved frontispiece by C. Pye; uncut original grey boards, with a near contemporary green calico reback.*

A delightful work of poems, dramas and stories to better place children on the correct path of life.

The work revolves around the Christmas holidays when the two daughters of Mrs Lymington await the return of their three brothers from school. Mrs Lymington intends that there shall be no idle hands and devises study in the mornings and amusements in the afternoons.

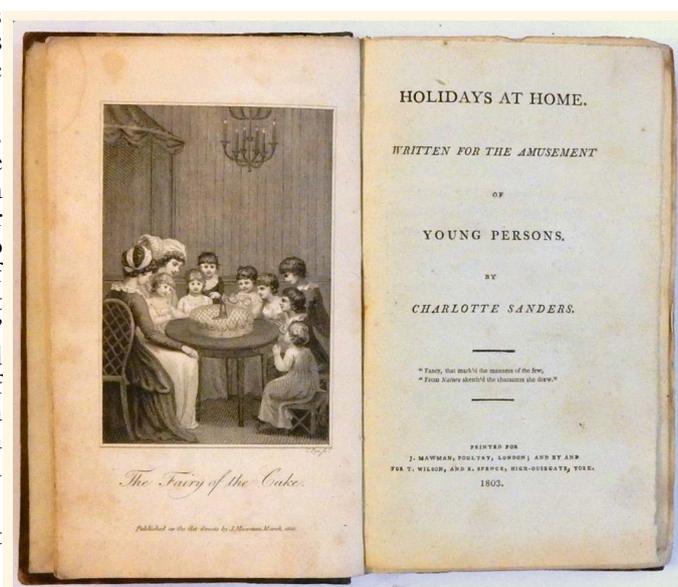
Girls unusually are shown to have some aspirations and not to be content with their lot in life, but then Josephine, who hopes to talk to her brother Edward on 'History, Geography and Arithmetic' is cautioned, rather disparagingly, by Mrs. Lymington that 'In the latter allow me to predict he will greatly surpass you, and in the other two I should be pleased to find him your superior; as it would be a check to the vanity that deserves reproof.' Ouch!

The sequence of poems, stories and dramas introduced to the work allow the children some room in which to explore their station in life and the relationship that have been ordained for them. Interspersed with poems including 'The Grandsir's Tale,' and 'Birthday,' are a number of short plays as 'The Governess' and 'The Grandmother', all of which contain within them some moral purpose. Stronger effect is to be found through 'The Giddy Girl; or, reformation' which moralises 'For, however striking may be the sallies of wit, or pleasing the effusions of mirth, the cheerfulness arising from the approbation of conscience, will ever be superior.' The final

drama 'The Errors of Education' concerns the ruinous effects of Mrs. Topaz indulging her daughters tastes and leading the family to debtors prison only to be saved by the benevolence of a brother.

We are not altogether convinced that Charlotte Sanders and the poet Charlotte Eliz. Sanders are one and the same person - true, there is an element of poetry in *Holiday's at Home*, and Robert Watt's near contemporary *Bibliotheca Britannica* collates the two names together, but still there is an element of convenience in this comfy attribution. Leave that as it may, the two works definitely by 'Charlotte Sanders' were quite popular, *Holidays at Home* managing a third edition by 1812 and its predecessor *The Little Family* of 1797 also having three printings together with an edition of 1798 in the US. Some of the material in both these works also appeared previously in the short lived monthly *Children's Magazine*.

OCLC records five copies in North America, at Harvard, Princeton, Florida, UCLA and Miami.



### VERSE BY A FORMER PAWNBROKER

64 **SAYER, William Frederick.** SPARE MOMENTS. Hackney: George J. Pope, Church Street. [Printed by J. Wertheimer and Co., Finsbury Circus]. 1853. £ 225

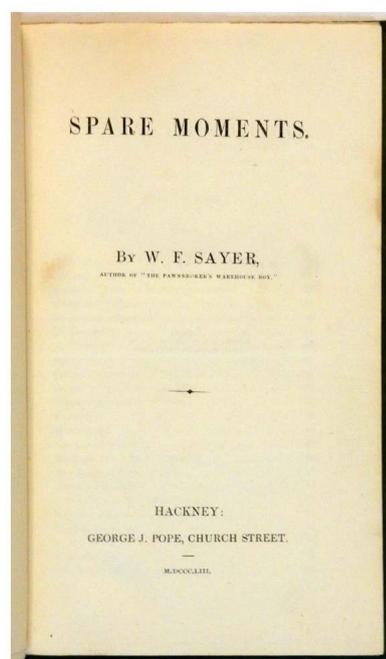
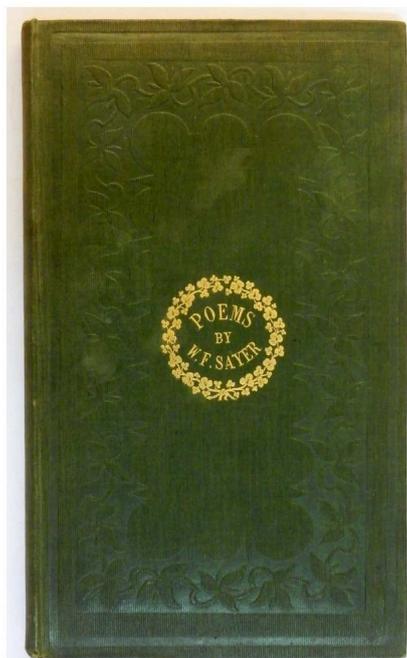
**FIRST EDITION, SUBSCRIBERS COPY.** Tall 12mo, pp. [iv] in, iv (subscribers), 115; a fine copy in the original green blind stamped publisher's cloth, upper board lettered in gilt; contemporary inscription on half-title from A. Morgan one of the subscribers to H. Jenkins.

Rare first edition of this collection of verse by a former London pawnbroker. Twenty nine poems are included (with titles such as "Hackney Downs, or virtue rewarded", "The Cotter's Lament" and "The Model Scholar - Addressed to the British Schoolboy") followed by a further five under the heading of "Sacred Poems".

'Here in a corner lies a ragged bed-  
A sack for carpet in confusion spread;  
A bench for a table - and a broken chair,  
Complete the chattels, with a cupboard bare;  
Lo! in the room that forms the basement floor,  
A famish'd family of half a score...' ("High and Low Life, A Contrast", pp. 64-66)

Sayer's only other published work was *The Pawnbroker's Warehouse Boy*. The subscriber's list in the present title is exclusively London and divided between general subscribers (69 copies) and "Subscribers connected with Pawnbroking, the Author's former business" (64 copies).

OCLC records one copy only, at the BL.





## PARISIAN FASHION

65 [SILK & OSTRICH FEATHER HATS]. PAIX 1900 TRAVAIL. [Exposition Universelle de 1900]. [Paris: 1900].

£ 200

*Woven Jacquard silk advertisement, approximately 450mm x 205mm in size; some minor fraying to one edge, and a few light spots, otherwise in good original state.*

Scarce allegorical scene of the four continents produced on the occasion of the Exposition Universelle in Paris in 1900 by a silk and ostrich feather decorated hat manufacturer.

A representation of France bestowing her laurels and the sun rising above the Exposition buildings acts as a further foil for the young lady parading in her finery and sporting a rather splendid ostrich feather and silk hat. The two cartouches at the foot of the design shown two young women preparing the feathers with two men dyeing and forming the hats. We have not been able to identify the maker apart from the initials AB and that they probably had their manufactory in the Lyon and St Estienne area of France.

## A FRENCH AMERICAN IN REGENCY ENGLAND

66 [SIMOND, Louis]. JOURNAL OF A TOUR AND RESIDENCE IN GREAT BRITAIN, DURING THE YEARS 1810 AND 1811, by a French Traveller. With Remarks on the country, its arts, literature, politics, and on the manners and customs of its inhabitants. New York: Published for the Author, and for sale by Eastburn Kirk and Co., T. & W. Mercein, Printers, 1815.

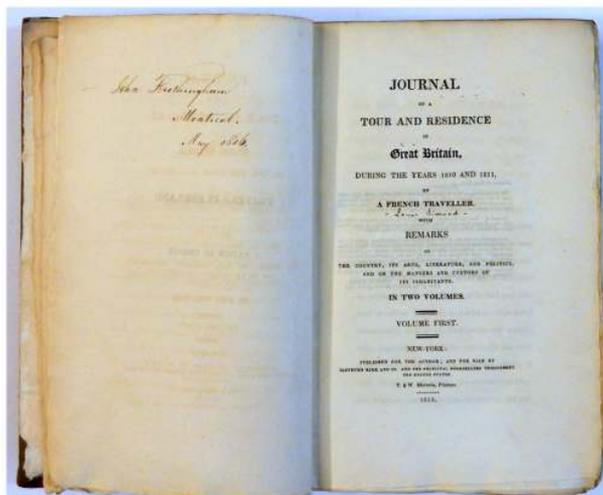
£ 450

**FIRST EDITION.** *Two volumes, 8vo, pp. xiii, [i, blank]; [2], 377 [1] blank; [iv], 360, with two folding tables; clean and fresh, entirely uncut in the original drab boards, spines with printed paper labels, somewhat split and cracked at joints; ownership inscription on the verso of half-title John Frothingham, Montreal, May 1816; in morocco-backed cloth box.*

Rare first edition, published in New York - the Edinburgh edition of the same year is usually given precedence, but it would seem that this edition should be given the honour of being first, as this travel account and report on the English society during the Regency period was written by a French American.

This engaging and well-written Journal was written in English during the author's two year stay in England, after which he returned to the United States. He says in his Preface: 'The writer of this Journal spent nearly two years in Great Britain, without any other object than that of seeing the country. He was born in France, and had resided more than twenty years in the United States of America ... To give the friends he had left in America the pleasure of following him upon the map, he sent, from the beginning, a journal of what he did and saw....'

The book is also 'Published for the Author.' It was not published in France until 1816. There is much on the national debt (including 2 folding tables), poor laws, population, Malthus (I, 221-228), American commerce (I, 241-253), currency (II, 165-183), etc. There is also an eye-witness account of a boxing match between Molyneux, an



American Black, and Rimmer, from Lancashire (II, 94-98). Molyneux won this fight and later had two memorable bouts against Cribb, the last before 20,000 spectators. There is an Appendix on Ireland (II, 313-339), and the book is fully indexed. Simond and his English wife spent time in the Lake District and they were shown the area around Grasmere by William Wordsworth.

Kress B6583; American Imprints 35033; Goldsmiths' (Edinburgh edition) 21111; see Monaghan 1315; OCLC records two copies in North America, at Central Connecticut State University and Boston Public library; copy recorded by Kress appears to no longer be held at Harvard.

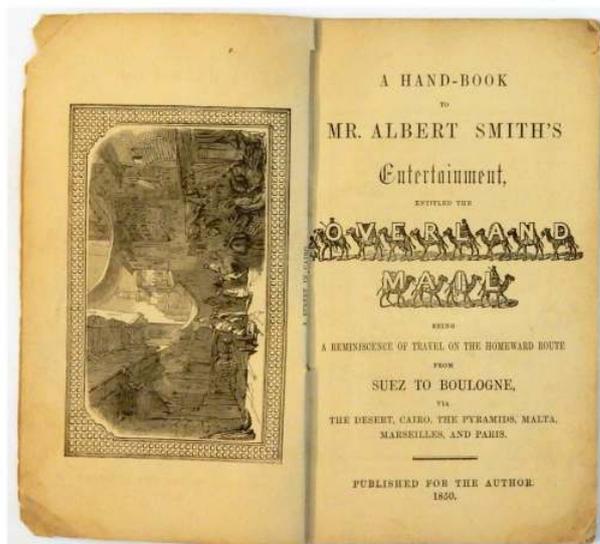
### PANORAMIC ENTERTAINMENT

67 **[SMITH, Albert]**. A HAND-BOOK TO MR. ALBERT SMITH'S ENTERTAINMENT, ENTITLED THE OVERLAND MAIL being a reminiscence of travel on the homeward route from Suez to Boulogne, via the Desert, Cairo, the Pyramids, Malta, Marseilles, and Paris. [London] Published for the Author. 1850. £ 550

*8vo, pp. vi, 7-47, [1] advertisement; with 13 illustrations; stitched as issued in the original printed wraps, rather worn and dust-soiled, minor loss to corners, and some dog-earing to first gathering, and light stain in margin at end.*

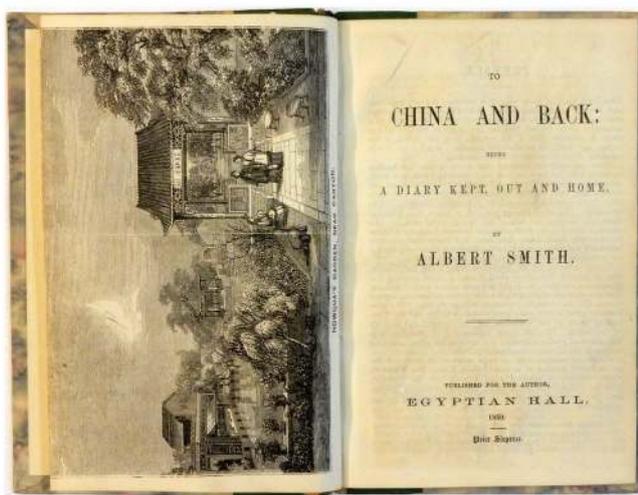
Albert Smith performed his panorama at Willis's Rooms, King Street, St. James's, 28 May 1850-10 July 1850. In his Preface he tells us 'the materials and sketches for the Entertainment were collected by the author towards the close of 1849 when travelling on the route'. The panorama's tableaux were painted by William Beverley. Smith's lecture for 'The Overland Mail' consisted of a mixture of education and comic entertainment, the formula he would use for panoramas thenceforth. Between 28 June and 12 Dec. 1851 he took his 'Overland Mail' on a tour of the provinces, visiting 48 towns.

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



### SMITH'S LAST ENTERTAINMENT

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



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

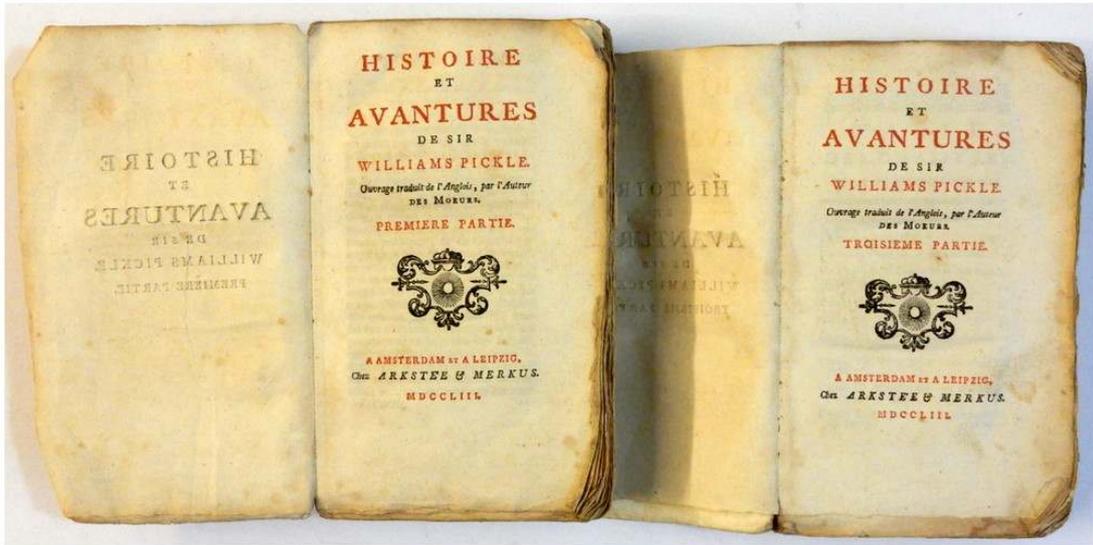
Author, entertainer and raconteur, Albert Smith (1816-1860) took up travelling fairly late in life. His first tour was to Constantinople in 1849 which resulted both in a book and an entertainment performed by himself to great acclaim at Willis's Rooms. In July 1858 he started for Hong Kong and on his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

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

### SLIGHTLY CENSORED

69 **[SMOLLETT, Tobias]**. HISTOIRE ET AVANTURES DE SIR WILLIAMS PICKLE. Ouvrages Traduit de l'Anglois, par l'Auteur des Moeurs. Premiere Partie [-Quatrieme] A Amsterdam et a Leipzig, chez Arkstee & Merkus. MDCCLIII. [1753]. £ 550

**FIRST EDITION IN FRENCH.** *Four volumes bound in two, 12mo, title pages in printed in red and black; pp. [4], iv, [4], 251, [1] blank, [8], 256; [8], 270, [2] blank; [6], 232; original marbled wrappers, spines somewhat worn with old ink numerals.*



Scarce first French translation of *Adventures of Peregrine Pickle*, Smollett's second work of prose fiction, originally published in 1751.

The translator, François Vincent Toussaint, was a French lawyer, man of letters and encyclopedist who is best remembered for a banned work of 1748 *Les Mœurs*, and for his contributions on jurisprudence for the *Encyclopédie*. His translation was partly an adaptation, this was probably to avoid certain censorship for part of the action in the original takes place in France and in particular the Bastille. Smollett's satire on the more negative aspects of the 'Human Condition' probably appealed as much to the translator as his 'enlightened' readers.

Rochedieu, p. 308; OCLC records four copies in North America, at Harvard, Yale, Columbia and New York University.



#### AMSTERDAM SYNAGOGUE

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

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

The cut-aways of this fine series clearly depict the The Portuguese Synagogue at Amsterdam.



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

Engelbrecht (1684-1756), a native of Augsburg began his career as an artist by his attachment to a local publishing house. By 1708 he had moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. It

was when he started his own publishing house that his talent for peepshows and similar educational and amusing engravings became paramount and from which he is best known today.

PRINTED ON THE DAY ICE MELTED

71 [THAMES FROST FAIR]. THE LORD'S PRAYER [London]. Printed on the THAMES during the Frost. Feby 5th 1814. £ 1,250

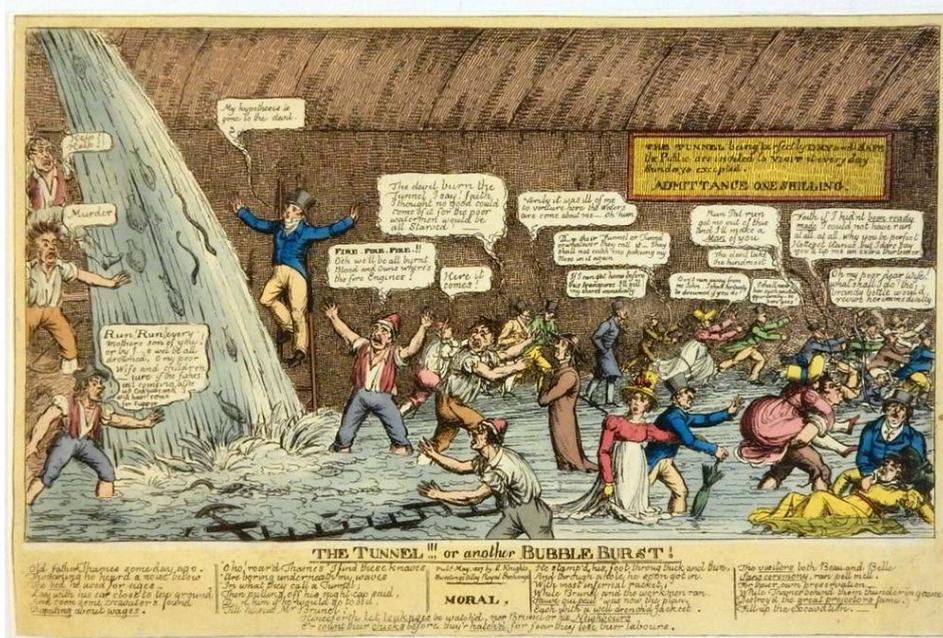
Orange card token measuring 43mm diameter. with micro-graphic text.



A miniature token printed on the last day of the 1814 frost fair, the last to be held on the frozen river Thames.

It wasn't the only item to have been printed during this time, we've seen copies of handbills that were also for sale. The most significant printed item was George Moore's, *Frostiana; or a History of the River Thames in a Frozen State*. That book was 124 pages and was printed on a press set up in his tent.

Over a 450 year period the Thames froze at least twenty-three times. The first recorded fair held on the ice was in 1608. Due to rising temperatures, as well structural changes to the embankments, the Thames now flows too quickly to freeze.



INUNDATION

72 [THAMES TUNNEL]. WILLIAMS, C. THE TUNNEL !!! OR ANOTHER BUBBLE BURST! London : Pubd. ... by S[amuel] Knights, Sweeting Alley, Royal Exchange May, 1827. £ 1,250

Hand coloured etching, [36.3 x 24.2 cm], in fine state.

Fine hand coloured satirical cartoon depicting the breach of the Thames Tunnel and its subsequent flooding in May 1827.

The artist C. Williams flourished during the Regency period and chiefly produced prints that appeared under the Fores imprint. This example appears to be one of his last and the attribution to him has been based on stylistic properties of the print which bears no identification. Very few prints ever appeared under Samuel Knights imprint, he had a small print shop in Sweeting Alley yard by the Royal Exchange, he was himself rather inundated with water when firemen had to drag hoses and buckets through his shop hoping to quench the fire that destroyed the Exchange buildings in 1838.

Around 750 people a day paid to view the new attraction, especially the tunnellers at work and the shield in action. Disaster struck on 18 May, 1827, when the tunnel suddenly flooded, and all work stopped until the structure was repaired. The repair accomplished through Mark Brunel's son Isambard Kingdom Brunel, being lowered a diving bell to inspect the damage and from which were heaved countless bags of clay into the breach on the Thames floor. Satirists and cartoonists were quick to lampoon the project, and invoked the spectre of the South Sea Bubble.

Shown are Mark Brunel exclaiming 'My hypothesis is gone to the devil' whilst visitors flee in terror 'If I can get home before this transpires I'll sell my shares immediately.'

## CZECH ART DECO

73 **THONET FURNITURE.** [CATALOGUE OF LIVING ROOM AND BEDROOM FURNITURE]. Czechoslovakia: circa 1938. **£ 950**

*Small oblong folio [200 × 300 mm]; 12 leaves with 18 mounted photographs each with an identification label; 15 samples of wood mounted on two leaves and two loose photographs and two blueprints in a pocket at the end; original red cloth, upper cover lettered in gilt 'Thonet.'*

An unusual catalogue of Czech Furniture designs by the famous Thonet company.

Thonet was originally founded at Korycany in Moravia in 1856. Due to vicissitudes of war the factory eventually became a separate entity from the more substantial part of the business based in Germany.



This catalogue contains twenty-two photographs of dining room and bedroom furniture aimed at a rich, forward looking and aspirational market. A blueprint tucked into a pocket at the end of the catalogue is dated 28th October 1938 and points to a commission during the uncertain period after German Annexation began. We are unable to tell whether the blueprint, of a bedroom suite, represents an actual fabrication of the furniture shown.

The illustrations show the latter stage of Czech art deco design. The cabinet furniture for living areas is now integrated in units containing desks, display cupboards and shelves, but still retaining broad masses of quarter veneer. The bedrooms use lighter woods in preference to the darker woods of the other rooms.



## EMBELLISHING THE HOME

74 [TRADE CATALOGUE]. ILLUSTRATED PATTERN-BOOK of Silver Goods, Electro-Silver Plated Goods, and Cutlery. Also of Japanned Goods, Bronze and Ormolu Goods, Ironmongery, Lamps, Etc. (London: Printed at the Art Journal Office, 294, City Road.) [1881]. £ 850

*Folio [370 × 280 mm], pp. [6], 1-62, 62½-63½, 63-84, [2], 85-132, [2], 133-156; pp 115-116 folding; pp. 63 and 132 partly printed in colour; numerous wood-engraved illustrations; original purple bevelled cloth, spine lettered in gilt.*

The catalogue was produced for retailers outside of the main cities and towns and allowed them to profit and publicise various wares including a number of luxuries on something like an equal footing as their larger competitors.

Contents include a vast array of late nineteenth century electro-silver plated goods, with the sterling silver element limited to the first ten pages of the catalogue. The bulk of the catalogue contains an array of tableware and cutlery suitable for wedding gifts, presentation, or embellishments of the home. At the end of the work is an assortment of clocks, lamps, writing desks, glass, ironmongery of all sorts, tools and even spectacles and magic lanterns just in case the customer was wanting something out of the ordinary.

Also included (pp. 138-145) is a special section devoted to the products of the Silber Light Company, whose products relied mainly on petroleum, paraffin and kerosene, these were produced for outlying areas not connected to the gas supply.



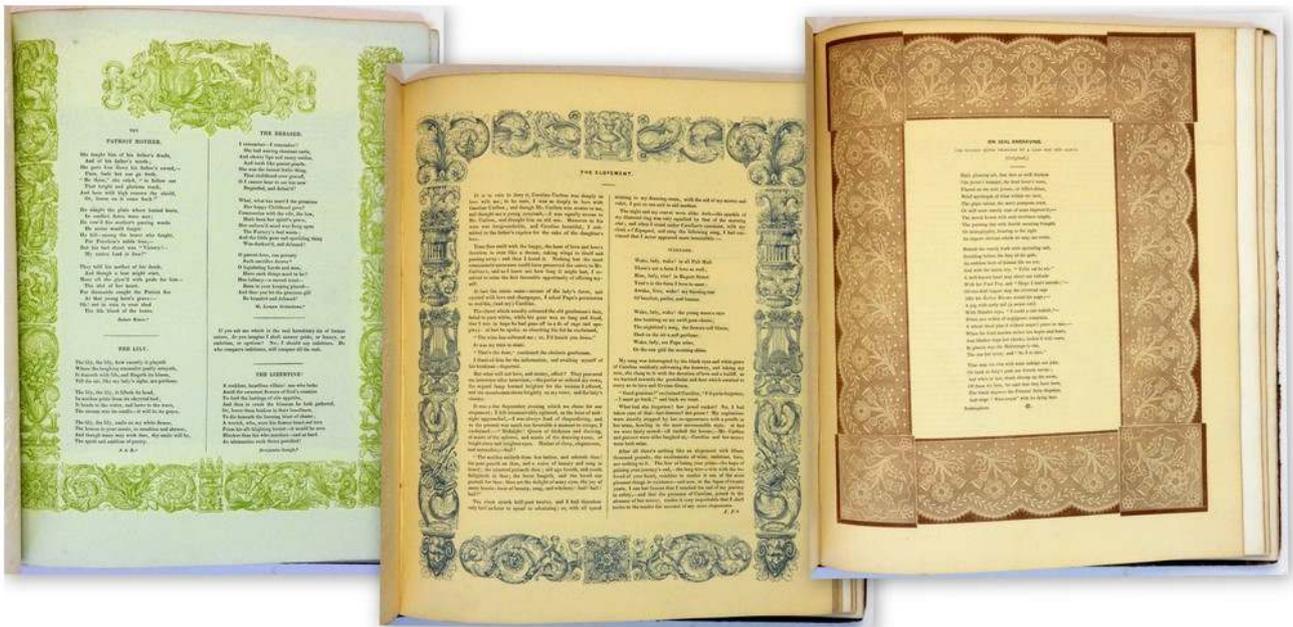
## EMBOSSSED AND COLOURED

76 [VICTORIAN ALBUM]. [THE ALBUM WREATH]. London: Printed by R. Willoughby, 109, Goswell Street, [1832-1834]. £ 400

4to, [20 × 24cm], pp. [128] with approximately 80 leaves of embossed and coloured papers with printed poetry and some prose; several leaves of printed music; interspersed with blank leaves containing contemporary and engraved and lithographs scraps; a few leaves loose; contemporary brown roan embossed in blind and gilt with central lyre pattern, some wear to extremities.

The gestation of this work began when Richard Willoughby issued a weekly publication, each from the end of 1831 containing four decorative leaves, mainly of embossed and coloured papers, many overprinted with contemporary poetry, the design of being bound and thus forming a decorative drawing room album.

The Album was under the editorship of John Francis of *Athenaeum* fame, even at this early stage of his career he would have through his contacts persuaded contributors to allow their works to be issued in this format. By the time this group of leaves came together the frequency of M. Leman Grimstone, Maurice Harcourt, Benjamin Gough and James Knox were to the fore with the editor contributing including his 'The death of a Camel' Felicia Hemens accounts for only one poem 'The Grave' indicated here by her initials 'F.H.' and subjoined with an asterisk to indicate an original contribution. On the whole the majority of the material is original with the odd work by Keats and Wordsworth slipped in.



Contemporary advertisements note how the publication would contain 'original contributions by W.H. Harrison, Esq., the Author of the "Lollards," and poems by Mrs. Hemens, L.E.L., Mrs. Norton, &c. "with The *Literary Gazette* describing the 'Very pretty poetry and prose, pretty paper, and pretty borders.' and *The Sunday Times* described the contents as 'A miscellany composed of tinted paper, the edges of which are flowered, under the above title, has just come out; it is principally formed of select and original poetry, and from the nature of its contents, we judge, many would not object substitute the "Album Wreath" for a manuscript miscellany.'

Our copy appears to be derived from a number of the part issues and therefore includes some of the leaves later pressed into service by De La Rue under the variant title *The Album Wreath, and Bijou Littéraire* and issued for the Christmas market of 1833-34. In truth the sheets were probably used for other publications, as we have found some of them issued in yet another form of the title for 1837. After an initial success contemporary critics began to notice a distinct falling off in the quality, and was regarded as an inferior imitation of the more luxuriously produced *Drawing Room Album an Ornamental and Variegated Repository* of the great Rudolph Ackermann.

To our knowledge no one has yet made any attempt to collate or evaluate the literary contributions of this uncommon 'imitation.'

## A TRANSFORMATIONAL PERIOD

77 **WAGNER, Leopold.** THE PANTOMIMES and all about them: Their origin, history, preparation and exponents. London: John Heywood, 11 Paternoster Buildings, E.C., ... May be had also of the author, 36, College Place, Oakley Square, London N.W., [1881]. £ 185

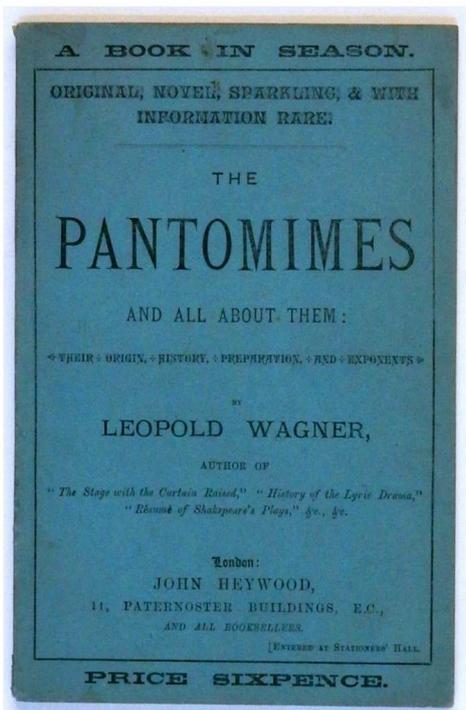
FIRST EDITION. 8vo, pp. 60, [4] advertisements; original printed blue wrappers.

An entertaining pot-boiler on the Pantomime as it stood during a transformational period of development. Although some of the text is culled from other works, Wagner's close connections to the theatre and his personal observations during his time on the boards and as a writer of plays and farces greatly add to his narrative.

The work is dedicated to Augustus Harris who as manager of Drury Lane and wrote a series of extraordinarily popular pantomimes that changed the course of the art form by concentrating on spectacle of productions, comedy and grand processions.

Leopold Wagner (1858-1929) was born in Hull, his parents were both German emigrants, he was first apprenticed to his father as a watchmaker but decided on a different life and ran away to London his teens. He joined a repertory company at Ballymena in Ireland at the age of 18, and had many experiences as an actor in booths and small fit-ups. At 20 he was engaged to go to Australia with a company, but as he missed the boat at Tilbury, which as fate would have it went down with all hand he instead rose to become a stage manager for George Rignold at the Holborn Royal and also performed in London at the Royal Albion, Poplar, Astley's, Royalty, Globe, and Sadlers Wells. He wrote a play *Passion and Principal* that ran for 200 nights at Sadlers Wells whilst his first farce *The Latch key* was successful at the Holborn. He wrote a steady stream of pamphlets and articles on theatrical subjects and books on London. One oddity is that he left a widow on his death in 1929, Rose Petherick, but 'another' widow Meshoda Sarah Wagner was granted a civil pension of £50 from the Royal Literary Fund in 1934!

OCLC records five copies in North America, at Arizona, Yale, Harvard, Dayton and Penn State.

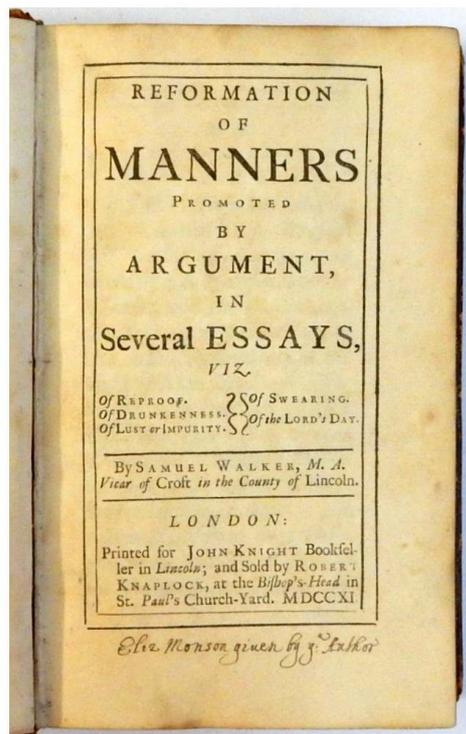
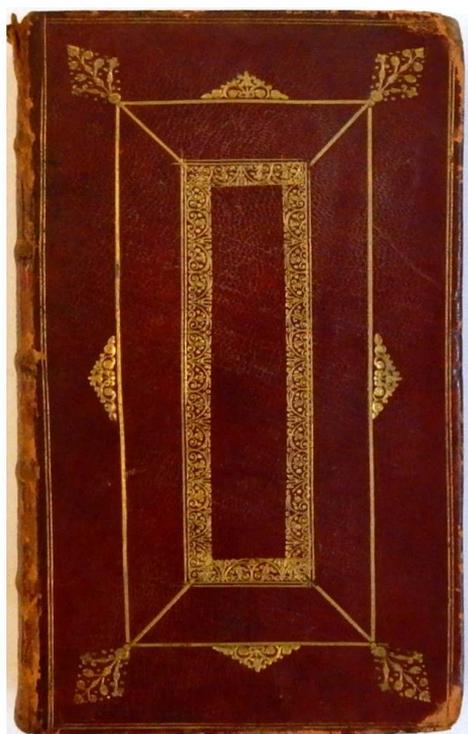


PRESENTATION COPY,  
HANDSOMELY BOUND IN CONTEMPORARY RED MOROCCO

78 **WALKER, Samuel.** REFORMATION OF MANNERS PROMOTED BY ARGUMENT, in several essays, viz. Of reproof. Of drunkenness. Of lust or impurity. Of swearing. Of the Lord's day ... London, for John Knight (Lincoln) and Robert Knaplock, 1711. £ 450

**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. [12], 331, [1]; occasional very light spotting, but a very good copy, all edges gilt, in a handsome contemporary red morocco presentation binding, gilt, with floral roll-tool central panel and floral corner-pieces, spine heavily gilt, rubbed and a little dry at head and foot; inscribed 'Eliz Monson given by ye Author' on title-page (from an important Lincolnshire family); bookplate of Sir John Shaw.

Scarce first and only edition of Samuel Walker's *Reformation of Manners* and a highly desirable copy being a presentation copy from the author and handsomely bound in contemporary panelled red morocco.



The work is set out in five essays, *Of Reproof, Drunkenness, Lust or Impurity, Swearing* and the *Lord's Day*, each is then broken down in to several sections. In the first, on drunkenness, the author discusses its nature and lays down three rules 'by which the true nature of drunkenness may be known. First, when a man drinks more than his health and constitution will bear. Secondly, when he drinks more than will consist with the true use of the faculties and powers of his mind and soul. Thirdly, when he drinks more than his circumstances will afford' (p. 99). On swearing the author advises to 'Swear not... neither by God nor his Creatures, *but let your communication be Yea, Yea, Nay, Nay.* That is, let your ordinary and common discourse consist barely in affirming or barely in denying a thing, without adding, by Heaven *it is so*, or, *By the Lord it is not so*' (p. 222). Other interesting sections include 'The various violations of the laws of chastity' (Essay III, Of Lust), and 'the positive nature of the rest on the Lord's day (Essay V, Of the Lord's Day).

We have been able to find little on the author, Samuel Walker, other than that he was a 'Vicar of Croft in the County of Lincoln', as stated on the title page. The small advertisement at the end of the work mentions his *Divine essays upon the following subjects: of reading the Scriptures, meditation, self-examination, private prayer, public worship, the Lord's Supper*, published in Cambridge, at the University press, in 1709.

OCLC: 15360270 records just five copies in the US, at UCLA, UC (Riverside), Florida, Harvard and Virginia, with two further copies recorded in Scotland, at the NLS and Glasgow.

### EARLY LITHOGRAPHIC REPRINT

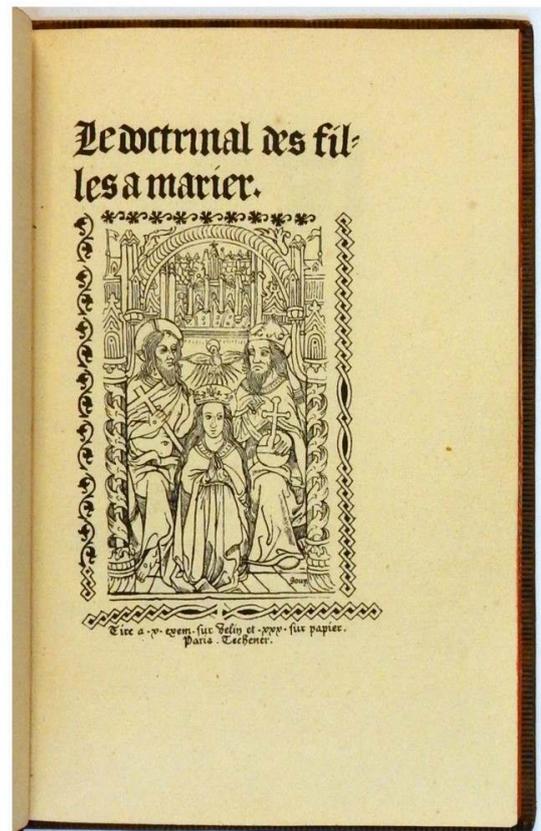
79 [WOMEN - MEDIEVAL COURTESY BOOK].  
LE DOCTRINAL DES FILLES A MARIER. Paris:  
Techener. [1830]. £ 185

**FIRST EDITION. ONE OF 30 COPIES ON PAPER FORM AN EDITION OF 40 COPIES.** 8vo, pp. 8; with an additional 30 blank leaves; woodcut title illustration of the Virgin enthroned with the Trinity, signed 'Gouy' and on the last page Crucifixion on last page. contemporary calf in an sixteenth century style, blind-stamped with around a central arabesque ornament, spine with title in gilt red edges; bookplate of Henry Peckitt (1801-1884) of Carlton Husthwaite, Yorkshire.

A delightful bibliophile lithographic reprint taken from a late fifteenth century edition of the work and here given suitably antique style and appropriate illustrations.

'Seductive medieval female courtesy book of the rarest kind: secular advice to young, unmarried, middle and lower class girls. It covers party etiquette, cosmetics, table manners, conversation, flirting, dancing, wine, dreams... The language is vibrant, imagery memorable and prescriptions practical, e.g., never visit a priest except to confess and never have him home when you are alone. These verses may be the source for the 14th century "How the Goode Wife thaught hir Doughter". Ma Fille soyes de vous maitresse/ Et naymes fors damoux commune./ Car malle bouche dit plus dune /Parolle qui lhonneux plus blesse' [Princeton catalogue description].

OCLC records one copy, at Princeton.



### PROOFS OF AFFECTION

80 [WOOD-ENGRAVINGS]. COLLECTION OF PRE-VICTORIAN WOOD-ENGRAVED PROOFS. Inscribed 'Sophie Druce from Rev R.G.S Browne, Dulwich College.' London chiefly, [before, 1836]. £ 485

95 Wood engravings in various formats, apart from a light foxing mostly in fine condition with good wide margins, mounted singly or in pairs on coloured papers; and bound together in contemporary calf, spine lettered in gilt.

A nicely presented album containing contemporary wood engraved proof book illustrations by Bonner, Branston, J. Thompson, Slader, W.Hughes, White and others after works by Robert and George Cruikshank, Thomas Landseer on John Gilpin, Monkeyana, together with many unidentified wood-engravings including works on art, topography, humour and historical subjects.

The wood engravings are fresh and crisp in appearance and the pulls on thin paper and all appear to have been taken before the blocks began to wear out on the finer lines and edges.

How the Rev. Robert George Suckling Browne acquired these illustration is unknown, although it clear that he carefully mounted them in his album of various coloured papers and then gave them to his fiancee Sophie Druce. She was a daughter of Charles Druce, Steward of the Manor of Dulwich and solicitor to Dulwich College and the couple married in September 1836. Both were in their early 40's at time of their marriage and presumably settled at



Atwick in Yorkshire where her husband was rector, in late life they moved to another parish in Devon where they lived out their lives, Robert to 88 and Sophie to 96.

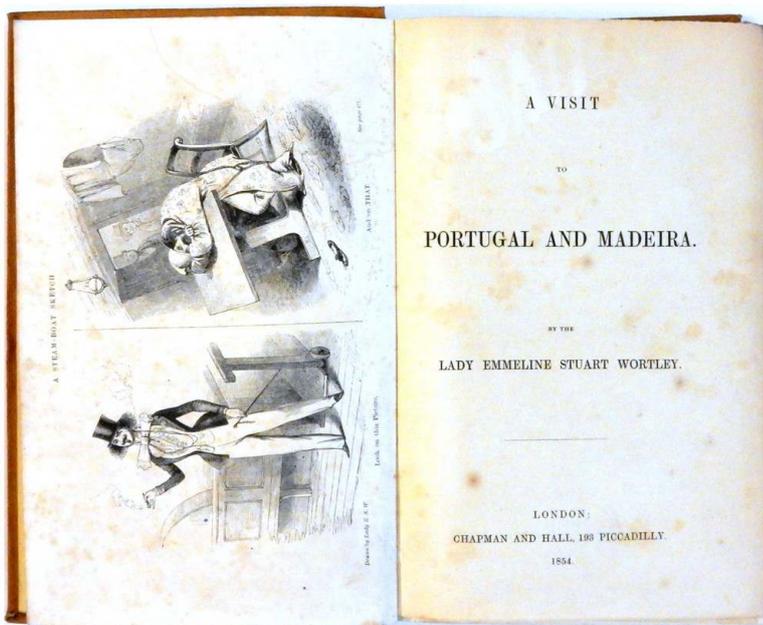
It is a curious mixture of material and may have come from one printing source that Browne had some unknown connection. What Sophie thought of devilish creatures, an execution by fire and a rather buxom nude mixed in for good measure we cannot know, although both giver and recipient were not unduly phased by the incongruity the subjects.

#### A PUNISHING SCHEDULE

81 **WORTLEY, Lady Emmeline Stuart.** *A VISIT TO PORTUGAL AND MADEIRA.* London: Chapman and Hall, 193, Piccadilly. 1854. £ 385

**FIRST EDITION.** 8vo, pp. [iv], 483, [1] blank, [1] errata, [1] blank; with engraved frontispiece; light stain just visible to corner of frontispiece and title, otherwise apart from an occasional mark, a clean copy throughout; in the original blind stamped publisher's cloth, spine lettered in gilt, light sunning to spine and rubbing to extremities, but still a very good copy.

Amusing, gossipy, discursive, smart, and sometimes instructive was generally the opinion of Lady Wortley's travel literature in her day.



She got the travel bug early during a tour of Europe after her wedding in 1831, later on the death of her husband in 1844 she became ever more adventurous: 'In 1849–50 she visited America with her daughter and published *Travels in the United States* (1851) and *Sketches of Travel in America* (1853). During this trip, she and the twelve-year-old Victoria did not confine themselves to the eastern United States, but made their way to Mexico, across Panama, and into Peru. Victoria also wrote about these travels: *A Young Traveller's Journal of a Tour in North and South America During the Year 1850* was published in 1852. [ODNB]. Nothing daunted she next sallied forth to Portugal and Madeira.

The *Morning Post* described the work, slightly tongue in cheek 'Lady Emmeline Wortley's books of travel are light, sparkling, and effervescent as that fashionable annual, "the best novel the season". On she rattles....' And rattles she does, observing everything and setting it down, not so much as a narrative but as a stream of consciousness

almost. Her works should probably be described as guides to society than simply just travel books, or indeed what a well born English lady expected and how one was to interpret the world at large and the curious behaviour of the 'foreigner.'

As Jane Robinson, has pointed out in her *Wayward Women: a guide to women travellers* (1990), Wortley took upon herself quite a punishing schedule, almost to the point of recklessness which in her next and final trip of 1855 helped to kill her on a back road in the Lebanon.

OCLC records three copies in North America, at Stanford, UCLA and in the Oliveira Lima library at the Catholic University of America.

### NAPLES SKIES

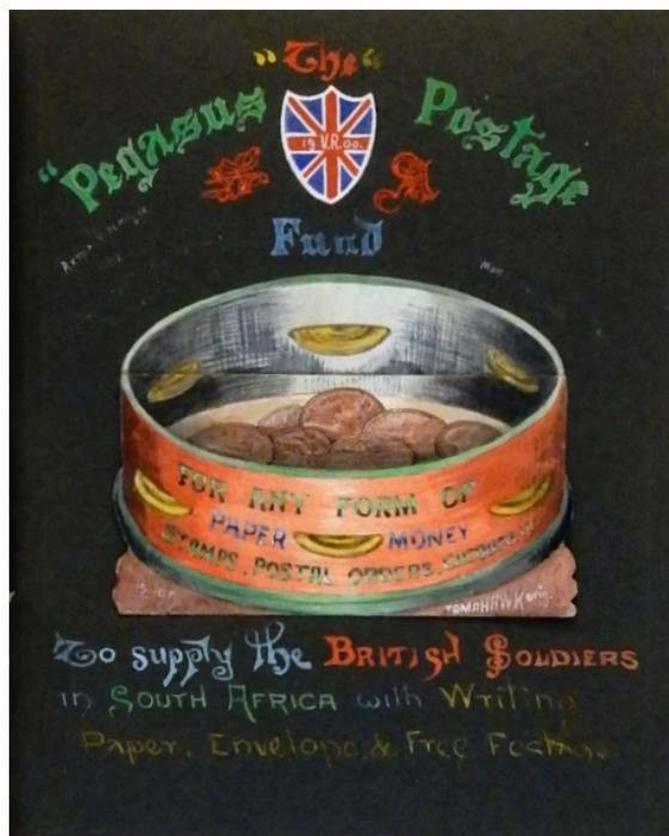
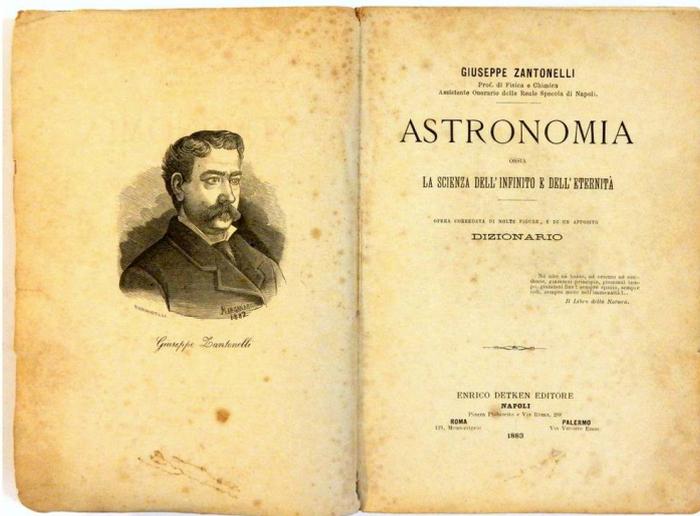
82 **ZANTONELLI, Giuseppe.** ASTRONOMIA ossia la scienza dell' infinito e dell' eternita. Opera corredata di molte figure, e di un apposito dizionario. Napoli: Enrico Detken Editore... 1883. £ 285

**FIRST EDITION.** 8vo, pp. [iii-] viii, 415, [1]; with woodcut frontispiece of the author, and 39 illustrations throughout the text; without the half-title; minor unobtrusive repairs to tears in margin of frontispiece and title; lightly bronned in places, otherwise a clean copy throughout; in contemporary wraps, spine with minor chipping, but still a good copy.

Rare first edition of this thorough survey of nineteenth century astronomy, by the Naples professor Giuseppe Zantonelli, following on from his earlier *Elementi di Astronomia* (1880).

Zantonelli describes the earth, the moon, the sun, planetary worlds, mathematical definitions and the universe. The last quarter of the volume contains a useful and comprehensive dictionary of technical terms.

OCLC records one copy only, at the Staatsbibliothek zu Berlin.



1 [AMATEUR ART CLUB].