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LIST 56

Autumn Miscellany

1 [ALBUM AMICORUM] FEHRING, Johann Christoph [*donor*]. DER FREUNDSCHAFT GEHEILIGT. Berlin and Neustadt/Dosse (North-East of Berlin), 1803-1854. £ 285

Oblong 8vo [10.7 x 16.3 cm], 33 loose manuscript leaves, including one blank, title in pen and 3 colours, one inscribed leaf with pen and wash drawing on verso, one pen and ink drawing of a romantic landscape, two watercolours of neoclassical plinths with vase and circular plaque, respectively, on top, one watercolour of a bouquet of flowers, one watercolour of a landscape with chapel and angler, one watercolour of an allegory of friendship in a park, and one allegoric stipple engraving with the inscription of the plinth printed on silk, and two inscribed leaves with mounted ringlets of hair; occasional light spotting; well preserved in a contemporary book-shaped box of red morocco on board, richly ornamented in gilt, front cover with gilt-stamped initials F. K., spine lettered Erinnerungen (Memories), edges of both box and leaves gilt; extremities a little rubbed.

A beautiful example of a German *Biedermeier* album amicorum, a private collection of verses and notes inscribed by friends, relatives and guests.

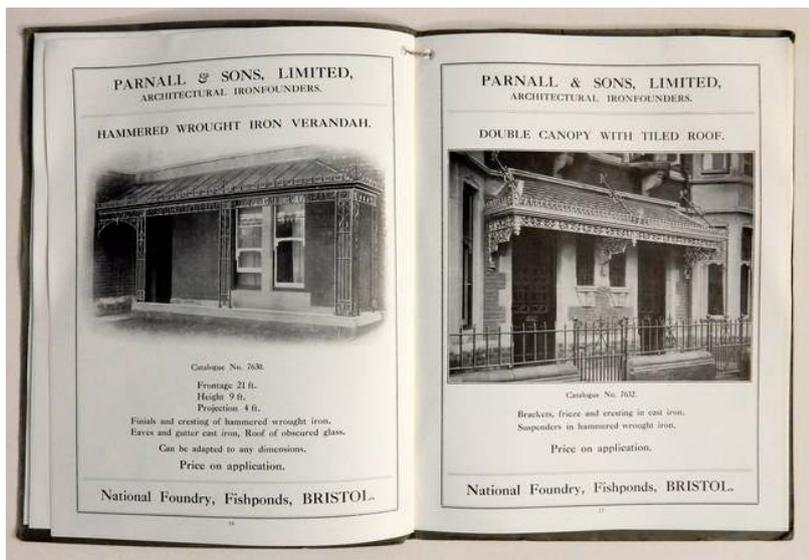
This example was produced during the popular resurgence of genre that began during the late eighteenth century with the rise of a burgeoning middle class. Although two watercolours, which serve as a form of frontispiece, are dated 1803, indicate the possibly record of the album as a baptismal gift, most other entries start later in 1825. The majority of entries in the amicorum date between 1825 and 1828 with five later entries from the period between 1841 and 1854.



2 [ARCHITECTURAL IRONWORK]. PARNELL & SONS, LIMITED. Architectural Ironfounders, W. & T. Avery Ltd. Supplementary List No. 226. Examples of Porches, Pavilions, Canopies, Gates, Railings, Balustrades, Grilles, Crestings, Brackets, Swinging Signs, etc. [Bristol: 1916]. £ 250

4to, pp. 56; profusely illustrated with half-tone illustrations. original decorated buff wrappers.

A neatly produce catalogue showing the latest range of ironwork in a lighter style of the post Victorian period with element of Art Nouveau, and Spanish 'Golden Age.'



The chief works illustrated include some splendid ironwork that acted both as a balcony and a sheltering area surrounding the newly built Public Pavilion at Llandrindod Wells, alas this confection of decorative work has now been removed leaving a rather bleak exterior. Other ironwork include two early cinemas, Haggar's Theatre and Vint's Place in Llanelli, these buildings, or at least their ironwork is also no more, probably a similar fate befell the majority of the illustrated examples.

The catalogue can be dated from a poster on the wall of Haggar's Theatre advertises *The Lifeguardsman*, a film released in August 1916 - the plot recounted 'An idiot heir who helps a wounded prince save the princess from forced marriage to a usurper.' Apparently the film also no longer survives!

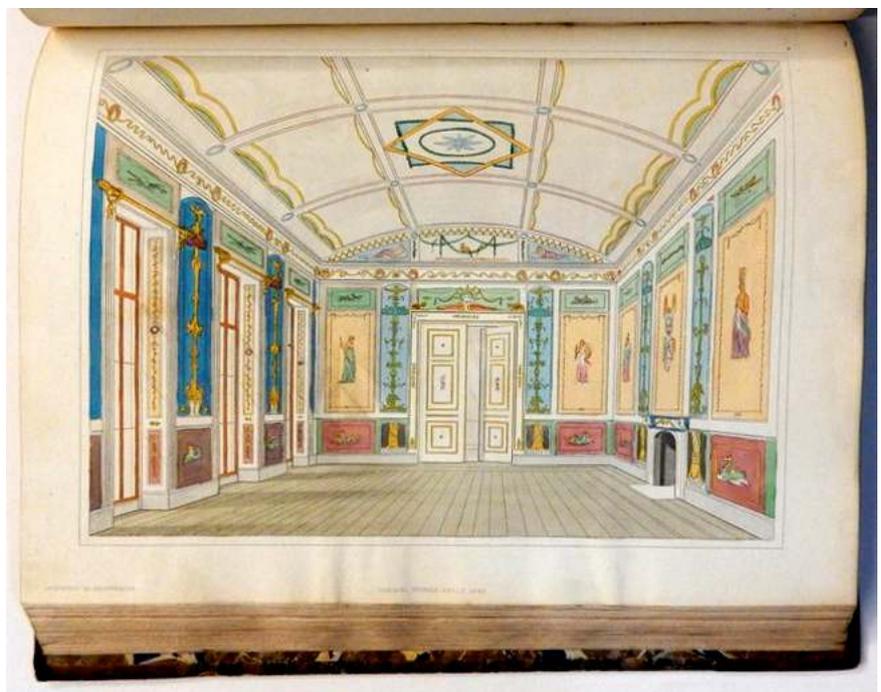
3 ARROWSMITH, Henry William & Arthur. THE HOUSE DECORATOR AND PAINTER'S GUIDE Containing a Series of Designs for Decorating Apartments, Suited to the Various Styles of Architecture. London, Thomas Kelly, Paternoster Row. MDCCCXL. [1840]. £ 650

FIRST EDITION. 4to, pp. [iv], 120; 61 lithograph plates including 21 hand coloured and 6 in bistre; contemporary half calf over marbled paper-covered boards with marbled endpapers; spine with four raised bands with gilt foliate decoration and elaborate blind-tooling to compartments.

Arrowsmith suggests the correct use of historical designs from Greek to Elizabethan times. Arrowsmith's were Decorators to Queen Victoria and their work aimed to 'bring a better character and taste into the style of the present day' and to 'remedy the evil' misuse and mixing of inappropriate combinations of pattern and embellishment. The work was issued in 30 parts at a shilling each or 30s bound complete.

The decorators establishment in Bond Street was noted by Charles Eastlake in his *Hints on Household Taste* as a manufacturer of parquetry floors 'whose name has long been associated with the revival of this art.'

The business was styled as H.W. & A. Arrowsmith, (late Henderson), Decorators, Upholsterers, and Gilders to Her Majesty, 80 New Bond Street. A very good idea of the philosophy behind this book can be garnered from items shown at the Exhibition of 1851. Included was 'A decorated cabinet in zebra wood and gold, nicely carved; the four panels illustrating "Woman's History," the two upper compartments, removable, and arranged for writing materials, and ladies' work. Specimens of patent lace curtains, resembling the most elaborate point lace; of patent damask curtains, resembling cut velvet pile curtains; and of a new pattern line curtain, lined with pink silk, adapted for windows, bedsteads, &c. New dry process of cleaning carpets, curtains, tapestries, needlework, and similar articles of furniture.' This zebra wood cabinet also made an appearance at the New York Exhibition of Industry of all nations of 1853.



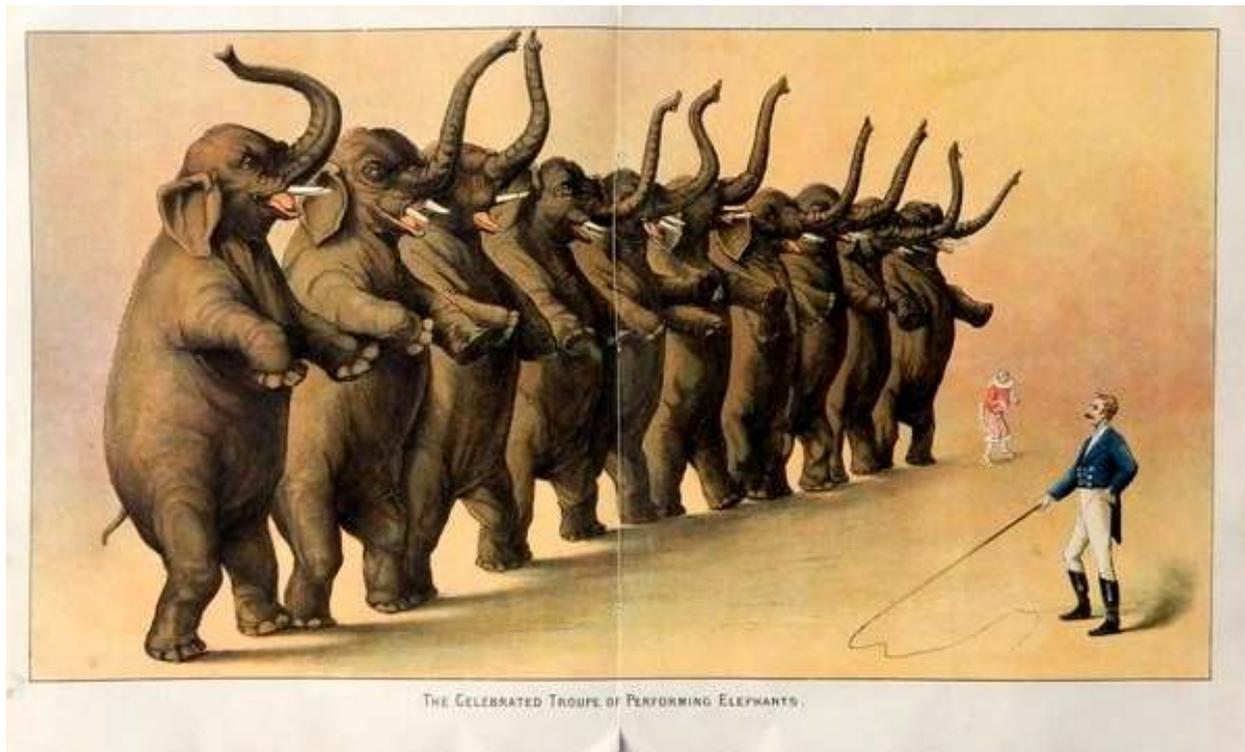
Taste being quixotic their fabulous creation was clearly felt by Messrs. Arrowsmith as not an 'inappropriate combinations.' In 1862 Exhibition various parquetry floors dados and wall panelling by which time the company was renamed A.J. Arrowsmith & Co, 80 New Bond Street.

Bound with the Arrowsmith is a copy of W. Mullingar Higgins. *The House Painter; or Decorator's Companion*, 1841 but lacking the plates.

Archer 442.1

4 [BARNUM, Phineas Taylor]. ROUTLEDGE'S BARNUM'S SHOW. London: George Routledge & Sons [Lith. in Holland by L. van Leer & Co. 62 Ludgate Hill. E.C.] [1889]. £ 500

FIRST EDITION. 4to, pp. 16 including covers; 15 chromolithograph plates including one double-page; original glazed chromolithograph covers some small repairs.



The Barnum show came to London and opened at Olympia on the 1st of November. The newspapers report that Barnum had 200 tons of posters printed for pre-publicity alone. Routledge announced our title in an advertisement of 'Christmas Books' on 19th of December in *The Pall Mall Gazette* as a 'New Toy Book.' The work was clearly very time sensitive as a publication for Barnum spectacular closed in the following February.

The excellent illustrations show all of Barnum's trademark shows that included gladiators 'Graceful Performance of Equestrienne with Pigeons,' clowns, acrobats, Chariot races trick riding, a trained wolf, zebras troupe of performing elephants, an albino, long haired lady, 'giants and midgets,' bearded lady, legless man, 'Fat Lady and Boy' (not so a novelty in our time), serpent charmer 'Mother Goose's Procession' and 'pig and monkey.'

Toole-Stott, *Circus and allied arts: a world bibliography* 1437 locating the BL copy (destroyed) COPAC recording one location at Oxford.

5 [BASEL RAILWAY STATION].
PERSONENBAHNHOF BASEL
NEUES AUFNAHMSGEBÄUDE Basel:
Lichtdruckanstalt Alfred Ditisheim, Nachf.
v. Henri Besson [1907]. £ 175

Oblong folio [22.5 x 27cm], pp. [2]; 23 collotype plates and a folding plan of the building. original printed grey wrappers.

A contemporary photographic survey of the new railway station at Basel produced soon after it opened in 1907.

Designed by Emil Faesch and Emmanuel La Roche, the new station was inaugurated on 24 June 1907. A beaux arts building with a large canopy behind and platforms out of sight below. The main station was provided with a large extensions containing waiting rooms, dining rooms and restaurants all supplied from large kitchens, an enormous, wine-cellar, 'Coiffeurraum' toilets and bathrooms. everything the modern traveller could desire.

One other copy located at SBB Historic Bibliothek.



6 **BAZAAR AND NATIONAL EXPOSITION OF MANUFACTURES.** PRESENTED BY THE COUNCIL OF THE LEAGUE TO THE LADIES WHO ASSISTED AT THE BAZAAR AND NATIONAL EXPOSITION OF MANUFACTURERS HELD IN COVENT GARDEN THEATRE, LONDON, MAY 1845. [cover title] London [designed and printed by Petty & Ernest & Co.] 1845.

£ 385

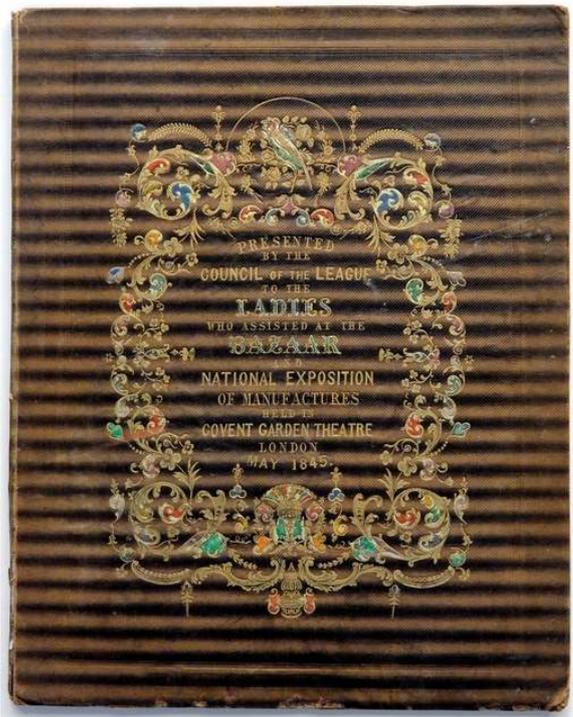
FIRST EDITION. 4to, pp. [2] ornamental lithograph title; 209-244 [illustrated section of the Art Union Journal concerned with the exhibits at the event; original decorated cloth the upper cover blocked in a pattern of gilt and colours, slightly worn at extremities. Stamp on rear free endpaper of 'J. Aked, Bookbinder, Palgrave Pl. Stand [London].'

A specially produced work presented to women stall holders at the Free Trade Bazaar.

The Bazaar was held under the auspices of the Anti-Corn Law League with the intention to raise £20,000 for their funds. The event ran for twelve days and was contained in specially designed stalls constructed inside Covent Garden theatre. The exhibits were all supplied by leading manufacturers of Great Britain and displayed stall dedicated to each manufacturing district and staffed by ladies. The Bazaar was directly influenced by the Paris Exposition of 1844 and was seen by contemporaries as a stepping-stone to the Great Exhibition of 1851. The *Art Journal* gave a fully illustrated review of the Bazaar in their July issue under the heading 'The Mercantile Value of the Fine Arts,' this was then bound in elaborate cloth with an inserted lithograph presentation leaf decorated with emblems of free trade.

At the conclusion of the Bazaar each of lady stall holders was given a copy of this work as a souvenir, this copy being presented to a 'Mrs Jas. Fisher.' She would appear to be the wife of James Fisher, an iron master at Bilston, both of whom are known to have given money to the Anti-Corn law league, Mrs Fisher probably helped look after the Wolverhampton stand.

Little can be found on the binder J. Aked, although he advertised himself during the 1840's for the service of completing periodicals, including *The Illustrated London News* in decorative bindings supplied by the publishers.



... Early views of Peru ...

7 **BERNACCHI, Louis Charles.** AN EXPEDITION TO TROPICAL PERU 1906 BY L. C. BERNACCHI [so titled in ink ms. on the title-page with the photographer's name added in pencil ms.] London: James A. Sinclair & Co., Ltd [1906].

£ 2,500

A collection of 23 platinum prints on thick paper each forming a panoramic view, various sizes measuring approximately 167 x 45 mm to 112 x 50 mm, pencil ms. captions on the mount under each image, (light spotting); bound into a contemporary green morocco album, g.e. measuring 265 x 105 mm, (joints cracking).

Bernacchi travelled to the primeval forests of Peru and the Upper Amazon Basin in 1906. The collection comprising images of Mollendo, Guano Islands, Julia, Trapata Station, Snow Lake, Húmoa Alpaca, Llana, Rio Jambari. The photographer appears in at least three of the pictures at Colon, Santa Rosa and one on top of the Andes.



The photographs were processed by James A. Sinclair & Co., Ltd. Founded in 1903 at 34 Haymarket, London Sinclair specialised in all the latest developments of photography including Lumiere Autocromes, cameras, fast speed shutters, together with a large department for developing, printing and enlargement. The platinum process used in these albums was at the height of popularity between 1910 and 1914. The process gave very good

permanent prints with soft sheen that was ideal for small formats. Sinclair appears to have been active in producing such albums as these for their well-heeled clients, outsourcing the binding work to Zaehnsdorf not far away at Cambridge Circus.

The platinum process was effectively killed by the enormous increase in the price of this precious metal in during the First War. These aesthetically pleasing albums were only produced by Sinclair for a short period for a sufficiently affluent clientele.



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

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

Hand coloured tinted lithographs [37 x 50cm], heightened in gum-arabic within tinted lithograph border; old mounts on top edge and some foxing but fresh colours due to the prints being enclosed within an album
Two rare print of the Great Exhibition.



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

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

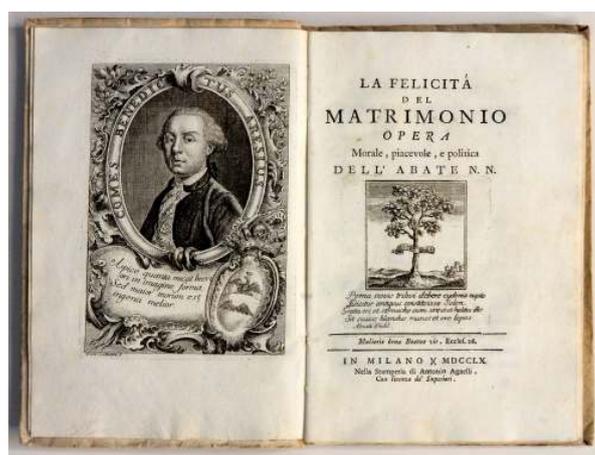
The perils of choosing a wife purely on looks

9 [CAMPASTRI, Tommaso]. LA FELICITÀ DEL MATRIMONIO Opera Morale, piacevole, e politica dell' Abate N.N. In Milano, Nella Stamperia di Antonio Agnelli, MDCCLX [1760]. **£ 650**

FIRST EDITION. 8vo, pp. [xiv], 122; with engraved frontispiece portrait; aside from some light foxing in places, clean and fresh throughout; in contemporary drab stiff wrappers, later paper spine with handwritten paper label; ink marks on upper cover, but a good copy.

First edition of this rare treatise on marriage by the Italian priest Tommaso Campastri (died 1778), published eleven years before his more famous *La Donna qual si Vorrebbe*.

Like his later work, the *Felicità del Matrimonio* is divided into seventeen chapters. Campastri discusses the perils of



choosing a wife purely on looks, describes the true spirit of Woman and the mistakes often made in its identification, and analyses the inequalities inherent in marriage, especially between spouses of differing ages and education. Campastri also gives advice on travel and holidays, how to deal with admirers of one's wife, and the reading of romances and novels.

Among the authors on whom Campastri draws are Addison, Fontenelle, and Ben Johnson.

Melzi, I, p. 401; OCLC records just one copy, at Goettingen.

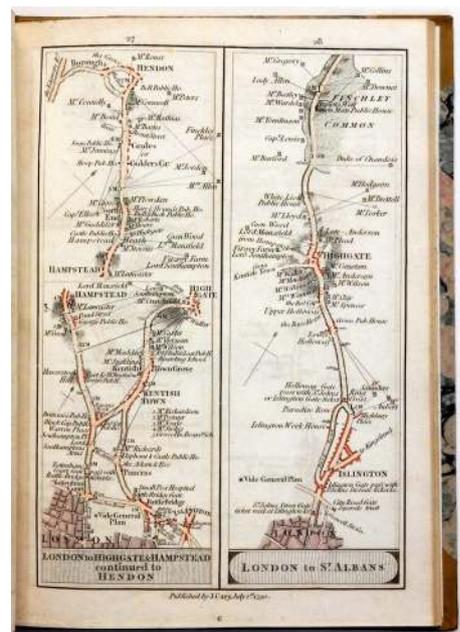
10 CARY, John. CARY'S SURVEY OF THE HIGH ROADS FROM LONDON to Hampton Court, Bagshot, Oakingham, Binsfield, Windsor [etc.]...On a Scale of one Inch to a Mile; wherein Every Gentleman's Seat, situate on, or seen from the Road, (however distant) are laid down, with the Name of the Possessor; to which is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

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

Not to be confused with the smaller format Cary publications.

'The chief recommendations of this work, as stated in the advertisement, (i) the special insertion of gentlemen's seats, with a system of lines drawn from points on the road to "shew the points of sight from where the Houses are seen" (some houses being visible from as many as three, or even four, such points). Such houses as are seen from the road, but are beyond the limits of the scale, are described as being placed between the vertical lines of the margin; (ii) the turnpike gates, and the public inns ... The plates following, forming the road-book proper, are ruled into two columns, and show the road, with junctions of byroads, towns, villages, gentlemen's houses, with names of occupiers or owners, parks and commons, hills, streams and rivers, milestones, turnpike gates, and inns. The roads, the towns and parks and commons are coloured. Each route begins, with the title, at the foot, in a narrow panel and proceeds upwards, ending, in most cases, with a list of the inns arranged in two columns in a circular or oval panel.' (Fordham)

Fordham, *John Cary* p. 40.



11 [CAST IRON] NEWTON, CHAMBERS & CO. PATTERNS OF PALISADING & GATES, BALCONIES, STAIRCASES, Staircase Banisters, Verandahs, &c. Manufactured by Newton, Chambers & Co., Limited. Thorncliffe Iron Works, Near Sheffield. Birmingham: Cund Bros., Printers, Birmingham. 1882. **£ 1,250**

Oblong folio, [22 x 28 cm] title printed in red and black, 112 chromolithograph plates numbered 230-336, including 4 folding; printed index on front pastedown; original blue cloth, upper cover blocked with gilt title.

A fine well illustrated catalogue from this leading Sheffield iron works.

The work chiefly contains a wide variety of decorative ironwork that was once common to many Victorian buildings. Most of this ironwork was lost during WWII through a moral boosting but misguided recycling plan that left Britain denuded of this elegant designed and crafted work.

Elaborate cast iron spikes headed with fleur de lys, acanthus, crosses gothic, renaissance and all sorts of vegetation made solid. Gate posts and railings treated in a similar manner with many reaching the very limit of the metals malleability. Other profitable sidelines included tomb fencing, alter rails, spiral staircases and entrance porches.

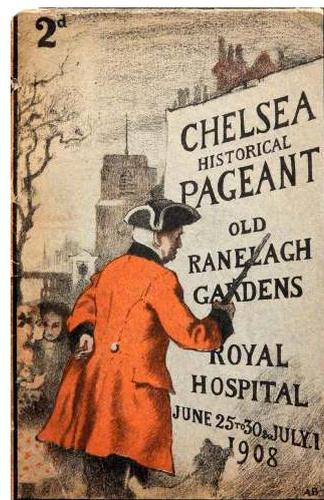


Ruskin thought the manipulation of iron into foliage and other exotic shapes vulgar. Vulgar it may have been to some eyes but that never really halted the almost universal British enthusiasm for embellishing their dwellings.

12 [CHELSEA]. THE CHELSEA HISTORICAL PAGEANT. June 25th... July 1st, 1908. Old Ranelagh Gardens, Royal Hospital, Chelsea. [London: W. Austin, printer, 82 College St. Chelsea, S.W.] 1908. £ 85

FIRST EDITION. 8vo, pp. 44; 13 leaves of half-tone illustrations; original decorated wrappers, the upper cover with a design by Arthur Blunt, spine slightly torn.

‘Taking place at the end of a fortuitously warm June in 1908, the Chelsea Historical Pageant was the first to take place in London as ‘pageantitis’ spread across the nation. For Chelsea’s pageant-master, J. Harry Irvine, and the medley of local lords, ecclesiastical figures and municipal dignitaries who organised the event, a grand civic celebration of Chelsea’s history could potentially inspire pride and love for the ‘ancient’ village in the present day. Organizing the pageant was a mammoth task, and took a year of careful planning. Each of the ten episodes was written by a different person, and based upon extensive historical research that aimed to provide a mostly faithful account of history. There were around 1200 amateur performers, each in dress made locally by women volunteers and a general committee of almost 90 people.’ see: <http://www.historicalpageants.ac.uk/pageant-month/chelsea-historical-pageant-1908/>



13 CHICAGO EYE SHIELD COMPANY. SPECTACLES AND GOGGLES. Chicago. Circa 1916. £ 45

Small 8vo, pp. 54 [2] blank, half-tone text illustrations; original blue printed light green pictorial wrappers.

The company specialised in a great variety of safety glasses for driving, shooting, with practical protective gear for welding and eyeshields for barbers. Also included in the catalogue are a selection of safety helmets including some blast furnace masks that look more than slightly terrifying. This example is the ‘fifteenth edition’ of the catalogue, we have found only one location for a later example dated c. 1920 held at Hagley Museum Library, Wilmington.

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

3 bands of moving cards/scenes; a miniature apparatus for showing animated scenes, consisting of: a ball-bearing weight; a wood-finished metal cranking handle; 3 bands of scenes, each comprising of 48 frames; the original box/stand, black buckram-covered, with 3 white metal fittings and gilt-lettered label; original paper-covered cardboard box.



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

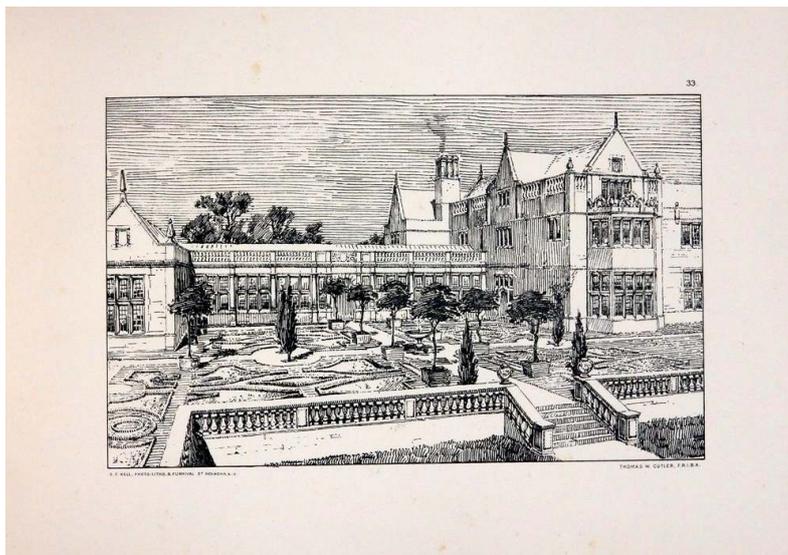
15 CUTLER, Thomas W. COTTAGE AND COUNTRY BUILDINGS Designed by... London: Published by Horace Cox, Windsor House, Bream’s Buildings, E.C. 1896. £ 350

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

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

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

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



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

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

16 [DEFOE] [STACE, Machell]. AN ALPHABETICAL CATALOGUE OF AN EXTENSIVE COLLECTION OF THE WRITINGS OF DANIEL DEFOE and of different publications for and against that very extraordinary writer. London: Printed for Whitmore and Fenn, Homer's Gead, Charing Cross. 1829. £ 225

FIRST EDITION. 8vo, pp. 47, [1] advertisement; first and last leaves a little dust-soiled, otherwise clean throughout; stitched as issued; long inscription by William Hazlitt to Mr Burn asking for help identifying mistakes.

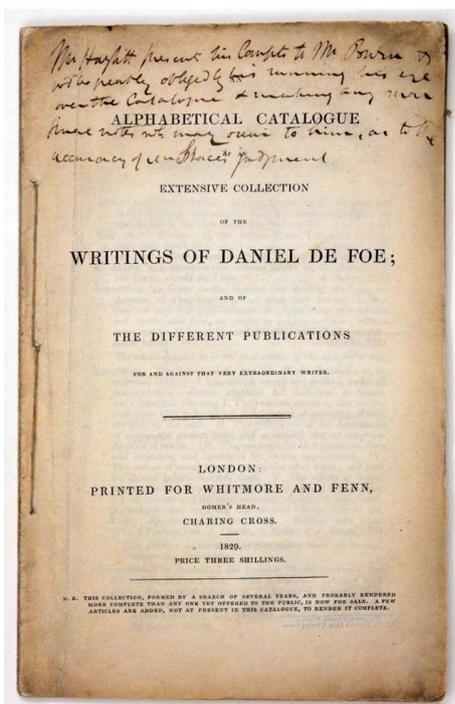
Inscribed not by *The* William Hazlitt but his son William Hazlitt (1811–1893), an editor and translator in his own right who produced a collected edition of Defoe's works in the early 1840s.

For this work Hazlitt provided chronological bibliography based on Stace's catalogue and here asked Mr Burn's help.

Probably this description is long enough but then who were Mr Stace and Mr Burn that Hazlitt mentions? Both as it happens were book dealers and have made a fleeting presence in early nineteenth century literature as useful literary drudges (just as we hope to be remembered one day).

Machell Stace lived at 5 Middle Scotland Yard from where he issued a number of tracts and also dealt in portraits, his most notable 'find' being an alleged portrait of Shakespeare. His main business was making up sets of *The Gentleman's Magazine* and was a 'good deal frequented for the literature of the *good old times*, supplied many of the discontented spirits of our own with the republican doctrines and fanatical religion of the rebellion.' [See James Boaden *An inquiry into the authenticity of various pictures and prints* London 1824.] Stace sold up in 1814 to make his fortune in the West Indies, Sotheby selling up his remaining books that year. He was back in England to produce our Defoe catalogue for Whitmore and Fenn in 1829. Sotheby sold his library again in 1835 and he was reported to have died at Charter House London on the 5th of December 1842 aged 78.

The other person connected with this copy is Jacob Henry Burn who is better recorded in *The Register, and Magazine of Biography* Vol. 1, 1869. He died in 'St. Mary's Hospital, Paddington, on the 19th February [1869] at the age of seventy-six, having been seized with apoplexy in the street.' The article explains that this 'useful literary drudge belonged to a class of men now seldom met with... Burn in early life was a bookseller's assistant employed by the well-known William Hone, whose daughter he married. He assisted Hone not only in his business, but in *The Every-day Book* and other works which he compiled. Subsequently Mr. Burn entered into business for himself. His first shop was in Maiden-lane, Covent- Garden, at that time a great resort of



old booksellers ... In 1841 he was engaged in the Strawberry Hill Catalogue, for the renowned auctioneer George Robins'; to this he published a sort of supplement, with the prices and names of purchasers. He also prepared a Catalogue of a large collection of British Essayists and Periodicals, which had been formed (chiefly by Mr. Burn's means, 1830-34) by John Thomas Hope, Esq. and was presented to the Bodleian Library at Oxford...Mr. Burn was a man full of information on all matters connected with the booksellers of London for the past sixty years'; and for some years edited the "Current Notes" of the *Price Current*, published monthly by Messrs. Willis and Sotheran.'

17 [DERBY]. CRUIKSHANK, George. DERBY DAY SHOWN IN SIX RELIEFS, London Raphael Tuck & Son. Circa 1905. **£ 950**

Set of six chromolithograph relief scraps each measuring 8.5 x 31.5 cm., mounted in a contemporary scrap album containing some 500 similar scraps published by Tuck and others including such subjects as the Salvation Army, circuses, riding, hunting, ferns, flowers and birds.



The titles for this attractive series of scraps are 1. 'The Start'; 2 'Clapham Common'; 3. 'Halt for Refreshments'; 4. 'On the Course'; 5. 'The Race'; 6 'The Return'. The titles appear on banderoles above each scrap, that for the first is slightly damaged.

George Cruikshank had been dead a quarter of a century so the scraps may rely broadly on his work but the images have a distinct Edwardian flavour to them. This series has been carefully mounted by parents for their children.

18 DRESSER, Christopher. THE PRINCIPLES OF DECORATIVE DESIGN. London, Paris & New York: Cassell Petter & Galpin. [1876]. **£ 325**

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

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

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



19 [FURNITURE SALE CATALOGUE - CALONNE, Charles Alexandre de]. A CATALOGUE OF THE SUPERB AND ELEGANT HOUSEHOLD FURNITURE, Fourteen brilliant Pier Glasses of very large Dimensions, Magnificent State Beds, French Cabinets, Secretaries, Quoins Library Bookcases, and a general Assortment of Cabinet Work, Large Carpets of various Manufactories, A fashionable and highly finished Side Board of Six Thousand Ounces of Silver and Gilt Plate ... Late the Property of Monsieur de Calonne: Which will be sold at Auction By Messrs. Skinner and Dyke, on Monday the 13th of May, 1793 and Eleven following Days, Sunday excepted. London, Skinner and Dyke, 1793. **£ 1,850**

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

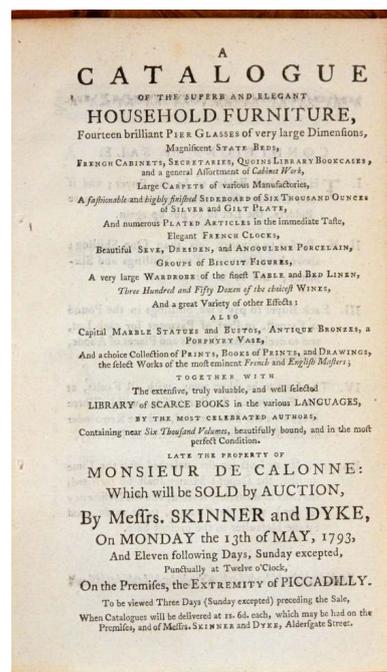
Calonne now living in London was forced to sell up his splendid collection having spent his second wife's fortune in opposing the French Revolution.

Much of the contents of his house in London had been transported from France so that it included a very good selection of French style. The sale begins with the Back Bed Chamber on the first floor before wending its way for the first three days through the principle rooms of the house, taking as the went the state bed chamber with the bed replete with a plume ostrich feathers. The fourth day is given over to bed and table linen, the fifth to silver and gilt plate, the sixth day includes the contents of the cellar, the seventh to cut and plain glass, porcelain and bronzes and the eighth day taking in all the servants quarters kitchens and the contents of the Confectioners Room. The ninth day, with a separate title, includes the prints and drawings with the last three days tabulating the contents of Calonne's sumptuous library.

Two years before the French Revolution Calonne was dismissed from his post as Controller-General of France. His failed attempt at consolidating the finances caused him to become known as Monsieur Déficit. After the revolution he joined the royalist community of Koblenz and later moved to London.

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

Lugt 5062; ESTC & Scipio locates copies at Sir John Soane's Museum, British Library, Cambridge, Netherlands Institute for Art History & The Getty.



20 [GERMAN COLONY]. DIE DEUTSCHE KOLONIE IN ENGLAND. London: Anglo-German Publishing Co., 15, Craven Street, Strand. 1913. £ 285

FIRST EDITION. 4to, pp. 127, [1] imprint; half-tone plates and text illustrations; original decorated printed grey covers.



The most important and comprehensive source on German's living in England prior to the 1914-18 war.

The work was something of a celebration by Anglo-German residents on the jubilee of Kaiser William II in 1913 in which they demonstrated their continuing loyalty to the Reich. Although it was found more politic to insert a portrait of King George V in the work rather than the Kaiser.

The pride of the German population in their homeland is very evident throughout with descriptive articles on institutions, schools, churches music, theatre, arts, and industry not only in England but throughout the British Isles. Soon after the war began in 1914 German property came under an enforced sequestration, compulsory

administration and liquidation that wilfully uprooted any German influence in British trade.

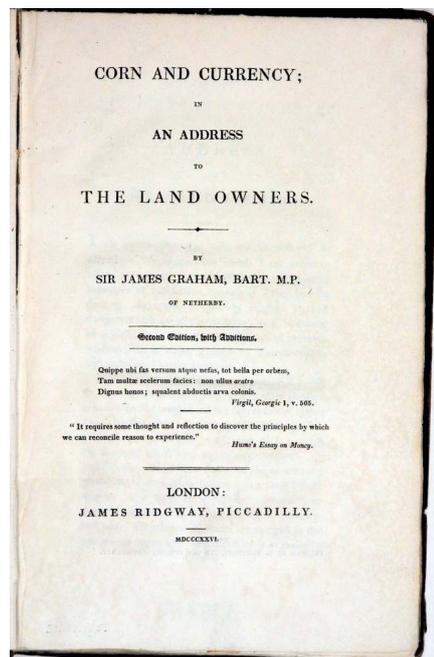
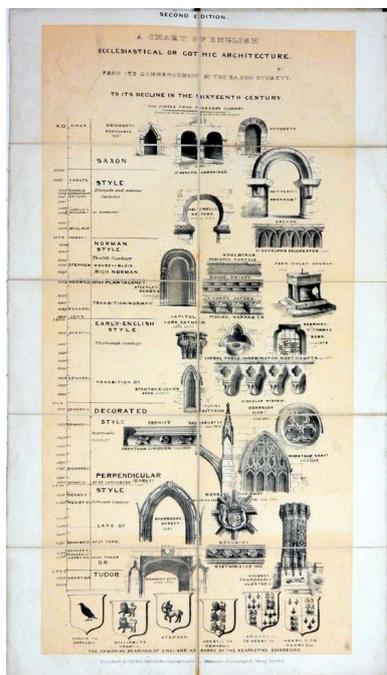
OCLC lists 7 copies at the British Library; Oxford University; Glasgow University; Duke University; Deutsche Nationalbibliothek; Landesbibliothek Mecklenburg Vor; and Geheimes Staatsarch.

21 [GOTHIC ARCHITECTURE]. A CHART OF ENGLISH ECCLESIASTICAL OR GOTHIC ARCHITECTURE, from its commencement in the Saxon dynasty, to its decline in the sixteenth century. The plates from Parker's Glossary. Sold by Rivington's, London; Parker, Oxford; Stevenson, Cambridge & Strong, Bristol. 1841. £ 135

SECOND EDITION. Tinted chromolithograph chart mounted in ten sections on linen, with two pages text tipped onto inner board; original morocco grain brown cloth, with original decorative tinted label, lightly rubbed, otherwise in excellent condition.

A neat folding chart intended as a quick reference guide on gothic architecture.

‘A Chart Gothic Architecture.- This is intended, we presume, as a sort of royal road to a knowledge of Gothic architecture. We have here exhibited, at one view, what are commonly considered as the characteristics of the respective styles or ages, from the tenth to the sixteenth century, and the examples have been judiciously selected from Parker’s Glossary. The best thing we can say in favour of the little work is that it has been so well received by the public, that a second edition has already been called for.’ [*The Athenaeum* 1851.]



22 **GRAHAM, Sir James Robert George, of Netherby.** CORN AND CURRENCY In an Address to The Land Owners. London: James Rigdway, Piccadilly MDCCCXXVI] 1826. **£ 100**

SECOND EDITION, WITH ADDITIONS 8vo, pp. 116, 8 adverts; original grey boards, printed label to spine, upper cover loose; bookplate of the Royal Agricultural Society.

Sir James Graham (1792-1861) advocated a loosening of monetary policy and a corn tariff that would be low enough to keep down prices and wages and hence maintain the productivity of the general economy.

His pamphlet *On Corn and Currency* was published ... [to] favourably reviewed in *The Time*, and generated replies from William Jacob and William Cobbett. It ran to at least four editions and established him as a landowner who “understood” that “the alternative evils of redundancy and scarcity, unsteady prices and uncertain rents are the inevitable consequences of the present system of our corn laws”. He also opposed all monopolies “whether East Indian, West Indian or Bank interests”. Despairing of the way the government had handled distress in 1822, he suggested remedying it through retrenchment, “free importation with an ample protecting duty”, joint-stock banking, pound notes, currency reform and a tax on incomes.’ [Fisher]

See *The History of Parliament: the House of Commons 1820-1832*, ed. D.R. Fisher, 2009

23 **[GRANDVILLE, J.J.] BOMMIER, C.** LES FLEURS ANIMEES : THE ANIMATED FLOWERS [*title on lid*]. Paris, H. Rousseau Edit. Litho. H. Jannin. [c. 1855]. **£ 4,500**

Costume game complete with a figurine in her petticoats, 12 hand coloured lithograph outfits each representing a different flower with 9 corresponding hand coloured floral hats and bonnets [3 costumes having integral bonnets] together with a varnish circular boxwood stand; a hand coloured backdrop and 18 separate pieces of scenery mounted on wooden blocks including two tier fountain embellished with the three graces and dolphins; 2 statues, 2 urns on pedestals; a 2 balustrades with peacocks and hollyhocks; 2 lilac trees; a garden chair; a garden bench and 2 border flowers; a central circular flower beds and urn, and 2 potted plants. The original publisher’s richly decorated cardboard box (370 x 260 x 55 mm) with large pictorial hand coloured lithographic scene of the ‘Fleurs Animees’ in a landscape on the lid; patterned paper edging and blue patterned edging.



This rare, large and a well-preserved costume game developed from one of Grandville most celebrated publication. Grandville’s *Les Fleurs Animees* was published in 1847 and was to be his last major work combining a fantasy of anamorphic flowers.

We have not been able to find any reference to this particular toy although the publisher H. Rousseau, the lithographer H. Jannin, and the artist C. Bommier worked together in producing other toys and prints between 1852 and 1860.



Grandville's originals have been beautifully recreated in a semi-three dimensional form, C. Bommier, the artist of the work has had to reconstruct the dresses from the prints. This involved some skilful development of Grandville's originals but Bommier is always respectful in his copies and changes nothing that might move away from Grandville's original conception. The only original part of the toy is in the background and the additional plants and decorations, that populate this. The upper cover also includes the bugs, and beetles as instrumentalists that form some of the original illustrations.

The flowers chosen for the costume we have identified as Coquelicot [Poppy]; Rose; Oeillet. [Carnation]; Nénuphar. [Water Lily]; Fleur d'Oranger. [Orange blossom]; Myosotis. [Forget-me-not]; Scabieuse [Mourning bride]; Pensee [Pansy]; Bell de Nuit [Morning Glory]; Bueuet [Cornflower]; Daliah; and an Astère [Aster] This last flower does not appear in the Grandville's work and was created for the game although the spirit of the design is of the same quality as the other flower.

With Original Photographs

24 HALL, Samuel Carter & Anna Maria. THE BOOK OF THE THAMES. From its Rise to its Fall. London: Alfred W. Bennett, 5, Bishopsgate Without; Virtue & Co., Ivy Lane. 1867. **£ 650**

FIRST EDITION, FIRST ISSUE. *Small 4to, pp. viii, 207, [1] blank; 15 albumen plates by Francis Frith including frontispiece, wood engraved illustrations throughout; contemporary black panelled morocco. gilt edges.*

The only edition of the Hall's successful work to have photographs. The photographs include scenes of Eton, Windsor, Chertsey Bridge and Southwark Bridge with St. Paul's clearly visible in the background.

The work was issued in cloth priced of 21s, with the morocco edition, as here, priced at 31s 6d. Clearly this price dissuaded buyers as the photographs were dropped for future editions of the work.

Cohen, p. 152. Goldschmidt *The Truthful Lens* 77; Gernsheim 352.



25 HUME, David. ESSAYS AND TREATISES ON SEVERAL SUBJECTS. In two volumes ... Vol. I. Containing essays, moral, political and literary [Vol. II. Containing an enquiry concerning human understanding. An enquiry concerning the principles of morals and the natural history of religion]. A new edition. London: printed for A. Millar ... and A. Kincaid, and A. Donaldson ... 1764. London: printed for A. Millar, in the Strand; and A. Kincaid, and A. Donaldson at Edinburgh. MDCCLXIV 1764. **£ 950**

NEW EDITION. Two volumes, 8vo, pp. [iv], 556; [viii], 503, [1] blank; a clean, crisp copy throughout; in contemporary sprinkled calf, spines with contrasting red and black morocco labels lettered and numbered in gilt; some light chipping to head and foot of spines, still a fine copy inscribed by Thomas Bowles and dated 'February 13 1767' in vol. 1.

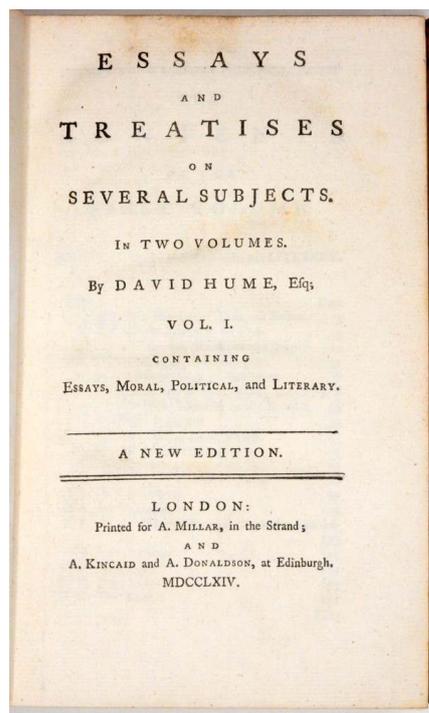
Hume's *Essays and Treatises on Several Subjects* were first published in four volumes in 1753 to 1756 and then reprinted a number of times. This 1764 edition contains a number of new passages, namely the addition of six paragraphs. Hume discusses five of the major questions of his period: 'monetary theory, interest theory, the problem of free versus controlled markets, the shifting and incidence of taxes and fiscal policy. His analysis is not in the form of a treatise, but takes the form of a running commentary on the economic thought of the period.'

Hume's economic essays, which persuaded and influenced the work of his close friend Adam Smith, were of crucial importance to the development of economic analysis. The *Essay on Money* is one of the great brief statements of economic theory, establishing as it did the normal relationship between changes in the quantity of money, prices and activity. Hume did not discover the velocity of circulation as the equivalent of the quantity of money - for that we must look to Cantillon - but he did develop a doctrine of hoarding which Keynes recognised as the ancestor of the doctrine of liquidity performance.

Also included is his essay *Of the Populousness of Ancient Nations* which was highly important for the development of economic thought, and, when first published in 1752, was a milestone in the empirical treatment of questions about population.

This copy may have belonged to the Church of England priest Thomas Bowles (1694-1773) He is notable for a controversy in which he was appointed to two parishes in Wales where hardly any parishioners spoke English and Bowles spoke no Welsh.

Jessop p. 6; not in Goldsmiths, Kress, Einaudi or Higgs; ESTC t033492.



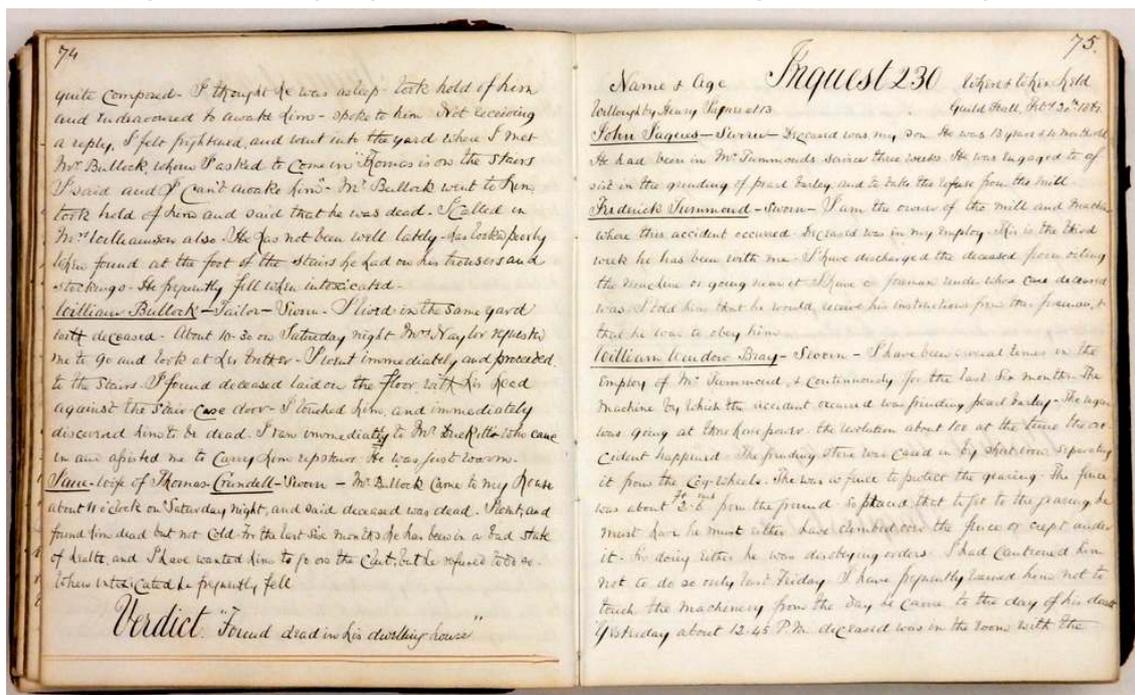
26 INQUEST MANUSCRIPT, DONCASTER. Doncaster: April, 1859-October 1872. **£ 2,250**

4to, pp. 616 of inquest reports [56] blank leaves, [72] abstract of accounts original half calf, worn and lacking backstrip.

A remarkably frank and often harrowing mid-Victorian document recording 349 inquests in the Doncaster area of South Yorkshire.

Very few of these inquests were reported in contemporary journals or newspapers, those inquests thought worthy of comment tended to be the more sensational cases but then the press, conscious of their readerships, carefully redacted or constructed a précis of the proceedings.

The manuscript witness statements at these inquests were taken down verbatim during the proceedings. Many of the statements are signed by those giving evidence with many unable to sign and only able to give a mark of a cross.



On the death of George Johnson on the 15th November 1860 the widow explained that her husband 'George was coming down the yard drunk on Tuesday ... I was coming out of the wash house with some clothes. when he got into the house he said "Now you bloody whore, I'll let you know whether my son is to be master" he then seized me by the hair on the right side of my head with one hand and struck me on the face with the other. I then threw down my basket of cloths got hold of a piece of firewood and struck him over the head.' Elizabeth Johnson was found guilty of manslaughter, apparently other evidence of her beating her husband included among the implements a poker, which broke in two, and a coal rake. Further testimony was given of George having visited the police office a dozen times 'to complain about his wife' did not stand her in a good light and the jury brought in a verdict of manslaughter.

Most of these inquests were held at the towns Guildhall, failing which they repaired, like the inquest into Krook in Dickens' *Bleak House*, to the local public house. Doncaster used the Turf Tavern, The Hyde Park Tavern, Shakespeare's Head, Cheshire Cheese, and The Earl of Doncaster Arms. At other times the inquests were held at the Union Workhouse, St James Hospital and other convenient sites that the jury could inspect the body.

In 1866 an inquest, held first at the Union Workhouse and later at the Guildhall, concerned the death of William Pepper who was lodged in a row of cottages hard by the outflow of the main town sewer into the river Don. John Farrow an officer of the Doncaster Union went to see the man and 'found him very ill. I think he could not speak' Another man had died there of cholera and had been buried the previous day, the officer asked the daughter of the dead man to 'attend to the man where he was. She refused though I offered her any remuneration she might ask. The man was lying filthy in bed with no one to attend him. The room stank horribly. I tried to induce another woman... she refused as did another... no one could be procured.' He went back to Doncaster to procure a nurse. 'I went to the only two nurses who will face contagion but failed to procure.' He returned to the lodging house and 'found another old woman dying of cholera.' a certain amount shirking of responsibility by the surgeons was evident in this cholera outbreak. Eventually Pepper was bundled into a carriage and died on his way to the workhouse. The inquest recorded his demise blandly as 'Death from natural causes.'

Borough) An Abstract of Inquisitions taken by me
of) John Foster Her Majesty's Coroner in and for the
Doncaster) and Borough from January 5th to April 12th 1872

Date	Place	Name	Age	Verdict	£	s	d
Jan 4	Quilley	James Bennett	49	Dead from apoplexy	1	6	8
14	do	Mary Hoyle	61	Dead from a fall down stairs	1	6	8
31	do	John Marshall	71	Dead from apoplexy	1	6	8
Feb 6	do	Ben Bennett	21	Accidentally killed	1	6	8
14	do	Elizabeth Taylor	14	Found dead in bed	1	6	8
26	do	George Slaughter	21	Accidentally killed by a cart	1	6	8
26	do	Charles Taylor	22	Fracture of the skull caused by a fall from a cart	1	6	8
27	do	William Taylor	60	Found dead in bed	1	6	8
March 9	do	George Hobson	62	Blasphemy for the barge	1	6	8
Jan 10	do	James Bennett	49	Dead from apoplexy	1	6	8
Jan 14	do	Mary Hoyle	61	Dead from a fall down stairs	1	6	8
Jan 31	do	John Marshall	71	Dead from apoplexy	1	6	8
Feb 6	do	Ben Bennett	21	Accidentally killed	1	6	8
Feb 14	do	Elizabeth Taylor	14	Found dead in bed	1	6	8
Feb 26	do	George Slaughter	21	Accidentally killed by a cart	1	6	8
Feb 26	do	Charles Taylor	22	Fracture of the skull caused by a fall from a cart	1	6	8
Feb 27	do	William Taylor	60	Found dead in bed	1	6	8
March 9	do	George Hobson	62	Blasphemy for the barge	1	6	8
Jan 10	do	James Bennett	49	Dead from apoplexy	1	6	8
Jan 14	do	Mary Hoyle	61	Dead from a fall down stairs	1	6	8
Jan 31	do	John Marshall	71	Dead from apoplexy	1	6	8
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Feb 27	do	William Taylor	60	Found dead in bed	1	6	8
March 9	do	George Hobson	62	Blasphemy for the barge	1	6	8
					15	19	6

Borough) An Abstract of Inquisitions taken by me
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Feb 26	do	Charles Taylor	22	Fracture of the skull caused by a fall from a cart	1	6	8
Feb 27	do	William Taylor	60	Found dead in bed	1	6	8
March 9	do	George Hobson	62	Blasphemy for the barge	1	6	8
					20	1	2

Darlington, very much a railway town, show quite a number of the inquests were the result of being hit by rolling stock. All these were seen as accidental deaths, no fault was apportioned to the Great Northern Railway, indeed it did not seem to enter into the proceedings that industrial accidents were anything other than the fault of the person killed. Successive inquests in May 1862 include death by being trapped between two engines while crossing the tracks and another death when crushed hooking up two trucks. Both these inquests record the long agonising death from inoperable internal injury. Another who died 'accelerated by want' was a shoemaker 'unable to follow his trade from ill health' that he suffered from 'a running sore round his neck.' This must point to some occupation disease although this aspect of the inquest is on the whole passed over as being of incidental interest.

Children died from drowning, scalding and burning with alarming regularity. Infant mortality was another concern of the coroner, some today would be at the very least classed as murder or manslaughter. In December 1866 an inquest on the death of a three month old infant recorded 'That the deceased's death had been occasioned by the want of proper food & the injudicious administration of Godfrey's Cordial, although the jury do not consider there has been any criminal intention...'. From the evidence it is clear that there was clearly wilful neglect, Godfrey's Cordial, an over the counter morphine solution, was a useful product in helping to dispose of unwanted illegitimate children. Laudanum also killed once in a while, 'accidental' death from the drug at regular occurrence. The inquest into the smothering of a 'bastard girl' of a sixteen year old it was decided 'how that suffocation was caused, there is not evidence to show.' The evidence given recounts that that the mother was lying in bed with her daughter, her father came into the room and gave her a blow making her unconscious; 15 minutes later she wakes up to find her child dead, the assumption that she had rolled over onto the baby by accident whilst unconscious.

will be given in a large building adjoining and communicating with that in which the village is erected. The whole of the buildings have been rendered as nearly fireproof as possible. Taken as a whole, the new Japanese Village seems likely to be even more successful than the one which it replaces.' *The Times* December 2nd 1885

29 [JEWELLERY DESIGNS]. [CAVEZANA, P.] A COLLECTION OF 211 DESIGNS [France: 1925-1935]. £ 2,250

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

A good collection of designs for brooches bracelets and buckles set with diamonds, sapphires jade and coral from the studio of P. Cavezana (joaillier fabricant). We have not been able to identify the designer but he probably worked close by to the great jewellers' houses of the rue de la Paix and the Place Vendôme in Paris during the 1920s and 1930s.

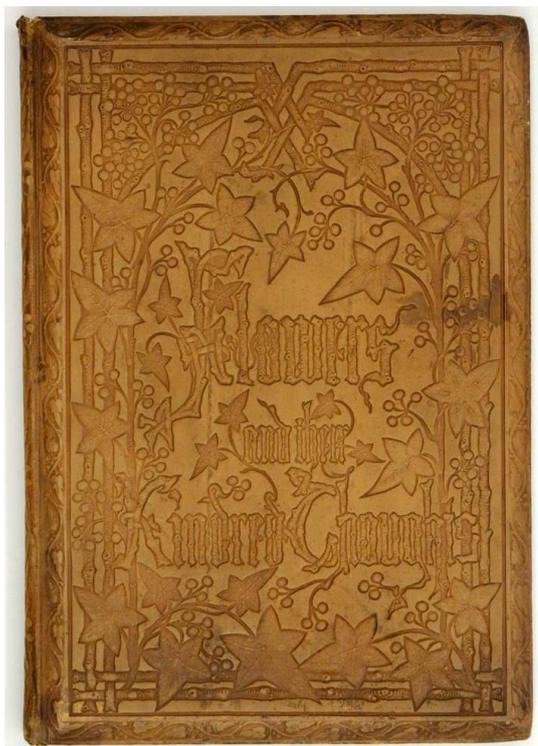
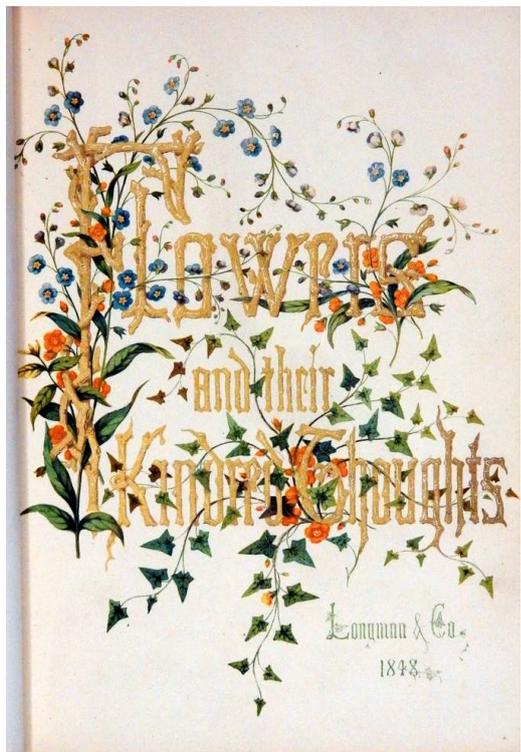
This was interesting time for Jewellery for the designs reflect the transition from post war riches to the aftermath of the great depression of the 1930s.



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

30 **JONES, Owen & BACON, Mary Anne.** FLOWERS AND THEIR KINDRED THOUGHTS [London]: Longman & Co. 1848. £ 325

8vo, pp [34] printed in colours and gold; original heavily embossed leather with an ivy design repeated in the decorative endpapers, A fine example of Jones's decorative work in its distinctive embossed bindings.



In 1848 Longman also published a different kind of illuminated book, *Flowers and their Kindred Thoughts*, printed and designed by Owen Jones. The page size is larger, and there are thirty-four pages of stiff card. Each opening consist of a bunch of flowers, in colour, entwined with words that symbolize (e.g. 'Modesty', 'Fascination', 'Childhood'), faced by some religious verses by M.A. Bacon printed in gold. The lettering and curls are typical of Owen Jones, but the chromolithographed flowers are beautifully enough drawn for one to credit the hand of Noel Humphreys. The colophon states only 'designs by Owen Jones. The binding of *Flowers and their Kindred Thoughts* is in heavily embossed leather, like Gray's *Elegy* of 1846' (McLean)

Although not mentioned by McLean the imprint on the last leaf of the book states that the work was 'Printed in Colours at 9 Argyle Place, drawn on stone by C.L. Bateman' It was probably to Edward La Trobe Bateman (1815-97) that credit is due for the flowers rather than Humphrey's. Bateman was an apprentice of Jones who was to emigrate to Australia during the gold rush. He produced similar work to the present volume in Australia once his gold fever had receded.

See Ruari McLean *Victorian book Design*, 1972, p. 92.

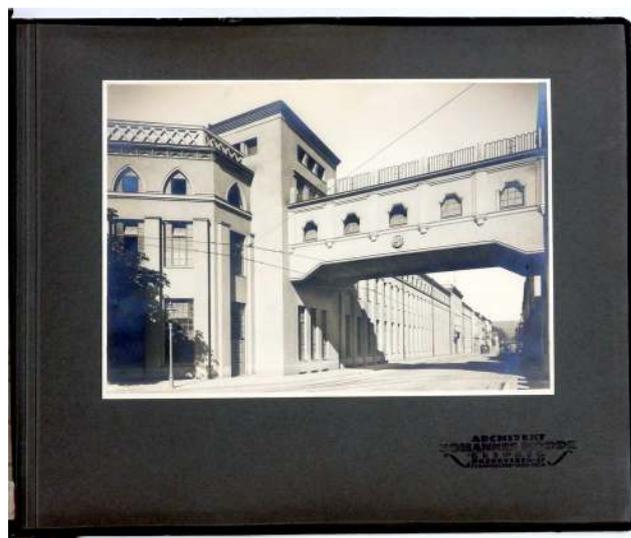
31 **KOPPE, Johannes, architect.** HALPERT & CO. [Leipzig] 1927. £ 2,850

Oblong folio [280 x 350mm], 17 mounted photographs [180 x 230mm and smaller]; each mount stamped in purple ink 'Architekt Johannes Koppe, Leipzig, Prendelstr. 17, Fernsprecher 56530 - 55534.' Original padded black morocco album held with chords.

An important photographic record of German Expressionist architecture.

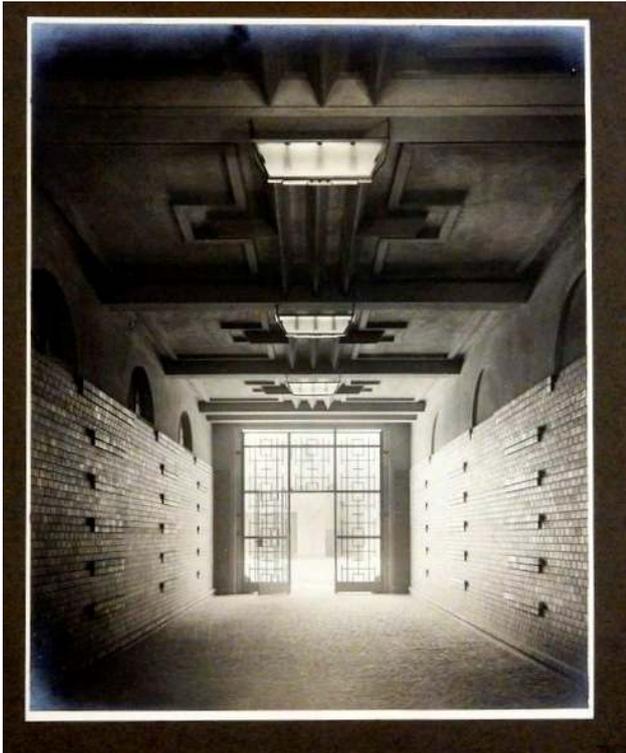
The photographs were taken in 1927 immediately after the completion of a new factory and showrooms for the carpet, upholstery and fabric company Halpert & Co. at Gera, south of Leipzig.

The architect was Johannes Koppe (1883-1959) designed a unified group of building containing, showrooms, finishing rooms, machine rooms and factory floors that were all centred around two courtyards. For the facades and interiors of the buildings Koppe provided for his client an expressionist reworking of Moorish and oriental designs to decorate the steel and concrete framed structure. Koppe clearly based his motifs on the carpets and textiles that Halpert's produced, melding these motifs with neo-classical and baroque decoration. The combination of decorative design lead to a curiously



experimental, if slightly uncomfortably structure that had few precedents and probably fewer successors.

The interiors, window grills, lighting decorations and other detailing is of a lighter kind and not as intense as the exterior architectural elements. This interior work is of a different quality and may be the work of Koppe's partner Otto Hellriegel (1891-1960). With many contemporary German architects tending to specialise in particular types of building, individual idiosyncrasies were much cultivated, especially so in the immediate post First World War period. Expressionism in German architecture was largely confined to this very short post war period before a reactionary force halted such exuberance.



Johannes Koppe (1883-1959) was a native of Leipzig; and studied at the institute of technology in Karlsruhe and latter at the University of Munich. It was in at Karlsruhe between 1906 and 1908 that he worked under the important Art Nouveau architect and designer Hermann Billing (1867-1946).

During this time Koppe learnt his trade and developed his own style in several branches of architectural work. He was at this period known to have worked with the brothers Max and Bruno Taut who became important contributors to futuristic ideals and techniques of the avant-garde. In 1913 Koppe set up his own architectural practice at Leipzig with his brother Robert. They specialised chiefly in the construction of domestic housing and small estates but by 1923, after a period of service in the war, Koppe dissolved this partnership and went into new partnership with his employee Otto Hellriegel (1891-1960).

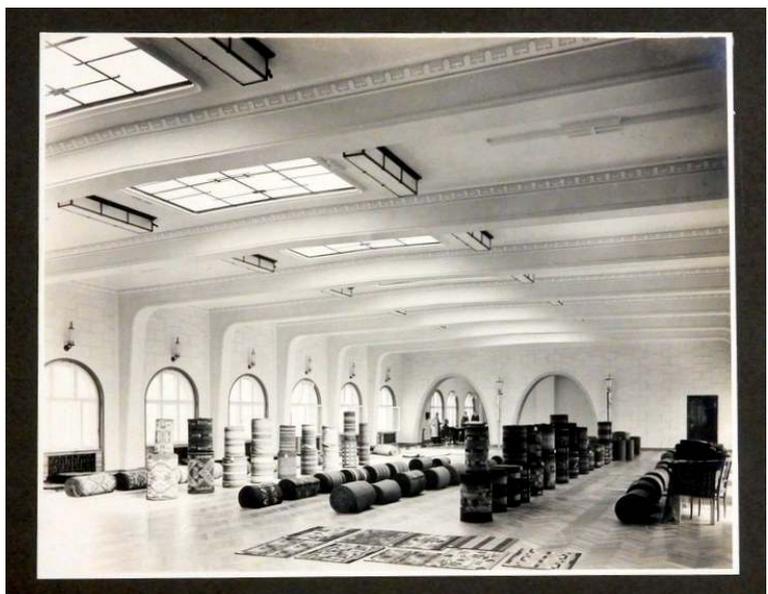
The work on the Halpert factory would have been one of their earliest joint projects it was this that may have resulted in the unusual combination of exoticism and tension factory design became. It was with Otto Hellriegel that their partnership flourished to become the most prominent industrial architects of Leipzig. They continued to work on industrial work and small housing estates until the late 1950s.

A large number of original plans for the construction of apartment and domestic buildings by this architectural partnership are now conserved in the Leipzig archives although it appears that Koppe's and Hellriegel industrial work has been lost. Unfortunately the Halpert & Co. factory, and much if not almost all, of their industrial work before 1930 was destroyed during the Second World War. Nothing of the buildings in these photographs today survives.

The Halpert family were brave enough to expand their business in the 1920's and must have been doing quite well for they also commissioned at this time the Bauhaus architect Thilo Schoder (1888-1979) to design them a new home. This building has survived and shows clear influence from the work of Frank Lloyd Wright. Considering that both factory and house were built at the same time it is possible - even within the territorial bounds of architects - that some part of the factory building involved Schoder's ideas. Being Jewish the Halpert's were to be forced out of both their factory and home by the Nazi's in 1933.

The photographs in the album show:-

1) View looking north-west along Friedericistraße including the façade and elevated communication walkway with earlier buildings. 2) Another view of the main façade taken from the south-east - Koppe advertising sign in is seen in the distance. 3) The main entrance on Friedericistraße with the gates open. 4) Another view of the entrance showing the distinctive gates closed. 5) A view of the front elevation further along Friedericistraße with more restrained decoration. 6) The courtyard showing the entrance to the 'Kontor.' 7) The decorative entrance foyer to the 'Kontor.' 8) The brick-lined connecting corridor to the courtyard. 9) Exterior of the main engine house. 10) Interior of the engine house. 11) A warehouse floor at the top of the building. 12) Another view of the same. 13) The main showroom with sample carpets in rolls and at the back of the room the sales staff. 14-16) Three further showrooms and public areas. 17) A view over the building looking east towards the centre of Gera.



17) A view over the building looking east towards the centre of Gera.

32 [KORAN]. THE MORALITY OF THE EAST; extracted from the Koran of Mohammed: digested under alphabetical heads. With an Introduction, and occasional Remarks. London: Printed for W. Nicoll, 1766.

[bound after:] HOWARD, Charles [later tenth duke of Norfolk]. THOUGHTS, ESSAYS AND MAXIMS, chiefly Religious and Political. London: printed for T. Lewis, in Russell-Street, 1768. £ 1,250

FIRST EDITIONS. Two works bound in one, pp. [i], 133, [1] advertisement; [iv], 143, [1] blank; contemporary, calf, spine with red label lettered in gilt, upper hinge repaired; armorial bookplate of Sir Edward Blackett.

An eighteenth century pot-boiler taking excerpts from Sale's edition of the Koran in order to bash 'Papists.'

In the introduction the unknown compiler suggests that Islam took hold in the Middle-East because Christianity had left a moral vacuum. 'Mohammed arose at a most convenient time for a man of talents to give birth to anew reform of religion. Born in the midst of pagan darkness, and monkish barbarism, religion was debased to such a degree, as rendered the dictates of that subtle Arab really sublime, when compared with the grossness of pagan idolatry on the one hand, and with the then mixture of Christian idolatry and jargon on the other.' [p. 10]

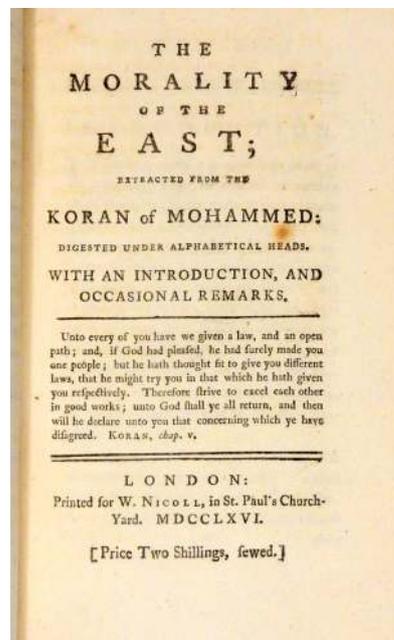
Justification for this view is built from wide ranging excerpts from Soame Jenyns *Free Inquiry into the Nature and Origin of Evil*; William Warburton, Bishop of Gloucester *The Divine Legation of Moses* Tournefort's *Voyages* Ockleys's *Conquest of Syria, Persia, and Egypt by the Saracens* the Bible and of course Sale's translation of the Koran.

To excite sales our compiler has chosen topics likely to be attractive to buyer of the work, not surprisingly the largest extracts are on Divorce, Marriage and Women. Probably the buyer could justify the purchase of such a work containing such titillating material so long as it strengthened and justified their own Protestant bias.

The Monthly Review of 1766 gave the work a good puff but was slightly uneasy about introducing such topics of divorce into polite reading, it maybe this reticence on the subjects that accounts for the scarcity of the work.

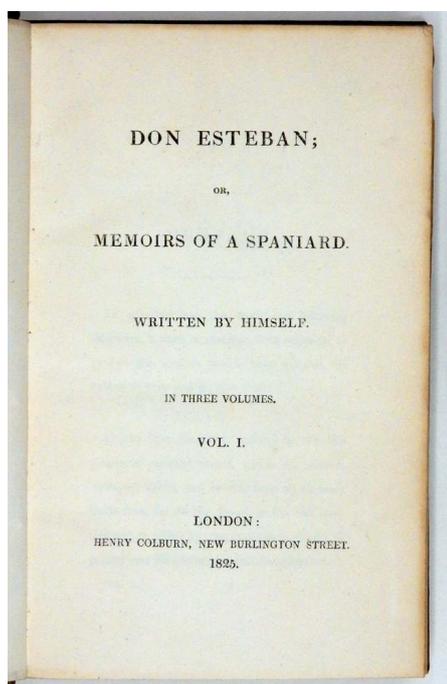
The companion work is by a scion of the great catholic family of Norfolk, evidently the original owner Sir Edward Blackett, 4th Bt. (1719-1804), of Matfen thought they were worthy bedfellows in calf.

I. ESTC locates five copies in the UK and three in America at Essex Institution, UCLA, and Missouri; II. ESTC N14333.



33 LLANOS GUTIERREZ, Valentin. DON ESTEBAN; or, Memoirs of a Spaniard. Written by Himself. in three volumes. Vol. I [-III]. London: Henry Colburn, new Burlington Street. 1825. £ 450

FIRST EDITION. Three Volumes, 8vo, pp. [2], x, 303, [1] imprint; [2], iv, 267, [1] imprint; [2], v, [1] blank, 292; minor ink stain in Vol. III pp.144-145; contemporary light green calf, the spines decorated in gilt with black lettering pieces; spines slightly sunned.

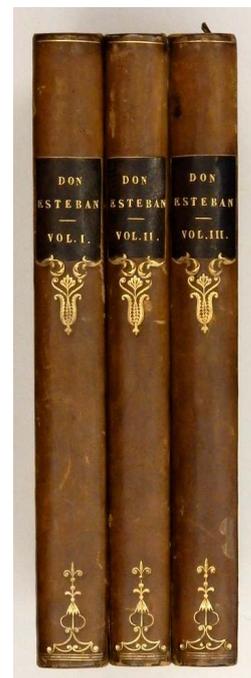


'In Don Esteban, Llanos establishes the fundamental characteristic of the 'novel of the Peninsular War', namely, that the accurate rendering of history is of far greater importance than novelistic intrigue.' (Dendle)

The plot summary has our hero as a foundling raised by an enlightened couple, later saving the beautiful Isabella Torrealva and her family from bandits, the intervention of a wicked uncle, who conveniently commits suicide, after which the couple happily marry and in time Esteban is discovered to be of noble birth. However the unlikely plot is only a vehicle in which a great deal of interesting first hand information on the customs and life of Spain is given during the Peninsular War period.

Llanos had left Spain in 1814, befriended Keats in Rome, and married Fanny Keats, the poet's sister, in 1826 so was well placed to produce a topical novel on his country.

'The account of "customs" reveals Llanos' delight in the ways of his countrymen. The novel contains descriptions of grape-harvesting, a picnic (in which all social classes freely and harmoniously mix), a romería (pilgrimage) and bullfight. The constancy and beauty of Spanish women are proclaimed. Cádiz is presented



as an earthly paradise. The typical daily routine of a genteel family (II, 100) and the customs of the aristocracy and of the Royal Guards after the Fernandine Restoration of 1814 are described in passages of considerable historical interest. Llanos gives examples of Spanish proverbs and of picturesque speech, including the comic exaggeration of an Andalusian. The text is loaded with Spanish words and expressions, all - save for the obscenities - translated into English. Llanos also recognizes the negative side of Spanish Ufe: the venality of Spanish justice, the vices of the wealthy, the pride of grandes, the fanaticism and superstition of the people, the corruption and abuse of power by the clergy, and the inadequate education of women.' (Dendle)

See Brian J. Dendle: 'The Romance of War, or the Highlanders in Spain. The Peninsular War and the British Novel', *Anales de Literatura Española* 7 (1991), pp. 49-64.

34 [LONDON]. THE BEAUTES ARCHITECTURALS DE LONDRES Edition Polyglotte. En Fracais, Anglais et Allemand. Paris: H. Mandeville, London: Ackermann & Co and Read & Co. [1851].

£ 5,500

Oblong 4to, 35 superbly hand coloured engraved plates including hand coloured engraved vignette title; each measuring 27 x 37 cm; occasional spotting and one plate trimmed without affection the image; modern green half green morocco, spine ruled in gilt.

The series of hand coloured steel-engraved plates by Read, Chavanne and Shepherd had originally appeared as part of Read's *Mighty London Illustrated*. This copy was issued by the French agent Madeville with 24 selected views of London and eleven of the Great Exhibition.



This copy is exceptional. We have compared the plates with another contemporary hand coloured copy and can only conclude this copy, with highly finished plates, was either specially commissioned or prepared for presentation.

The format was intended as a memento for visitors to London and the Exhibition following its close.

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

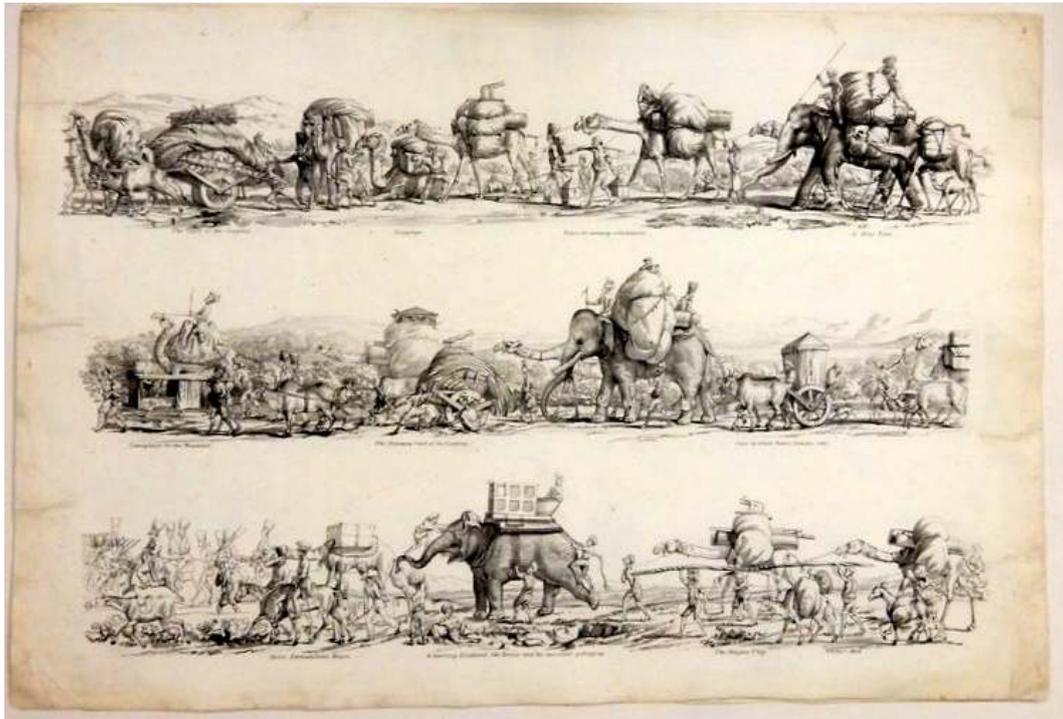
See Adams 213 and Abbey, *Scenery*, 252-3.

35 [LUDLOW, *Captain William Andrew*]. BENGAL TROOPS ON THE LINE OF MARCH (The advanced Guard driving in an out post of the Enemy.) A Sketch by an Officer in that Army. [William Ludlow del.]. [London:] Drawn on Zinc & Printed by Day & Haghe, Lithrs. to the King. [1835]. £ 1,750

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

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

A contemporary review published in *The United Service Magazine* For April 1835 notes 'This *Sketch*, as it is modestly styled by its author, Captain Ludlow, is the most characteristic and extraordinary performance of its class we have ever seen. Of apparently interminable extent, and crowded with figures of man and beast, all portrayed to the life, it forms a complete picture of the march of Bengal Troops, comprising incidents of actual warfare, interior economy and habits, costume native and military, superstitions, vehicles, cattle, and, in short, presents an omnium gatherum, such as we have never before seen marshalled in such dense or striking array. No verbal or written description could approach the vivid realities conveyed in this panoramic *Sketch*, which must prove highly interesting to our



honoured comrades of the East, and may stand untravelled Europeans in stead of all the books ever written on the subject. We trust Captain Ludlow will not be a loser by the publication of a work of so much labour, and exhibiting so much *esprit de corps*'

The captions beneath the image strips read from left to right [1] 'Water carriers to the Camp'; 'Hindoos bathing'; 'Hindoo Idol and Priest'; 'Grain and supplies carried for the Camp'; 'The Rear Guard awaiting the removal of the Camp'; 'A Coffee Party'; 'Camp Baggage'; 'Express Camel'; 'Bazaar Guard'. [2] 'Foot Artillery'; 'A Regiment of Sepoys'; 'Foot Artillery'; 'Horse Artillery'; 'Horse Artillery'. [3] 'The General Officer and his Staff'; 'Light Cavalry'; 'Light Cavalry'; 'Express Camel'; 'Prisoners driven to the rear'; 'Spare Ammunition Waggon'; 'An A.D. returning with orders'. [4] 'The Cart of the Country'; 'Baggage'; 'Boxes for carrying refreshments'; 'A Mess Tent'; 'Conveyance for the Wounded'; 'The Common Cart of the Country'; 'Cart in which Native Females ride'; 'Spare Ammunition Boxes'; 'A Sporting Elephant, the Driver and his assistant getting up'; 'The Bazaar Flag'; 'Washer Men'. [5] 'advanced guard pushing on'; 'Spiking a captured gun'; 'The Native Troop of Horse Artillery'; 'The Charge sounded'; 'The Charge sounded'. [6] 'The Skirmish'; 'An Advanced Gun playing'; 'Making-off'; 'Match-lock men'; 'A Swivel Gun on a Dromedary'; 'A Priest's Hut'; 'A Hill Fort for which the enemy are making'; 'Fakers denouncing their flying Friends'; 'A Hindoo Temple'.

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

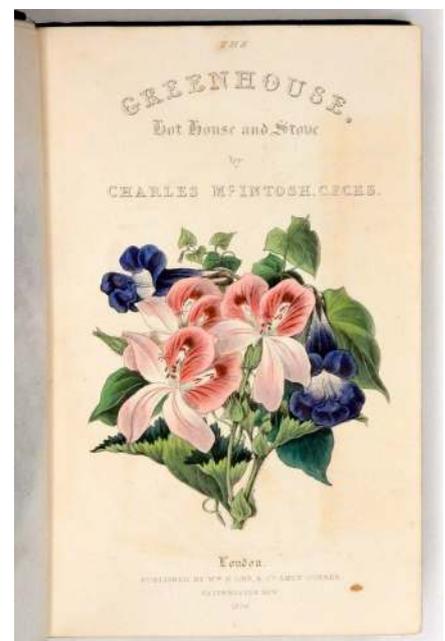
Abbey *Life* 530 *Index to British Military Costume Prints* 485 [1].

36 M'INTOSH, Charles. THE GREENHOUSE, Hot House and Stove: Including Selected Lists of the Most Beautiful Species of Exotic Flowering Plants, and Directions for their Cultivation. London: Wm. S. Orr and Co., Amen Corner, Paternoster Row, 1838. £ 500

8vo, pp. vi, [2] list of plates, 415, [1] imprint; 18 hand coloured engraved plates including frontispiece and additional title-page, numerous wood-engraved text illustrations; original green cloth blocked in blind and gilt.

A desirable copy of this the first substantial work devoted to the management of the greenhouse. Charles M'Intosh, (1794–1864) was the fifth generation of a family of gardeners for the Dukes of Athol and became one of the most respected and knowledgeable gardeners of the first half of the nineteenth century.

'M'Intosh had a remarkable career during which he worked for European royalty and the aristocracy on estates where finance for gardening projects was virtually unlimited. However, he always showed himself generous with his knowledge and had the ability to write practical books from which a wide range of landowners and gardeners, both professional and amateur, could benefit.' [ODNB]



37 **MAYHEW, Henry.** THE CRIMINAL PRISONS OF LONDON AND SCENES OF CRIMINAL LIFE, London: Charles Griffin & Company [1862]. £ 300

FIRST EDITION. 8vo, pp. xii, 498; 111 wood-engravings including 47 wood-engraved plates, with 2 folding; original red cloth, decorated spine, gilt; somewhat worn.

An uncommon and important source of information on the outcast in London by Henry Mayhew (1812-87), journalist, editor, playwright, actor, author, social investigator and bankrupt.

'The most important of the texts ignored by historiography is the *Great World of London*, alias *The Criminal Prisons of London* (Mayhew and Binny, 1862). This began as a new part-work which appeared in 1856. Like the earlier part-works, it was abandoned unfinished. The completed section deals almost exclusively with criminal London, one sub-division of the 'great world'. Mayhew's publishers then reprinted the part numbers in book form under the title *The Criminal Prisons of London*. Mayhew's collaborator Binny was commissioned to bring the part-work material to some kind of conclusion and simply added 150 pages of his own to finish off the treatment of criminal prisons. This text is excluded from the historiographic canon, but contemporaries made no such division. Thus, Mayhew's publishers in their catalogue, bound with the 1861-2 four-volume edition of *London Labour*, described the *Criminal Prisons* book as the Companion volume to the preceding'. *The Criminal Prisons* book could be a missing fifth volume of *London Labour*.' (Karel Williams *From Pauperism to Poverty* London 1981 p. 238).



FEMALE CONVICTS AT WORK, DURING THE SILENT HOUR, IN BRIXTON PRISONS.
(From a Photograph by Herbert Watkins, F.R., Engraved from it.)

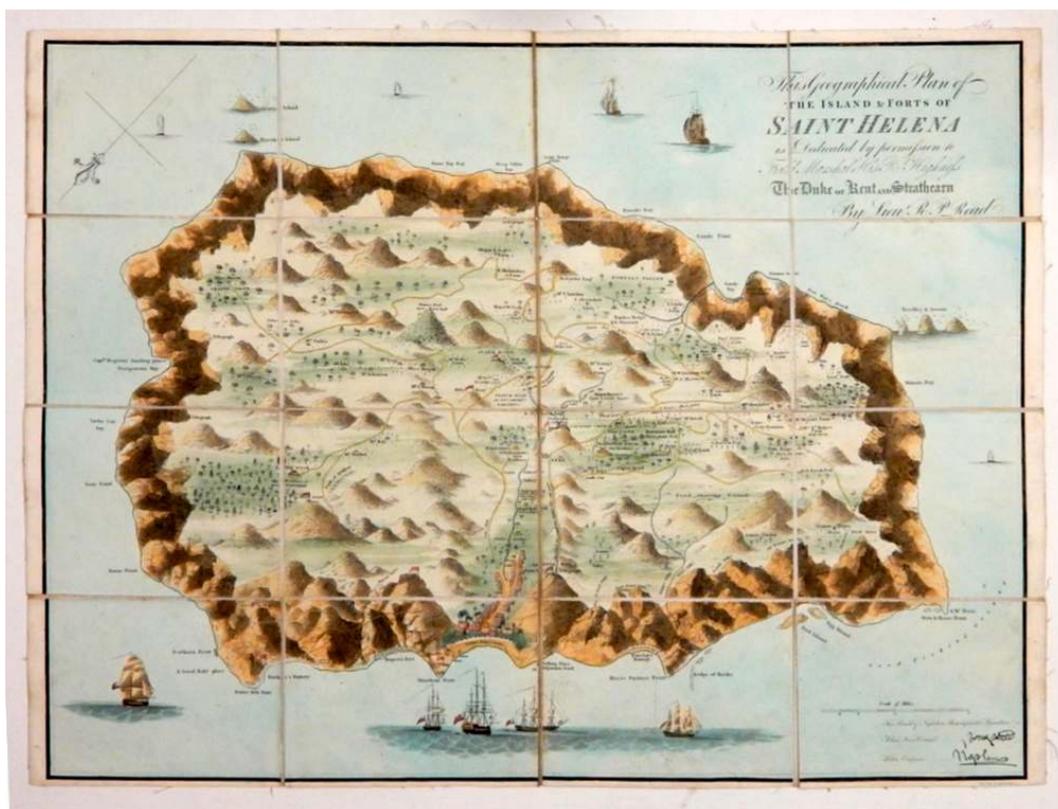
14

38 **[NAPOLEON'S EXCILE]. READ. Lieut. R.P.** THIS GEOGRAPHICAL PLAN OF THE ISLAND & PORTS OF SAINT HELENA is Dedicated by Permission to Field Marshal His Rl. Highness, and Strathearn, The Duke of Kent. [London: Burgis & Barefoot, October, 1815]. £ 1,750

SECOND EDITION. Engraved hand coloured map [42 x 56cm], dissected and folding into the original blue paste-paper slipcase, upper cover with original printed label.

More a bird-eye view than a map of Napoleons final place of residence.

The map is reminiscent of those maps produced in the seventeenth century, a certain naivety with little illustrations of the hills and trees and miniature houses. Even two whales are seen to sport in the sea, in the east of the island the 'Needles & Speery' having the aspect of a sea monster. Still all the information is there for British public to feel safe in their beds knowing that Bony was safely tucked up and far away in this remote island.



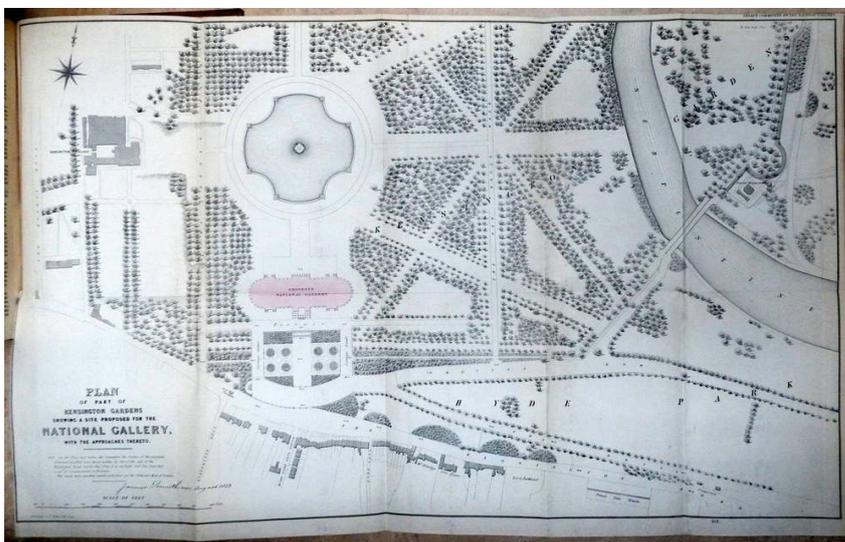
The author of the map has not been definitively identified although it would appear to be Robert Read who between 1811 and 1825 rose from Ensign to Lieutenant in the 38th, 61st and 90th Regiments, who later still is recorded as an unattached officer. Read appears to have been present at Waterloo for a print, after a sketch by him, was published by William Heath. Another print from 1818 connects him with royal circles when he gives us his rendition of the 'Apotheosis of Her Royal Highness the Princess Charlotte Augusta of Wales.'

A contemporary allusion to the map is made in William Forsyth's *History of the captivity of Napoleon at St. Helena*, 1844 (p.193) describing that in June 1816 'Sir Hudson Lowe [Napoleon's Jailer] received at the same time a kind letter from his Royal Highness the Duke of Kent, recommending to his notice a map and plans of St Helena, published by an old officer of the name of Read, in whom the Duke took an interest.' This probably indicates that Read had been at St Helena and was involved in some slight way with Napoleon's exile.

39 [NATIONAL GALLERY]. REPORT FROM THE SELECT COMMITTEE OF THE NATIONAL GALLERY together with the Proceedings of the committee. Minutes of Evidence, Appendix and Index. [Communicated from the Commons to the lords.] London: [Henry Hansard], Ordered, by the Printed, 16th August 1853. **£ 950**

Folio, pp. l, 965, [1], blank 1 lithograph plate, 1 double-page lithograph plate, 1 hand-coloured lithograph plan, 1 folding double-page lithograph plan; contemporary full red morocco, marbled edges.

Two reports by the Select Committee issued 4 September 1835 and 16 August 1836. Of particular interest here are the deliberations regarding the National Gallery (including the 2 lithograph plans), then under construction by William Wilkins the architect, who is here questioned in considerable detail about his designs, lighting, heating and other arrangements. There is much else besides, in these reports, for example the examination and first-person testimony of artists with grievances against the restrictive practices of the Royal Academy, including many pages by John Martin, incidentally reflecting on his career, etc. Other subjects include Edward Cowper's steam printing machine, Norwich Library, exhibition, protection and conservation of works of art, with contributions by James Rennie, James Skene, Robert T. Stothard, Charles Toplis and a host of others. The first report contains interesting examinations of John Jobson Smith, a Sheffield foundryman, Thomas Field Gibson, a Spitalfields silk weaver and Charles Smith, an architectural sculptor who was engaged on the new National Gallery.



40 [NATIVITY]. ENGELBRECHT, Martin. THE NATIVITY. [Augsburg]: [C.P. Maj. Mart. Engelbrecht. excud. A.V. ca. 1750]. **£ 750**

Set of 6 engraved card-backed cut away sheets, [93×144 mm] with contemporary hand-colouring;

A fine peepshow depicting a mid-eighteenth century interpretation of this biblical scene.



The cut aways depict; [1] The opening into the stable with a shepherd carrying a lamb on his arm; [2] to the left a man bearing a basket of fruit on his shoulder and to the right a woman with a basket on her head and lantern in hand and before them a man pointing to the scene before them [3] the Nativity with Jesus in the crib, Mary tending to the baby; Joseph seated to the left and to the right two shepherd kneeling; a lamb before them and to the back a cow and donkey looking on from behind a pillar and a choir of Angels above [4] the shepherd arriving bearing their gifts [5] The entrance to the stable with two shepherd entering to the right [6] the back scene showing Annunciation to the shepherd in a landscape with sheep hills and trees.

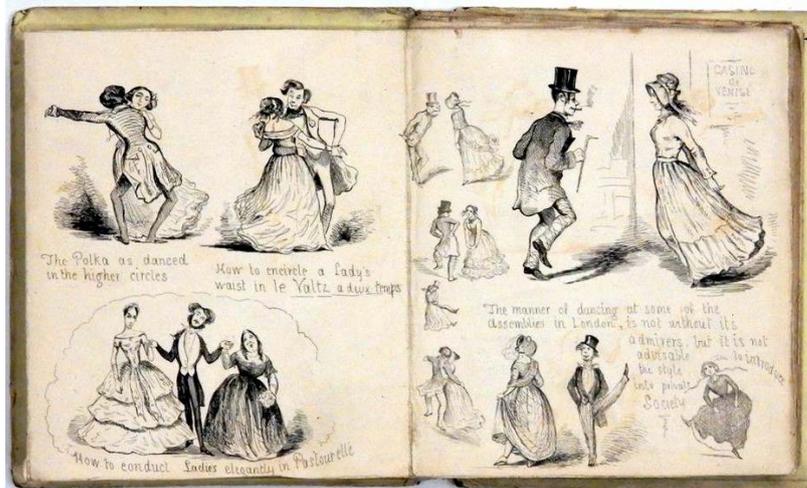
Engelbrecht (1684-1756), a native of Augsburg began his career as an artist by his attachment to a local publishing house. By 1708 he had moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. 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.

41 **ONWHYN, Thomas.** ETIQUETTE ILLUSTRATED. OR, HINTS On how to conduct oneself in the best society by an X.M.C., London: Pubd. by Ackermann & Co. 98 Strand. [1849]. **£ 400**

Continuous sheet with 23 engraved scenes, some offset foxing, folding into original yellow boards, engraved vignette title label on upper board, (extremities worn).

Covering situations in the ballroom, salutations, visiting, dress, dinner parties and 'on taking yr departure'.

Thomas Onwhyn (1814-1886) was an illustrator notorious for pirating illustrations for Dickens' works and consequentially copying the manner of H. K. Browne and George Cruikshank. 'Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros. and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirising tourism, teetotalism, and fashion...' (*Oxford DNB*).



The Laws and Institutions of 'Lydia'

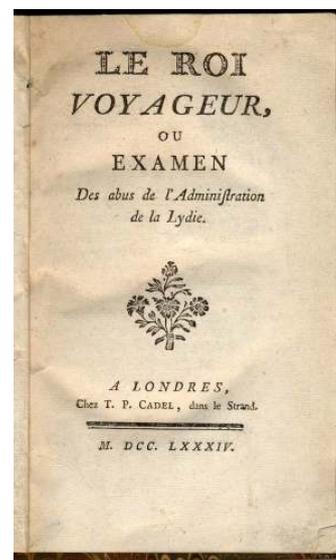
42 **[PERREAU, Jean-André].** LE ROI VOYAGEUR, ou Examen des abus de l'administration de la Lydie. A Londres, chez T.P. Cadel, dans le Strand. 1784. **£ 750**

FIRST EDITION. 8vo, pp. viii, 211, [1] blank, [3] contents, [1] blank; minor stain just visible at head of title, and foxing to contents leaves, otherwise a clean crisp copy throughout; in recent marbled boards.

Scarce first edition of this utopia, employing the well-tried literary device of the 'finding' of a manuscript.

In this case, the fictitious codex bears the laws and institutions of a utopian 'Lydia', a paragon of freedom of trade, liberal policies in agriculture and labour, civic and familial virtues, openly in contrast with the state of contemporary France. The author was Professor of Law at the College de France and a tribune who a few years later he edited the *Journal du vrai citoyen*. He was reputed, due to his striking resemblance to Mirabeau to be his natural son. he was born in 1749 at Mirabeau house, which if not proof is an interesting coincidence. He survived the revolution and died at Toulouse in 1813 .

Cioranescu 49566; Conlon 84,1625; INED 3522, Hartig & Soboul, p. 68; Kress S.5048; not in Negley.



43 **PERREAUX, Louis-Guillaume.** LOIS DE L'UNIVERS: Principe de la Création. Paris: Édouard Baltenweck Éditeur, 7 rue Hororé-Chevalier 1877. **£ 550**

FIRST EDITION. Two volumes, 8vo, titles printed in red and black, pp. [4], xxxii, 344; [4], 396; coloured frontispiece in first volume; paper discoloured in places; original printed wrappers, joints to wrappers to volume one repaired and some minor chipping to the edge of upper wrapper in volume two; inscribed by the author to Léon Duru.

A deservedly rare book containing Perreaux's thoughts on the development of science, law, politics and religion based on positivism run wild.

The work is divided into twelve chapters, the first chapter discusses the creation and the flood followed with information on the difference between black and white men and later the two kinds of life, one dark and the other light, Darwin, and the influence of positive forces and negative forces, and conversely, negative forces on the positive forces during and after six days of creation. The second chapter on man's superiority and why the faces of monkeys are hideous.



Chapter three contains a discussion of spiritual, physical and moral elements and chapter four on how morality is derived from science with Perreux preferring 'La bonne mère' rather than 'La femme député.' Chapter five on the secrets of nature 'Les extrêmes sont deux sexes qui engendrent le sublime.'

Following this are five chapter reviewing the system of government from the time of the Greeks through the stages of feudal regimes royalty with a discussion on negative government and on positive government. The penultimate chapter discusses the influence of positive laws on justice and chapter twelve concludes with the work with sections on various religions, Luther and Calvin, Biblical discoveries, free thinkers, materialism, atheism, Noah's Ark, Protestantism, public and forced confession, Rousseau, the celibacy of priests, prayer in Latin, the Messiah, prophecies on the fall of Adam, and un-baptized children. A thorough, if exhausting, stream of consciousness.

Louis-Guillaume Perreux (1816-1889) is today remembered as French inventor and engineer who submitted one of the first patents for a working motorcycle in 1869 later developing the Michaux-Perreux steam velocipede and military equipment. His philosophy, however, has never been examined.

We have been unable to trace any details of the unfortunate recipient of this work.

OCLC records copies at Harvard, Boston, NYPL, Utrecht University and the Bibliotheque Nationale.

An important rarity in textile design and colour theory

44 PERSOZ, Jean-François. TRAITÉ THÉORIQUE ET PRACTIQUE DE L'IMPRESSION DES TISSUES ... Ouvrage avec 165 figures et 429 échantillons intercalés dans le texte, et accompagné d'un Atlas in-4 de 20 planches. Tome Premier [-Quatrieme]. Paris: Victor Masson, 1846. **£ 2,750**

FIRST EDITION. Four text volumes, 8vo, pp. [viii], lx, 569, [1] blank; [iv], 558; [iv], 458; [iv], 560; illustrated with 429 fabric samples mounted throughout; Atlas volume: 4to, pp. [vi], with 20 plates of which three are chromolithographs; lightly foxed in places due to paper stock; text volumes bound in contemporary red morocco backed marbled boards, spines decoratively tooled and lettered in gilt, small chip to head of vol. IV, and light rubbing to boards and extremities, Atlas volume in calf backed marbled boards, spine decorated and lettered in gilt, light surface wear and rubbing to extremities, otherwise an appealing copy.

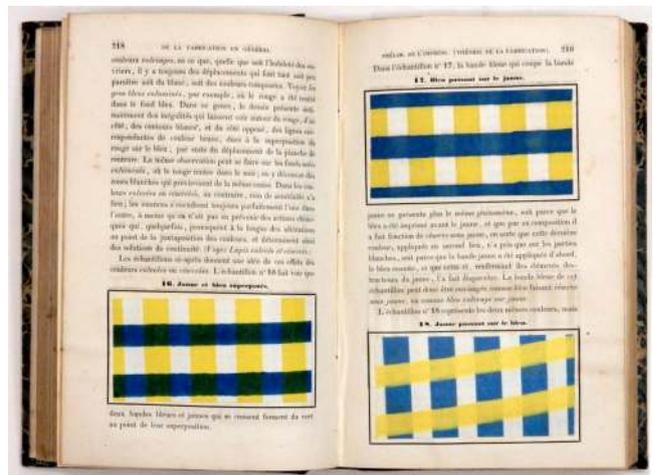
Persoz (1805-1868), a chemist and Professor in the School of Pharmacy at Strasbourg, wrote this work for the *Société d'Encouragement pour l'Industrie Nationale* (founded 1802) for which he won a medal, but more importantly they agreed to publish his work.

The first volume describes the technical aspects of colouring and chemistry, while the following volumes include vibrant fabric samples from the principal calico printers in England, Scotland, Alsace, Switzerland, Normandy and Paris.

George Seurat, the famed pointillist painter, was an early adherent of Persoz's work. Martin Kemp, in his book *The Science of Art*, wrote that 'Persoz's brilliantly illustrated *Traite* attracted Seurat's attention, to the extent that the painter transcribed a section of the text.' He was much taken by the Indian origins of the dyes used and the patterns created with them. Seurat regarded them in terms of the mystical and the occult rather than in the western ideas light and dark and scientific theory, although he was also well acquainted with the writings of Chevreul.

The present copy, although having the Atlas volume bound differently, is still a nice set with all four hundred and twenty-nine fabric samples present, each with its own tissue guard.

Poggendorff II, 109; Bolton I, 732; Darmstaedter 440.



45 [POOR LAWS]. REPORT (1817) FROM THE SELECT COMMITTEE ON THE POOR LAWS. [London]: Ordered, by the House of Commons, to be Printed, 4 July 1817: And to be Re-printed, 30 June 1819. Folio. pp. 29, [1] blank.

[bound with:] REPORT FROM THE SELECT COMMITTEE ON THE POOR LAWS (1818:) With an Appendix. [London]: Ordered, by the House of Commons, to be Printed, 10 March 1818. Folio. pp. 85, [1] blank.

[bound with:] REPORT FROM THE SELECT COMMITTEE ON THE POOR LAWS 1819. [London]: Ordered, by the House of Commons, to be Printed, 30 June 1819. Folio. pp. 85, [1] blank.

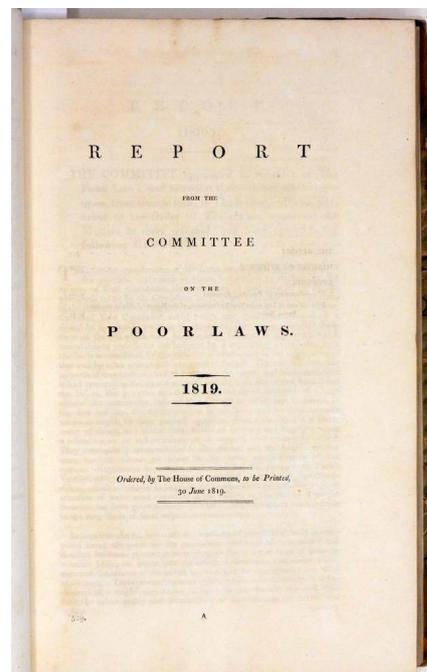
[bound with:] 1822. REPORT FROM THE SELECT COMMITTEE ON THE POOR RATE RETURNS. [London]: Ordered, by the House of Commons, to be Printed, 15 July 1822. *Folio. pp. 43, [1] blank; [4], 239, [1] blank.*

[bound with:] A BILL TO AMEND THE LAWS REGARDING THE MAINTENANCE AND EMPLOYMENT OF THE POOR [drop-head title]. *Folio. pp. 38.* £ 250

Bound together in one volume, contemporary half calf, spine lettered in gilt upper joint weak.

A good group of reports on the reforming of the Poor Laws that was skilfully navigated through committee, despite heavy opposition from Malthusian converts, by the poor-law reformer William Sturges Bourne (1769–1845).

‘Between 1817 and 1819 Sturges Bourne was responsible for the most ambitious attempt to reform the poor laws undertaken between 1601 and 1834. As early as November 1801 he had introduced a bill to end the badging of paupers, and in 1807 he successfully opposed Samuel Whitbread’s elaborate scheme to reform the poor laws and popular education. In 1817 Sturges Bourne was nominated to a select committee on the poor laws, and in February 1818 assumed its chairmanship. The committee’s reports stopped short of recommending abolition of poor relief, the currently orthodox view among political economists, and instead recommended major reform. Although the government was opposed to reform, in 1818 and 1819 Sturges Bourne sponsored a series of bills transforming the administration of poor relief and parish government. Two acts facilitated the appointment of salaried assistant overseers, the establishment of select vestries, and regular minute-keeping in all parish vestries. An act passed in 1819 transformed the local franchise, awarding ratepayers one vote for the first £50 of rateable value and an additional vote for each further £25 of rateable value, up to a maximum of six votes. The Sturges Bourne Acts remained the basis of parish government until the passage of the Parish Councils Act in 1894.’ [See William Sturges Bourne in ODNB]



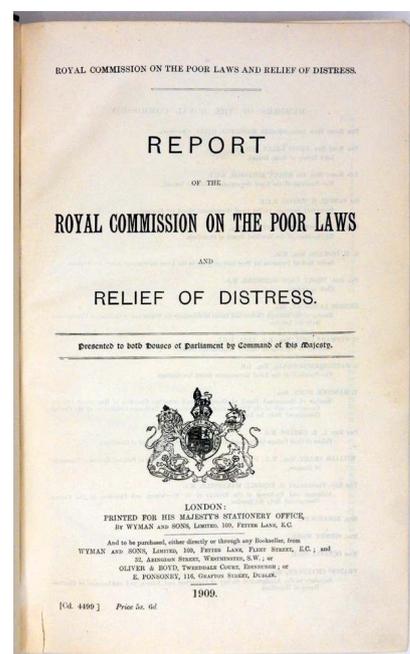
46 [POOR LAWS] [THE ‘MAJORITY’ REPORT] REPORT OF THE ROYAL COMMISSION ON THE POOR LAWS AND RELIEF OF DISTRESS. London: Printed for His Majesty’s Stationary Office... 1909. £ 85

Folio, pp. xiii [1], 718; 3 folding tables; contemporary blue cloth, spine lettered in gilt.

‘The Majority report was a report published by the Royal Commission on the Poor Laws published in 1909. The Royal Commission on the Poor Laws was a group set up to work out the best way to relieve the poor of economic and societal hardship. The Commission was made up of members of the Charity Organisation Society such as Helen Bosanquet as well as Local Government Boards, Trade Unions and social researchers such as Charles Booth.’ [Wikipedia]

The Commission spent four years investigating and eventually produced two conflicting reports that became known as the *Majority Report* and the *Minority Report*. As the basis of the two reports was in such contrast the Liberal Party were able to ignore both when implementing their Liberal reforms package.

The main conclusion that the Majority report recommended included that the origins of poverty were moral factors; the Poor Law should remain; Boards of Guardians provided too much outdoor relief and that the able-bodied poor were not deterred from seeking relief because of mixed workhouses.



Opening up the ‘West’

47 [RAILWAYS]. LONDON & SOUTHAMPTON RAILWAY. The Public are informed that on and after Monday, 25th March, and until further notice, the Trains will start at the following hours... [London]: Printed by Smith and Ebbs, Tower Hill, [1841]. £ 185

Broadside, [340 × 220 mm.], small repair to lower right hand corner with no loss.

The broadside describes the railway as it operated from London to Winchfield before the final extension to Southampton was completed in 1841. The company had changed its name to the London and South Western Railway a few months after the present broadside was issued in order to appease the population of Portsmouth who were now also to be provided with a link to London.

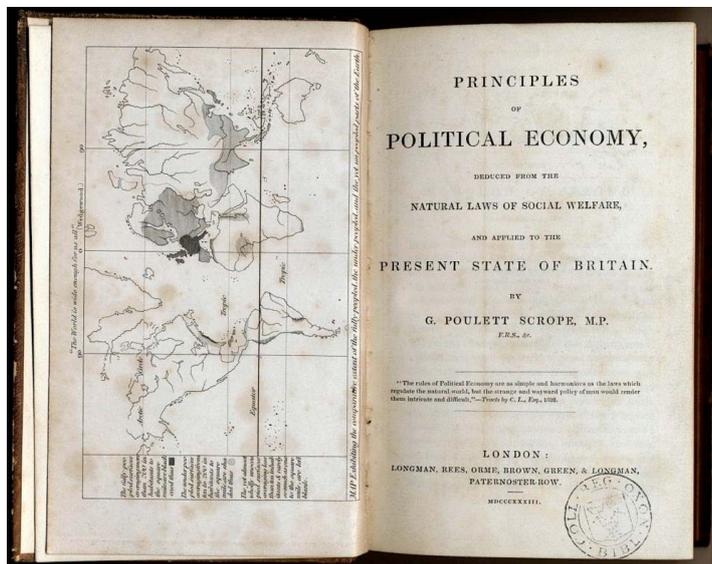
Such railway broadsides would have been pasted up at each of the stations on the line, thus the resulting in a poor survival rate once their immediate use was over. This example gives a timetable, somewhat difficult to understand,

First edition of *Principles of Political economy*, called by McCulloch “a work of considerable talent and acuteness”, in which Scrope “proposed to correct the legal standard of value, (or at least, to afford to individuals the means of ascertaining its errors) by the periodical publication of an authentic price-current, containing a list of a large number of articles in general use, arranged in quantities corresponding to their relative consumption, so as to give the rise or fall, from time to time, of the mean of prices; which will indicate, with all the exactness desirable for commercial purposes, the variations in the value of money; and to enable individuals, if they shall think fit, to regulate their pecuniary engagements by reference to this Tabular Standard” (pp. 406-407). Scrope wrote numerous pamphlets on economical questions; his opposition to the Malthusian theory of population, defended the Poor laws, advocated unemployment insurance and criticised the gold standard.

‘It has been argued forcefully, and I believe correctly, that the application of “population thinking” to living organisms (as opposed to “essentialist” or “typological” thinking) was a major element in the “Darwinian revolution” ... Hence he may have derived his “population thinking” about organisms, at least in part, from Lyellian biogeography ... But I would suggest in addition that Lyell may have derived *his* “population thinking” about lava-flows, mountains, islands, and organisms from the geology of Scrope’ (Rudwick, p. 210).

George Julius Poulett Scrope (1797-1876) was the leading volcano expert of Britain, geologist and political economist. After his scientific travels on the Continent ‘Scrope had become increasingly concerned with economic and social affairs since his return to England in 1823. Settling at Castle Combe, which his father-in-law had vacated, Scrope’s duties as a magistrate made him acutely aware of the social problems of rural poverty, and he became a forceful critic of the poor laws’ (*Oxford DNB*). ‘Scrope spoke only rarely in parliament: “a parliamentary reputation is like a woman’s”, he once said; “it must be exposed as little as possible” (Sturges, 25, n. 26). He preferred to make his points in essays for the *Quarterly Review* and in brief pamphlets, the profusion of which earned him his nickname of Pamphlet Scrope. His earlier pamphlets exposed the iniquities of the poor laws in England; later, he vehemently criticized government and absentee landlords for the still worse problems of Irish poverty. On the local level he was, in the aristocratic manner, an enlightened landlord and a compassionate magistrate; on the national level, a vehement critic of the poor laws and of Malthusian doctrines’ (*ibid.*).

Einaudi 5198; Goldsmiths 27877; Kress C.3610; McCulloch p. 19; Palgrave III, p. 369; Schumpeter 489-90; Sturges 58. See ‘Poulett Scrope on the Volcanoes of Auvergne: Lyellian Time and Political Economy’ Martin J. S. Rudwick *The British Journal for the History of Science* Vol. 7, No. 3 (Nov., 1974), pp. 205-242.



Taxes on Printers’ devils and gardeners

51 [SERVANTS]. APPEALS RELATING TO THE TAX ON SERVANTS; with the opinion of the judges thereon. London: Printed in the Year M,DCC,LXXXI [1781].

[bound with:] ABTRACT OF CASES AND DECISIONS ON APPEALS relating to the Tax on Servants. London : Printed in the Year M,DCC,LXXXI [1781]. £ 1,250

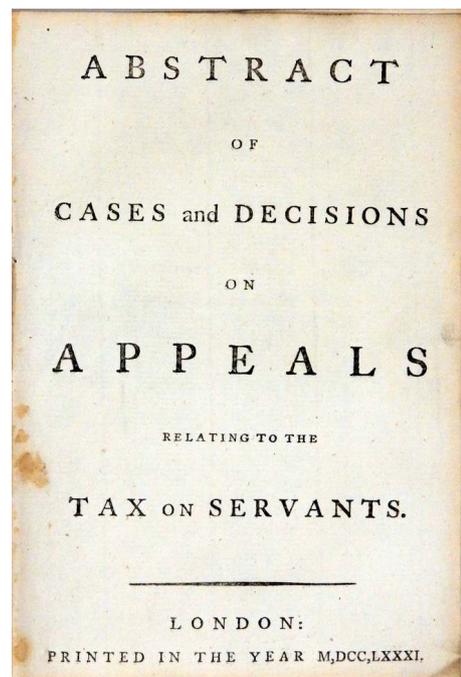
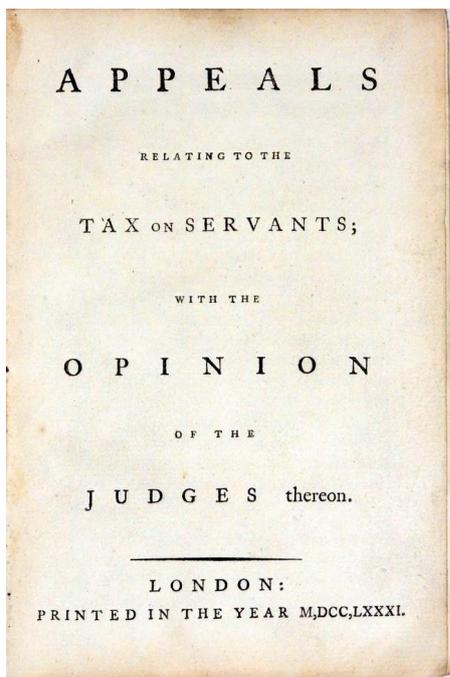
FIRST EDITIONS. *Two works bounds in one, 8vo, pp. [iv], 196; [iv], 64; modern calf backed boards.*

One of the means to increase the funds to put down the rebellion in the American colonies was a tax on male servants introduced by the Prime Minister, Lord North, in his 1777 Budget speech to Parliament.

Initially the tax was one guinea for each male servant employed as a non-essential luxury. So butlers, footmen, gardeners, gamekeepers and such were taxed but factory workers, farm labourers, employees at inns were all to be exempted. The problem with this tax was where to draw the line.

If you asked your farm labourer to put a saddle on you horse you were liable to be taxed! Masters were also very keen to find ways to avoid the tax and tried all kinds of manoeuvres to save money. There were plenty of good upstanding ‘public minded’ people just as ready to report evasion to the courts, so judgements were handed down and appeals were plentiful.

The appeals were often heard by Lords Mansfield and Blackstone who on the whole upheld the original courts decision. The cases are all enlightening on the relationship between master and servant. The first case to come before their lords was on the 23 January 1779 ‘The Reverend Mr Humphrey, assessed for John Stephenson, a foot-boy, appealed against the same, and alleged that the boy is only twelve years of age, is fatherless, and taken by him out of charity, and is employed by him as an errand-boy; the he pays him no wages, only cloths, and boards him; that Mr Humphrey’s keeps no horse, that the boy wears no livery, does not wait at table, only two or three times when his master has been at a public dinner, the boy has then waited on his master; that the boy goes errands, cleans shoes, sharps knives, sweeps the garden, lights the fire, and does other occasional business in the house.’ The



determination was that the Commission was right to tax the Rev, Mr Humphrey's for having 'a male servant acting in the capacity of a footman.'

All sorts of trades and employment's came under their lords ultimate decision. with gardeners, grooms, errand boys, and labourers plentifully argued and in one case the duties of a 'Printers Devil' to be decided on. Their lords found that all the Clergymen who made an appeal were all found to be liable; and curiously all attorneys were 'not liable' to this interesting tax.

A contemporary note of the work in the *The Monthly Review* [Vol. 65, 1781, p. 396], commends the work but felt that it would 'have been still more generally useful, if the Editor had given a proper abstract of the act in its own words.'

This must have spurred the publisher into action who did then circulate the *Abstract*. Few copies of the *Abstract* were called for as we can find only two copies on ESTC, both bound with the only two recorded copies of the *Appeal* having the variant title-page excluding the imprint 'London : Printed for Mount and Page, on Tower-Hill; and sold by T. Longman, in Pater-Noster-Row, and T. Cadell, in the Strand, M,DCC,LXXXI.'

Something appears to have happened between the printing of the two works for the titles in our copies are also from a different paper stock than that on which the body of the text is printed. A question arises on wether Mount and Page were still involved with the work at this stage in its evolution.

The tax on servants was not completely repealed until 1889, by which time we Britishers had doubtless decided that we were no longer hoped to put down that annoying rebellion in our American colonies.

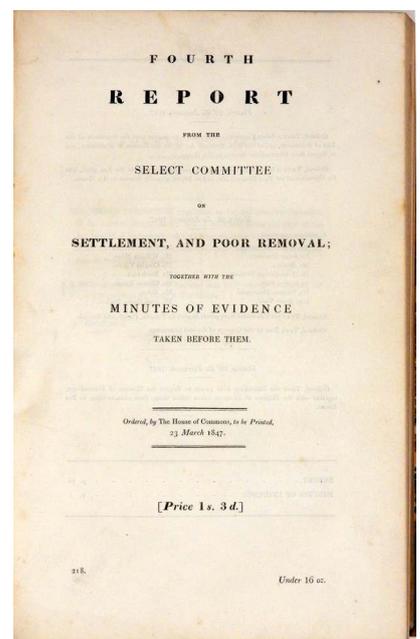
ESTC locating two copies of each work at British Library and the University of Kansas.

52 [SETTLEMENT & POOR REMOVAL]. FIRST [-SECOND AND THIRD - FOURTH - FIFTH - SIXTH - SEVENTH AND EIGHTH - INDEX TO THE] REPORT FROM THE SELECT COMMITTEE ON SETTLEMENT, AND POOR REMOVAL; together with the Minutes of Evidence taken before them... London: Ordered, by the House of Commons, to be Printed 19th February [-6th May], 1847. £ 250

Folio, pp. x, 79 [1]; vi, 104 [2]; iv 114 [2]; iv 72 [2]; iv 333 [1]; xiv, 52 [2]; iv, 101 [1]; contemporary calf, spine with two black labels lettered in gilt, worn.

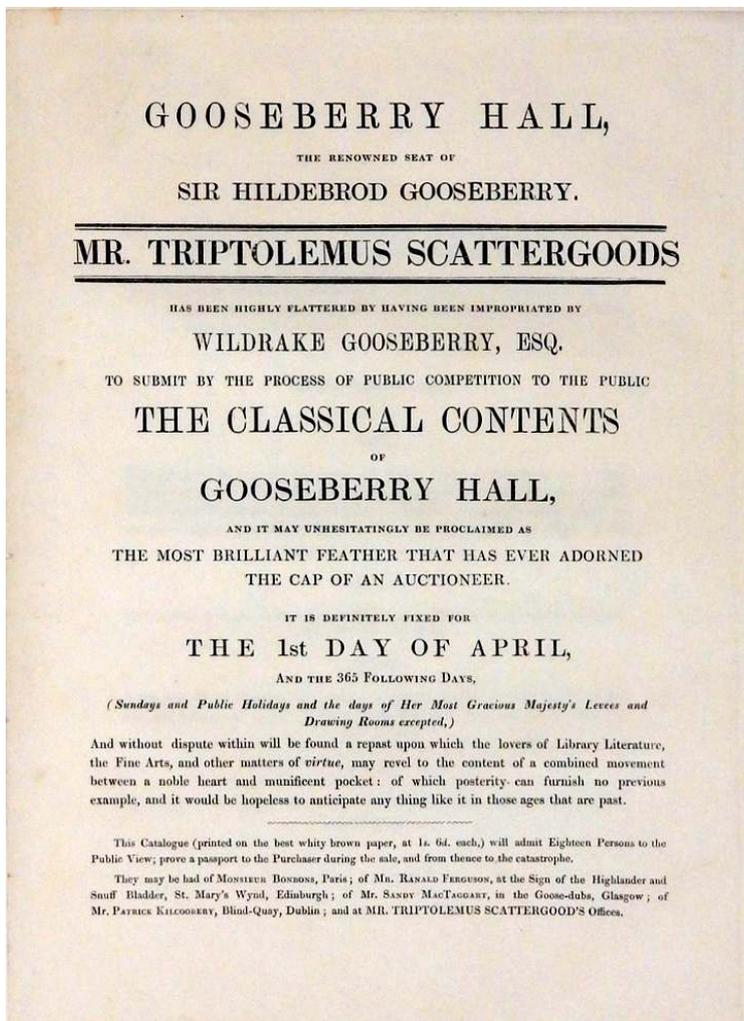
The committee sat for five months with numerous witnesses being examined, and extensive inquiries made, but no recommendation forwarded. Many resolutions were proposed and rejected, some by large, others by small majorities but nine are recorded in the minutes as being carried by the committee but in the event these were not reported to the House of Commons, the motion for that purpose having been rejected by a majority of one.

If proof were needed of the difficulty of making any great change to the status quo these undoubted improvements were thought at that time as just too much of a change to be enacted. As would be expected Edwin Chadwick has plenty to say and is one of the main witnesses giving evidence, sufficient indeed for two-thirds of the *Fourth Report*. The value of the evidence is chiefly in the first hand accounts of the Poor Law in action and how it was fairing.



53 [STRAWBERRY HILL SPOOF] [CROKER, Thomas Crofton, and others]. GOOSEBERRY HALL, THE RENOWNED SEAT OF SIR HILDEBROD GOOSEBERRY. Mr. Triptolemus Scattergoods has been highly flattered by having been impropriated by Wildrake Gooseberry, Esq. to submit by the process of public competition to the public the classical contents of Gooseberry Hall and it may unhesitatingly be proclaimed as the most brilliant feather that ever adorned the cap of an auctioneer. It is definitely fixed for the 1st day of April, and the 365 Following Days... [London: T. and W. Bone, 29 New Bond Street] [1842]. **£ 1,250**

FIRST EDITION. 4to, pp. 16 wood engraved text illustrations. inlaid on sheets; contemporary half morocco, spine lettered in gilt.



An uncommon copy of this spoof on Robin's famous, even infamous, catalogue of the auction of Horace Walpole's Strawberry Hill.

'[Croker's] squib Gooseberry Hall, which mocked the sale and in particular Robins's extravagant sale catalogue. It was the most successful of the various parodies and satires that appeared in the occasional literature of the day, twisting Robins's proud boast of 'the most distinguished gem that has ever adorned the annals of auctions' to 'the most brilliant feather that has ever adorned the cap of an auctioneer,' and shifting the auction date from 25 April and 23 following days to 1 April and 365 following days.'

'Robins's flamboyant Prefatory Remarks were transformed into Puffatory Remarks, Walpole was reinvented as Sir Hildebrand Gooseberry, and Robins as Triptolemus Scattergoods, while the Earl of Bath's Ballad of Strawberry Hill became the Earl of Noodleton's Ballad on Gooseberry Hall. Croker had fun not only with Robins's prose, but with some of the historical items of association and attributions in Walpole's collection - instead of the lock of hair from Whittington's cat, and there is a pained denial that a small brass shield of Grecian workmanship is as alleged the top of a brass warming-pan. The Earl of Waldegrave, whose financial and other embarrassments precipitated the sale, appears as Wildrake Gooseberry, Esq., and one of the paintings in the collection is of him in the character of the Prodigal Son.

'The reader is escorted around the house as at the auction view, from the hall to the Great

Refectory, then up the stairs to Walpole's Breakfast Room, and past the Armoury to the Library, and so to the Long Gallery and Tribune. Cardinal Wolsey's hat has become the hat of the disreputable Duke of Queensbury, 'Old Q', while in the Cloister, the china vase that Baylis had promised to secure for Wilson Croker is transposed into the celebrated pie-dish in which a cat tried to find the birds beneath the pastry. There is no suggestion that [Thomas Baylis (d. 1875)] had any part in this pamphlet, but the manuscript, which Croker bound into his copy of the Strawberry Hill sale catalogue, is only partly in Croker's clear italic hand; the other hand is that of his actor friend O Smith [Richard John Smith (1786-1855)], with whom he attended the auction view, and whose contribution has not previously been noted. Croker mostly made corrections and added further passages, generally heightening the comedy and sense of the ridiculous. He also bound in his account with T. & W. Boone, who printed and published the pamphlet. This shows an initial print run on 4 May (the ninth day of sale) of 250, and a further 250 on 31 May; ten copies were provided to Croker and six to Smith, with only twenty of the 500 copies noted as unsold a year later when the account was made up. It is now a scarce item, but is occasionally found bound into copies of the Strawberry Hill sale catalogue. The humour, with its facetious and boisterous embrace of absurdity, is strongly reminiscent of the Noviomagians. The work is ascribed to Thomas Crofton Croker who had certainly witnessed the sale for he is recorded as the buyer of a black and gold fire screen on Day sixteen lot 22. This he appears to have had carved as was his want with the flowing whimsy with Though once Walpole's pet, I was used very ill, And 'knocked down ' by an auction at Strawberry Hill. My bloom being gone like the bloom of a flower. Let me quietly fade here at Rosamond's Bower.' [Clarke]

Bound with this copy is the large-paper issue of Robins's catalogue at which the spoof is directed. This has been interleaved with press cutting from *The Times* for each days sale together with a lithograph portrait of Robins.

See Stephen Clarke: Rosamond's Bower, The Pryor's Bank, and the long shadow of Strawberry Hill in *Journal of the History of Collections* 2014; See also item 16 above for some more insight into the production of the Robins sale catalogue.

54 **TAYLOR, Isaac.** SCENES OF COMMERCE, by Land and Sea; or, "Where does it come from?" Answered, upon a Plan arranged by the late Rev. Isaac Taylor, of Ongar, Essex. London: John Harris, Corner of St Paul's Church Yard [1830]. **£ 225**

FIRST EDITION. 12mo in 6s, pp. iv, 387, [1] blank, with 18 engraved plates, including frontispiece; each plate containing three scenes; bound in the original dark red publisher's roan backed marbled boards; a good copy.

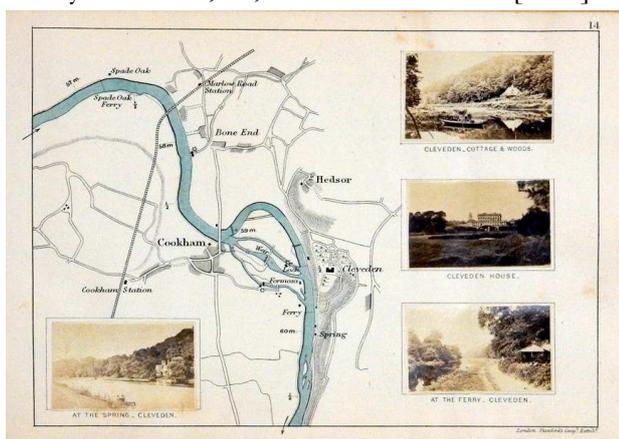
A charming and well-illustrated educational children's book on trade, commerce, and manufacturing. *Scenes of Commerce*, which is illustrated with engravings from designs by Taylor and his son, was the last of a series of works, which includes such titles as *'Scenes in Africa'* and *'Scenes in America,'* that were written for 'tarry-at-home travellers.'

The work is constructed around short articles on objects found during a travelogue around the reader's home. Beginning with an account of 'The Breakfast' with lessons on Tea, Coffee and Sugar; then onto 'The Withdrawing Room' in which Mahogany, Glass, Carpets and Curtains are each explained and so onto over one hundred items dotted about the house. A trip is also made to a new house then building and several institutions including the Royal Exchange and The Custom's House. Although planned by Isaac Taylor (1759-1829), the work was published posthumously.

Stewart A57; Goldsmiths 26201, see Moon *John Harris's Books for Youth* 872a; and Osborne, p. 191.



55 **[THAMES PHOTOGRAPHS]. TAUNT, Henry William Edward.** A NEW MAP OF THE RIVER THAMES, from Oxford to London, from Entirely New Surveys taken during the Summer of 1871: with a guide, giving every information required by the tourist, the oarsman and the Angler. Oxford: Henry W. Taunt, 33, Cornmarket-street. [1872]. **£ 450**



FIRST EDITION. Oblong 8vo [16.5 x 25.5cm], pp. [vi], 67, end paste-down included in pagination; double lithograph maps with 79 albumen photograph vignette paste-ons; original green pictorial cloth blocked with gold lettering.

A very good copy (of a work usually found in distressed condition), of Taunt's illustrated meander down the Thames.

Taunt was one of Jerome K. Jerome's *Three Men in a Boat*, a book that probably would not have been written, or become so successful, without Taunt's enthusiasm for the Thames. Taunt was a skilled photographer and cartographer who's finely produced guides to the Thames helped to make the river ever popular.

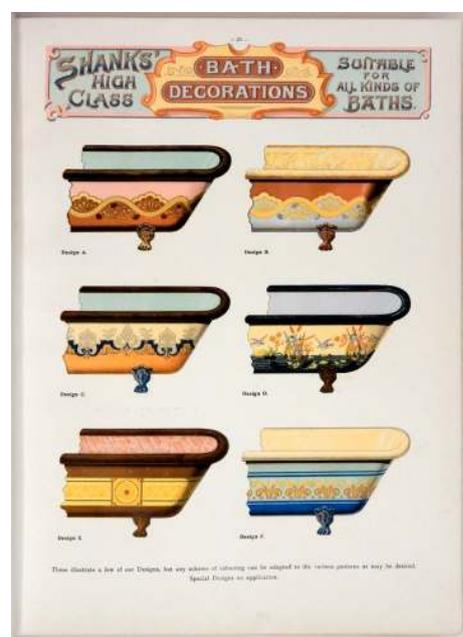
Cohen, p. 209; Westwood & Satchell p. 205.

56 **[TRADE CATALOGUE]. SHANKS & Co.** ILLUSTRATED CATALOGUE OF SANITARY APPLIANCES Manufactured by Shanks & Co. Ltd. Tubal Works, Barrhead, Scotland Glasgow; A.D. Goldie, American Printer: 1899. **£ 950**

Folio, [36 x 27 cm], pp. 1-40, 40a-b, 41-50, 50a, 51, 59-108, 119-122, 122a-b, 123-150, 150a-b, 151-173, 174a-d, 175-220, 227-342, 357-398, 407-476; pagination including 31 chromolithograph plates; some with gold, several tinted leaves and plates and remaining leaves with half-tone illustrations original hessian backed green cloth, upper cover gilt, cover somewhat worn.

A fine catalogue from one of Britain's leading manufactures of sanitary ware.

Shanks were well placed to exploit the growing necessity of late Victorian society to become both clean and decent. Baths and indoor toilets had becoming less a luxury and more an absolute minimum of hygiene by the end of the nineteenth century. Great efforts were made by manufacturers to make these solid items replete with pleasant designs and decoration that would fit them for any domestic setting. An enthusiasm for flowers seems to have been favoured for water closets, basins and sinks, as if these two dimensional coloured transfers could remove the unpleasantness of dirt. For the more utilitarian public appliance, decoration was almost wholly absent with white porcelain surfaces thought sufficient to ensure that the receptacles were pure and bright.



These expensive and elaborate catalogues were often held by merchants for customers to make their choice. Shanks patents were key to their success and included such now standard fittings as the combined supply, waste, and overflow fitting on baths; a bath tap with a flexible tube and perforated rose for providing a shower or spray bath; and the mixer tap.

Everything including the 'Statue of Liberty'

57 VAL D'OSNE. ALBUM NO. 2 FONTES D'ART Paris: [Imprimerie Typographique de P. Dubreuil, 18, Rue Clauzel], [1908]. £ 550

Folio, pp. [12]; wood engraved and half-tone plates numbered 345-394, 398-401, 414-425, 427, 429, 431-440, 443-451, 454-456, 461, 463, 464, 468, 470-526, 528-531, 536-553, 567-619, 621-626, 630-644, 32 'bis' plates; original light green cloth, lettered in black, with an onlaid illustration, unusually clean for a trade catalogue.

A superb catalogue by the major French casting company Societe Anonyme des Hautes Forneaux et Fonderies du Val d'Osne.

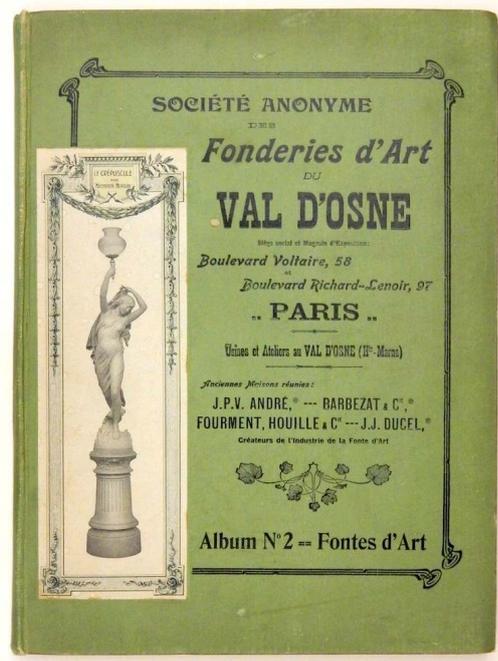
In 1833, Jean Pierre Victor André, a Parisian engineer and head of an iron foundry, acquired the land that had once been an old Benedictine convent in the north-east of France called the Iron-Triangle. Victor André was one of the few industrialists at the beginning of the last century that foresaw the profits that could be made from cast iron, especially for moulds and urban decoration.

In the middle of the nineteenth century, Le Val d'Osne had 220 employees, two furnaces and two steam machines and André became a national figure; Louis Phillipe, the king of France, personally awarded him a gold medal at the National Exhibition in 1844. When he died, his wife took over the running of the business for about four years and then she sold it to one of André's students, Gustave Barbezat, another name closely associated with Le Val d'Osne.

Under the administration of its successive managers, Le Val d'Osne grew and developed incredibly. It benefited greatly from the remodelling of Paris, organised by Baron Haussmann, and the creation of what was then being called Urban Decoration.

In 1892, Le Val d'Osne joined up with another well-known artistic foundry, J.J. Ducell and between the two, they created 40,000 moulds, the richest and largest collection of moulds in the world. It included large vases, statues, gates, balconies, balustrades, fountains, candelabra, crosses for graves, chapel doors, funeral baskets and all sorts of objects of worship.

The plates in this particular compilation also includes two different examples of a reduced version of the Statue of Liberty after Bartholdi one being slightly over life size and standing 3 metres high.

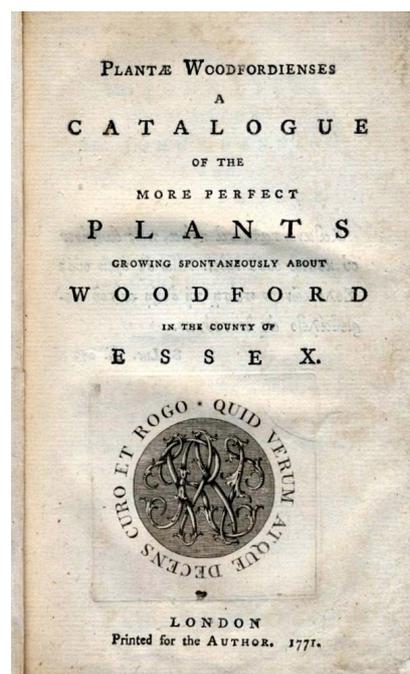


58 [WARNER, Richard]. PLANTAE WOODFORDIENSES a catalogue of the more perfect plants growing spontaneously about Woodford in the county of Essex. London: printed for the Author, 1771. £ 650

FIRST EDITION. 8vo, pp. vii, 222, [2], *engraved monogrammed vignette on title; a few gatherings miss-folding; first few leaves with repairs to fore-edge not affecting text; uncut in modern buckram-backed boards, printed paper label on spine; inscribed on a front free end-paper 'From the Author'.*

'This little book had its origin in the 'herborisations' of the Apothecaries' Company, to the master, wardens, and court of assistants of which it is dedicated ... Though by no means free of errors, the *Plantae Woodfordienses* served as a model for Edward Jacob's *Plantae Favershamienses* (1777), and in 1784 Thomas Furlly Forster thought it worthwhile to print some thirteen pages of 'Additions'. In one of his own copies of the book, now at Wadham College, Warner had made several additions for an intended reissue.'

Richard Warner (1713?-1775) was a botanist and literary scholar who in 1748 was visited by Pehr Kalm, a pupil of Linnaeus, then on his way to collect plants in North America. 'Warner took him to London, to Peter Collinson's garden at Peckham, to visit Philip Miller at Chelsea, and to see the aged Sir Hans Sloane. In 1754 Warner received from the Cape of Good Hope the so-called Cape jasmine, actually the gardenia, a double-flowered form of a Chinese species, which flowered for the first time in his hothouse four years later.' [ODNB]



This copy, represents the book in its earliest state, as it is bound without the *Index of the Latin names as given by Linnaeus*. In 1784 yet another appendix was added, with an *Index of the English Latin names*, extending the book to 255 pages.

Henry 1477.

Working Sketchbooks of the 'City' Artist

59 WATT, Frances. A LARGE COLLECTION OF SKETCHBOOKS, comprising over a 1,000 drawings, largely dating from the 1960's and early 1970's, and including some ephemera and personal items. [London and elsewhere]. 1960-1992. **£ 650**

Comprising 28 Sketchbooks with over a 1,000 drawings mostly relating to the City, but some of Scottish places she visited, nearly all in graphite, a few in pen and ink and several with watercolour washes, often several on one sheet of paper, condition is generally excellent, some pages, and parts of pages have been excised, some are simply rough sketches; also included are some personal items including sketches and newspaper clippings, mostly about her father; some wear and tear, sunning to sketchbooks and with some leaves loose, but all in all generally in very good state.

During the 1960s her paintings and illustrations of the 'old' Stock Exchange were included in the *Stock Exchange Journal*, *The Times* newspaper and the *Lord Mayor's Art Awards Exhibition*. The present collection includes views of Lloyds, The Royal Exchange, and also The Discount Market together with are a large number of drawings that were used as illustrations to *The Times*.

(Edith) Frances Watt (1923-2009) was an immensely talented artist who never received the attention she deserved. Born in Falkirk in 1923 she moved to Geneva at the age of 3 where she lived until 1936. Her father was the Reverend Thomas M Watt, D.D. a minister of the Scots Church in Geneva and also the League of Nations correspondent for *British Weekly*, before returning to Scotland in the late 1930's.



Watt then aged 15 moved to Highgate in London (Southwood Lawn Road) with her mother, with whom she lived for the rest of her life. By then she was calling herself Frances. She attended the Hornsey School of Art (1946) and the Byam Shaw School of Drawing and Painting. Things then went quiet and we have found no works dated between 1946 and 1953. Later she began work on a series of works with religious themes - unsurprising, in that her father and two of her uncles were prominent churchmen and became an active member of Highgate Choral Society.

‘Watt’s big break apparently came when she was commissioned by the Council of the Stock Exchange to record the daily life in the Square Mile. This commission seemingly suited Watt, seen in the finesse of the works, as well as the sheer quantity. The paintings are largely monochrome – grey, black and white – perhaps a result of their ‘documentary’ function and the fact that many of the pictures were intended for the *Times* newspaper, where colour would not feature. But it does also seem apt for the subject matter too, the city traders, the trading floor, and also the city architecture; cool, stylish and confidently executed, they seem to embody the 1960s masculine world where deals are done and stakes are high’

‘Over the next 20 years she was brilliantly placed to observe the enormous changes taking place in the great institutions of the Stock Exchange and Lloyd’s of London. She exhibited at the Royal Academy, her first exhibit being *Stockbrokers Talking*, 1961’ (see <http://www.tathagallery.com/artist/frances-watt/#biography>). She also exhibited at other institutions including The Glasgow Institute, Paisley Art Institute and at Kensington Artists Group. Today, Watt has two works in public collections: *Interior of Lloyds*, 1963 (City of London Corporation) and *Park with a Boating Lake*, 1952 (Bruce Castle Museum, Tottenham).

Watt moved back to Perth (Myrtle Cottage, Main St, Bankfoot) in November 1992. The latest work in the collection is dated 1992 and we have no information after that date. One wonders why she was not better known in her lifetime. It was certainly not for lack of ability. Raised in a patriarchal home, never married, always lived with her mother, was never represented by a gallery, and never properly promoted her own work, goes some way to account for her anonymity. (see http://www.sulisfineart.com/blog/cat/articles/post/artist-spotlight-discovering-frances-watt/#.VS0PHnF_A9).

60 [WILSON, Lucy Sarah *née* Atkins]. THE INDIA CABINET OPENED: In which many Natural Curiosities are rendered a source of amusement to the Young Minds, by the explanation of a mother. London: Printed for Harris and Son, Corner of St. Paul's Church Yard. 1821. £ 350

FIRST EDITION. 12mo, pp. viii, 157, [1] imprint; hand coloured engraved frontispiece. original red morocco backed marbled boards.

The Cabinet of Curiosities had begun to be a familiar item in middle class homes by the beginning of the nineteenth century justified as an adjunct to juvenile education.

The work centres around 'Little Ellen' who with her family have taken a house in the lake district for the summer months 'Under the tuition of a kind elder sister [Isaline], Ellen was instructed and rapidly improved.' Ellen's curiosity for the natural world is excited especially so as in her mothers bedroom is an Indian cabinet full of curiosities.

Sarah Atkins was the daughter of Samuel Atkins of Chipping Norton in Oxfordshire, unfortunately Samuel, a banker, was a bankrupt in 1815, a calamity which threw the family into confusion. Sarah's mother appears to have separated from Samuel and become a Quaker minister with her children presumably including Sarah having to move elsewhere, probably to London. Sarah may well have had a cabinet of curiosities from which to work up her story, in this case a cabinet of Anglo Indian workmanship popular through this period. Sarah in producing her book may have endeavoured to do her bit for the depleted family finances. At a later date she was to marry Daniel Wilson, a vicar of Islington, who was the son of the more famous bishop of Calcutta, Daniel Wilson, (1778-1858). As was expected at this time, Sarah was baptised into the Church of England and took as her baptismal name Lucy.



Detail from item 23 [Grandville, J.]