

# MARLBOROUGH RARE BOOKS

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BOOTH #A18

PARK AVENUE ARMORY

## 58<sup>TH</sup> NEW YORK BOOK FAIR



NAPOLEON III'S ARMY

1 [ABC PANORAMA]. ALPHABET DE L'ARMÉE et de la Garde Impériale. Paris, Maison Martinet. Paris, Hautecœur Frères, Vivienne 41, et rue de Rivoli 172. Imp. Godard à Paris. [c. 1860?].

£ 450

Lithographed panorama measuring 15 x 253cm, hand-coloured and heightened with gum arabic, with minor (1cm spot) surface damage to letter Z, otherwise clean and fresh throughout; concertina-folding into cloth backed printed board covers (16 x 11.5cm), the front cover with image of two children showing interest in the drum of a drum major, with the publisher and printer beneath, lightly dust-soiled, but still a very good copy.

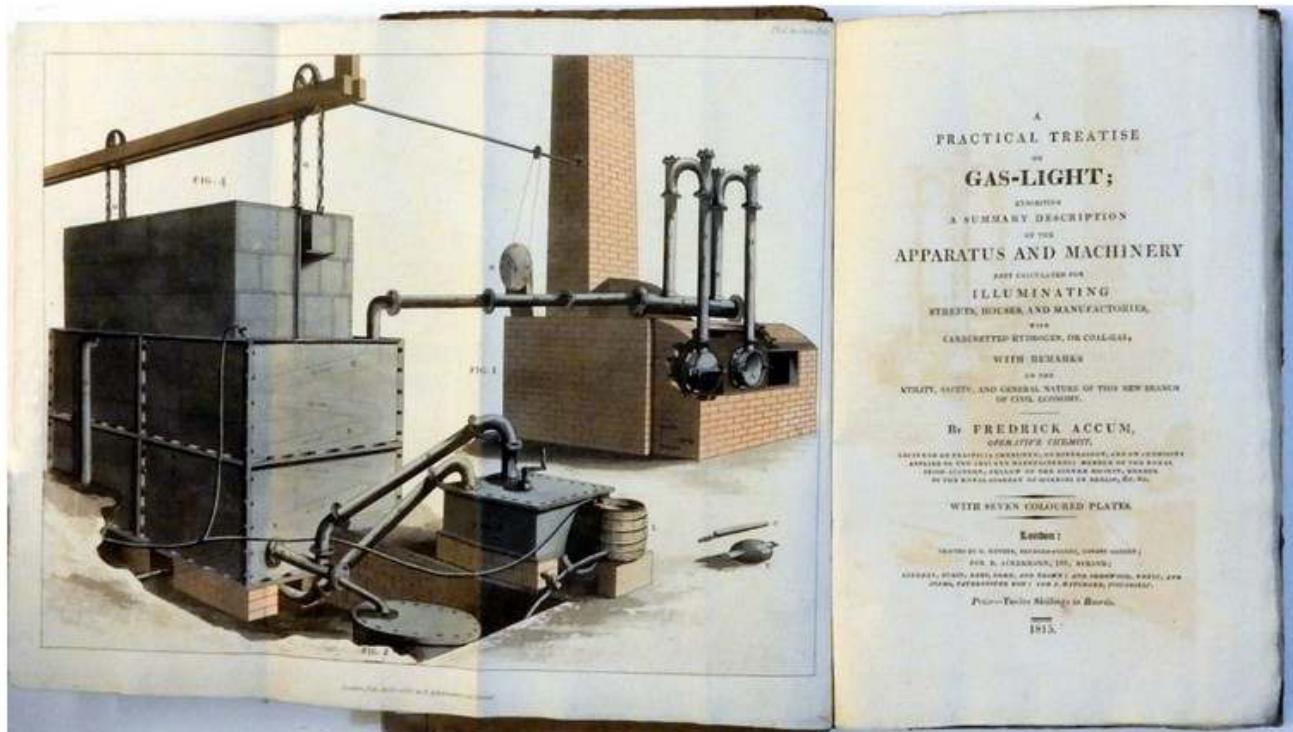
Rare ABC panorama, each letter of the alphabet being represented by a military costume beginning with 'A - Artilleur' and concluding with 'Z - Zouaves'. Of particular note are the letters K, showing the costume of the Kabyle people, or Berbers of North Algeria, and S, showing the costume of the Spahi, a light cavalry regiment of the French army recruited primarily from the indigenous populations of Algeria, Tunisia and Morocco. As one might expect Napoleon III is chosen for N.

### ILLUMINATING ACCOUNT

2 ACCUM, Friedrich Christian. A PRACTICAL TREATISE ON GAS-LIGHT; Exhibiting a Summary Description of the Apparatus and Machinery best calculated for Illuminating Streets, Houses, and Manufactories, with Carburetted Hydrogen, or Coal-Gas; with Remarks on the Utility, Safety, and General Nature of the New Branch of Civil Economy ... With Seven Coloured Plates. London: Printed by G. Haydn ... for R. Ackermann ... Longman [&c.] ... 1815. £ 850

**FIRST EDITION.** 8vo (in fours), pp. [ii], iii, [i] blank, v, [i] errata, 186; with seven hand-coloured lithographed plates (two folding, two slightly shaved), two engraved illustrations and one engraved map within the text; uncut and partially unopened in the original publisher's buff boards, printed paper label on the spine, joints just starting to crack at the head (but binding holding firm), boards abit dust-soiled, but still a very appealing copy.

First edition of Accum's 'classic text of gas technology', not only a succinct manual of science, but a contribution to civic improvement and to household art, with the many and various designs of lamps and their fittings depicted. 'Accum was intimately concerned with the application of H. A. Windsor's 1804 patent of a gas-lighting process. He undertook the experimental work necessary to overcome the complaints of Windsor's rival William Murdoch and the scruples of Parliamentary committees. As a result his name appeared as "practical chymist" on the 1812 list of the first Corporation of London's highly successful Gas-Light and Coke Company. Profiting from his experience, Accum advised other fledgling gas companies and wrote the 1815 treatise that became the classic text of gas technology' (DSB).



The gas lights depicted here are remarkable and varied examples of Georgian art - more than 12 different designs for household appliances being shown, as well as several for street lamps.

The value of Accum's work lies in the way he saw and exploited the technological possibilities of the rapidly advancing science of chemistry. His activities as lecturer, author, laboratory instructor, merchant, consultant, and technical adviser epitomize the opportunities that the industrial revolution opened to the emerging class of professional chemists. His pioneer work on gas-lighting and food adulteration was of fundamental importance' (*ibid*). Ford, *Ackermann 1783-1983 The business of art*, 1983, p. 220.

### SCRAMBLE FOR AFRICA

3 [AFRICA MOVING PANORAMA]. VOYAGE EN AFRIQUE: CYCLORAMA EN 22 TABLEAUX. [Berlin: Adolph Sala, Luxus Papierfabrik], [1889?]. £ 4,500

The panorama, made up of ten conjoined strips that unrolls from right to left, from one wooden roller onto another, and mounted in a model theatre [30.5 x 37 x 9 cm] with additional fitted extensions consisting of a cardboard proscenium front and wooden 'backstage'; the proscenium protected by two side-wings which are then held in place when opened by the insertion of a 'pediment' into a slot provided at the top of each wing; the extensions supplied to stand either side of the toy when the wings are open; housed in the original box [33 x 39 x 9.5 cm.] the lid with a large coloured decorative title label.

German toy theatre with including a panorama, or cyclorama, depicting a voyage to Africa from Spain and thence by way of the Mediterranean with a trip down the Nile from Cairo, ostrich chase, lions and crocodiles, desert sands and all the romance of an 'unexplored' territory.

The toys makers have, quite unintentionally, left us a sanitised depiction of the 1880's 'Scramble for Africa' a rather inglorious period of history that resulted in the continent being carved up between competing nations.

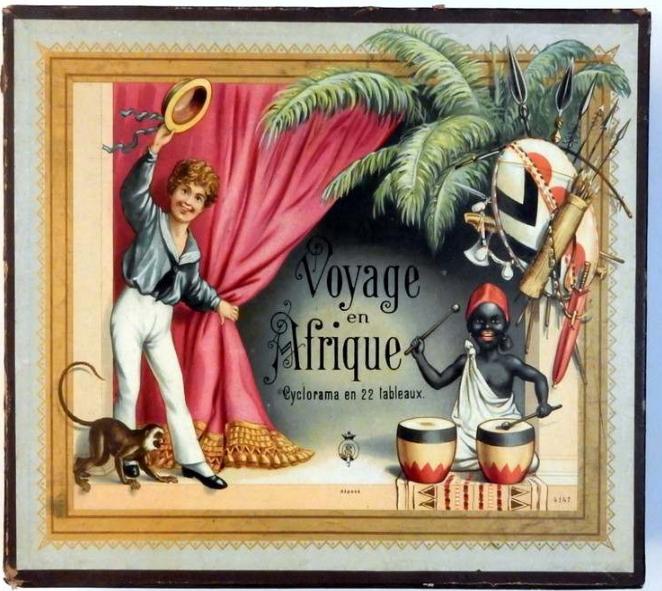


The proscenium carries the title, 'Voyage en Afrique' with the left wing, when closed, providing a contents list of the tableaux: '1. Port de mer espagnol. 2. Embarquement. 3. Le vaisseau en mer. 4 Approche de la Tempête. 5 Orage sur mer. 6. Essais de Sauvetage. 7. L'Epave. 8. Port Said. 9. Le Caire. 10. Rendez-vous des Caravanes. 11. 12. La Caravane dans le desert. 13. Le Sirocco. 14. La Caravane en detresse. 15. Lion attaquant des girafes. 16. Le Desert. 17. Chasse à autruche. Coucher du Soleil. 18. Crepuscule. 19. Camp de nuit. 20. L'Aube. 21. Chasse au crocodile. 22. Arrivée chez les musulmans.'

The closed wing on the right shows two men preparing to transfer boxes and trunks (one marked 'F.K.') onto a sailing ship which is just arriving. When the wings are opened that on the left depicts a North African, and that on the right a sub-Saharan African warrior. The 'pediment' is decorated with an African scene, with a lion slumped in the centre. Above in the centre is a seated black African slave and at the extreme left a North African the stand-alone side pieces appear the African girl beating her drums as on the box lid, that on the right being a mirror image of that on the left.

The 'backstage' houses the panorama. The 22 scenes in fact constitute a continuous image. It is rolled by inserting a handle into mortises in the roof of the 'backstage.' That on the left causes the panorama to roll backwards, that on the r. causes it to roll forward. A sack in the first tableau is marked 'F.K. 89', and a case in the ninth tableau is marked 'F.K.' and these initial must be those of the as yet unidentified artist.

A pamphlet was published to accompany the toy, *Afrika-Reise: Cyklorama in 22 Bildern mit erläuterndem belehrenden Text für Jung und Alt.* (here in partial facsimile) which advised how the 'cyclorama' should be performed, and provided a lecture in verse for the cicerone.



## IN THE CLOUDS

4 [AIRSHIPS & AEROPLANES]. LITTLE PEOPLE'S BOOK OF AIRSHIPS. London: Ernest Nister, New York: E.P. Dutton. [Printed in Bavaria] 1912. £ 250

Oblong folio [24.5 x 31cm.] pp. 32, including 14 pages printed in colour and the remaining pages with illustrations in bistre; original cloth backed coloured pictorial boards.

A delightful work illustrating the aeronautic wonders flying over head.

The work includes illustration of airships, biplanes and monoplanes; the frontispiece showing the army Airship (The Baby) rounding St Paul's with other plates of German Zeppelin's, Cody's Kite, Cody 'bi-plane,' the failed attempt of the Wellman airships attempt at crossing the Atlantic, also an impression of Glenn Curtis flying his 'bi-plane' over New York Harbour; Wellman airship more successfully fling his airship in the Arctic and of course Bleriot crossing the channel.

Published in two editions at 2s 6d for paper copies but ours the 'Untearable' issue at 3s 6d with the paper formed on a silk matting.

Oddly both our copy of the untearable issue and that at the Cotson have inscriptions dating from the early 1920's which in turn leads us to believe that some stock was sold off cheaply after the war, hopefully the recipients didn't mind having a book of outdated technology.

Cotson 6549.



CURTISS IN HIS BI-PLANE MAKING A FLIGHT OVER NEW YORK HARBOUR

## TAKING IN BOTH AMERICAN CONTINENTS

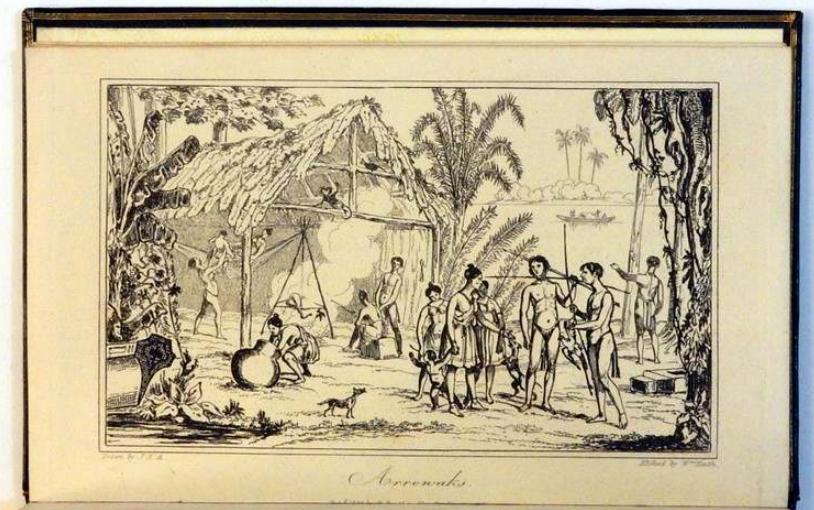
5 ALEXANDER *Capt.* James Edward. TRANSATLANTIC SKETCHES. Comprising Visits to the Most Interesting Scenes in North and South America, and the West Indies. With Notes on Negro Slavery and Canadian Emigration. London: Richard Bentley, New Burlington Street. 1833. £ 650

**FIRST EDITION.** Two volumes, 8vo, pp. [iii]-xxiii [1] 'Illustrations', 384; xv [1] 'Illustration', 320; engraved map and 10 etched plates on cream paper; contemporary full green morocco, the boards blocked in blind and gilt, the spines with raised bands, lettered and decorated in gilt, gilt edges; a handsome copy.

Captain Alexander's excellent travelogue, the first volume devoted to South America, and the second to North America.

In the preface he notes that being unattached to any regiment he decided 'having already visited many parts of the Old World, I determined on an expedition to the New, previous to returning to full pay.'

He first travelled from London to Guiana making particular enquiry into the slave trade, before exploring the interior with its primeval forests at the foot of the Andes. His next port of call was to the Barbados reporting on the destruction of a recent hurricane and thence to Tobago in search of evidence of Robinson Crusoe. Breathlessly Alexander turns next to Trinidad; Grenada; The Antilles; St Vincent; Jamaica and onto Cuba where he made a thorough exploration of the island. He quit Havana and took a passage to New Orleans, 'or "the Wet Grave,"' and arrived there during the sickly season.' Seeing the cane breaks and cypress swamps of Louisiana, including the all pervasive slavery. After this Alexander headed north by boat up the Mississippi and from Memphis he covered the next leg of his journey on foot and wagon. On he went through Tennessee and Kentucky taking another boat on river Ohio he reached Cincinnati, explored Virginia, crossed Lake Erie to 'Buffaloe, and saw the glories of Niagara.' Still not satisfied he now crossed Lake Ontario, traversed Upper Canada, engaging with the native



Americans, and once at Kingston thought to descend 'the Ottawa, by the Rapids of St. Anne, to Montreal, and then embarked on the St Lawrence, for Quebec.' Gathering up information on the recent emigrants, he was after all of Scottish decent, Alexander then travelled down the eastern states visiting Philadelphia, Baltimore and Washington 'to see Congress open.' He interviews the president, General Jackson, and at last embarked from Boston for his home voyage to Liverpool. In all he confessed to travelling 10,000 miles in twelve months and packed all his observations into these two volumes.

Something of a thrill seeker his tour of the Americas was taken between his stint with Persian Army during the war with Russia in 1826 and his actions in Portugal for the Miguelite War of 1832-4 and Kaffir War of 1835. He was in both the Crimea and Maori War later in his career and had time help bring the Egyptian obelisk 'Cleopatra's Needle' to London from Alexandria.

The *Dictionary of National Biography* is slightly dismissive of Alexander's exploits but his prose is full of insights and an endearing breathless wonder, typical possibly of much nineteenth century explorations and exploitation but entertaining nonetheless.

Sabin 735.

#### FROM THE IJ

6 [AMSTERDAM]. MAASKAMP, Evert, *publisher*. [MAASKAMP DIORAMA VAN AMSTERDAM Engraved by Pieta HL. van deer Melon Amsterdam: Published by Evert Maaskamp] [1824-1827]. £ 1,850

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

Dutch panorama consisting of a continuous view of Amsterdam along the waterfront from east to the west viewed



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

See Abbey, *Life* 481.

#### STILL THRIVING

7 [AMSTERDAM - PEEPSHOW]. ENGELBRECHT, Martin. [AMSTERDAM]. [Augsburg]: [C.P. Maj. Mart. Engelbrecht. excud. A.V. ca. 1750]. £ 1,500

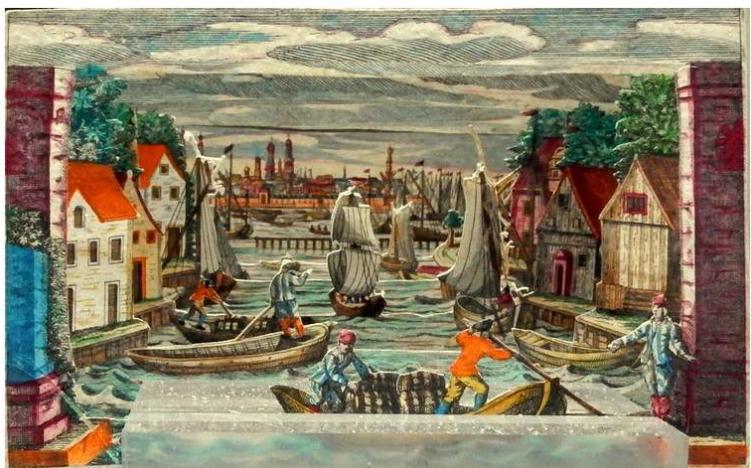
*Set of 6 engraved card-backed cut away sheets, [100 × 140 mm] with contemporary hand-colouring; contained in near contemporary sugar-paper wrapper with title in Dutch in ink.*

A fine series depicting the port at Amsterdam still thriving after the 'Golden Age'.

The cut aways depict; [1] an opening with a pilaster on each side and a boat with a cargo of barrels being manoeuvred through the surf; [2] to the left a modest house and to the right a wooden hut with a small boat moored close by, in the centre a boat with a rower having discharged a cargo; [3] a similar scene but further into the bay with a stone warehouse to the left and to the right a similar wooden warehouse, another craft similar to that in the first sheet being piloted with another cargo of barrels and two small sailing craft; [4] The inlet has widened, to the left and right more substantial two and three storied warehouses, each has a large sailing craft moored in front

with their rigging exposed and ready to take on fresh cargo; [6] the back sheet gives a panoramic view of Amsterdam with the conspicuous boom in the middle ground.

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 Silberbüffet 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.



### THE RAILWAY STEAMS THROUGH EUROPE

8 ANDRIVEAU-GOUJON, C.J. CARTE GENERALE DES ROUTES DES CHEMINS DE FER et des principales Voies navigables de l'Europe. Paris: Imp. de Chardon Jne fils Rue Racine, 3. 1864.

£ 285

*Large folding finely engraved coloured map engraved by P. Rousset; [100 x 84 cm. - Scale 1 : 3,800,000] dissected onto linen, the map with a couple of small splits to the folds; folding into the original green cloth covers, worn at the corners and with some surface damp spotting but generally in good condition.*

An excellent map illustrating, in vivid red arteries, the railways developing through Europe.

The map covers to the north, the United Kingdom and Sweden; to the east Russia as far a Moscow; to the south as far as Crete, Scilly and the northern portion of Tunis and Morocco and in the west Spain and Portugal.

The railway lines are at their greatest concentration in the United Kingdom, France and the German states, the line to St Petersburg is open but the rest of the country is still virgin railway territory; a sparse network of tracks can be seen creeping through Austria, Italy and Spain, however Turkey in Europe and the northern tip of Africa is almost void of any but short single railways.

The map also indicates the railways under construction or suggested together with the then more traditional routes by road, canal and sea as they link with the already built railways.



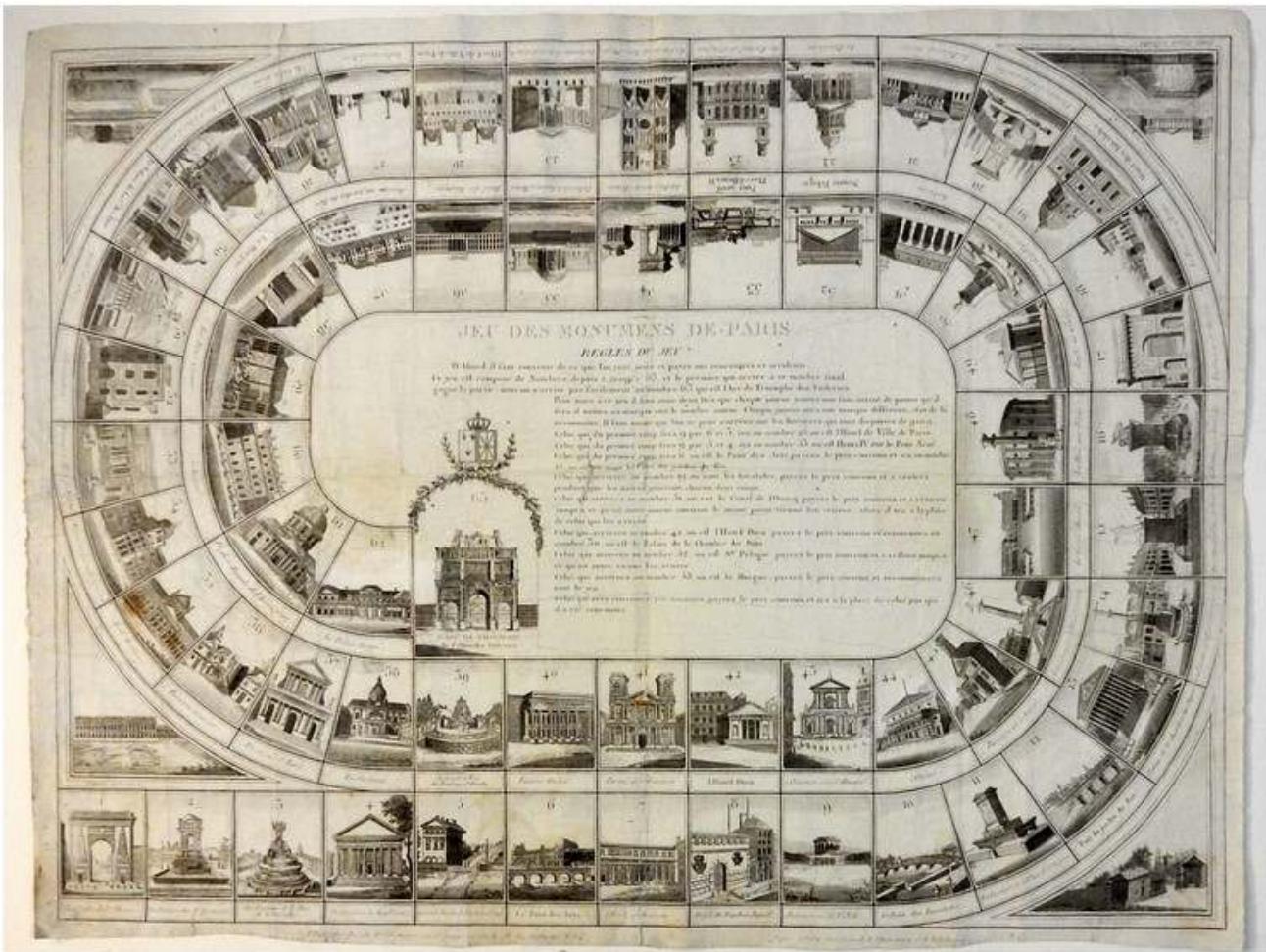
### SPOT THE BUILDINGS

9 [ARCHITECTURE - GAME OF THE GOOSE]. LE JEU DES MONUMENS DE PARIS A Paris chez Basset Marchand d'Estampes rue St Jaques au coins de celle des Mathurins. [after 1814]. £ 750

*Engraved sheet [48 x 63 cm.], some creasing occasionally abrasions and old repairs to the back of the sheet, but still good.*

A large 'game of the goose' based on architecture of Paris.

Beginning at the Port St Denis and finishing at the Arc de Triomphe this issue of the engraved sheet shows arms of Louis XVIII who ruled as King of France from 1814 to 1824. Other copies we have met with at CCA and the Bibliotheque Nationale have these arms re-engraved with a rooster in a sunburst, the symbol of the July Monarchy.



Other subtle name changes and touching are apparent between these two issues but the death square '58' on this copy is very naturally the Paris Morgue.

'The Game of the Goose is the most significant race game ever invented, in that it has spawned literally thousands of variants across the countries of continental Europe. It is a simple 'roll-and-move' game, played with double dice and the usual tokens along a spiral track, traditionally of 63 spaces, usually printed on a fragile sheet of paper.' (Adrian Seville).

NO COPY RECORDED OUTSIDE OF BRITAIN

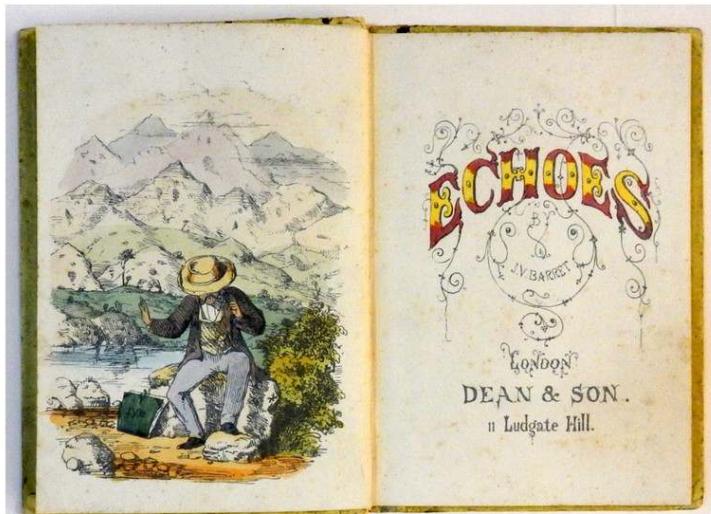
10 **BARRET, James Vine.** ECHOES ... London: Dean & Son, 11 Ludgate Hill. [1859]. £. 450

**FIRST EDITION.** Small 4to, 14 hand coloured illustration including a title-page and frontispiece; in the original yellow publisher's printed boards, rebacked, some rubbing, but still a very good copy.

The work follows on from Barret's *Mirrors* of 1857, substituting visual humour with that of sounds.

The illustrations are conceived in pairs, each pair having their subjects described in verse with the *Echoes* as responses. The first has a very keen young man with his sweetheart. 'Tea with Lovely Caroline, / Surpasses all my fondest dreaming, / She pours it out with grace divine / And then she puts the richest cream in.' The response showing Caroline hitting a top note and the line 'Echo. - And then she puts the Richest Scream in.'

Sold by the versatile Dean & Son in two versions this is the deluxe hand coloured issue priced at 3s 6d appearing in time to be included in the publishers Christmas and New Year offerings for December, 1859. As in Barret's previous work the



artist includes a partly obscured self portrait, here as a frontispiece Barret is shown in an Alpine scene startled by an echo.

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

OCLC records three copies, all in the UK, at Oxford, Cambridge and BL.



#### BATHING LADIES

11 [BATHHOUSE - PEEPSHOW]. ENGELBRECHT, Martin. PERSPECTIVISCHE VORSTELLUNG EINER BADSTUBEN, [engraved label on verso of back scene]. [Augsburg] C.P. Maj. Mart. Engelbrecht. excud. A.V., [c. 1740]. £ 850

*Set of six engraved card-backed cut-away sheets, [105×142 mm] with original hand-colouring.*

A fine peepshow of a bathhouse. - The cut aways depict; [1] the entrance to a columned an barrel vaulted bathhouse, lit by candles and lanterns with a gentleman bowing to a lady who is leaving with her servant; [2] to the right a gentleman pulling on a stocking whilst seated at a bench with his great coat beside him, and on the left, a wall fountain of Neptune astride a dolphin and a servant girl carrying victuals; [3] to the left a semi clad lady being cupped by a man holding a lighted taper, on the left a woman sitting in a large tub of water with a tray in front of her with a plate of food and a drinking vessel while another woman offers her a glass, in the centre a woman carrying a small tub; [4] on the right a two tier bench with four semi clad gentlemen in conversation on the left a similar group of three women one washing her leg at a small tub in the a servant man walking past a central column with a lighted taper in his hand; [5] two similar groups with a servant dressed in a frock coat carrying a jug and glasses; [6] the back scene of an alcove with a barrel vault under which a lady and gentleman seated and in conversation at a candle lit table.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 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. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessonthal (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessonthal starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century.



#### BAVARIAN SPORT

12 [BOAR HUNT - PEEPSHOW]. [ENGELBRECHT, Martin]. WILDE ZWIJNENJACHT [manuscript title on verso of back-scene]. [Augsburg, Martin Engelbrecht, c. 1740]. £ 650

*Five hand-coloured cut-away engraved scenes and backdrop, mounted on boards; some damage and loss*

The cut aways depict [1] a forest scene with a horse and rider to the left with sword in hand and to the right a man in a green jacket with a hunting horn over his shoulder; [2] a boar being assailed by dogs, a hunter on foot spearing the beast in the mouth and a rider firing a pistol; [3] an opening in the forest with a hunter to the right clinging to the branches of a tree whilst below a dog in writhing in agony and to the left a hunter on foot holding back another dog; [4] another hunter on horseback and one on foot; [5] a wooded glade [6] and a backdrop with a town before hills on the edge of the forest.

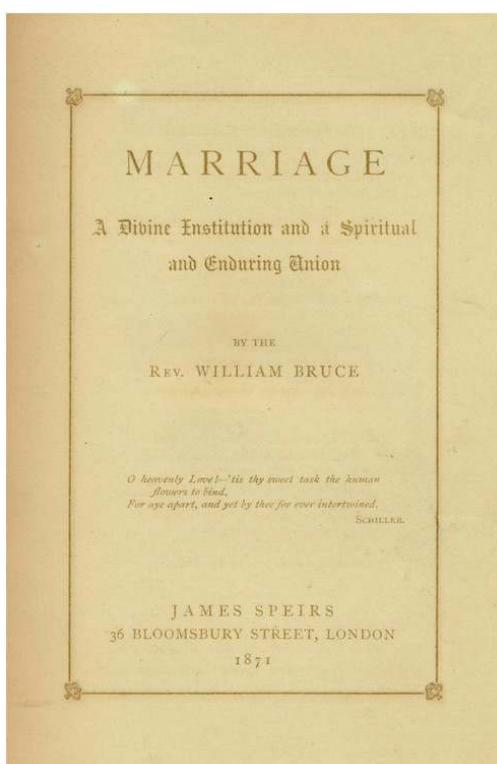
#### GOLD PRINTED

13 BRUCE, William. MARRIAGE. A Divine Institution and a Spiritual and Enduring Union. London: James Spiers, 36 Bloomsbury Street, 1871. £ 185

**FIRST EDITION, SPECIAL ISSUE PRINTED IN GOLD.**  
*Crown 8vo, printed in gold, pp. viii, 118; original straight grain white cloth, the covers blocked in gilt and incorporating the title*

The work is published in two forms: the present edition is printed in gold on superfine paper at a cost 4s 6d, and, as contemporary advertisements noted 'elegantly bound in white, has a very sumptuous appearance, and is well suited as a marriage present. A smaller edition, in cloth, is also very neatly got up, and well adapted for general circulation.' This smaller edition was sold at a more moderate price of 1s 6d.

The present copy was gifted to Herbert Gill and Annie Elizabeth Malden of Barton upon Irwell on their marriage in March, 1889.



## FLASH PHOTOGRAPHY UNDERGROUND

14 **BURROW, J. C. [photographer] and THOMAS, William [author].** 'MONGST MINES AND MINERS; or Underground Scenes by Flash-light: A Series of Photographs, with Explanatory Letterpress, Illustrating Methods of Working in Cornish Mines. Part I. - An Account of the Photographic Experiences ... Part II. - A Description of the Subjects Photographed. London: Simpkins, Marshall, Hamilton & Kent & Co. Ltd. 1893.

**£ 1,750**

*4to, pp. 32, lithographic folding section of Dolcoath Mine, printed in four colours, 27 woodburytype prints mounted on 14 sheets (including frontispiece full-plate view of The Chief Mining District of Cornwall), one illustration in the text (key to frontispiece), all tissue guards present; occasionally very lightly dust-spotted; a good copy the original publisher's red cloth, spine lettered in gilt, front cover with gilt-stamped ornamental lettering; a little darkened, some letters with damage; half-title with presentation inscription 'To Prof. W[illiam] Boyd-Dawkins from his old pupil Carlos van Zeller'.*



J. C. Burrow had 'long experience as a photographer in the most active mining district of Cornwall' and was encouraged to produce this work by William Thomas, Secretary of the Mining Association of Cornwall who provided the text. The work includes views of Dolcoath Mine, Cook's Kitchen Mine, East Pool Mine and Blue Hill Mine, many of the photographs depicting miners at work on the face. Burrows provides a vivid description on the difficulties of photographing underground. 'The temperature there was 100 f. The miners work nearly naked. The camera was attached to the ladder and tilted at an angle of 45. Water dropped everywhere and came from the footwall in a steady stream....'

J. C. Burrow (1850s-1914) of Cambourne began to work as a photographer with his father in the 1870s. He started to take underground photographs of mines in the 1890s and described himself as a *scientific and mining photographer*. J C Burrow's photographs provide an insight into the working conditions of miners in the late nineteenth century. The use of photography in documenting industrial practices was greatly enhanced by the development of flash-light techniques described by the photographer in this work' (British Library Online Gallery).

## FURNITURE & FINANCE

15 [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. £ 1,500

*8vo, pp. [iv], 125 [1] blank; modern red morocco-backed marbled boards, spine lettered in gilt.*

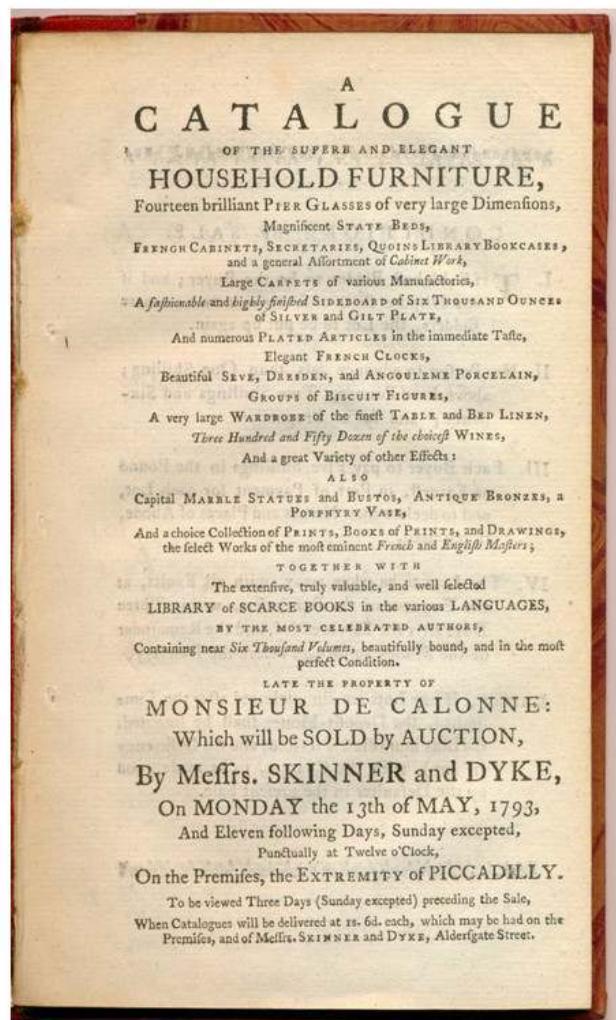
Calonne now living in London was then forced to sell up his splendid collection having spent his second wife's fortune in opposing the French Revolution.

Much of the contents of his house in London had been transported from France so included a very good selection of French style in the Back Bed Chamber on the first floor and wends its way for the first three days through the principle rooms of the house taking in the state bed chamber, 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 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 and the last three days contain the contains of Calonne's sumptuous library.

Two years before the French Revolution Calonne had been dismissed from the post of Controller-General of France as the successor to Necker. His failed attempt at consolidating the finances caused him to become known as Monsieur Déficit, and after the revolution he joined the royalist community of Koblenz and later in London.

He had proven to be singularly unsuccessful, and after a deliberate spending spree on behalf of the monarchy had to present Louis XVI in 1786 with a fiscal emergency which in effect 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 Deficit' 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 plate books, Adam Smith, John Locke, and other books on the emerging science of political economy. The descriptions of the furniture and decorative pieces of art are unusually detailed, in accordance with the quality amassed by 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.



## RECORDING THE OWNERS OF THE PRINCIPAL ESTATES AND HOUSES

16 CARY, John. CARY'S ACTUAL SURVEY OF THE COUNTRY FIFTEEN MILES ROUND LONDON. On a Scale of One Inch to a Mile. Wherein The Roads, Rivers, Woods and Commons: as well as Every Market Town, Village &c, are Distinguished; And every Seat shewn with the Name of the Possessor... London, Printed for J. Cary, Engraver, Map & Print-seller, No. 181, Strand. Published as the Act directs. June 20 1800. £ 950

SECOND EDITION. *Engraved hand coloured folding map divided into 20 sections and mounted on linen; folding into the original blue sugar paper case, the upper cover with a printed title label with engraved vignette of Hampton Court.*



A remarkably clean copy of this neatly produced map, executed on a convenient, yet detailed scale, of 1 inch to a mile.

This comparatively large scale allowed Cary to add much detail in representing the road system and built environment so that even the smallest tracks and cart-ways are shown and the villages and towns are engraved even down to individual buildings. Hills, heaths, woods, parks and commons, marshes, rivers, ponds and watermills are all represented in something of the manner of John Rocque with special attention paid in the differentiation between different types of woodland and to the recording of the names of the owners of the principal estates and houses.

With vast areas of undeveloped land to the north and south of the city, and Hampstead still just a village, this is London of the late eighteenth century. Yet all the roads and main highways are already there with the Mile End Road heading east and Tottenham Court Road just starting to get built up. Overall this is a very workmanlike production, devoid of the florid detail of some of its contemporaries.

The map is more often met segmented in book form with a 'key map' that is superfluous in this folding form. First issued in 1786 the map was to be updated in 1800, as here, and also in 1811, and circa 1825.

#### BY NO MEANS MERE COSTUME PLATES

17 **CHALON, John James.** TWENTY FOUR SUBJECTS EXHIBITING THE COSTUME OF PARIS. the Incidents taken from Nature, London: Rodwell & Martin. New Bond Street. C. Hullmandel's Lithography 1822. £ 3,850

*Folio [440 x 310mm.], lithograph title; 24 hand-coloured lithographs by Hullmandel; contemporary maroon, spine lettered in gilt, some minor scuffing; bookplate on front paste-down of Robert Lionel Foster; together with a loosely inserted lithograph of the artist.*

'According to Beraldi (XII, 232) this "very curious and rare album" appeared as a small quarto in London. These plates, which are large folio in size, may represent a French issue of the work, though the English edition had captions in French. ... His designs are by no means mere costume plates. Instead they are animated and faithful studies of Parisian manners and customs in the years 1820' (Ray, 124).



Chalon was born in Geneva, but spent most of his working life in London, where he attended the Academy School and was elected R.A. in 1846.

Abbey, *Travel*, 108; Beall F 47; Colas 588; Lipperheide Fd 15; Ray, *The Art of the French Illustrated Book*, 124.

#### PARISIAN SHOP FRONTS AND INTERIORS

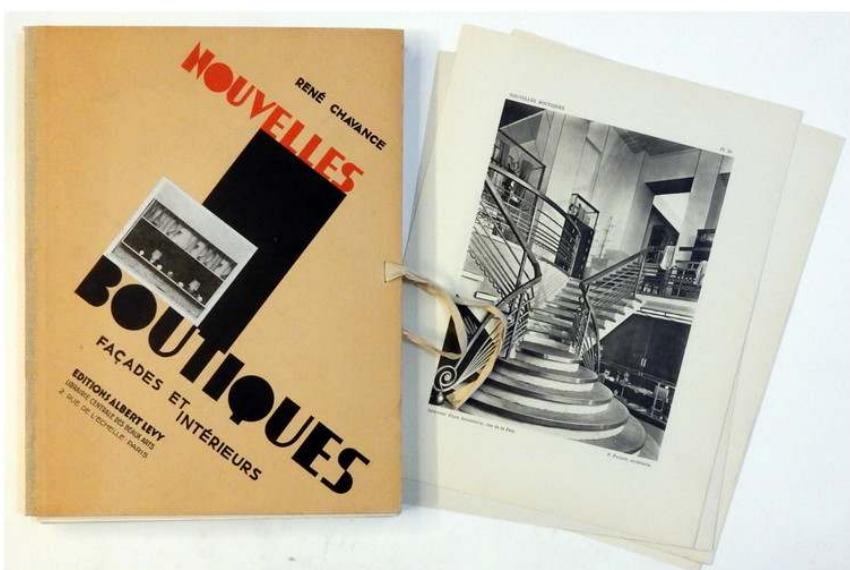
18 CHAVANCE, René. NOUVELLES BOUTIQUES, façades et intérieurs. Paris, Éditions Albert Lévy, [1929]. £ 950

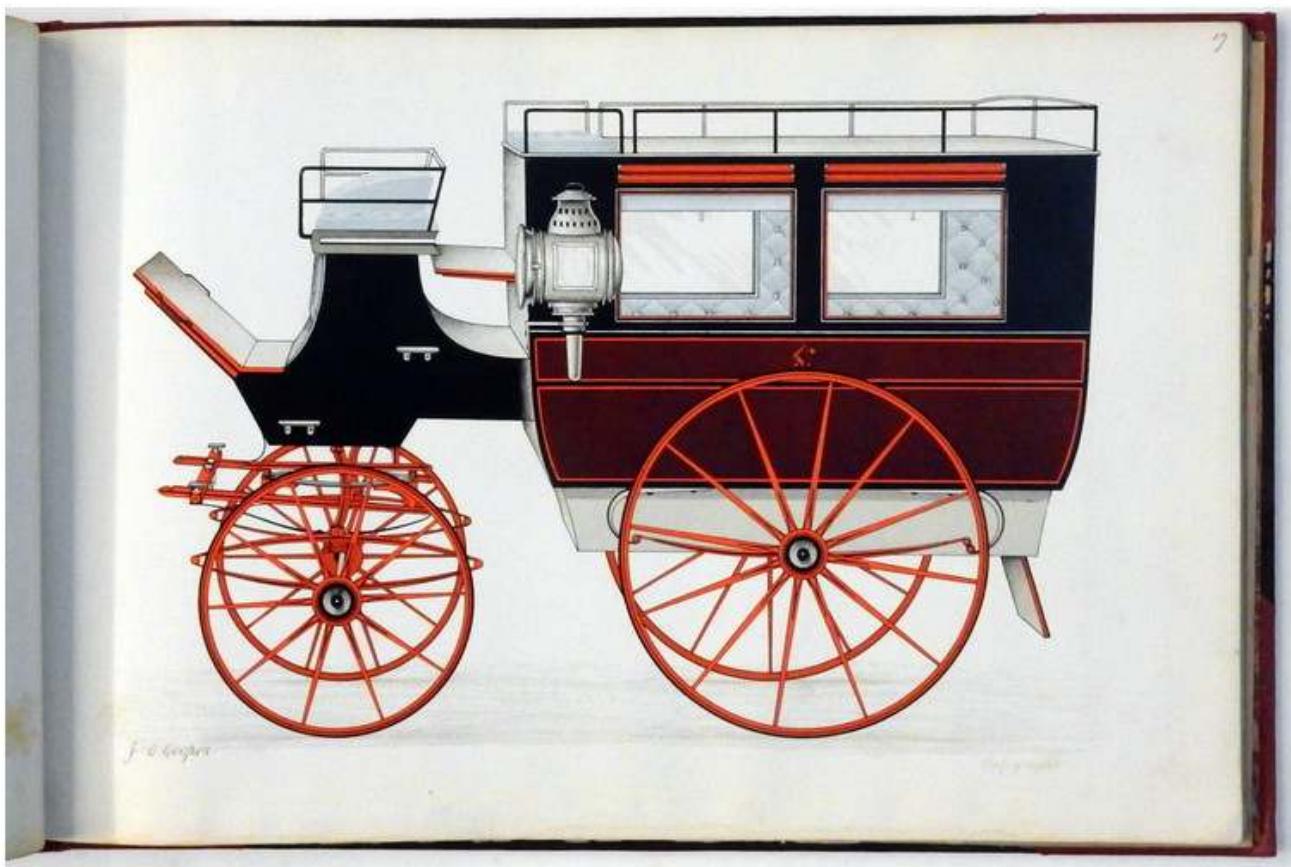
**FIRST EDITION.** Small folio, pp. [12], 48 plates in photogravure; loose, as issued in the original cloth-backed portfolio, printed boards with an image in silver and black laid onto the upper cover, cloth ties.

A fine copy of this interesting and beautifully executed collection of Parisian shop fronts and interiors by leading architectural practitioners and interior designers.

Included are designs by Siclis, Ruhlmann, Mallet-Stevens, Patout, René Herbst, Maurice Dufrène and Maurice Jallot. The range of shops is quite wide: hairdressers, furniture showrooms, jewellers, chemist, a bar, cinema and shoe shops. Particularly noteworthy are Mallet-Stevens' design for the Peugeot showroom on the Champs-Élysées, the buildings of the Nicolas chain of wine merchants designed by Patout and an electrical goods supplier with a showroom of 'machines parlantes' i.e. radios.

The original portfolio was strikingly designed with diagonal typography in red and black with a photographic illustration printed on silver tinted paper by Jean Carlu.





### ALMOST HORSELESS

19 [COACH BUILDERS]. OFFORD & SONS LIMITED. Coach Builders & Harness Makers. 67 George Street, Portman Square. 92 & 94 Gloucestershire Rd., South Kensington. 30 Fulham Road, Thurloe Square, S.W. [London]: J & C. Cooper, circa 1890. £ 1,750

*Oblong folio [245 x 370mm] 40 coloured plates, some marks but generally fine; original cloth, upper cover lettered in gilt.*

An unrecorded, high quality trade catalogue for this major London coach builder.

Although founded in 1791 little survives of this once famous firm of coach builders. The catalogue illustrates a wide variety of carriage and includes Barouches, Chaises, Gigs, Pony Carts, Governess Carts and Dog Carts. The company was chiefly known for lighter vehicles and held a Royal warrant for the manufacture of this high quality coach work. Offord & Sons expanded to motor vehicles in the mid 1890s and many of the designs illustrated in this catalogue have a decided look of the early motor car about them. It would take little to convert a number of designs to this new craze in transportation.

Even though they were coach builders for motor cars activity was abandoned in 1939 although they continued to deal in Rolls-Royce and Bentley cars. Some part of their original coach building expertise was intact as they fully renovated the Royal Coronation coach in 1952-1953. Although they proudly stated at this time they had been in business for 'almost' 200 years and expected to continue for another 200 they actually ceased trading around 1968.

Not found in OCLC or COPAC.



## INCLUDING JOHNSON'S DICTIONARY

- 20 [COMPENDIUM]. A GENTLEMAN'S LIBRARY REFERENCE SET. London, W. Peacock [and others] 1794-96. £ 1,500

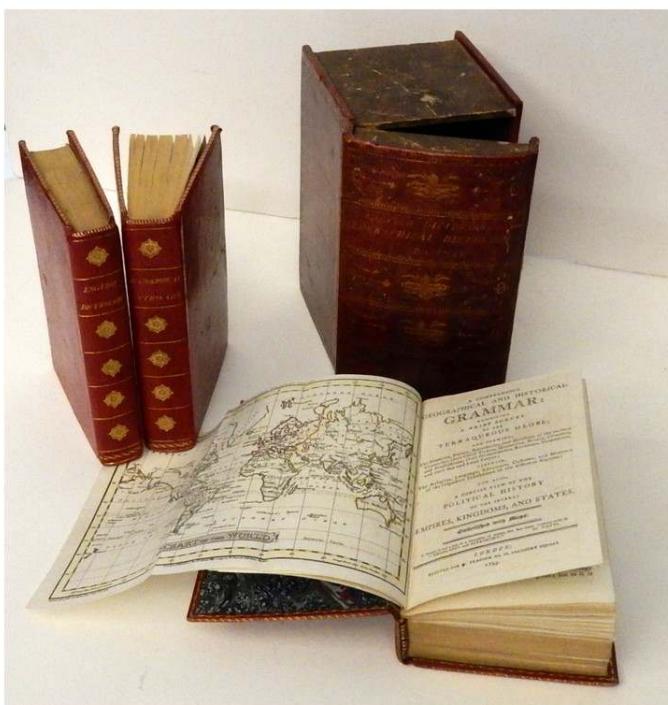
*Three volumes uniformly bound in contemporary red crushed morocco, single gilt fillet and Greek key roll-tooled borders, spines ruled, lettered and gilt in compartments, all edges gilt, housed in a matching red morocco carrying case in the form of a book, spine richly decorated in gilt and with owls in the compartments.*

A superb library set, in unusually fine condition, a very desirable compendium.

This eye-catching product suitable for the late Georgian library was probably the produced by one of the upmarket London bookseller. The three works were separately published and here brought together to be bound and boxed. The quality of the paper is finer than one would expect for such disposable books and may be part of an arrangement with the publisher to run off a number of copies on fine paper suitable for the quality market.

The three works included:

**JOHNSON, Samuel**. *A Dictionary of the English Language ... The Fourth Edition.*, London, Peacock, 1794; **MAIR, John**. *A Compendious Geographical and Historical Grammar*, London, W. Peacock, 1795. First Edition, 13 folding engraved maps, hand-coloured in outline; and **JONES, Stephen**. *A New Biographical Dictionary*, London, G.G. and J. Robinson *et al.* 1796. Second, corrected edition.



## SARTORIAL RUSSIANS

- 21 [COSTUME - RUSSIAN EMPIRE]. PASHKOV, I. I. [editor]. PLEMENA I NARODY ROSSIИ [cover title]. Moscow, dosv. Tsenzur. [passed censorship], December 8, 1890. £ 95

*12mo, suite of 14 concertina-folded chromolithographs; well-preserved in the original publisher's cloth with illustrated chromolithograph title label; a little worn.*

A panoramic album of costumes of different ethnic groups of the Russian Empire ranging from Georgia, Crimea, the Urals, and Finland to Chechnia and Siberia.

OCLC locates two copies, in New York Public Library and in Berkeley ('6 double leaves'); we were able to find out that Washington University acquired a copy in 2006.

## BUYING IN A COLLECTION

- 22 CROKER, Thomas Crofton, *editor*. CATALOGUE OF ANCIENT & MEDIÆVAL RINGS AND PERSONAL ORNAMENTS FORMED BY LADY LONDESBOROUGH. Printed for Private Reference. MDCCCLIII. [1851]. £ 500

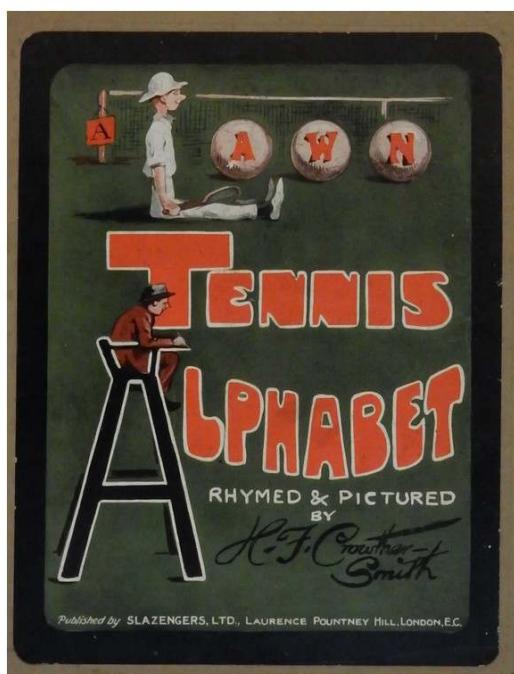
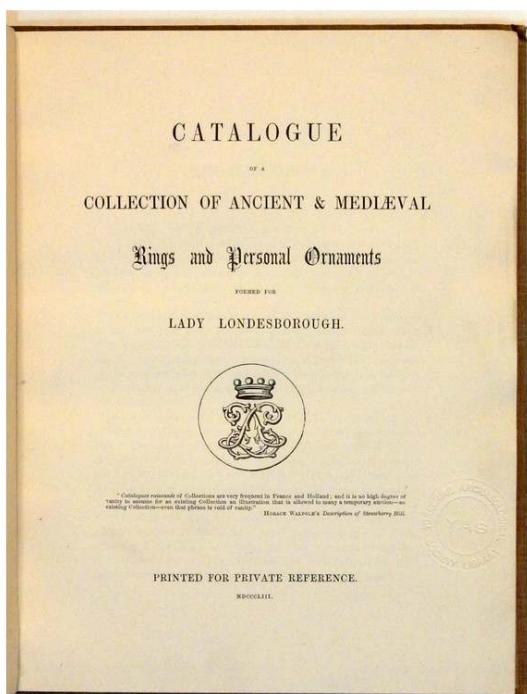
**FIRST EDITION.** 4to, pp viii, [2], 88; 2 folding engraved plates and numerous woodcut text illustrations; later cloth preserving original upper wrapper printed on blue paper and inscribed to 'F. Royston Fairbank M.D.' later blindstamp to title.

This collection was rather 'purchased by' then 'formed by' Lady Londesborough, having come through the hands of the author via the collector George Samuel Isaacs (1825-1876).

The catalogue gives a detailed description to each of the pieces together with additional information on such other early pieces that subsequently joined Isaacs group of objects.

Prior to his moving to Adelaide, Australia in 1850 Isaacs sold his collection of rings and brooches to Thomas Crofton Croker. Croker 'passed' this collection on to Lord Londesborough and here it was published as the Lady Londesborough catalogue in 1853. Lady Londesborough, or her Lord, then sold or gifted a number of items, some of which eventually reaching the British Museum. Isaacs stipulated that he wanted £500 for the collection when he offered it to Lord Londesborough. Eventually Croker's purchase amounted to just £200, but with a stipulation from Isaacs that the collection remained intact - clearly this went by the wayside after it entered Londesborough's hands. One feels from the introductory text that the 'deal' included the writing of this catalogue. Lord Londesborough died in 1860 and his widow remarried to Lord Otho Fitzgerald the following year, but the collection was not apparently part of the her dowry.

OCLC records one copy only, at the BL.



### ABC OF TENNIS

23 **CROWTHER SMITH, H.F.** A LAWN TENNIS ALPHABET, London, Slazengers, Laurence Pountney Hill. 1913. £ 550

*4to, title, pp. [60] including 26 coloured illustrations, each with a facing page of letterpress; original buff boards, the upper cover with a colour printed title.*

I fine copy of this commemoration of Tennis prior to the First War.

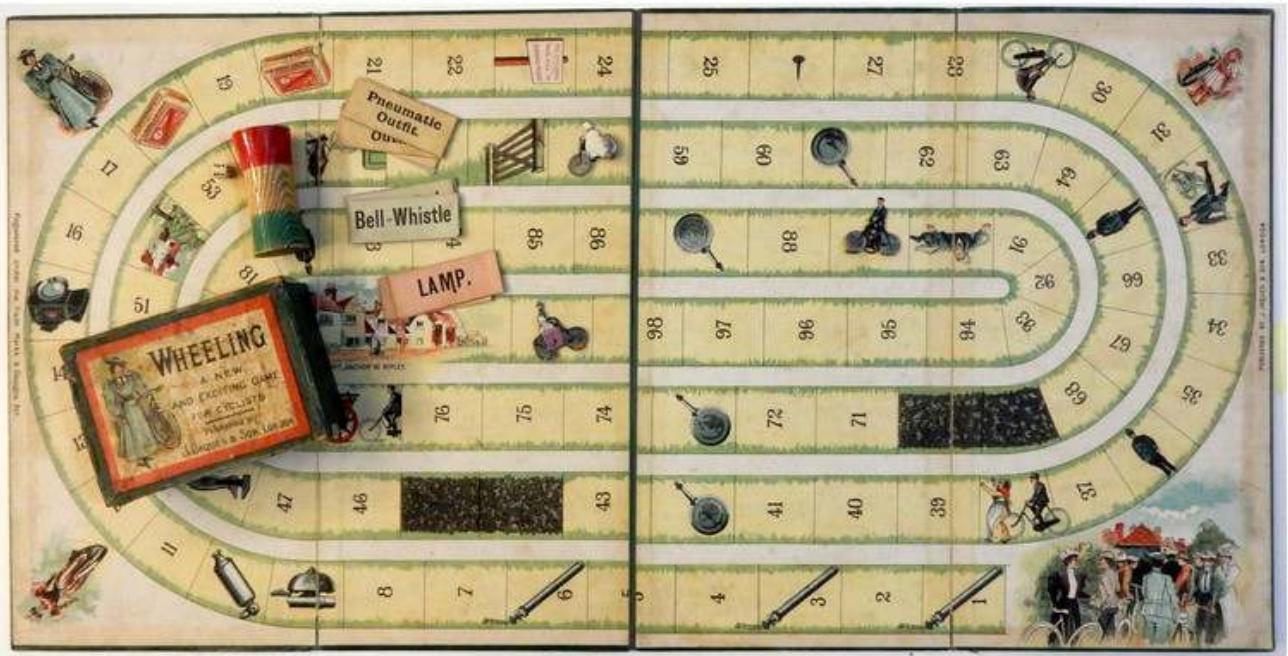
*The Lawn Tennis Alphabet*, by H.J. Crowther-Smith, was published by Slazenger the following year. This was a book of rhyming couplets with a different letter of the alphabet on each page, facing a cartoon of the subject of the rhyme. So, for example:

*A for the Aliens - those big merry twins,  
Examples of how well combined merit wins.*

Not great poetry perhaps, but the facing cartoons are excellent. The one of the Allen twins features the backs of two rotund figures dressed exactly the same, a racquet in each right hand, facing a wall. The impression is that of a gent's lavatory. There could have been many names starting with 'H, but Hillyard's term as Wimbledon Secretary is highlighted:

*While Hillyard's in Office there's nought can go wrong;  
During Wimbledon week be goes 'specially strong.*

'On the facing page is a cartoon of him in profile, racquet under his arm and towel in hand. Once again, not memorable verse, but an affectionate and original cartoon.' see Bruce Tarran. *George Hillyard: The man who moved Wimbledon*, 1913, p. 97.



### TURN OF THE CENTURY CYCLISTS

24 [CYCLING GAME]. WHEELING. A New and Exciting Game for Cyclists. London: J. Jaques & Son. [1899-1900]. £ 950

*The game includes a folding coloured board [37 x 93cm] marked out with 100 squares, the corners with images of cyclists and a meeting at a country village; also included with the game are a dice and cup, three lead playing pieces, folding printed instructions (defective, together with a typed transcript); housed in the original green card box, the lid with a colour printed title label (one edge of box with an old repair).*

The game shows the adventures and mishaps that sometimes befall turn of the century cyclists. The playing area has 100 spaces, and the finishing line is the Anchor pub in Ripley. Up to eight players can take part, although only three of lead playing piece are included here. These are in the shape of male and female cyclists and were probably made by Britains Ltd, a company famous for its lead figures.

Forfeits include not having a Lamp, or a 'Pneumatic Outfit', 'Bell or Whistle' in which case the player has to go back a set number of places to retrieve one. On the other hand, should a player land on an oil can they are able to advance several places.

Although undated we have been able to locate an advertisement from the *Oxford Times* for the 13th January, 1900 indicating the game was most probably produced for the Christmas and New Year period from 1899-1900.

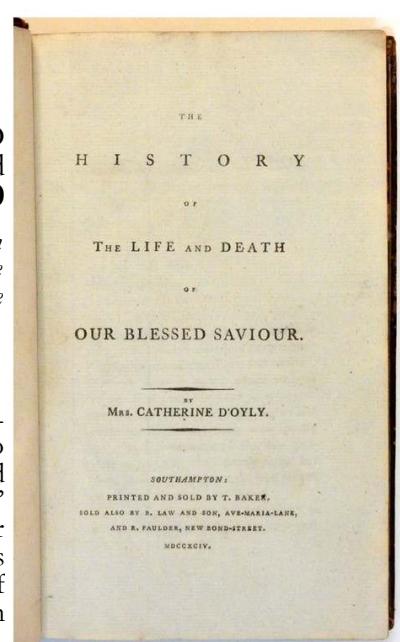
### ‘FOR THE INCREASE OF RELIGION AND ENCOURAGEMENT OF INDUSTRY’

25 D’OYLY, Catherine. THE HISTORY OF THE LIFE AND DEATH OF OUR BLESSED SAVIOUR. Southampton: Printed and sold by T. Baker ... 1794. £ 300

**FIRST EDITION.** 8vo, pp. vi, [xi] Subscribers, [i] errata, 7-711, [1] blank; a clean fresh copy throughout; contemporary English crimson straight-grain morocco, all edges gilt, spine lettered and ruled in gilt, light rubbing to extremities, otherwise a handsome and very desirable copy.

First, and apparently only edition of this rare life of Christ by Catherine D’Oyly.

Mrs Catherine D’Oyly may well have been related to George D’Oyly (1778-1846), the theologian and biographer, Colonel Sir Francis D’Oyly (d. 1815), who was killed at Waterloo, and Sir John D’Oyly (1774-1824) the first baronet and Resident of Kandy. Catherine’s brief ‘Address from the author to the reader’ unfortunately does not help with her identification. But she does explain her motivation in writing the book. ‘Having much leisure, and wishing to employ it as usefully as possible, she some years ago took upon herself the superintendence of one of those private charitable establishments, which have been instituted in



various parts of the kingdom, for the increase of religion and encouragement of industry amongst the children of the poor; and that she might perform this voluntary duty so as to make a lasting impression upon the minds of her pupils, she determined attentively to peruse the sacred scriptures, with the several excellent commentaries, and to intersperse such observations of her own mind as might enable her to fulfil that pleasing duty'. This seems to be the author's only published work.

The long list of subscribers included the King and Queen (24 copies each), Mrs Trimmer, and a galaxy of titled families. More than half the subscribers were women.

OCLC records three copies in North America, at Harvard, Minnesota and McMaster.



#### AN UNLIKELY OUTCOME

26 [DAVID & GOLIATH - PEEPSHOW]. ENGELBRECHT, Martin. DAVID & GOLIATH Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V., c. 1740. £ 350

*Set of 6 engraved card-backed cut-away sheets, [105×142 mm] with original hand-colouring.*

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüffet 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. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.



#### ANTHROPOMORPHIC ART

27 DISTELI, Martin, *illustrator &*  
FRÖHLICH, Abraham Emanuel, *poet.*  
UMRISSE ZU A.E. FRÖHLICH'S  
FABELN. Aarau: Heinr. Remig. Sauerländer  
& Co., 1829. £ 450

**FIRST EDITION.** Oblong 8vo [205 × 262 mm.]; etched title and 9 etched plates, outer margins of two plates still largely uncut; a fine copy in the original brown printed wrappers; preserved in a cloth case.

A remarkably fresh copy of Disteli's first published work, clearly influenced by Grandville, and stylistically close to the satirical drawings and illustrations by the German Romantic writer-draughtsman E.T.H. Hoffmann.

Disteli (1802-1844) 'was trained first in Switzerland and then in Germany. Returning to Olten in 1823 he decided on an artistic career. In 1825 he visited Munich; German art, particularly

the works of Peter Cornelius and Moritz Retzsch, was an important influence on the extremely linear style of his graphic work, which is also reminiscent of John Flaxman. In 1829 he published his first series of etchings, *Umrissse zu A. E. Fröhlichs Fabeln*, based on the animal characters of the French caricaturist J.-J. Grandville. From this time on his works satirized the power of the aristocracy and the clergy, in particular the Jesuits. The liberal movement, which infiltrated numerous Swiss cantons immediately after the July Revolution of 1830 in France, pushed Disteli towards a military career. At the same time he supplied drawings - animal caricatures and also scenes from Swiss history, both ancient and modern - to various Swiss republican almanacs and journals (e.g. *Alpenrosen: Ein Taschenbuch*, 1830-39; *Zürcher Kalender von David Bürkli*, 1833-7). [Grove, *Art*]

Rümann 328; Thieme-Becker vol. IX, p. 331; OCLC records copies at the Getty, at Princeton, the Bavarian State Library in Munich, University of Frankfurt and Rice University.

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

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

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

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

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

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

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

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



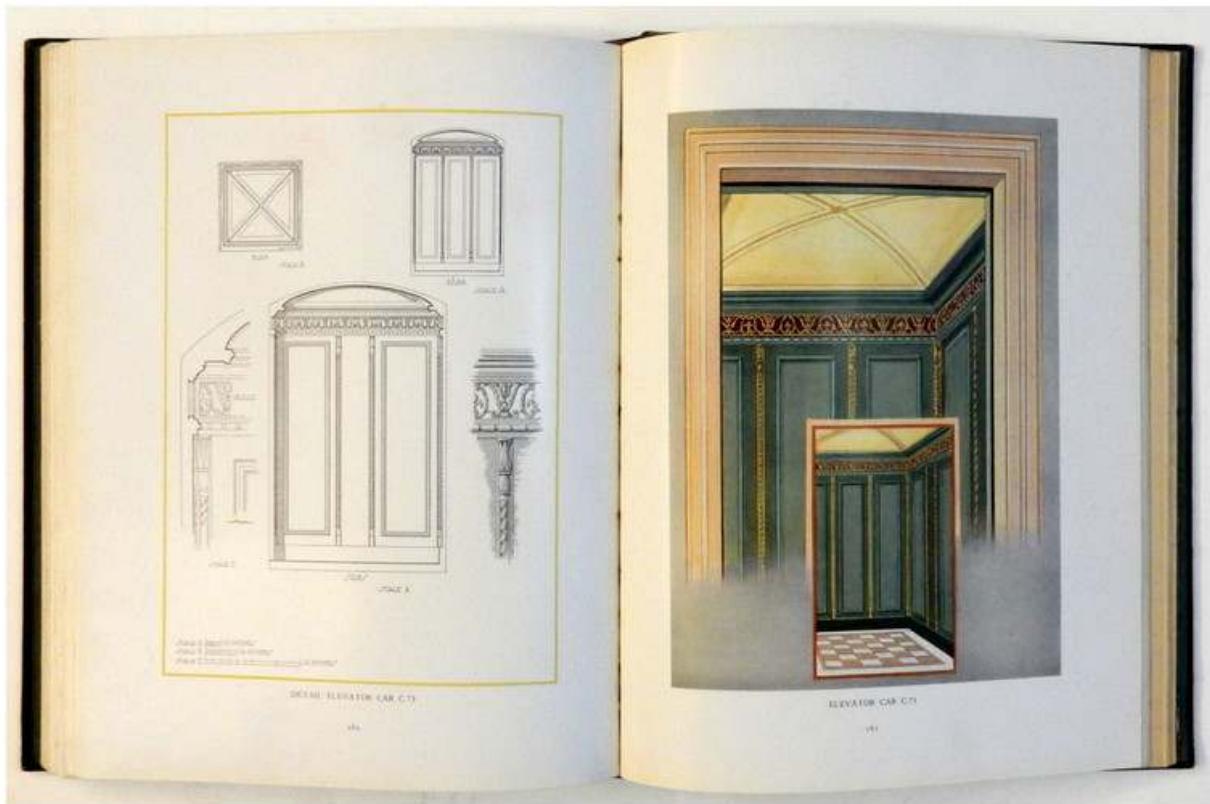
#### SMOOTH-OPERATING EQUIPMENT

- 29 [ELEVATORS]. ELEVATOR CARS - ELEVATOR ENTRANCES. Catalogue No. 56. Cleveland Ohio: The Tyler Company [New York, Bartlett Orr Press], 1927. £ 750

*Small folio [280 x 225mm.] pp. 195, [1]; tipped in colour frontispiece of the founder, numerous colour illustrations and examples of paint and finishes. original black mock leather backed green cloth, the upper cover titled in gilt.*

Washington S. Tyler, a pioneer manufacturer in Cleveland, was to gain a considerable share of the American elevator market through promoting his business with lavishly illustrated catalogues.

These catalogues provided every facet of elevator construction, this was no accident but company policy, a form of marketing that ensured architects and designers would defer to Tyler Company when installing elevator equipment. In the introduction on 'The use of the book' the company wisdom extols that 'To assure dependable, smooth-operating equipment, it is especially essential to have undivided responsibility; therefore, all of the parts which go to make up the complete elevator entrance should be included in one specification and in one contract to one company.' Tyler's thus kept competing businesses from making alterations to his installations, and this together with the



increased need of elevators at the beginning of the twentieth century and lack of any uniform building regulations on their installation gave Tyler's company a distant advantage.

The catalogue is arranged in sixteen sections that include designs for key plates, door panels, jambs, soffits, trims, pilasters, locks, glass, light fixtures and finishes. All the elements were interchangeable and the architect had only to choose from the catalogue the requisite, style colour, and finish. The catalogue includes five plates of finishes and inset on the inside back cover 8 bronzed and copper plakets of metal finishes.

#### A NICE DAY OUT

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

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



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

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

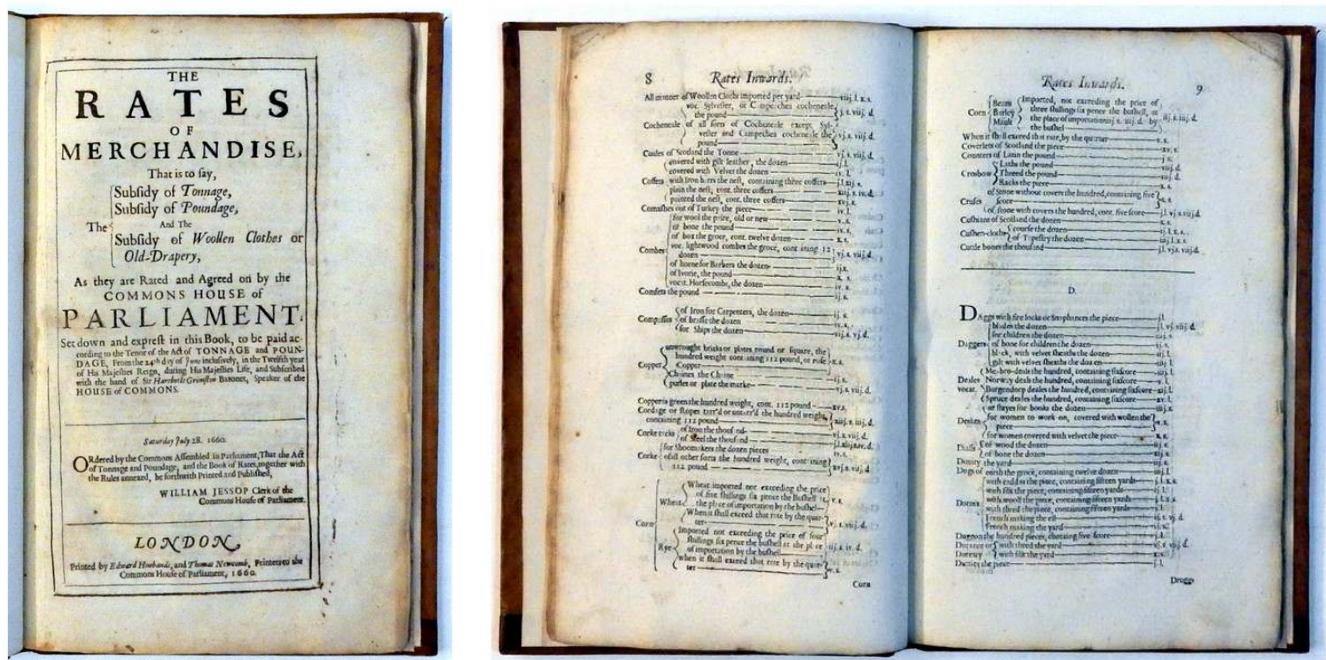
## TENNIS BALLS AND RACKETS AMONG OTHER THINGS

31 [EXCISE DUTY]. THE RATES OF MERCHANDISE, that is to say, the subsidy of tonnage, subsidy of poundage, and the subsidy of woollen clothes or old-drapery, as they are rated and agreed on by the Commons House of Parliament. Set down and exprest in this book, to be paid according to the tenor of the Act of tonnage and poundage, from the 24th day of June inclusively, in the twelfth year of His Majesties reign, during His Majesties life, and subscribed with the hand of Sir Harebotle Grimston Baronet, Speaker of the House of Commons. Saturday July 28. 1660. Ordered by the Commons assembled in Parliament, that the Act of Tonnage and Poundage, and the Book of Rates, together with the rules annexed, be forthwith printed and published, William Jessop clerk of the Commons House of Parliament. London, Edward Husbands and Thomas Newcomb, 1660. £ 1,500

£ 1,500

**FIRST EDITION.** Small folio, pp. [ii], 58, [2]; a little browned in places, very small wormhole to lower margin of the first three leaves; a good copy in 18th-century English calf over thick boards, double fillets ruled in blind; recently re-backed, front board lightly scratched.

Printed descriptions of the import duties on wine and merchandise appeared in England as early as 1545. This later edition is one of the first editions after the lifetime of Charles I, who levied the duties without the authority of parliament. Printed at the instigation of the House of Commons, it was intended to be issued with *Public General Acts* of 1660 12 Cha.II.c.4. and was also issued as part of *An exact Collection of all such Acts* (1660). Hundreds of goods and their taxes are listed alphabetically and give a good survey of the English foreign trade.



Unlike his father, Charles II did not have the power to decide on which imported items should bear duty. As a keen tennis player, ranked among the top four players in the kingdom, it seems very unlikely that he would have allowed Tennis Balls and Rackets amongst the articles that duty was payable on, if he could have helped it.

The duty on tennis balls was £2 per 1,000 [approximately ½d each] and on Rackets 8d a piece.

Tonnage ‘was a duty on every ton of wine imported; poundage an ad valorem duty on every pound’s worth of merchandise imported or exported ... The traditional and usual rate at which tonnage and poundage were fixed was – tonnage 3s. per ton imported, and poundage 1s. on every pound’s worth of merchandise imported or exported, alien merchants being charged an extra 3s. on every ton of sweet wine, and an extra shilling on poundage on tin ... After the Restoration the ancient traditional rates were discarded, and the character of the levy was altered, tonnage and poundage being levied at whatever rate parliament considered the exigencies of the time to require’ (Palgrave, under *Tonnage and Poundage*).

Kress 1038; Wing E922; OCLC: records copies at Yale and Minnesota.

## KIDS GETTING INTO TROUBLE

32 [FAIRY TALE PANORAMA TOY]. SPROOKJES-PANORAMA. WETTIG  
GEDEPONEERD. [Berlin: Published by Adolf Sala], c. 1900. f. 3,250

*Model theatre housed in box 33 x 39.5 x 105. mm. The actual item measures [31 x 38 x 9cm], and consists of a cardboard proscenium and wooden 'backstage' the proscenium is protected by two side-wings, these are held in place when open by the insertion of a pediment into a slot provided at the top of each wing; the 'backstage' is equipped with a winding mechanism and the panorama, made up*

of several conjoined strips, unrolls from left to right, from one wooden roller onto another that are held in place by two wooden stabilisers; this mechanism also activates a musical box housed in the base of the toy; a string pulley to the right of the 'backstage' facilitates the raising of the curtain; Also included are a small bell and a winding handle.

A delightful Dutch toy theatre showing the fairy tales of Hansel and Gretel, Snow White; and Little Red Riding Hood.

Accompanied by a booklet, *Tekstboek voor het Sprookjespanorama* which supplies the stories of Red Riding Hood and Snow White in verse but not that of Hansel and Gretel - this may not be so odd as the manufacturer, having a nose for topicality, may have added the story as a direct consequence of the enormous popularity of Engelbert Humperdinck opera during the 1890s and for ever after.



The box-lid design consists of the title with a crown and garter trade mark of the Berlin maker Adolf Sala; also shown is an illustration of a fairy shaking hands with a gnome in the centre and them observed by a rabbit on the left and a seated gnome on the right. When closed, the illustrations on the backs of the side-wings depict the theatre curtains closed but with the orchestra already playing. In other words the show is about to commence.

When the side-wings are opened the illustrations on each serve to present a theatre box occupied by children. The one on the right is a mirror image of that on the left. To keep the theatre rigid, a pediment is provided which has to be clamped into place over the proscenium and into slots at the top of the side-wings. To draw back the curtains one tugs a pulley to the right of the backstage.

Compare with copy in Deventer Toy Museum ([www.historischmuseumdeventer.nl/collectie](http://www.historischmuseumdeventer.nl/collectie)).

#### KEEPING COOL IN CHURCH

33 [FAN - CHURCH HISTORY]. SUNDAY. London: Published according to the act by J. Cock and J.P. Crowder April 20th 1792, Wood Street..., 1794. £ 750

*Fan [250 x 450 mm, when open] printed in blue on recto and verso on paper, lightly dust-soiled and marked; mounted on pierced wooden sticks, some sticks damaged or missing, nevertheless still an appealing item.*



Scarce printed fan entitled 'Sunday' giving an informative history of the Church of England from the Reformation, presumably once the ideal accessory of a late eighteenth century well-to-do lady church goer. Although of an earlier period Hogarth depicts such a scene in the second plate of *The Industrious Apprentice*. Here a stout looking lady wafting her fan whilst earnestly looking to the pulpit from the comfort of her box pew.

The fan is printed on both sides, each broken in to five sections. Important dates and events are listed, as well as mention of Martin Luther, lists of the Archbishops of Canterbury and York, Protestant bishops who promoted the Reformation, as well as prayers and extracts from the Bible for good measure.

The manufacturer is John Cock (fl. 1782-1800), a print publisher and fan maker, who worked with J. P. Crowder in the 1790s.

#### ECLECTIC COLLECTION

34 FERGUSON, James. TABLES AND TRACTS, RELATIVE TO SEVERAL ARTS AND SCIENCES ... London: printed for W. Strahan, J. and F. Rivington ... 1771.

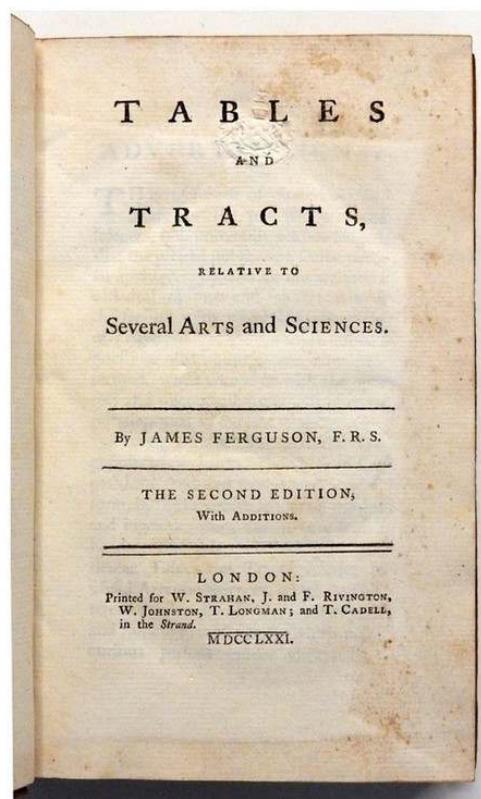
£ 650

**SECOND EDITION, WITH ADDITIONS.** 8vo, xv, [i] blank, 334, [1] advertisement, [1] blank; with three folding engraved plates; contemporary full sprinkled calf, spine tooled in gilt with red morocco label lettered in gilt; the Macclesfield copy with contemporary armorial bookplate on front paste down, and later bookplate 'North Library (1860)' pasted to front free endpaper; a highly desirable copy in remarkable original condition.

An eclectic collection of tables, numerical data and practical information typical of this important Scottish polymath.

The *Tables & Tracts* all relate to astronomy, horology, dialling, chronology, weights and measures, geography, annuities (from de Moivre), life expectancy, etc. Among the longer articles are descriptions of Mungo Murray's 'Armillary trigonometer'; 'A description of three uncommon kinds of clocks'; and 'How to construct an Orrery for shewing the annual revolutions of Mercury, Venus, and the Earth', also estimates the weight of the whole atmosphere as  $1.2 \times 10^{19}$  pounds and the speed of light at  $1.2 \times 10^7$  miles per minute. The second edition is preferable as the first, which appeared in 1767, was somewhat blighted by mistakes in its latter sections.

OCLC: 13897634.



## THE RARER HAND COLOURED FIRST ISSUE

35 **FFARRINGTON, Susan Maria.** THE 104TH PSALM. Illustrated by Susan Maria Ffarington. Lithographed & Published by Henry Hering, Religious Print Depot, 137, Regent St., London. [1860].

£ 750

*Hand-coloured lithographic strip panorama (10.2 x 363 cm), loose title printed in red (lightly marked and edges with minor chipping, contemporary presentation inscription on verso); panorama concertina-folding into original small oblong 8vo cloth-covered boards; ornamented in blind, front cover lettered in gilt.*

Rare first issue of this British panorama glorifying God and his creation in one continuous image. The covers are of black cloth with a short title blocked in gilt on the front '104th Psalm'. The main title, printed in red, is pasted to the reverse of the initial leaf. The image begins with David on his knees in prayer, his harp on the ground beside him. It concludes with David in a tower playing the harp, 'singing unto the Lord'. The words of the psalm appear in the bottom margin. - Susan Maria Ffarrington (1809-1894) descended from an old and influential Lancashire family, with Worden Hall in South Ribble as their ancestral home.



The present copy is the rare first edition, with hand-colouring, the later, and far more common issues used chromolithography.

Abbey, *Life*, 620; OCLC records three copies in North America, at UCLA, Notre Dame and Toronto.

## INSCRIBED AND SIGNED BY FITZGERALD TO ONE OF HIS CLOSEST FRIENDS

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

[bound with:] [FITZGERALD, Edward]. SALÁMÁN & ABSÁL, An Allegory. From the Persian of Jámí. Ipswich: Cowell's Steam Printing Works, Butter Market. 1871. Second Edition. 4to, pp. [2], 45 [1] blank; etched frontispiece. 1872.

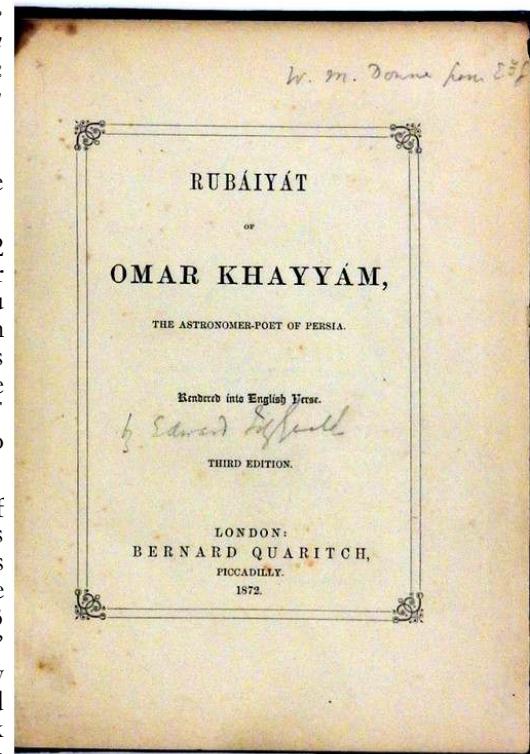
£ 950

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

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

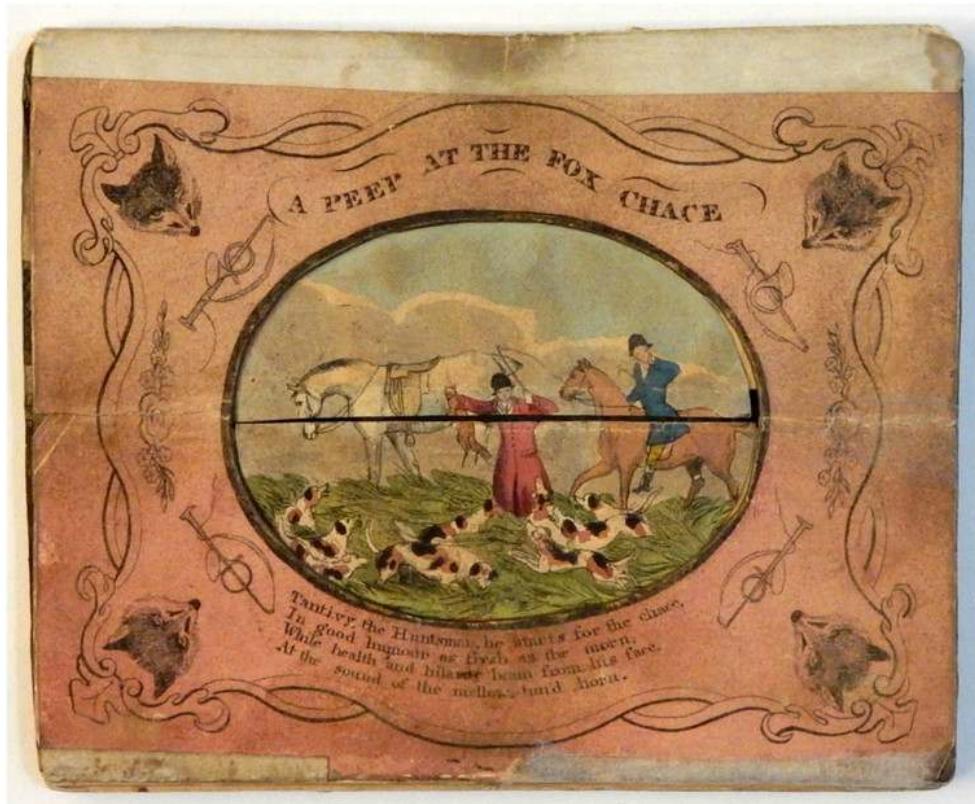
In a letter to Bernard Quaritch dated Woodbridge, Sept 3/[18]72 Fitzgerald describes how these special copies came about. 'Dear Sir. I send you up some ten copies of the Salámán which I told you I wanted stitched or half bound up with the new Omar. This can be better done in London than down here: will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

Predeaux notes in his bibliography that all copies he had seen of *Salámán & Absál* contained corrections in the authors hand, alas this copy is an exception. He also alludes to a copy bound as ours 'A copy of this edition, bound up with the third edition of the "Rubaiyat," and containing MS. notes by Fitzgerald, sold for £13 5s. in Mr. Virtue Tebbs's sale at Sotheby's on June 25 [1900].' Predeaux also describes that *Salámán & Absál* was issued in a very limited edition, the text varying greatly from both the first and third public editions. Presumable Fitzgerald's plan for the work was to have these few copies bound up for presentation to his



closest friends. This copy was given to one of Fitzgerald's closest friends William Bodham Donne, (1807-1872). "The understanding, depth, and warmth of the friendship between the two men are manifest. Donne was "delighted at the glory" Fitzgerald achieved by his translation of the Rubáiyát. "It is full time," he wrote, "that Fitz should be disinterred, and exhibited to the world as one of the most gifted of Britons." Fitzgerald kept in personal touch with Donne long after he ceased to seek out his other old friends, calling on him three times during the months before Donne's death, June 20, 1882' (notes on authors in *Letters*).

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



### TALLY HO!

37 [FOX HUNTING - PEEPSHOW]. A PEEP AT THE FOX CHACE [SIC] London. Published by the engraver; 1829. £ 950

*Hand coloured aquatint concertina-folding peepshow with five cut-out sections, in slip-case, front-face measures 113 x 140 mm. the peepshow extends, by paper bellows to top and bottom, to approximately 620 mm, rather dust-soiled and worn, front window cracked (but holding), some occasional repairs; verso of peepshow inscribed J. Gibbs the gift of Msr. J Harowe, Oct 19th 1836; housed in original worn and stained slip-case.*

The design of front-face consists of title, four lines of verse, four fox heads in the corners, and hunting horns. Behind the large oval peephole are shutters on which appears a scene of huntsmen with a dead fox and yapping hounds. These shutters automatically retract as the peepshow is extended. The back-board consists of a rural scene. On the cut-outs huntsmen on horses leap over fences and a gate. The fox is being chased on the first cut-out. Humbler country folk watch the chase on the first. The verse reads:

Tantivy the huntsman, he starts for the chace,  
In good humour as fresh as the moen,  
While health and hilarity beam from his face,  
At the sound of the mellow, tun'd horn'.

Gestetner-Hyde 211; Snelgrove, p.1; Schwerdt 2, p.64.

### AN EARLY EXAMPLE

38 [GAME]. HAMMER UND GLOCKENSPIEL. [Bell and Hammer Game]. Austrian/German, [n.d., c. 1825]. £ 450

*Five hand coloured lithographed cards on thick board [13 x 8.5 cm], complete with original printed rules; contained in the original marbled paper slipcase.*

An early, almost naive example, of this once universally popular game.



The main component is the five cards on thickish board and depicting: a Bell, a Hammer, a Bell and a Hammer, an Inn and a white horse from which the alternative name of the game 'Schimmel' is derived.

The rules are not quite consistent between various copies, but the general aim is to win as many counters as possible. This copy still has its original set of rules signed 'Lindan bey Mayr' of whom we can find no record. Here the cards were the only necessary piece of the game which needed to be purchased, as any two dice and any form of counter could be made or supplied from other sources. Later examples became easier and cheaper to produce, but the game eventually stopped being played and the last manufacturer ended production in 1974.

The history of the *Hammer und Glockenspiel* game is inseparable from the name of Austrian/English children's book and toy maker Heinrich Friedrich Müller (1779-1848). He first specialised in the publication of children's paper games before moving mainly to children's books and colouring books, and from about 1807 wooden building toys and a few years later in 1810 he introduced the dressing doll and later still a theatre toy for children.

Müller's most famous product was however his 'Hammer and Bell' game. This was very likely developed from the traditional 'Schimmel oder Pachten Spiel' which was drawn from an early period by joining the pagan symbols of Thor and Wotan with the Christian symbol of a bell introduced at a later date. Up to twenty could play *Hammer und Glockenspiel* at the same time and the almost countless variations of the game meant it achieved enormous popularity from 1850 to the 1880s.

#### NOT WHAT IT SEEMS

39 [GAME]. QUEER RELATIONS, a UPL Party Game. Universal Publications, Ltd., 3 Fann Street, Aldersgate, London, E.C.1. [n.d., c. 1960]. £ 100

Complete with 18 picture cards, 9 fold out scoring cards and single 'solutions' card; housed in original pictorial box (130 x 130 x 15mm), light dust-soiling and minor rubbing, otherwise a very good example.

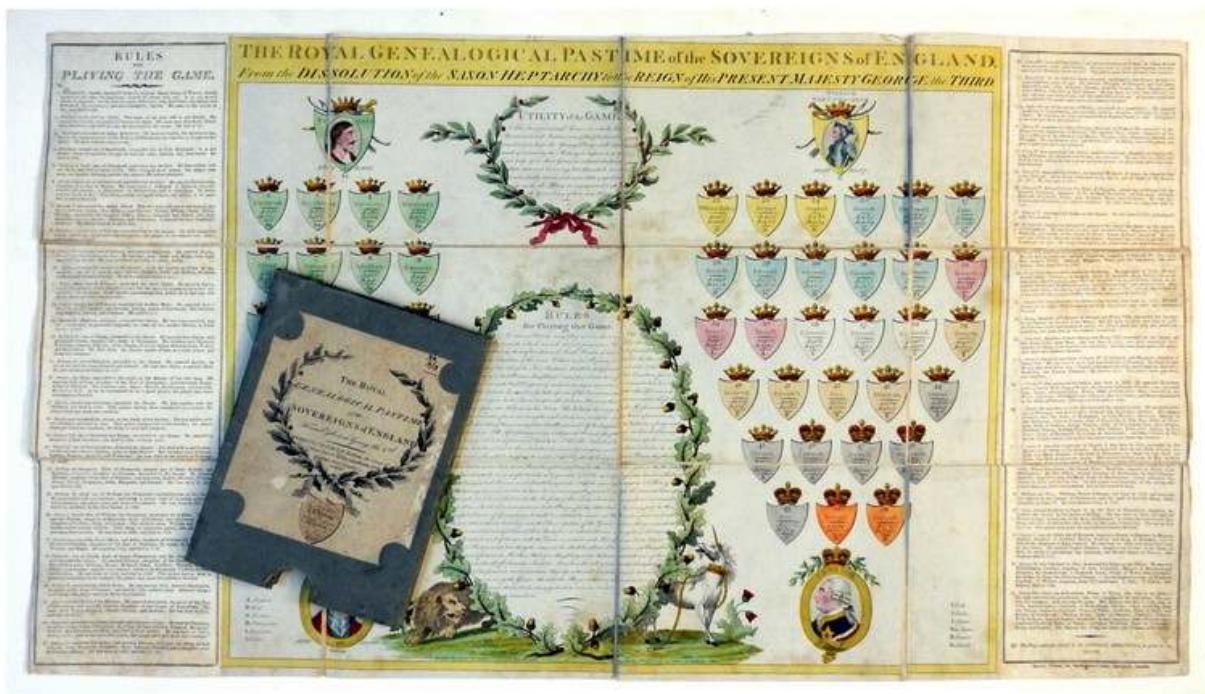


Uncommon party game, the object of which match up pictures to cards: 'the eighteen pictures should be displayed about the room and the guests invited to wander round and try to find which three words in the list printed on their answer cards are related to each of the pictures'. Thus the answer to card No. 1 (depicting a stocking) is 'Fire Brigade', the linking words being 'Ladder' and 'Calf'.

#### TRACING 'ONES' ANCESTORS

40 [GAME]. NEWBERY, Elizabeth. THE ROYAL GENEALOGICAL PASTIME OF THE SOVEREIGNS OF ENGLAND. From the Dissolution of the Saxon Heptarchy to the Reign of his Present Majesty George the Third London. Published Nov<sup>r</sup>. 30<sup>th</sup>. 1791 by E. Newbery, the Corner of St. Pauls Church yard and John Wallis, N<sup>o</sup>. 16 Ludgate Street. [1791]. £ 1,350

*Engraved game with hand-colouring, mounted in 12 sections on linen, folded, size 415 x 755 mm. some soiling; preserved in original marbled slipcase, the upper cover with an engraved printed label within a laurel wreath, titles as game with one line slightly altered From Egbert to George the 3rd.; affixed with a contemporary shield shaped trade label 'Bot. at S. Jesse's Toy Perfume and Fishing Tackle warehouse at the Rocking Horse, 32 High Street Exeter.'*



A fine game including a large panel with shields surmounted with crowns representing each monarch Egbert, Harold, William the Conqueror with portraits, the crown of Harold toppled to one side and no mention of Cornwall. This section also incorporating two wreaths entitled 'Utility of the Game' and Rules for playing the Game' with two panels to the left and right containing instructional information on each of the monarch.

Players are told 'This being a scientific Game in which the Amusement and Instruction of the Parties are equally considered, we hope the Young Player will not think much of exercising his memory to aquaria a perfect Knowledge of it. most Games are calculated only to promote little Arts and Cunning: but this while it will undoubtedly amuse, will not a little contribute to make the Players aquatinted with Genealogy of their own Kings.'

[Elizabeth Newbery] co-operated with John Wallis in producing instructional table games, perhaps a new venture for the Newbery family ... These were sheet games. Closely allied were the chronological tables which, it appears from advertisements, could be had and used either as sheet games or as dissected (jig-saw) puzzles.' (Roscoe)

Roscoe, *John Newbery*, p. 31; Whitehouse, p. 25 (with an illustration facing p. 21).

#### MAGAZINE OF THE PEOPLE

41 [GREAT EXHIBITION]. THE ILLUSTRATED EXHIBITOR, A Tribute to the World's Industrial Jubilee; comprising sketches by pen and pencil of the Principal Objects in the Great Exhibition of the Industry of all Nations, 1851. London: Printed and Published by John Cassell, 1851. £ 500

8vo, pp. xliv, 556; with large folding wood-engraved frontispiece, 8 double-page size wood-engraved plates, one large folding plate (320 x 450 mm) and numerous text engravings; fresh and clean and printed on good paper stock; in the original blue blind and gilt blocked publisher's cloth, joints rubbed, but not detracting from this being a very desirable copy, unusually bright and fresh.

A comprehensive and well-illustrated overview, was launched, unsurprisingly, in July 1851 to coincide with the opening of the Great Exhibition.'



'The *Illustrated Exhibitor* came at that moment when the innovative publisher John Cassell, who had already been involved in various commercial ventures to support relatively poor visitors to London, began to recognize aspiring artisans as an important potential niche market for periodicals, and to think through the likely cultural needs and tastes of this increasingly significant social group. The outcomes were such important and successful periodicals as Cassells *Illustrated Family Paper* as well as a variety of hugely successful educational and self-help manuals.'

'The Exhibitor combined a number of differing functions. While essentially a virtual trip round the Exhibition for those unable to make the journey to London, it also developed a number of other features that became commonplace in later periodicals, most notably the 'visit' to a specialist factory to see how commodities were made

and the extensive reproduction of art works through the medium of wood engraving. It also largely avoided the chauvinistic celebration of commodities, inventiveness and imperial power that was prevalent in many writings about the Exhibition and sought to offer at least some recognition of the importance of working men and women in industrial production.' (Brake & Demore).

Unexpectedly a second series was produced in 1852 after the Exhibition had closed.

*The Books of the Fairs*, 47; see Laurel Brake & Marysa Demoor: *Dictionary of Nineteenth-century Journalism in Great Britain and Ireland* 2009. OCLC: 2105094.

### ONE OF THE FINEST VICTORIAN MAPS OF LONDON

42 [GREENWOOD, Christopher]. MAP OF LONDON, FROM ACTUAL SURVEY, COMPREHENDING THE VARIOUS IMPROVEMENTS TO 1845. Humbly Dedicated to Her most Gracious Majesty Queen Victoria. By the Proprietors E. Ruff & Co., Hind Court, Fleet Street. London, By the Proprietors E. Ruff & Co., Hind Court Fleet Street, August 31st, 1845. £ 16,500

*Hand-coloured engraved map on six sheets, measuring 1,880 x 1,290 mm., dissected and mounted on linen, large engraved vignettes of St Paul's (bottom right) and Westminster Abbey (bottom left) together with a key and 'Explanation'; folding down and contained in the original green cloth box, the upper side with the printed label of 'C. Smith & Son', Mapseller, 172, Strand London.*

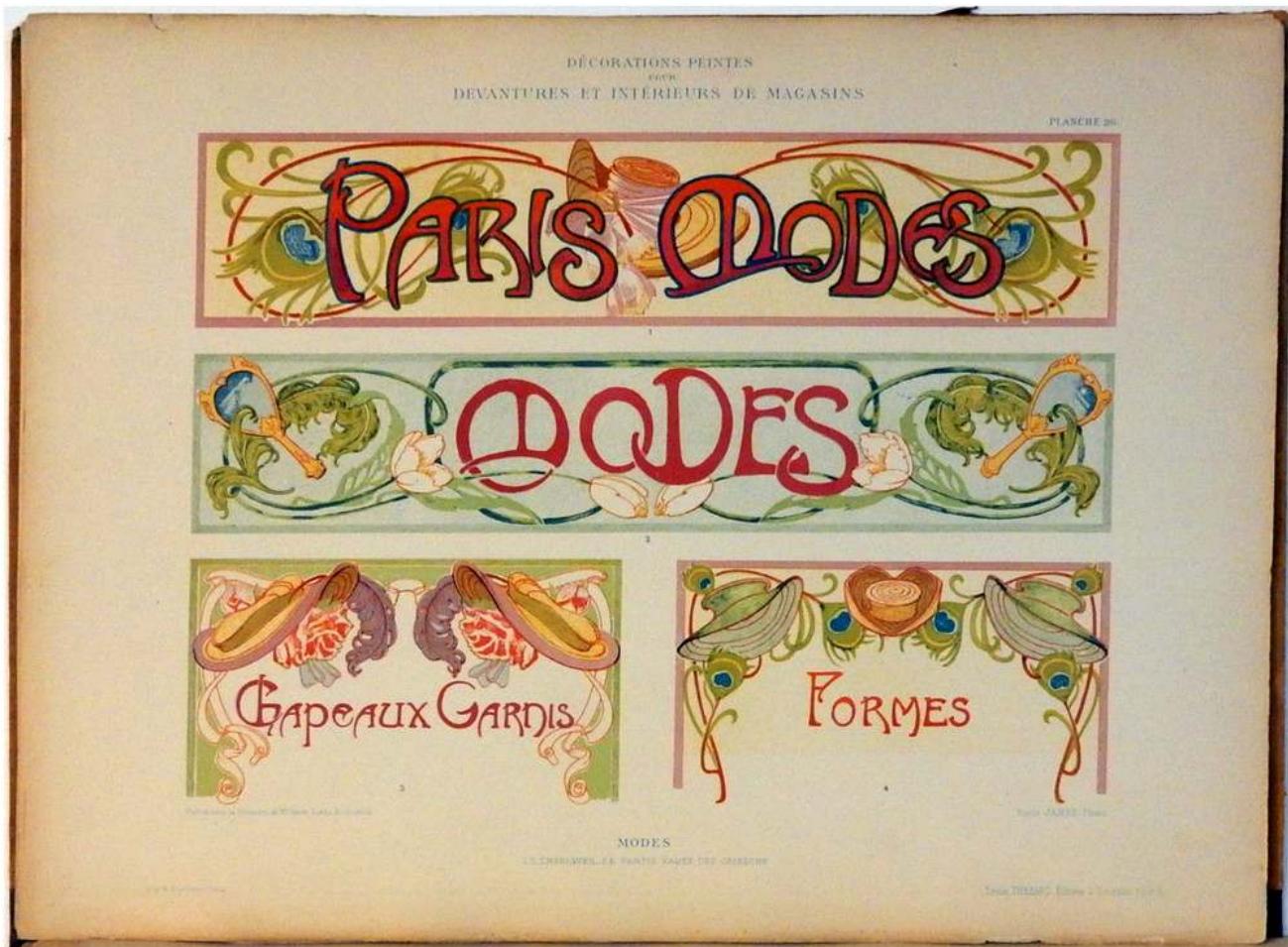


Christopher and John Greenwood state in the title that the plan was made from an 'Actual Survey', which had taken three years. Plans at the time were often copied from older surveys, or re-issued with minor updating; so conducting a new survey was indeed something to boast about. The plan, which was finely engraved by James and Josiah Neele, is stylistically similar to the Ordnance Survey maps of the time, although it was engraved on a much larger scale of 8 inches to the mile, compared to the OS one inch to the mile. It includes detailed depictions of streets, houses, public buildings, parks, squares, woods, plantations, rivers, hills, windmills; also the marking of the boundaries of the City of London, Westminster, Southwark, Rules of the King's Bench & Fleet Prison, Clink Liberty, counties and parishes. Below the plan is a list of parishes and a key, which is flanked by views of Westminster Abbey and St Paul's Cathedral.

The present plan accords with Howgego 309 state (6). The date in imprint is changed to 1845 and the plan is dedicated to Queen Victoria.

Additions to the map include the St George's square in Pimlico, and the Paddington Station. The map bears the imprint of E. Ruff & Co. a company who among other things mounted, varnished and placed on rollers, many of the maps produced by the Greenwoods.<sup>7</sup> It is unknown how they came to acquire Greenwood's plates, however, it is conceivable that the plates were in part payment for debts owed to Edward Ruff.

Howgego 309 state (6).



### SHOPPING FOR SHOPS

43 **GUÉDY, Henry.** DÉCORATIONS PEINTES, pour devantures et intérieurs de magasins. Dourdan: Emile Thezard, [c. 1905]. £ 2,250

**FIRST EDITION.** Folio, ff. [2], 30 full-page plates [34 x 46cm.], of which 6 in Heliotype and 24 in chromolithograph; loose as issued in the original printed portfolio of printed boards, modern cloth spine and original cloth ties; corners a little worn.

Sole edition of this charming collection of Art Nouveau designs or maquettes for shop fronts, signs, and interior decorations, for a variety of shops and other establishments, published under the direction of the architect Henry Guedy (b. 1873), editor of the design periodical *La Décoration Artistique*, and author of several manuals on architecture and construction.

Printed by R. Engelmann after various artists (including F. Thibault, R. Gaucher, E. James, E. Collet, and E. Levers), the pastel-toned chromolithographs show an imaginative variety of designs, for bakeries, pastry and confectioners' shops, clothing stores, painters, restaurants, wine-bars, fishmongers, dairies, fruiterers, florists, hairdressers, bookshops, café-concerts and casinos. The five heliotype plates, executed by Fortier et Marotte, illustrate ten actual Parisian shop fronts, most long since vanished, by the architects Lavirotte, Boursier, Albert Hébrard, Alexis Le Mault, and Jacques Hermant.

An attractive copy, with just a touch of discolouration to the outer margins of the plates which have become a little delicate as a result. A few small chips and nicks to the edges of the title and one other plate.

OCLC gives only three locations: Getty, Toronto Public Library and the Canadian Centre for Architecture.

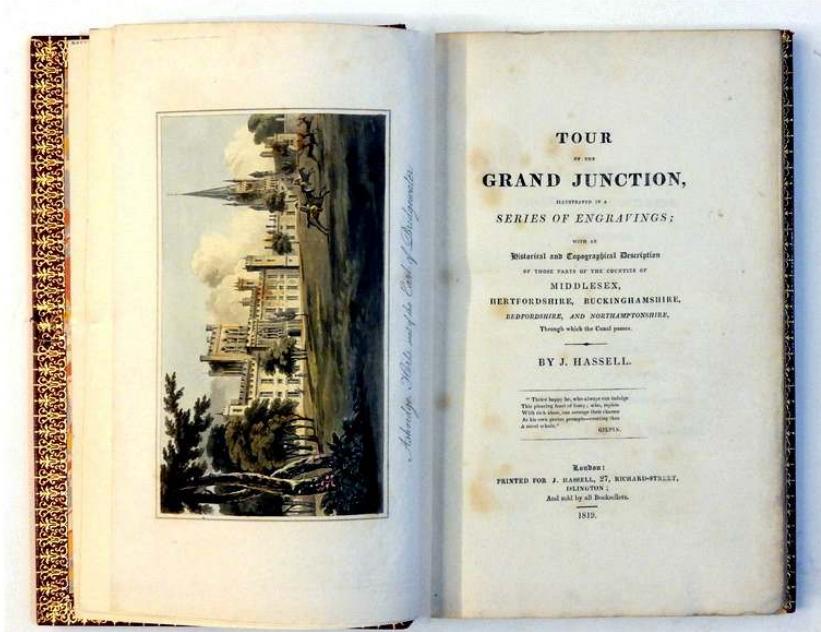
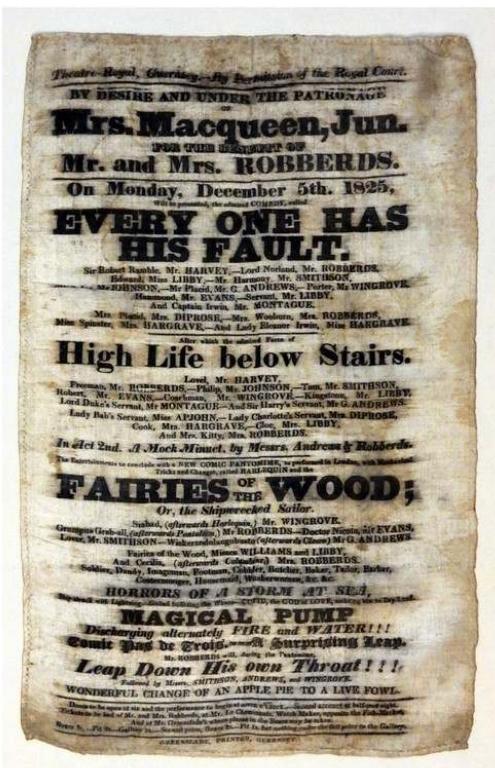
### PRINTED ON SILK

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

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

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

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



## THE INDUSTRIAL REVOLUTION TAMED FOR DOMESTIC CONSUMPTION

45 **HASSELL, John.** TOUR OF THE GRAND JUNCTION, ILLUSTRATED IN A SERIES OF ENGRAVINGS with an Historical and Topographical Description of those parts of the Counties... Through which the Canal passes, London: J. Hassall, 1819. £ 1,250

**FIRST EDITION. LARGE PAPER COPY.** 8vo, pp. viii, 147, [i] blank, [4] index and 'Directions for placing the cuts'; 24 coloured aquatint plates, (some occasional offsetting); uncut in modern red straight-grained morocco, with wide gilt tooled border, spine lettered and decorated in gilt, top edge gilt by Bayntun, Bath.

'A book of considerable interest...with still better plates.' A celebration of the Grand Union Canal, dedicated to the Proprietors, and a clever attempt to incorporate a commercial concern into the definition of 'landscape' and the Picturesque.

John Hassell (1767-1825), was both watercolour painter and engraver, was born in Whitechapel, Stepney. He exhibited twenty paintings at the Royal Academy between 1789 and 1819, that including many scenes of waterfalls, castles, and salmon leaps in Wales, and of houses and cities, including a view of the city of Bath. He is best remembered today for the a number of delightful guidebooks, illustrated aquatint from his own drawings.

Abbey, *Scenery*, 30; Tooley 252.

## RESCUED FROM PROSTITUTION

46 **HAWKER, Robert.** THE ASYLUM OF FEMALE PENITENTS ... Liverpool: Printed and sold for the Liverpool Religious Tract Society. [n.d., c. 1820]. £ 185

**FIRST EDITION THUS?** 12mo, pp. 12; with attractive woodcut title vignette; light stain just visible throughout; in later marbled wraps.

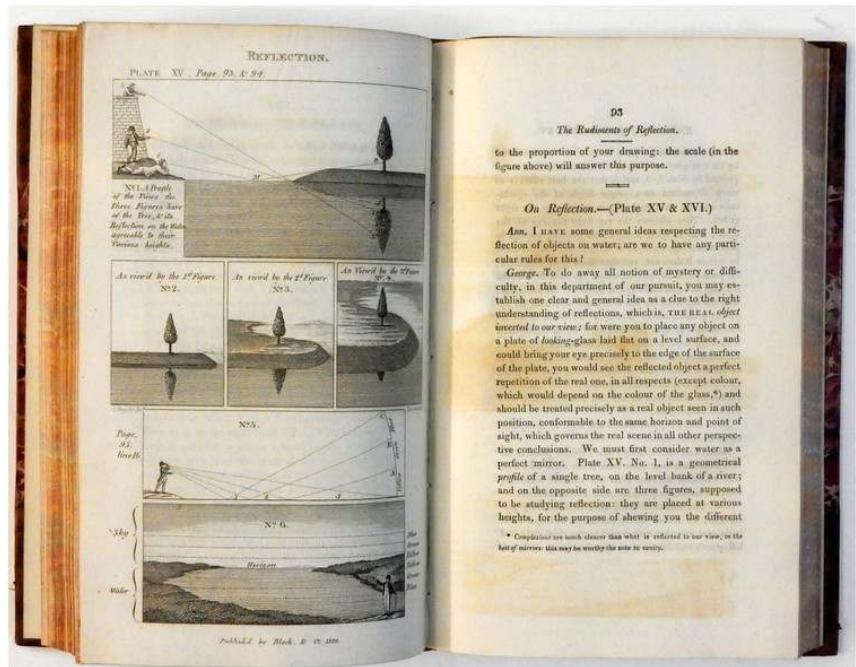
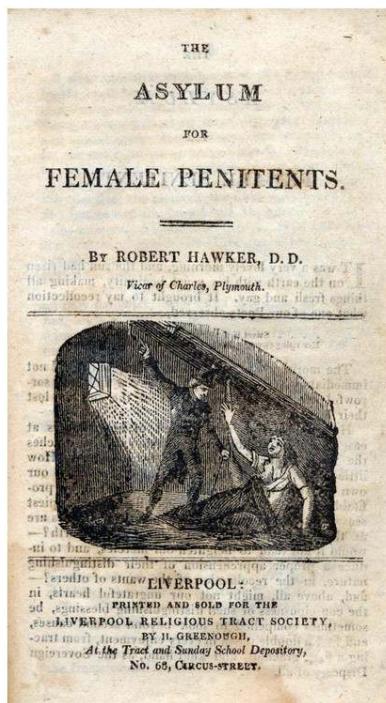
Rare survival of this tract recounting the torrid tale of 'a poor defenceless widow' whose only daughter 'had been seduced from her' and was lost for fifteen months, before a letter had arrived alerting the widow to her daughter's whereabouts. Together with Hawker (the narrator of the tale), they embark 'to fetch home the wretched wanderer'.

'I hastened with the poor mother to the place mentioned in her daughter's letter; and oh, what a place it was! Oh, could our youth which frequent such brothels, and under the false meretricious glare of midnight revellings, fancy they know not what of joy; could they but see the sad faces of the morning, and behold the wretchedness of the scene, which the daylight presents in view, how would they flee such haunts of filth and sin, instead of pursuing them!' (p. 6)

Robert Hawker (1753-1827) was a Calvinist divine and 'one of the most popular extemporaneous preachers in the kingdom' [DNB]. Before taking holy orders he had a medical training, serving three years as assistant-surgeon to the Royal Marines. He was the grandfather of the poet R.S. Hawker.

It seems likely that the work first appeared in London, before finding its way to Liverpool where the Religious Tract Society saw fit to reissue it. We have found two copies printed in London, both without date but with the same pagination, one with the same title as ours published by W. Nicholson, another under the title *The Penitentiary: a tract intended for the use of the female penitent upon her first admission into the asylum*. All are undated, but published circa 1820.

OCLC records one copy only, at the National Library of Scotland.



#### 'CAREFULLY ADAPTED FOR THE INSTRUCTION OF FEMALES'

47 **HAYTER, Charles.** AN INTRODUCTION TO PERSPECTIVE, DRAWING, AND PAINTING; In a Series of Pleasing and Familiar Dialogues Between the Author's Children; Illustrated by appropriate Plates and Diagrams, and a Sufficiency of Practical Geometry. And a Compendium of Genuine Instruction, Comprising a Progressive and complete Body of Information Carefully adapted for the Instruction of Females ... London: Black, Kingsbury, Parbury, and Allen, Leadenhall-Street. 1820.

£ 225

8vo, pp. xviii, [2], errata slip, 263, [1] blank; engraved frontispiece and 19 engraved plates (some folding); some occasional minor foxing and soiling, but generally a good, clean copy; slightly later half calf, spine decorated in gilt, somewhat dry, marbled edges.

Third Edition, considerably enlarged and improved of this most attractive treatise on perspective, aimed specifically at young ladies, and first published in 1813.

Hayter introduces the art of perspective through conversations between four young friends, Ann, Eliza, George and John, with his discussions on drawing and painting being conducted through a series of letters to a 'Miss B' As the numerous testimonies found in the preface suggest, his work did indeed find particular favour in ladies academies: 'Mrs F - presents her compliments to Mr. Hayter, and is so well pleased with his methods, in his Introduction to Perspective, Drawing, and Painting, as to determine that none of her drawing pupils shall be without it.'

OCLC: 7659373.

## GUIDE TO A MEDIEVAL CASTLE

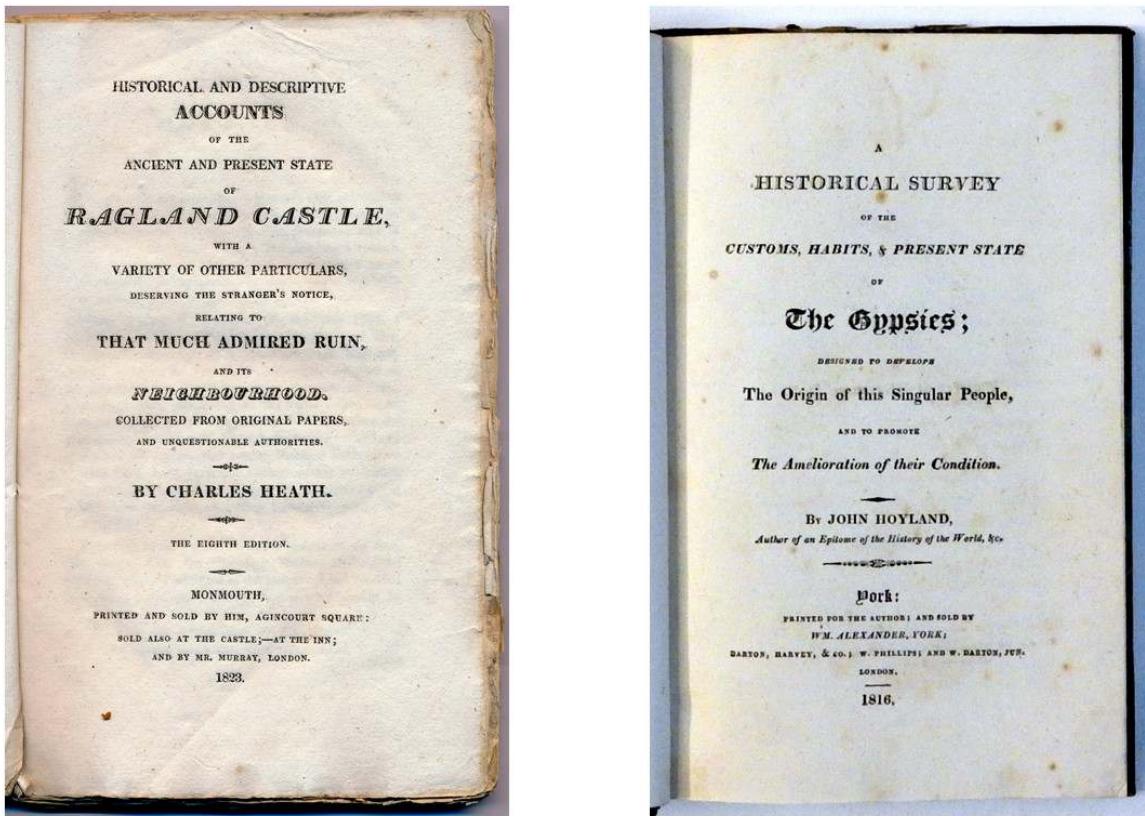
48 **HEATH, Charles.** HISTORICAL AND DESCRIPTIVE ACCOUNTS OF THE ANCIENT AND PRESENT STATE OF RAGLAND CASTLE, with a Variety of other Particulars, deserving the Stranger's Notice, relating to that much admired Ruin, and its Neighbourhood. Collected from original papers, and unquestionable authorities. Monmouth, Printed and Sold by Him, Agincourt Square: sold also at the castle; - at the Inn; and by Mr. Murray, London. 1823. £ 185

**EIGHTH EDITION.** 8vo in 4s, unpaginated [pp. 124]; uncut and stitched as issued in original mottled wrappers.

A good copy of this early guide to this major medieval castle in south east Wales.

Charles Heath (1761-1831) was a printer and writer who became a leading radical in Monmouth being twice elected Mayor of Monmouth. Heath's account of Raglan Castle was first printed and issued by him in 1796. Being his own printer he used the expediency of dispensing with a pagination, more readily to issue the work from a mixture of sheets, partly from preceding editions intermixed with new material inserted where required. In this 'eighth' edition the felling of the 'fine elm tree' in a storm during December 1822 seems to be a last minute inclusions to the prelims.

The castle was held by the successive ruling families of the Herberts and the Somersets created a luxurious, fortified castle, complete with a large hexagonal keep, known as the Great Tower that was surrounded by parkland, water gardens and terraces. In the Civil War the Parliamentary forces took the castle in 1646 and put the fortifications beyond military use, thereafter the ruin became a quarry for building materials and by the time our guide was published a major tourist attraction.



## FRANCES MARY RICHARDSON CURREY COPY

49 **HOYLAND, John.** A HISTORICAL SURVEY OF CUSTOMS, HABITS AND PRESENT STATE OF THE GYPSIES Designed to develope The Origin of this Singular People, and to promote The Amelioration of their Condition. York: Printed for the author; and sold by Wm. Alexander, York; Darton, Harvey, & Co.; W. Phillips; W. Darton, Jun. London 1816. £ 385

**FIRST EDITION.** 8vo, pp. viii, 9-265, [1] imprint; contemporary half calf, decorated spine, gilt with red lettering-piece; marbled edges; with the armorial bookplate of Frances Mary Richardson Currey.

An important early work, placing the arrival of Gypsies in England in 1512, postulating their origin in India, and publishing the results of inquiries from a circulated questionnaire which drew responses from, among others, Sir Walter Scott.

The work is not cited in Laurence Darton's extensive check-list of his ancestor's publications although the York publisher William Alexander is listed as collaborator in sever other issued works.

Belonging to the bibliophile Frances Mary Richardson Currer (1785-1861) the work, bound in the style of the 1840's would have missed being included in her two library catalogues. It does not appear either in the auction of her library after her death so may have had only a brief repose on her shelves.

Hoyland, John (1750–1831), writer on Gypsy culture, is variously designated as “of Sheffield, Yorkshire”, and as ‘formerly of York’, although details of his parentage and upbringing are unknown, aside from his being a Quaker. It was, however, in the counties of Northampton, Bedford, and Hertford that he began, in 1814, his study of Gypsy communities. For a time he was ‘disunited’ from the Quakers, possibly on account of his having fallen in love with “a black-eyed gipsy girl” (N&Q, 2nd ser., 5.386), though James Simson’s claim that Hoyland “married the gipsy girl” (Simson, 380n.) is unfounded. Hoyland’s will records that he was married to a woman named Elizabeth, who survived him. .... Hoyland’s *Historical Survey of the Customs, Habits, and Present State of the Gypsies*, which was published in York in 1816, was drawn extensively from Matthew Raper’s translation of Heinrich Moritz Grellmann’s *Historischer versuch über die Zigeuner* (1787). Hoyland died in Northampton, where his will shows him to have been resident, on 30 August 1831.’ [ODNB]

Lowndes 1132; not in L. Darton: *The Darton's*, BL & Oak Knoll, 2004.



#### THE FIRST ILLUSTRATION AND DESCRIPTION OF A ROLLER COASTER

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

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

King's pamphlet is principally noteworthy for containing the illustration and description of the world's first roller coaster. The plate used and titled as “The Flying Mountains at Zorsko Sello” had originally appeared eight years earlier in a little known work entitled *Gaudia Poetica* by Frederick Calvert, sixth Baron Baltimore. There, in a long rambling polyglot poem the description of this wonder is somewhat confused. It would take King's pamphlet letter with its reprint of the famous place to finally establish Calvert's account as the first description of a tracked and wheeled switchback which “runs on castors, and in grooves to keep it in its direction, and it descends with a wonderful rapidity ...”. King's version of the plate differs only slightly from that reproduced by Calvert omitting the leafy swags around the frame but adding the more fulsome title to that given by the latter.



King, a man of little social grace had been appointed chaplain to the English factory in St. Petersburg in 1763. Though he was appointed medallist to Catherine II he failed to enter court circles and consequently left no impression of himself in Russia. This was due partly to the dislike conceived of him by Princess Dahkova, one of

the most influential society ladies of the time, but primarily to his lack of social graces. King devoted much of his time to the study of the history and liturgical rites of the Orthodox church returning to England in 1774.

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

### GERMAN DESIGN OF THE TWENTIES

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

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

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



### BEFORE THE GENERAL PUBLIC WERE ALLOWED IN

52 **LANE, Charles**. LANE'S TELESCOPIC VIEW OF THE CEREMONY OF HER MAJESTY OPENING THE GREAT EXHIBITION OF ALL NATIONS BY RAWLINS. London, Published by C. Lane, 15th August, 1851. £ 850

Five hand-coloured lithograph pierced panels and a back-scene panel, hand-coloured vignette titled front panel with solo mica glazed peep-hole, measuring 15 x 18.6 cm; contained in the original patterned slipcase, hand-coloured decorative label on upper cover; some soiling to the front panel of the peepshow and slipcase.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by T. J. Rawlins and lithographically printed at C. Moody's Establishment. This *Telescopic View* forms the companion to Lane's other Exhibition peepshow by the same artist, published the 3<sup>rd</sup> June, which recorded the interior of the Exhibition.

Gestetner-Hyde 255.

## THE FIRST EVER CHINESE EXHIBITION

53 **LANGDON, William B.** A DESCRIPTIVE CATALOGUE OF THE CHINESE COLLECTION NOW EXHIBITING AT ST. GEORGE'S PLACE, HYDE PARK CORNER; with condensed accounts of the Genius, Government, History, Literature, Agriculture, Arts, Trade, Manners, Customs and Social Life of People of the Celestial Empire ... One Hundred and Twenty-Fourth Thousand. London, Printed for the Proprietor, 1844. £ 185

*8vo, pp. [5]-170, wood-engraved frontispiece; publisher's faded pink blind-stamped flexible cloth; a little worn.*

The first ever Chinese exhibition of a collection formed by Nathan Dunn, a tea merchant in China for 12 years. It was exhibited first in Philadelphia and from 1841 in London. Naturally, Langdon became curator of his Chinese Collection, an assemblage of artefacts and pictures that sought to illustrate every aspect of Chinese life. This accompanying book served as some sort of crash course in Chinese studies.

Altick pp. 292-294.



## AN UNUSUAL PRINTING METHOD

54 **LEECH, John.** MR BRIGGS & HIS DOINGS. FISHING. London: Published by Bradbury and Evans, 11 Bouverie Street, Fleet Street [1860]. £ 950

*Folio, [460 × 320 mm], 12 hand coloured lithograph plates heightened in gum arabic; original ochre printed wrappers with additional caricature; preserved in brown half morocco by Zaehnsdorf, gilt top, spine lettered in gilt, worn at extremities.*



'Leech created a dramatis personae of loveable characters who were instantly recognizable to the Victorian public: the sturdy British householder, the henpecked husband, the plain spinster, the intrepid sportsman Mr Briggs, the Brook Green volunteer, and the dandified and time-serving flunkey James. The last was really the creation of the Punch contributor Thackeray in 1845, but Leech was to continue it for many years. His holidays were spent among his sporting friends hunting, shooting, and fishing in the shires, a rich quarry for his humour and sketches, often including landscape.'

The work was advertised as being enlarged through a new process by the Electro-Block Printing Company. Apparently an impression was taken from the original wood blocks on rubber this was then stretched to a required larger size from which the image was re-transferred to a larger lithographic stone. Leech was quite taken by the process and held two exhibitions of 'sketches in oil' works printed on canvas and coloured by the Artist, at the Egyptian Hall and the Auction Mart in London in 1862. Despite the name of the process it required no electricity and was soon superseded by photo-lithography.

Houfe *John Leech and the Victorian Scene* 1984, No. 149; Tooley, 299; Westwood & Satchell, p.133.



#### A PROPAGATOR OF 'POUSSIN'S ACADEMIC CLASSICISM'

- 55 **LOIR, Nicolas-Pierre.** PLAFONS À LA MODERNE, Paris: Chez P. Mariette, [c. 1658-1669]. £ 350

4to; 12 engraved plates, including title (measuring 26 x 18cm.); modern marbled wrappers.

Rare set of twelve engraved plates presenting elaborate and lively stucco designs for ceilings enclosing blank panels for paintings.

Nicolas-Pierre Loir (1624-1679) was best known as a painter of historical and Biblical scenes, although here he demonstrates a vigorous style and bold line with great inventiveness of design. He 'was most influenced ... by Nicolas Poussin during a visit to Italy (1647-9) and is said to have made copies of his work ... He helped to propagate Poussin's academic classicism in the age of Louis XIV' (*The New Grove*).

Berlin Katalog 4016; Guilmard, p. 80; OCLC locates three copies only, at the Winterthur Museum, Canadian Centre for Architecture and in the Swedish National Library,

#### REGENCY LONDON

- 56 **[LONDON MAP]. CARY, John.** CARY'S NEW AND ACCURATE PLAN OF LONDON AND WESTMINSTER the Borough of Southwark and parts adjacent; viz. Kensington, Chelsea, Islington, Hackney, Walworth, Newington, &c. on a Scale of Six inches and a half to a Mile; with an Alphabetical list of upwards of 500 of the most considerable Streets, with references to their Situation and Plans of the New London & East & West India Docks London: printed for Jn<sup>o</sup> Cary, Engraver, and Map-seller N<sup>o</sup> 181 near Norfolk street, Strand. Corrected to Nov 1<sup>st</sup> 1815. £ 2,500

*Large folding engraved map [825 x 1,550 mm.] hand-coloured in outline segmented into 33 sections; old ink stain affecting the top right hand corner folding into original green marbled slipcase, upper side with engraved label and octagonal engraved ticket 'sold by C. Smith, Mapseller, N<sup>o</sup> 172, Strand.'*



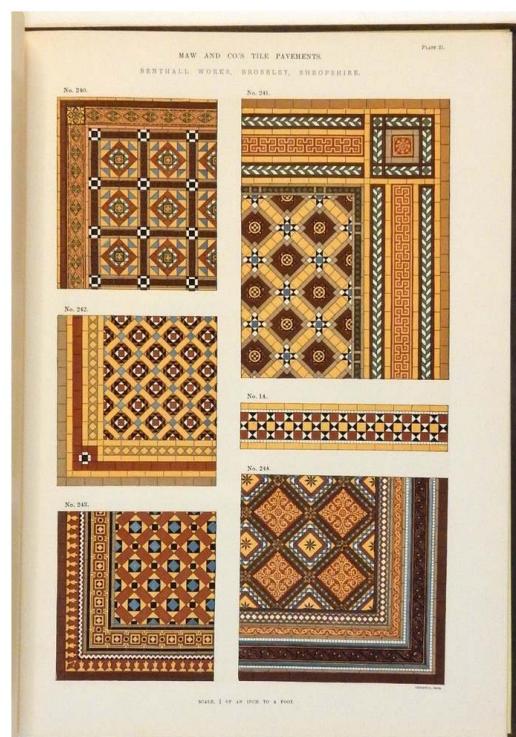
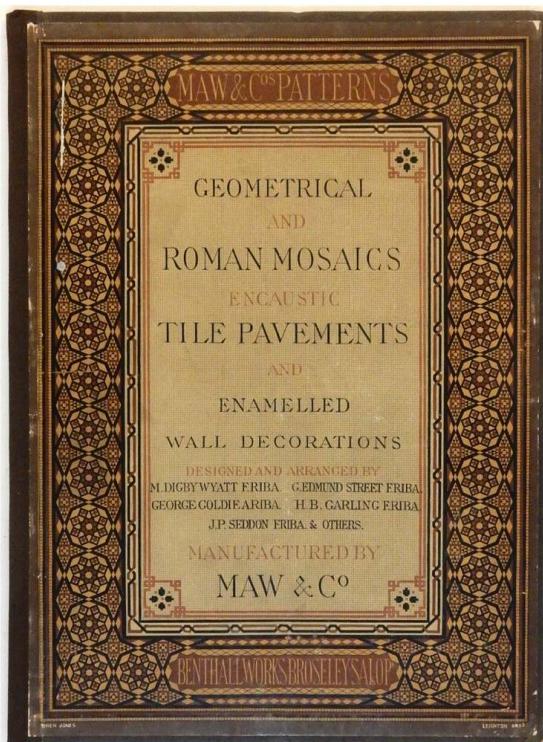
A very nice example of this map showing London at the end of the Regency period of George IV. The map had to be extended in 1811 to accommodate the development of Docks on the Isle of Dogs and here in 1813 to show Regent's Park and the Regent's Canal moving eastwards.

Howgego 184. (13).

#### ONE OF THE MOST INFLUENTIAL AND IMPORTANT TILE MANUFACTURERS

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

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



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

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

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

The work is not a continuation of Maw & Cos. *Specimens of Geometrical Mosaic and Encaustic Tile Pavements* 4to., which contain 14 coloured plates and would neatly dovetail onto our copy starting from plate 15. The company appears to have had a policy whereby plates could also be sent to prospective customers a single sheets with their numbering as a reference guide.

### CHARADES FOR CHRISTMAS

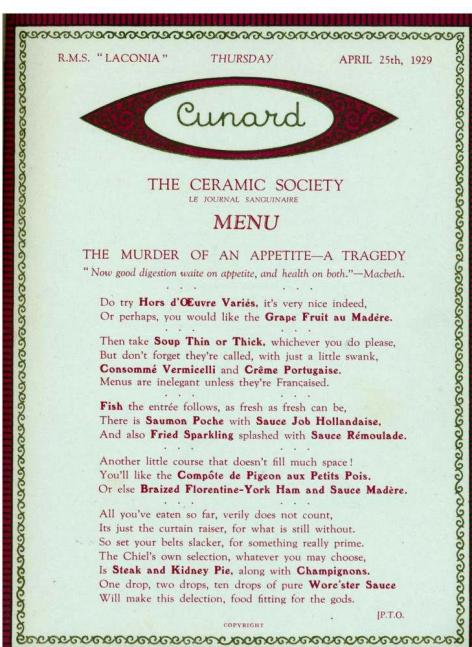
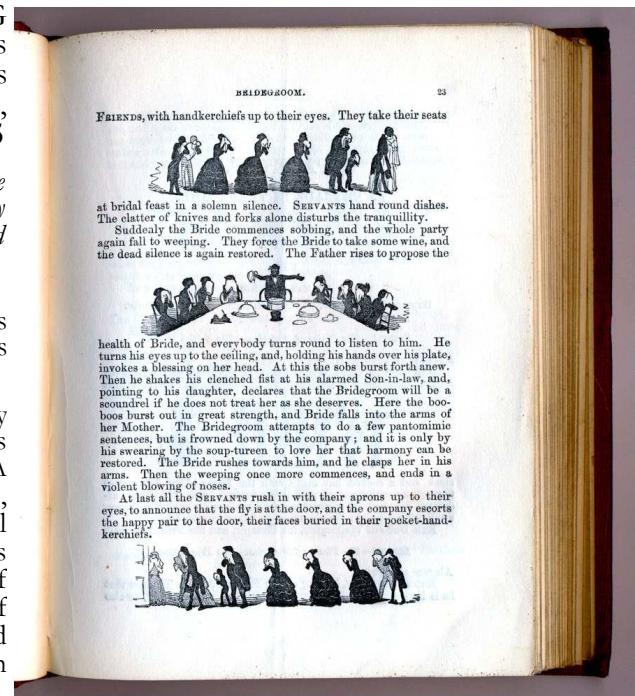
58 **MAYHEW, [Augustus & Henry]. ACTING CHARADES. Or Deeds not Words. A Christmas Game to make a long evening short. By the Brothers Mayhew. Illustrated by H.G. Hine. London, D. Bogue, 86 Fleet Street, [n.d., c. 1850]. £ 95**

**FIRST EDITION.** Square 16mo, hand coloured engraved title and frontispiece pp. iii-x [ii], 158 [2] and a tailpiece on p. 158 by George Cruikshank; original red cloth upper cover and spine blocked in gilt; (somewhat worn).

This neat work with its distinctive wood-engravings was advertised in the press during December 1849 and was initially intended for the Christmas holiday season.

As the title suggests the Mayhew contrived a series of very complicated charades that could be acted out with words split into two parts for which a separate 'act' is staged. A certain quantity typecasting is given to Jews, all foreigners, tradesmen, the poor and everyone else too in equal measure. At home Henry George Hine (1811-1895) was both a landscape painter and a cartoonist, he became one of the chief contributors to *Punch* before the ascendancy of John Leech. it was in *Punch* that he first contributed 'blackies' small black comic sketches and cartoons which also proliferate the *Acting Charades*.

Cohn 542.



59 **[MELLOR, Joseph William, *The Chiel*. LOG-BOOK OF THE VOYAGE OF THE CERAMIC SOCIETY TO NEW YORK. Comprising a collection of printed menu's for the trip. Published by Cunard - R.M.S. Laconia, April 1929. £ 550**

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

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

In addition to the cartoon's by Joseph William Mellor, some with quotations from Longfellow and Tennyson, there is an article 'Introducing the New President (Mr W. Gardner)', four items called Question Time and an 'Ode to the Past-Presidents of the Ceramic Society Aboard the *Laconia* (Rescued from the waste-paper basket by the Steward)' which includes Capt. Doyle, Mr J. Holland, Mr J. Burton, Col. Harry Johnson, Mr F. West, Sir William Jones, Mr H. Wood, Mr

A. Heath. Two leaves have the heading 'Cunard Line | R.M.S. Laconia - The Ceramic Society' on the recto with an attractive willow-pattern design printed in blue and gilt below; on the verso of each there is a menu, one for 'The Keramik Sositiy [sic], the other for 'The Ceramic Society'. The final four leaves list the names and companies of some fifty members who took part; and autographs of the members who made the trip.

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



#### FRANCO-MOROCCAN WAR OF 1844

60 [MILITARY GAME]. LE DAMIER MILITAIRE. Paris: Chez les Marchands de Nouveautés. [1844]. £ 3,600

The game including 24 hand coloured double sided representations of French and Arabs soldiers, each side having 11 foot soldiers and an officer on a charger; each piece on a turned wooden base; the hand coloured playing board marked out with 64 squares including 32 with flag, tent, cannon and landscape squares and at each end a copy of the 'Regle de Jeu.' The upper side with a hand coloured lithograph depicting a French cavalry officer on a white charger shooting down an Arab with a scimitar in hand riding on a; the edge decorated with green and gold patterned paper. label on underside of lid 'Rue de l'Odéon, No 35, faubourg Saint-Germain. Soleil fils, Opticien,

The game reflects the Franco-Moroccan War of 1844 and is played something like draughts.

Here should a piece land on any illustrated square the player forfeits their soldier; this allows the an opponent to secure a defence with the chief aim of both protecting their officer and advancing into the enemy camp.



### A PICTORIAL COMÉDIE HUMAINE - INDOORS

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

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

Published very probaly as a companion piece to Eugene Lami's work of the same title and format *Six quartiers de Paris*, Monnier uses his wit instead to expose the social life of the salon and domestic sphere.

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

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

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

See Ray, I, p. 199; OCLC locates three copies, at the BNF; Morgan (Ray copy) and Brown.

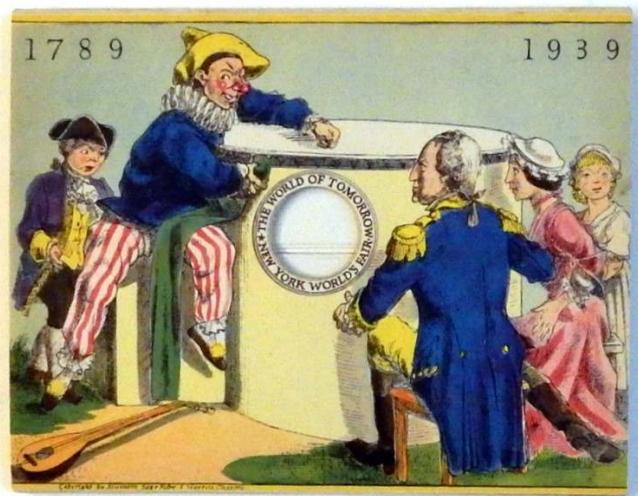
### 'UNIVERSAL AND INTERNATIONAL'

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

*Colour-lithographic pictorial upper scene with single central peephole, four cut-away panels and a back-scene, all colour printed, measuring 165 x 125 mm; with original printed buff envelope.*

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

Gestetner-Hyde 329.

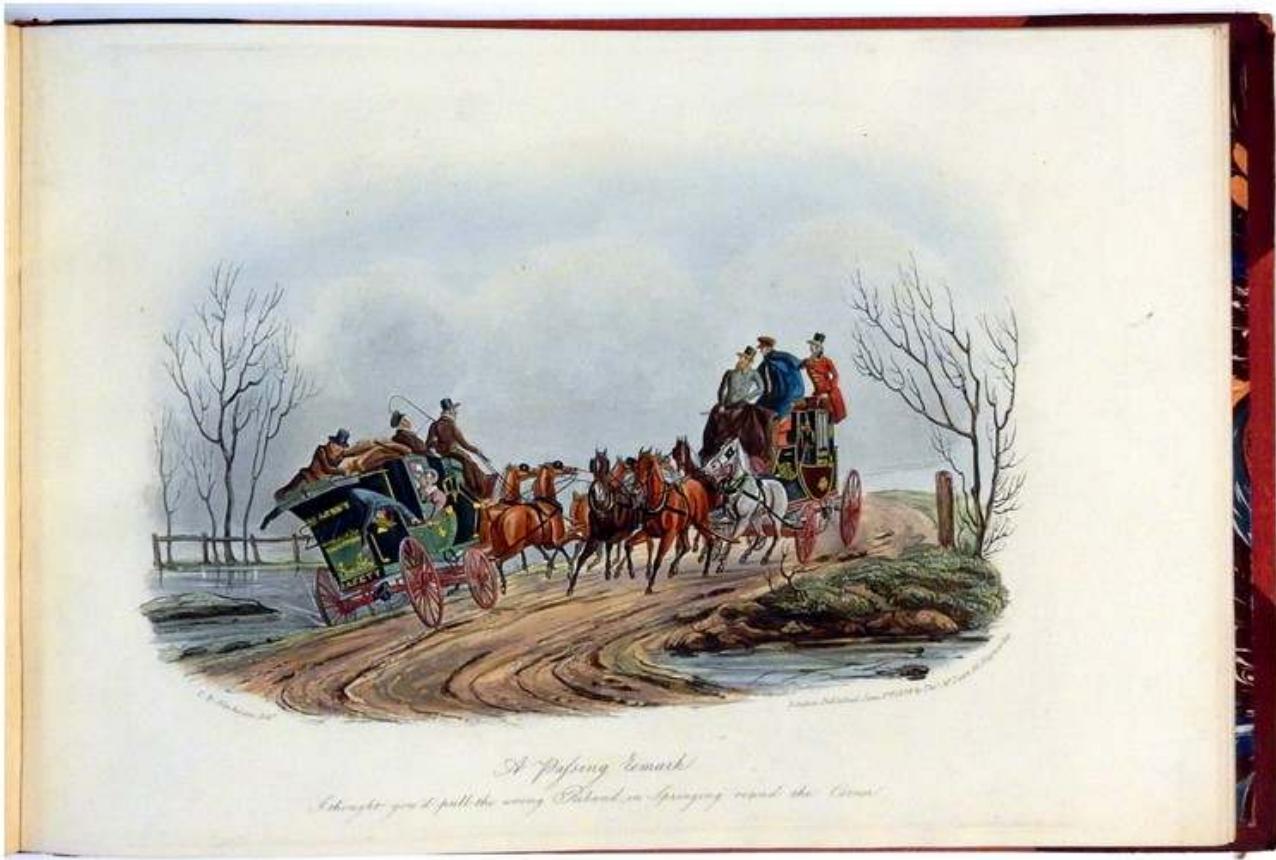


### STAGECOACH TRAVEL

63 NEWHOUSE, Charles B. SCENES ON THE ROAD [cover title]. London, Thomas McLean, 1835. £ 5,500

*Oblong folio, 18 hand-coloured aquatint plates by R. G. Reeve (only six so signed) after drawings by Newhouse; later red half-morocco; front cover and spine (with raised bands) lettered in gilt, marbled endpapers; a little worn.*

The watercolourist Charles B. Newhouse (1805-1877) ingeniously illustrates the excitement of nineteenth century stagecoach travel through the English countryside, not sparing us from all sorts of accidents and mishaps.



The *Scenes* depicted by Newhouse are as follows: 1) The disappointment 2) A frost 3) Repose in the mail 4) An alarming reason 5) A faithful ally 6) A signal of distress 7) Just in time 8) A lazy horsekeeper for the mail 9) An affair of moment 10) A lesson for the horsekeeper 11) An insubordinate gatekeeper 12) A passing remark 13) Accidents will happen in the best appointed coaches 14) A flood tide ship ahoy 15) A practical lesson 16) An indiscreet artist 17) An accommodating fare 18) A race team.

Abbey, *Life* 406; see Stiltzer p. 192; not in OCLC.

## NUN'S ATTIRE

64 [NUN PANORAMA]. HAND-COLOURED PANORAMA FEATURING COSTUMES OF EIGHTEEN NUNS. [Rome?], [c. 1830]. £ 350

*16mo, [107mm high, opening out to 1320 mm long]; folding hand-coloured lithographed panorama in 18 sections; folding into contemporary brown boards, a little chipped and worn, and then housed in a later slipcase; a scarce and appealing item.*

Attractive hand-coloured panorama showing eighteen different habits illustrating the main orders as they appeared during the 1830s, possibly a souvenir picked up in Rome, the central market for this form of illustrated guide to Catholic religious costumes.



The illustrations are titled "Oblata di Tor de' Specchi", "Monaca Olivetana", "Monaca Filippina", "Penitente di S. Agostino", "Monaca di S. Domenico", "Carmelitana Scalza", "Monaca di S. Brigida", "Monaca Camaldoiese", "Monaca Cisterciense", "Cappuccina", "Monaca Certosina", "Religiosa Francescana detta Viva Sepolta", "Monaca della S.S. Annunziacione dette Turchine", "Monaca Sagmentata", "Religiosa Paolotta", "Religiosa Trinitaria", "Monaca della Concezione" and "Monaca Orsolina".

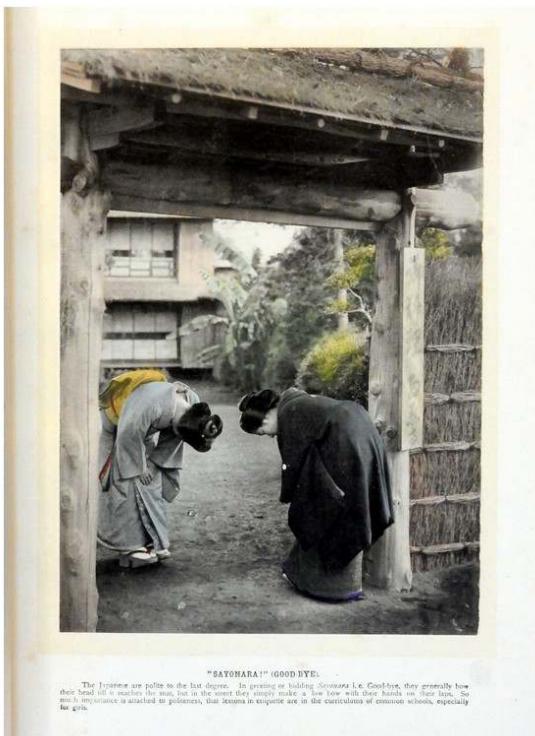
## A PIONEER IN PHOTOGRAPHY DURING THE MEIJI ERA

65 OGAWA, Kazumasa *photographer* and TAKASHIMA, Suteta *text*. ILLUSTRATIONS OF JAPANESE LIFE. described by S. Takashima, A.B., professor in the higher commercial college. Reproduced and published by K. Ogawa, F.R.P.S., Tokyo. Yokohama: Sole agents Kelly and Walsh, Limited. Circa 1900. £ 600

Folio [35 x 26.5cm.] title and fifty hand coloured gravure plates each with titles and captions original decorated crepe paper boards with silk ties - a fine copy.

A fine copy of these sympathetic and delicately executed photographs of Japanese life.

Ogawa was Japanese photographer, printer and publisher who was a pioneer in photo-mechanical printing and photography during the Meiji era. He learnt his trade in Boston and on moving back to Japan in 1889, he set up Japan's first collotype business. It was through this method of reproduction that Ogawa successfully produced a number of photographic surveys of Japanese life.



## SARTORIAL CONTRACTIONS

66 [ONWHYN, Thomas]. MRS CAUDLE'S CRINOLINE. [cover title]. London, Rock Brothers & Payne, Oct. 20th, 1858. £ 450

*Etched panorama consisting of twelve illustrations [14.5 x 180cm.]; folding and bound between glazed red covers, the upper cover illustrated; with blue cloth spine; somewhat rubbed and spine discoloured.*

The design of the upper cover consists of the title and the imprint, and an illustration showing Mrs Caudle, putting on a crinoline. The panorama follows the couple and Mr Caudle's initial belief that the contraption 'Quite Ridiculous' being confirmed when the couple try to go about their daily life. Various situations are used as props to the story including walking hand-in-hand with one's children, sitting, taking a carriage, getting into an omnibus, the crinoline taking up all the sweepings of the street, and the negotiation of doors and stairs. Eventually the couple are reconciled when Mrs Caudle gives up the fashion so as again 'be again Nearer & Dearer.'

Mrs Caudle was a figure of fun invented by Douglas Jerrold in 1845. A 'cantankerous, whining old busybody', she would feature in *Punch* for many years. Onwhyn ends his adaptation happily unlike the book on which it is based.

Abbey *Life* 606.



### A YOUNG QUEEN REVIEWS HER TROOPS

67 [OPTICAL PRINT]. SPOONER'S TRANSFORMATIONS, NO. 9, The Queen on her Charger, London, William Spooner, n.d. [1837]. £ 385

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath, as usual, (light spotting and discolouration).*



When held up to a strong light the scene changes to show the young Queen Victoria taking a review of the Troops in Windsor Park on the 28 September, 1837.

### THE ILLUSION OF MOVEMENT

68 [OPTICAL TOY]. BURY, Thomas Talbot. FANTASCOPE ... London: Publ<sup>d</sup>. by Ackermann & Co. 96 Strand, July, 1833. £ 2,500

*Six discs each with a hand coloured aquatint design by Bury, 245 mm. in diam.; contained in the original folder; the upper cover with a design by Bury incorporating subjects from the discs, later cloth rebacking and cotton ties, the front paste down with a descriptive letterpress dated July 1833; together with a mahogany handle; the folder with some minor wear; engraved label on green paper 'M.L. Essex Bazaar, Nos 333, 4, 5, & 6 Soho Square'; also another label advertising 'The Scigraphicon dissecting puzzle.'*

A fine example of this toy; one of the most important optical precursors to early cinema.

The invention of the Fantascope was due to Joseph Plateau (1801-1883) of Ghent, however it was to a lecture given by Michael Faraday in February 1831 at the Royal Institute that was the catalyst to Plateau's work. Faraday demonstrated that a disc constructed with sixteen slits and sixteen intermediate sections with sixteen identical drawings on the verso of the intermediate sections when viewed, whilst the disk was spinning, through the slits to



the reflected image in a mirror the image gave the illusion of being stationary. It was to Plateau who then had the imagination to give each image a slight variation and to whom the honour of discovering the optical effect of a moving image is due.

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

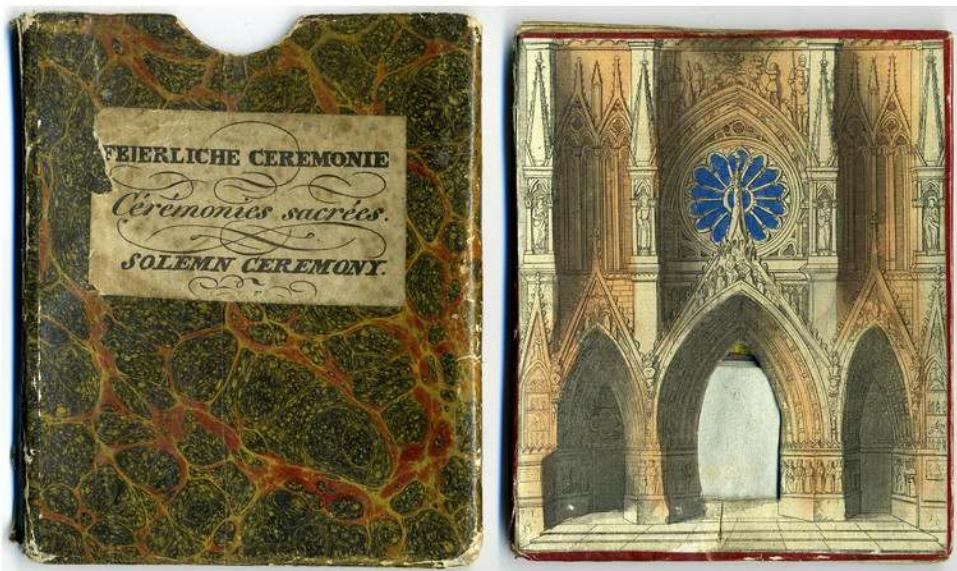
The demonstration in London by Faraday of his original optical machine and soon afterwards of Plateau's major improvements stirred Ackermann's to quickly produce something at once less scientific and much more playful and colourful and got Thomas Bury, who had recently produced for Ackermann a series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

The series of six discs illustrate 1) a cyclist 2) a woman beating a man with a stick, 3) a bellringer pulling a bell; 4) a juggler; 5)a horse jumping a hoop together with an acrobat 6) a couple dancing together.

#### FOR THE PENULTIMATE FRENCH KING

69 [ORDINATION - PEEPSHOW]. FEIERLICHE CEREMONIE - CÉRÉMONIES SACRÉES  
- SOLEMN CERMONY. [front cover title]. L.F. [c. 1825]. £ 850

*Hand-coloured upper scene of the western porch of a gothic cathedral with the central arched door cut-away as a peephole, four hand-coloured cut away panels and a back-scene, extending bellows-fashion, each measuring 116 x 143 mm; marbled slipcase, the upper cover with lithographic printed label .*



The peepshow depicts the coronation of Charles X, King of France in 1825 which took place in Rheims Cathedral which has been suitably bedecked for the occasion. The cut-aways depict a mix of gentlemen, ladies, military men, other uniformed officials, an orchestra and various officers of the church together with members of various religious orders.

Gestetner-Hyde 83.

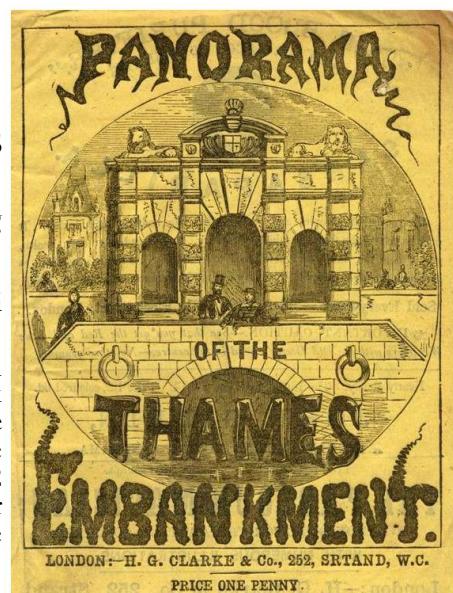
#### AN UNCOMMON SURVIVAL

70 [PANORAMA]. PANORAMA OF THE THAMES EMBANKMENT, London: H.G. Clarke & Co., [1864]. £ 285

*Two wood engraved panoramic views printed one above the other onto a single folding sheet, measuring 88 x 28.5cm overall, folding into original yellow printed wrappers.*

The panorama depicts Victoria Tower to Adelphi Terrace, and Adelphi Terrace Landing Stairs to New Blackfriars Bridge.

The work was first advertised in September 1864 and presumably intended in general terms as a Christmas gift. The advertisements describe the work as 'Showing the Bridges, Steamboat Piers, and every Building from the Houses of Parliament to the New Bridge, two yards in length. Post free for seven stamps.' That H.G. Clarke & Co. were at this time located at 232 Strand something approximating the midpoint of the panorama may or may not be unconnected with the choice of the beginning and end of the wood engraving.



#### CHILD'S MENAGERIE

71 [PANORAMA OF ANIMALS & BIRDS]. THE PANORAMIC KEEPSAKE. Leeds: Webb and Millington, 93, Top of Briggate. [n.d., c. 1850]. £ 450



Hand-coloured wood engraved panorama [measuring 160 x 241.5 cm], backed with linen and consisting of 18 illustrations concertina-folded; into printed card covers [16 x 14 cm] with central woodcut vignette of a shell duck on upper cover, and advert on lower, lightly dust-soiled and worn, but still an appealing copy.

Charming hand-coloured panorama consisting of 18 different animals and birds, amongst which are found a 'Snake', 'Squirrel', 'Parrot', 'Frog', 'Turkey', 'Owl' and 'Cow'. It is interesting to note that block for 'Pony' was reused by Webb & Millington in their *Panorama of Horses* as a 'Shooting Pony', issued around the same time.

Rare: we have only located copies at Princeton and the Bodleian.



#### FASHION GAME FOR A YOUNG LADY

72 [PAPER DOLL]. MOLLY'S FAVOURITE DOLL. Molly's Lieblingspüppchen. La Poupe'e favorite de Molly. [Germany] [n.d., c. 1850]. £ 1,500

A fashionable dressing game consisting of a lithographic and hand coloured mannequin [12.5 cm] and six hand coloured lithographic and varnished slipover dresses (back and front glued together at the edges), one hat and an circular wooden stand; contained in the original publisher's cardboard box [15 x 13 x 2.3], the upper side of the lid with lithographic and hand coloured image of a girl in a splendid garden holding a watering-can and posy in her hands; enclosed with the title in three languages within leafy spandrels; some sympathetic repairs to the edges of the lid, gilt decorative edging.

A dressing to showing a young girl in a variety of dresses, part instructional, part toy.

The costumes include 1) a bright yellow dress and blue jacket with an illustrated book in her hands; 2) a purple dress and holding a green parasol and pulling on yellow gloves; 3) a red dress with blue trim and with lace bodice and holding in her hands a watering-can and posy of flowers; 4) A light brown dress and with a hoop and stick; 5) A blue evening dress with a red rose in her right hand; and 6) A green evening dress with gloved hands and a string of pearls around her neck and matching hat.

Gestetner-Hyde 33.

#### PARIS'S COVERED ARCADE

73 [PARIS - PEEPSHOW]. OPTIQUE NO. 9 - LE PALAIS ROYAL [Alphonse Giroux?] [c. 1830]. £ 1,750

Concertina-folding peepshow with four cut-out sections. Front-face measures 130 x 190 mm. Peepshow extends, by paper bellows (top and bottom) to approximately 500mm. Hand-coloured etching, housed in original slip-case with original printed label with a decorative printed label 'Optique No. 9, Les Palais Royale' Booksellers ticket Werner Rue Vivienne No 2 bis, Paris'.



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

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

Hyde-Gestetner 31; Gumuchian 2219.

#### PARISIAN LADY'S AT LEISURE

74 [PARIS - PEEPSHOW]. OPTIQUE NO. 10 - LES TUILERIES. [Alphonse Giroux?] [c. 1830].  
£ 1,850

*Concertina-folding peepshow with four cut-out sections. Front-face measures 130 x 190 mm. Peepshow extends, by paper bellows (top and bottom) to approximately 500 mm; housed in original slip-case with original printed label with a decorative printed label 'Optique No. 10, Les Tuileries' Booksellers ticket 'Werner Rue Vivienne No 2 bis, Paris.'*

Fine peepshow of the Tuileries garden in Paris, particularly appealing for its depiction of Parisian lady's at leisure in a variety of situations: out with their husbands, playing with children, walking their dog, being courted by gentlemen or just idly gossiping to a friend.

The front-face consists of a view of the Arc du Carrousel with the Louvre behind and with staffage. In the lower area is square peep-hole with a small circular peep-hole on either side. The shutters behind these holes retract as the peepshow is extended.

The actual peepshow consists of the view from a point just east of the Basin Rond looking down to avenue towards the Basin Octagonal, and then beyond across the Place de la Concorde and up the Champs Elysées to the Arc de Triomphe. The Obélisque, which arrived in Paris in 1833 and was erected in October 1836, is not yet shown in position in the Place de la Concorde. The tricolour is shown flying above a plinth there. The small peepholes provide views of avenues used by pedestrians, the one to the right particularly crowded.

Hyde-Gestetner 33.



#### BY A PUPIL OF GEORGE CRUIKSHANK

75 PHILLIPS, Watts. AN ACCOMMODATION BILL [cover title]. [London], D. Bogue, [c. 1840].  
£ 500

*12mo, one continuous etched strip composed of 18 concertina folded leaves; a little browned, a few minor spots; original illustrated boards; a little worn and spotted, rebacked.*

Fine panoramic cartoon strip by Phillip Watts describing a case of one bill of exchange (accommodation bill, -paper, -note, or windbill) endorsed by a reputable third party acting as a guarantor as a favour and without compensation. The story ends with a *Grand Tableau - Burning of the Bill*.



Phillip Watts (1825-1874) was a pupil of George Cruikshank and published caricatures in *Punch* in the mid-1840s. He lived some years in Paris, where he closely observed the political upheavals before settling in London as a playwright and novelist, virtually abandoning art.

### CULT OF FERN MANIA

76 PRATT, Anne. THE FERNS OF GREAT BRITAIN, and their allies the Club-Mosses, Pepperworts, and Horsetails, London, S.P.C.K., [1862]. £ 110

**SECOND EDITION.** 8vo, pp. iv, 164, [4] advertisements; 41 chromolithograph plates, tissue guards; original blind-stamped green cloth, spine lettered in gilt, spine lettered in gilt, gilt edges.

A very good copy in appropriately ferniferous green cloth. A famously, oft-printed and finely printed work, which sailed on the wave of the great Victorian fern mania.

Anne Pratt's works were written in popular style but were said to be accurate. They were also instrumental in spreading a knowledge and love of botany, and were at one time acknowledged by a grant from the civil list. Her first, *The Field, the Garden, and the Woodland*, was published in 1838 and reached a third edition in less than ten years. Perhaps her most popular, especially among children, *Wild Flowers* (2 vols., 1852), was also issued in sheets for hanging up in schoolrooms. *The Flowering Plants and Ferns of Great Britain*, published in five volumes from 1855, was widely regarded as the best popular botanical work of her time.' [ODNB].

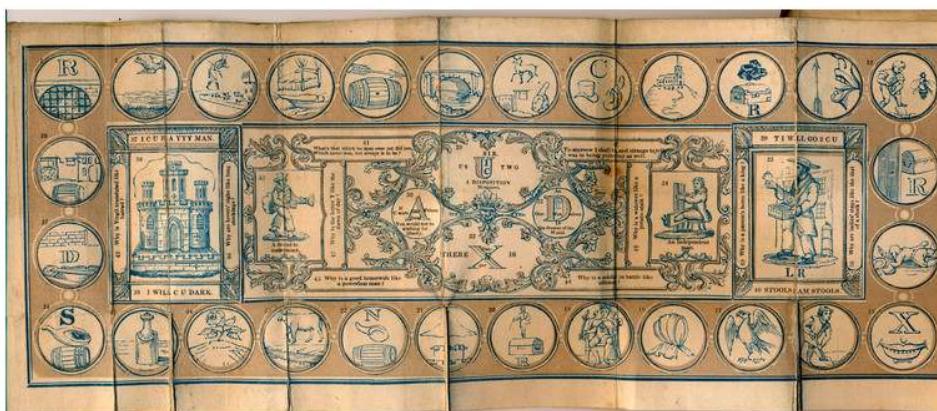


### POCKET SIZED PUZZLE

77 [RECREATIONAL PUZZLES]. THE NEW SPHINX. An elegant collection of upwards of 500 Enigmas, Charades, Rebusse, Logographs, Anagrams, Conundrums &c. &c. To which is added a number of ingenious problems. London: T. Tegg and Son, Cheapside. Balne, Printer, Gracechurch Street. [1832]. £ 550

16mo, pp. 142 with tinted lithograph title and folding frontispiece (backed with linen) original cloth, the upper cover decorated with a sphinx atop an entrance enclosing the title

There are three or possibly even four recorded editions of this title, the earliest in 1825 and the last in 1840. From the imprint our copy can be dated to 1832, a copy of which can be found in a listing in *The Quarterly Review* of that



year. The contents appear to be approximately the same as the earlier edition but with some 50 new additional items the publishers have taken care to jumble up the contents of each section to obscure them from being compared with earlier editions.

The design of the title page and binding are very probably derived from the Egyptian Hall that stood in Piccadilly from 1812, the early 1830's was nearer the end of this phase of fashion in the Egyptian Revival. The folding plate looks like something part board game and part zodiac with a nod to 'Ancient Egypt.' The 28 clues on the folding plate each have a member of the nobility for an answer.

OCLC records one copy only, at the BL.

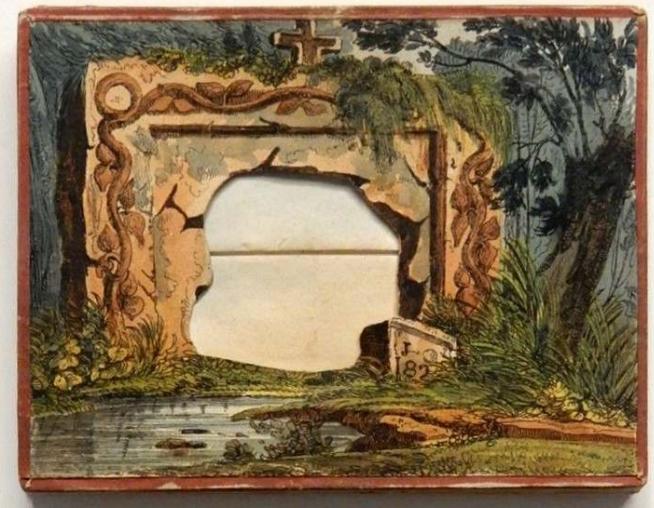
#### FIRST IMPRESSION OF A NEW PARK

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

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

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

Hyde-Gestetner 193.



#### OPTICAL CONVERSION

79 [RIVER JORDAN]. SPOONER, William. SCRIPTURAL PROTEAN VIEWS. NO. 3. The River Jordan. Changing to John Baptizing Christ. By G. F. Bragg. London: William Spooner, 377 Strand, [circa 1840]. £ 300

*Mounted hand-coloured lithographic transformational print 280 × 230 mm (transforming when held to a strong light), with lithograph mounted label mounted beneath, as usual.*

The initial view, on being held to the light, gives way to the baptizing scene. Bragg was a minor early nineteenth century artist who produced a number of early railway prints and a drawing book.

## NO MENTION HERE OF LOUISA MUSGROVE'S VERY RECENT FALL

80 **ROBERTS, George.** THE HISTORY OF LYME-REGIS, DORSET, from the earliest periods to the present day. Sherborne: Printed for the author, by Langdon and Harker, and for Baldwin, Cradock, and Joy, and S. Bagster, London, 1823. £ 275

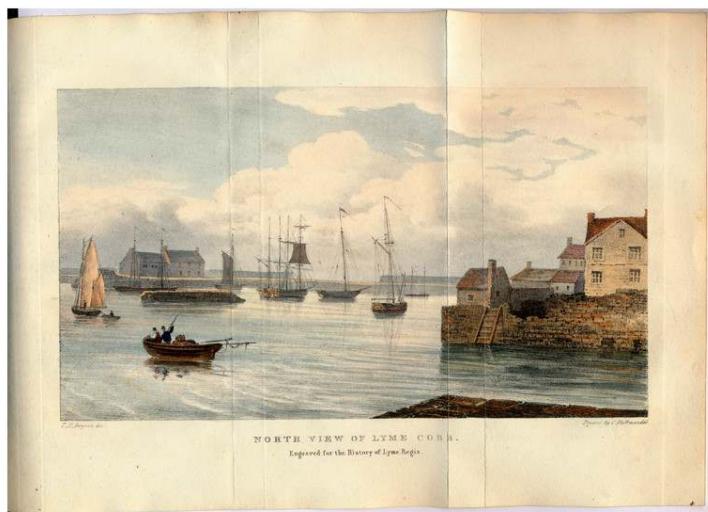
**FIRST EDITION.** 8vo, pp. viii, 221, [5]; two hand coloured folding lithograph plates by C. Hullmandel after Thomas Mann Baynes; later black morocco backed boards; armorial bookplate of Cornelius Walford.

The major part of the work contains the history of Lyme-Regis based upon Robert's extensive research into local and other archives. This is followed with a topographical account including a guide to the principle public buildings, the Cobb, climate, distinguished families, coins, geology and fossils.

George Roberts 'kept a day and boarding-school - the Classical Academy - in Broad Street, and among his publications were dictionaries on geology, geography, and commerce, intended for pupils and others who required basic texts in the subjects. A lover of Lyme Regis and its surrounding countryside, he spent much time studying the geography and geology of the area' [DNB]

Clearly the better issue with the two lithographs coloured, however there is sadly no mention of Louisa Musgrove's very recent fall on the pavement on the Lower Cobb.

*Bibliotheca Dorsetiensis* p. 168.



## FIGHTING WOMEN, LICE REMOVAL & CHILD SPANKING

81 **[SAMARITANI, G.L. da and LENGHI, Giacomo].** [NEAPOLITAN COSTUMES]. [Naples], circa 1860. £ 1,250

8vo [180 x 120mm.], 35 hand coloured lithograph costume plate two plates slightly smaller and mounted; contemporary roan backed decorative cloth.

Clearly pirated from some of the works issued by Samaritani & Lenghi, but nevertheless individual, charmingly naive, colourful and containing a number uncommon subjects. Also less scrupulous about which subjects could be depicted, for they include, lice removal, spanking a child and women fighting, and on the whole meant to meet the needs of a less squeamish class of cutover.

The plates include the following subjects - Cappuccino per legna; Venditore d'oglio; Fran<sup>no</sup> ceranto di vino; Marinaio; Rissa di Donne; Rinaldo vendito redi zeppole; Padulana; Lo scrivano; Sorbettaro; D. Antonio; Zincara; Prete; Cambia monete; Casta storie almolo; Sorella del purgatorio; Franfelliccaro; l'Educazione; Nutrice; Il Trovatore; Bagattelaro; Arrotino; Pidocchios; Fragolare; Facchino che passalalava; Mangia maccheroni; Vend<sup>ce</sup> de pizze; Venditore di polli; Venditrice di polipi; Venditore d'acqua; Vend<sup>ce</sup> Fruttidimare; Immondezzaro; Donna di S. Lucia; Ven<sup>ce</sup> di tamburi; and Ven<sup>ce</sup> di passatempo.

Unrecorded by Colas or Lipperheid.

## QUEEN ELIZABETH REVEALED

82 **[SCOTT]. [OPTICAL PRINT - KENILWORTH].** SPOONER'S PROTEAN VIEWS NO. 33. Kenilworth Castle Restored. Changing to Queen Elisabeth's Visit to the Earl of Leicester. London: W[illiam] Spooner, 377 Strand, [1848]. £ 300



*Mounted hand-coloured lithographic transformational print, 285 × 230 mm, (transforming when held to a strong light), with lithographic label mounted beneath, as usual.*

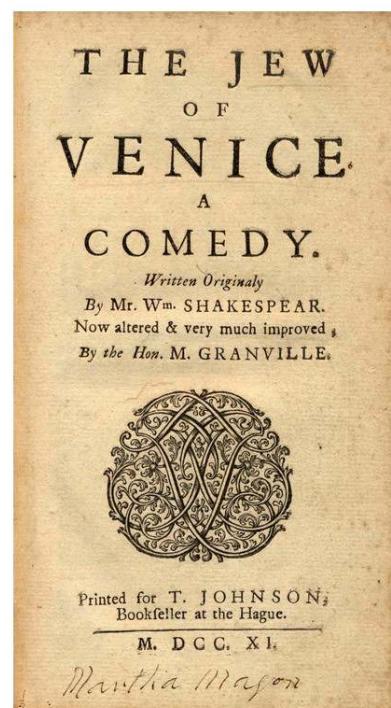
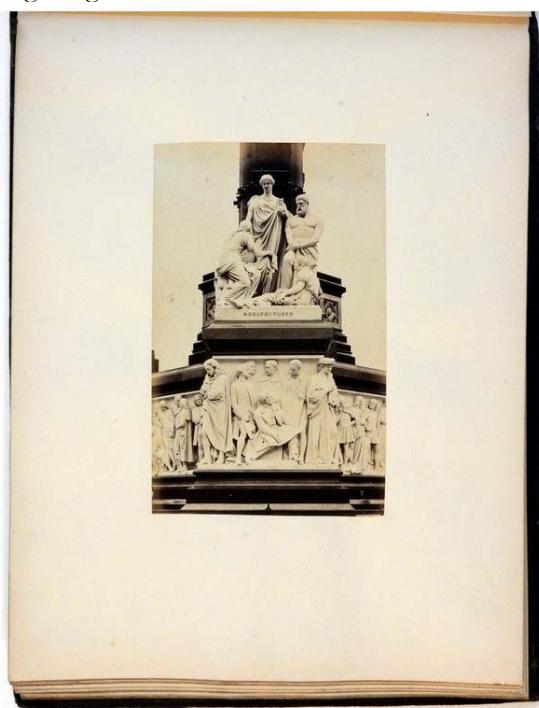
When held up against strong light the view of the recently re-shaped castle is transformed into a nocturnal celebration with the festive courtiers in front, holding torches and a big fireworks display above the building.

### GOLDEN BOY

83 SCOTT, Sir George Gilbert *architect*. THE ALBERT MEMORIAL, ILLUSTRATED BY 29 PHOTOGRAPHS, London, Marion & Co, 22 & 23 Soho Square, [1873]. £ 750

*oblong folio [23.5 × 30cm]; title in red and 29 photographs [10 × 15 cm] mounted on card; original panelled green morocco, upper cover lettered in gilt rebacked to style.*

The photographs illustrate the individual sculptures devoted to Agriculture, Manufactures, Commerce, Engineering and four Continents together with the frieze of notable men poets musicians, painters, sculptors and architects. Women being relegated to emblematic roles.



### “TODAY WE PUNISH A STOCK-JOBBERING JEW”

84 [SHAKESPEARE]. GRANVILLE, George. THE JEW OF VENICE. A Comedy. Written originally by Mr. Wm. Shakespear [sic]; now altered & very much improved by the Hon. M. Granville. Printed for T. Johnson, Bookseller at the Hague. 1711. £ 750

**SECOND EDITION.** 12mo, pp. 67, [1] blank; some minor dust-soiling in places, but generally clean throughout; in later vellum, spine lettered in gilt, minor soiling, but still a desirable copy, with the contemporary ownership signature of 'Martha Mason' at foot of title.

Scarce adaptation, or arguably rewrite, of Shakespeare's *The Merchant of Venice*, by English poet, playwright, and politician who served as a Privy Counsellor from 1712, George Granville, 1st Baron Lansdowne (1666-1735).

In 1701 George Granville's *The Jew of Venice*, a re-write rather than an adaptation, appealed to anti-Jewish and anti-city of London prejudices. In the light of the subsequent critical and theatrical tradition, Granville's play (performed at Lincoln's Inn Fields on 11 January 1701) was unusual in shifting dramatic emphasis from Shylock to Bassanio, who was played by the leading actor Thomas Betterton. The comedian Thomas Doggett played Shylock as a comic type. The prologue was quite candid about the play's purpose: 'Today we punish a Stock-jobbing Jew'. Granville appealed to prejudice: out of 124 brokers on the London Stock Exchange only 12 were Jewish, for a 1697 law limited Jewish representation. Granville's adaptation moved to Covent Garden in 1714 where it played before large audiences until closing in 1735' (*The Merchant of Venice: Shakespeare: The Critical Tradition*, 2005, edited by Vickers and Baker, Vol. 5, p. 1).

This version also features a masque, *Peleus and Thetis*, inserted between Acts 2 and 3. Although here found separately - evidently due to its success - it was also issued as part of *A collection of the best English plays* (1710-21).

OCLC records three copies in the UK, at Cambridge, NLS, and the BL, with one further copy in North America, at Minnesota; further copies, issued as part of *A Collection of the best English plays* are found at Illinois, Sydney and Toronto.

#### 'SHE FLINGS HER GIFTS AWAY'

85 [SHILLITO, Edward]. NEW AND ORIGINAL POEMS. Hull: Edward Shillito, Publisher, 154, Potter - Street. [colophon: Printed for and the publisher by J. Jackson, New Corn Exchange]. [1863-1864].

£ 550

**FIRST EDITION.** 8vo, pp. [12] 'Patrons' and subscriber lists [8], 103 [1] colophon at foot with ornamental printers type borders; interspersed with 56 leaves of unnumbered leaves of poetry, woodcut of animals etc. including frontispiece with gold-printed vignette and hand-coloured woodcut; original polished and calf blocked with a panel design and lettered in gilt, rebacked.

Shillito describes the work as 'complete in itself, and 'suitable for Birth-day Presents, Marriage Presents, Reward for Merit, and the Drawing Room Table.'

The work begins with subscribers and testimonials followed by Shillito 'Poem on Creation' opening with the first seven days, descriptions of the various beasts in the Garden of Eden before Woman makes her entrance about halfway through the volume after the Antlered Deer. 'From Adam's feet Eve was not made, / In abject slavery to live; / Nor was she taken from the head, / Despotic laws and rules to give; / Woman was taken from his side, / His equal there by Heaven design'd.'

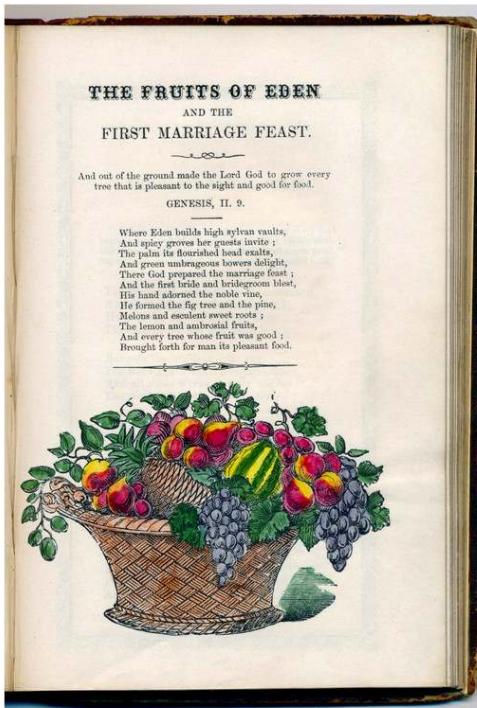
Further section on 'Woman's love Illustrated' gives Shillito full scope to his vivid, almost erotic imagination 'Around the tree the fruitful vine / Her tender, honour'd twigs entwine; / Those trees stretch forth their powerful arms, / And bloom and shine by borrow'd charms.' Shillito quite likes his trees, blooms, roses, roots and breasts abound before Eve 'flings her gifts away.' There follows yet more under the subtitles of 'The Pencillings of Divine Love' Eve's Entrance into Paradise' 'Woman's descriptive Portrait' and 'The First Bridal Feast.'

After a lot of 'juicy fruits to give' the happy couple then have 'The First Conversation' 'The First Bridal Walk' before entering into a description of vines, the origin of water, the first dinner in the Garden of Eden; all of which are delightfully interspersed with woodcuts of the Elk, Zebra and Duck. The work ends on an upbeat, with verses on the honey bee, 'Birds' Nests, and the instinctive knowledge displayed' and the 'Language and migration of Birds.'

Shillito possibly intended a continuation on the inevitable 'Fall' although this was never forthcoming and what we have is the works final format. The complexity of the collation shows that there is little doubt that it was issued in separate sections, each with its own subscribers list. Also in addition to this several of the inserted tracts and illustrations, which are generally printed on different paper stocks, show these were issued as single sheet or in tract format. The copy held at the British Library, with some leaves printed or coloured differently, indicate this as something of a bespoke work.

We know little or almost nothing of the author who appears to be the father or maybe grandfather of the poet and religious writer Edward Shillito (1872-1948).

Four copies recorded by COPAC and OCLC at British Library, Oxford, Duke and Princeton.



## THE HOUSE AS MUSEUM

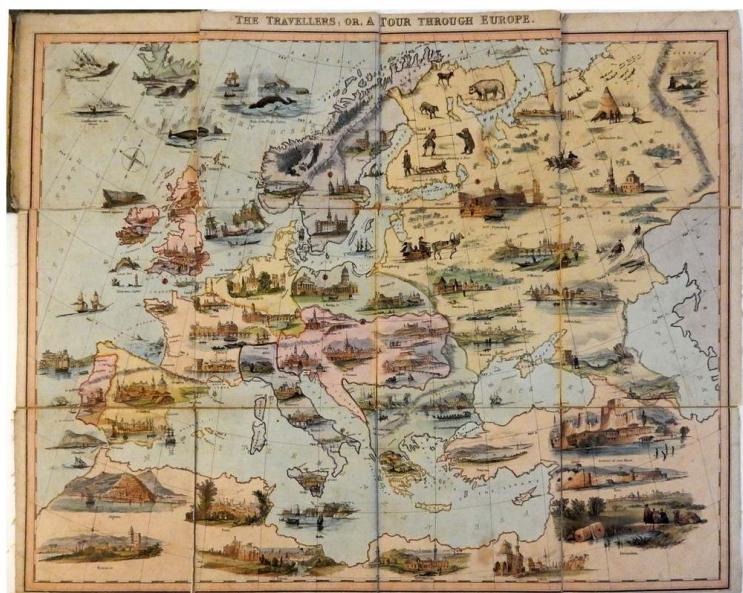
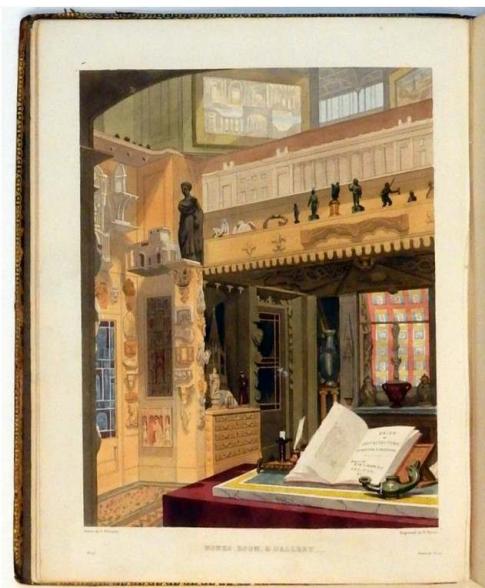
- 86 [SOANE, John]. DESCRIPTION OF THE HOUSE AND MUSEUM ON THE NORTH SIDE OF LINCOLN'S-INN-FIELDS THE RESIDENCE OF JOHN SOANE, ARCHITECT; London: Printed by James Moyes, Castle Street, Leicester Square. M.DCCC.XXXII. [1832]. £ 2,250

**SECOND EDITION.** 4to, xviii, [2] *Description of plates, &c.*, 27. [1] blank; 18 plates including an engraved frontispiece portrait, hand coloured aquatint plate, 12 lithographs and 3 engraved plans; also 3 wood engraved head and tail-pieces, some foxing and one plate more so; contemporary panelled calf lettered in gilt; armorial bookplate of John Henry Good.

The second edition of the *Description* was published in an edition of 106 copies for private distribution and of the three editions during Soane's lifetime much the rarest.

The Soane Museum was and is the articulation of that marriage of poetic mood, architecture and antiquity that was so central to Soane's vision, lay centrally to the shaping of his museum, and was influential in late Georgian England. The continued existence and integrity of the collection, as catalogued here in its earliest form, provides a readily accessible milestone in the evolution of museums and museum collections.

Our copy was given by Soane to Joseph Henry Good (1775-1857) was an English architect who was clerk of works at the Tower of London, Royal Mint, Kensington Palace and the Royal Pavilion Brighton.



## PRAGUE DISLOCATED SOMEWHAT NORTH OF DRESDEN

- 87 SPOONER, William. THE TRAVELLERS OF EUROPE. [cover title]. London, William Spooner, [Dec. 1.<sup>st</sup> 1842]. £ 650

**FIRST EDITION.** Geographic game, a hand coloured lithographic map (51 x 63 cm) with numerous vignette views, dissected into 12 sections and mounted onto linen worn in places; folding into the original green cloth covered boards (16.7 x 18 cm) with large pictorial lithographic label on front cover; a little spotted and rubbed.

A beautiful map of Europe somewhat distorted to suit the game. The locations of the cities has Prague somewhat north of Dresden and Vienna a short walk from Bosnia, however, the fine views and the atmospheric colouring make this a delightful example. Ten years after this Spooner published an edition with *Improvements and Additions* (and maybe corrected), with the map being cut into 9 sections.

Whitehouse p. 18.

## CONNECTING KHARTOUM WITH THE SEA

- 88 [SUDANESE RAILWAY]. THE NILE-RED SEA RAILWAY. London: McCorquodale & Co., Limited, Cardington Street, London, N.W. [1906]. £ 1,500

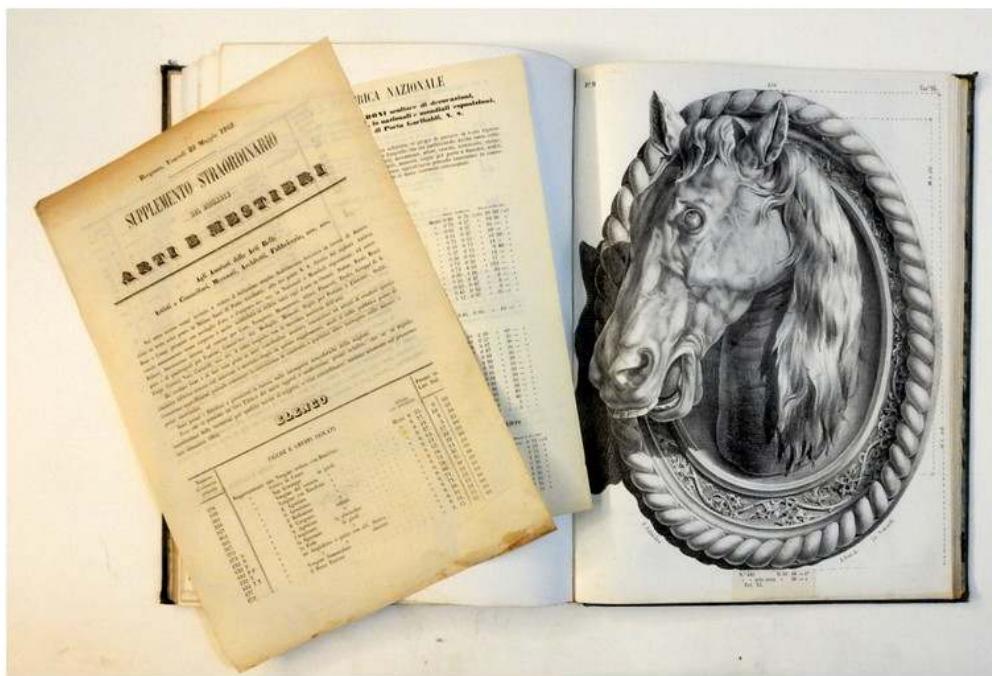
Oblong folio, [24 x 38 cm]. ff. 47, [1] imprint, folding coloured map; original red morocco, upper cover panelled in gilt with title, silk endpapers.

The line was constructed to connect Khartoum with the sea, heretofore a rail-line had been built north from Khartoum to Wadi Halfa on the Nile some 100 miles south of the Egyptian State Railway terminus at Aswan but this railway did not help to open up the country to commerce or give the British security.



Sudan had come under British control soon after the Mahdist Revolt in 1898 so it was thought that a link to the Red Sea would facilitate the opening up of the country to commerce through the newly created Port Sudan and also protect the country from any further insurgency.

The album includes photographs of ancient port of Suakin; the building of harbours, distillation plant, workshops, railway sheds, pontoons, steam cranes, views of the unforgiving plains and hills along the route, 'Camp of the Advanced Party,' 'The First Day's Work.' several views of camps, working parities embankments, railheads cuttings, station buildings, bridge erection, water tanks, engines, wagons, and all the clutter of railway construction.



#### A MATTER OF TASTE

89 [TERRACOTTA WARE]. **BONI, Andrea.** ALBUM DI DECORAZIONI ESEGUITE IN TERRA COTTA nello stabilimento Andrea Boni E C. Premiato con medaglia d'oro e d'argento dall'I. R. Istituto di Milano e con medaglia di bronzo dal Giuri nell'Esposizione Mondiale di Nuova Jork [title from front wrapper]. Milano: Andrea Boni, [c. 1860]. £ 850

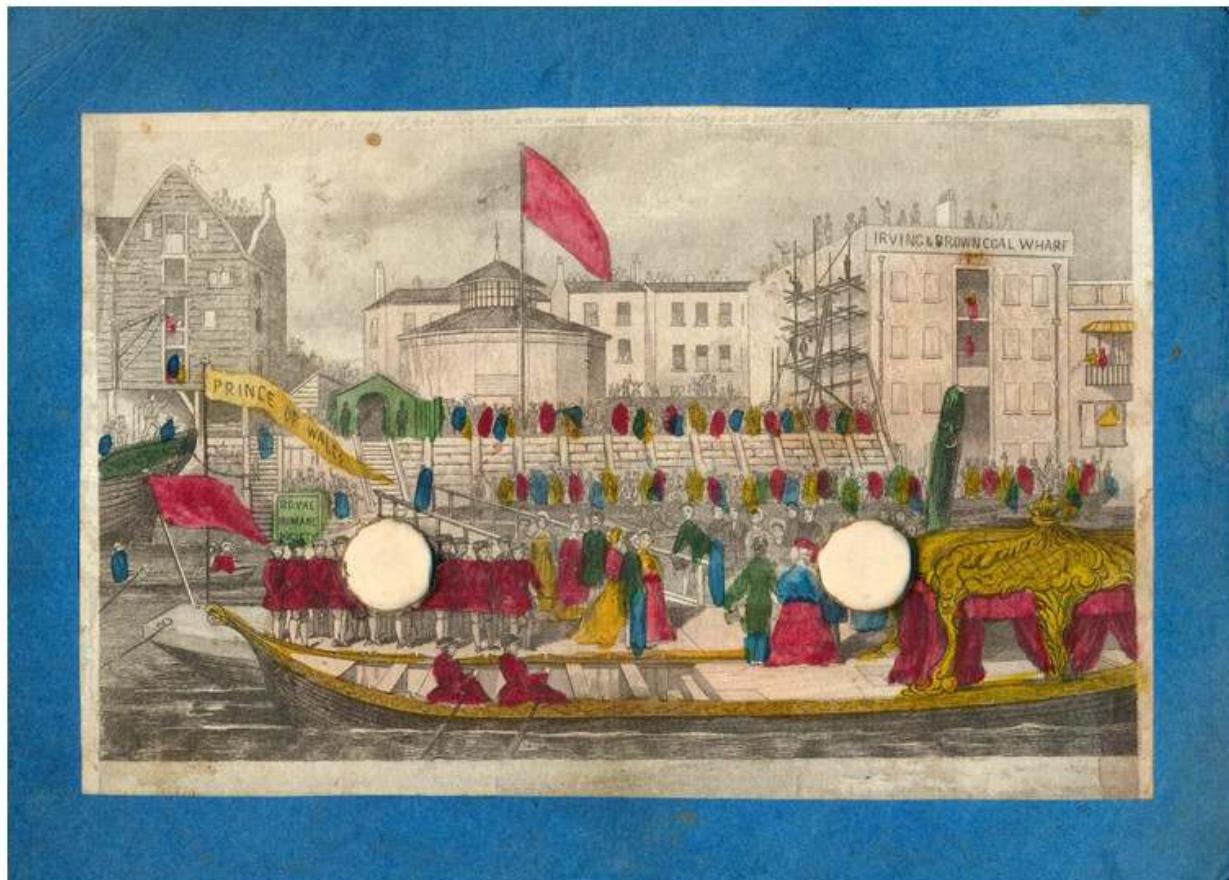
*Large 4to, ff. [16], with 60 lithographic plates of which four are folding, one is printed in sepia and one further is tinted; contemporary blind- and gilt-stamped cloth, lithographic buff wrappers bound in.*

A fine terracotta manufacturer's pattern book.

'An immense choice of models ranging from the diminutive spill vase to architectural designs for the complete decoration of the walls of a palace. Apart from the reproduction of a few Renaissance friezes and medallions, all modern subjects show the same deplorable taste' (Solon).

In spite of Solon's reservations, the plates, finely lithographed by Pedrinelli, represent a diverse range of subjects: door casements, pedestals, plinths, mirror frames, fireplaces, over mantels and so on. There is a fine range of figures from the neo-classical to more modern tastes as well as examples of monuments obviously intended for a church. Some are perhaps verging on the bad taste, others almost comic, such as the fireplace which seems to sprout giddy cherubs from every corner, or the wall mounted plaque with protruding horse head (all foaming mouth and staring eyes), in imitation of some hunting trophy. A four-page list of price revisions to 1862 inserted at the front and additional price slips pasted to the bottom of each plate. A supplementary plate shows a statue of Vittorio Emmanuele, who became King of Italy in March 1861, and a statue of a carbonaro. The sepia plate shows the unusual Palazzo Rocca in Nervi near Genua, a 27-meter tall building highly decorated with terracotta, which strangely resembles the ornamentation of Russian rural architecture.

Solon, p. 42 (citing an edition of 1864-5); OCLC locates a single copy, in the V&A; ICCU locates copies in Milan and Modena with 12 pages of text.



#### WALKING UNDER THE THAMES

90 [THAMES TUNNEL - PEEPSHOW]. AN EXPLANATION OF THE TUNNEL UNDER THE THAMES. [London]: T.C. Brandon, Perspective View Manufacturer, Counters 5,45,46 Thames tunnel, or 3, Tunnel-road, Rotherhithe. [c. 1843]. £ 1,250

*Plain blue paper upper panel with applied engraved sheet, 2 pierced aquatint panels and a back panel with the figures of pedestrians hand coloured and pasted on, two circular peep holes, measuring 140 × 195 mm; contained in the original red patterned calico wallet with a printed explanation on giving details of the tunnels construction and the visit of Queen Victoria in 1843.*

An unusual wallet version of one of the competing peepshows, manufactured inside the tunnel from various paper waste including parliamentary 'Blue Books'. The engraving on top panel has 'Irving & Brown Coal Wharf' on left hand side and flag, 'Prince of Wales' on right hand side. The print was published by T. C. Brandon and was re-engraved for the *Illustrated London News* of August 5th 1843 as well as being used for other peepshows.

Gestetner-Hyde 240; Elton, *Triumphant Bore*.

## REGENCY THEATRE

91 [THEATRE PEEPSHOW]. THEATREORAMA  
OR A PEEP AT THE PLAYHOUSE. [London? c. 1825].

£ 2,750

*Concertina-folding peepshow, with four cut-out sections; the front-face measures 107 x 130 mm; the peepshow extending, by paper bellows, to approximately 530 mm]; housed in the original slip-case with printed label on upper cover; edges skilfully repaired.*

An appealing peepshow depicting a theatre during the early years of the nineteenth century.

Peepshow consisting of a view of the interior of a theatre, looking towards the stage from the dress circle. The first, second, and third cut-outs show the audience, the fourth the proscenium and the orchestra pit. On the stage we see an actor dancing between two actresses, each of them swinging a garland. The back-board displays the scenery a receding marbled hall with a central fountain. It is extremely perspectival giving the impression that there are six more sections stretching into the far distance. On the front-face a box-keeper hastens to open the door for two latecomers to the 'Dress Circle'.

Gestetner-Hyde 205.



## REVELATIONS ON THE ZODIAC

92 VALE, Rev. Benjamin. PHILOLOGICAL LECTURES ... dedicated to the Mechanic's Institutions of Tunstall, Burslem, Hanley, Stoke, Longton, Tean, Uttoxeter, Rugeley and Stafford. To be had of the Author, of Mrs Shaw, Mr Hill, Martin, all of Longton, Staffordshire. [Chester], Lithographed by J. McGahey, [1854?].

£ 350

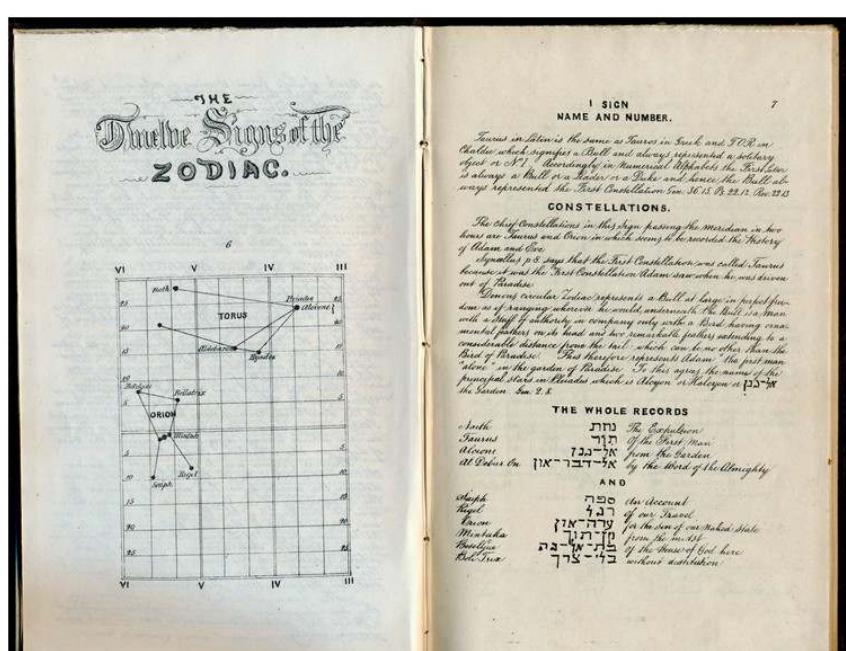
8vo, pp. [2], 86; lithographed throughout; in contemporary cloth, with neat manuscript spine label; a fine copy.

Benjamin Vale (1788-1863) was a church of England minister who had published a few sermons, a book on stenography, a history of ancient Egypt, works on rhetoric and logic and here a curious attempt to dovetail biblical history to the signs of the zodiac.

After an introduction in which Vale shows the linkages with each of the twelve signs, 'The circular Zodiac is supported by 8 men and four women and it is likely enough that these 4 Women were the 4 Wives of the 4 Men who were saved from the Flood'. A second part shows the cabballistic links between numbers, English, Hebrew, Egyptian, Chaldee, 'Heathen' Greek and Roman. A veritable *Da Vinci Code* of evidence honed together and neatly illustrated.

Vale was appointed assistant chaplain to the 46th Regiment in New South Wales he sailed with his wife in 1813. He seems to have been of a querulous nature for he was at odds with the governor of the colony, seized the American schooner Traveller as a lawful prize under the Navigation Act, was forced to give it up and was admonished. Sent back to England he tried, unsuccessfully, to defend his actions but had recovered by 1820 when he was appointed as a preacher in London, then curate from 1827 to 1831 of Stoke-upon-Trent and rector from 1839 at Longton, Staffordshire.

Vale's rectory and all his paper went up in flames during the 1842 Pottery Riots. A bon viveur noted for the excellence of his wine cellar Vale lacked necessary Christian charity. He rather carelessly advised the poor to use dock leaves and broom seed as a substitute for tea and coffee and so it is not surprising that his rectory and papers



were torched during these 1842 riots. Maybe he thought the ‘misunderstanding’ was due to a lack of education so pursued the Mechanic’s Institute with his revelations.

The restlessness of his mind may have derived from the diseased liver of which he died on 2 March 1863 at Longton.’ This from the *Australian Dictionary of Biography* which betrays something indicative of a trouble disposition.

### AMSTERDAM COLLECTOR

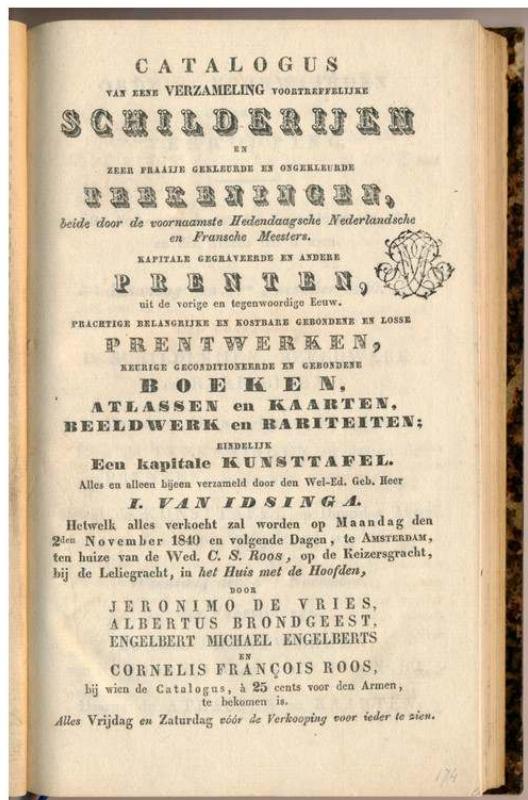
93 [VAN IDSINGA, Johan]. DE VRIES, Jeronimo, BRONDEGEEST, Albertus, ENGELBERTS, Engelbert Michael, and Cornelis François ROOS. CATALOGUS VAN EENE VERZAMELING VOORTREFFELIJKE SCHILDERIJEN en zeer fraaije gekleurde en ongekleurde Teekeningen, beide door de voornaamste Hedendaagsche Nedlandsche en Fransche Meesters. Kapitale Gegraveerde en andere Prenten, ... Prentwerken, ... Boeken, eindelijk een kapitaal Kunsttafel ... [Amsterdam], G. Lamberts for De Vries, Brondgeest, Engelberts, and Roos, 1840. £ 600

8vo, pp. [iv], 140; late 19<sup>th</sup>-century red half-morocco over marbled boards, spine with raised bands and lettered in gilt; original printed wrappers bound in; tax stamps inside front wrapper and on one page, collector's stamp on title.

Idsinga's collection was particularly strong in contemporary drawings and prints, including lithographs, and sale included a fine mahogany collector's cabinet. The books, prints and paintings together give a good illustration of the Dutch taste of the first half of the 19<sup>th</sup> century.

Johan van Idsinga (1751-1842) was a clerk of the States of Friesland his passion for art collecting may have partly stemmed from when his only child Willemina Geertruida (1788-1819) became a noted Amsterdam artist.

Lugt 15938; OCLC locates copies at Austin, Texas, and in the Dutch Royal Library.



### BRIDE OF THE SEA

94 [VENICE - PEEPSHOW]. ENGELBRECHT, Martin. PRÆSENTATION DES MARCUS PLAZES ZU VENEDIG [Augsburg,] C.Priv, S. Cæs. - 35 - Maj. Mart. Engelbrecht. excud. A.V. ca. 1740]. £ 2,500

Proscenium and set of 6 engraved card-backed cut away sheets, [185×210 mm] with original hand-colouring.

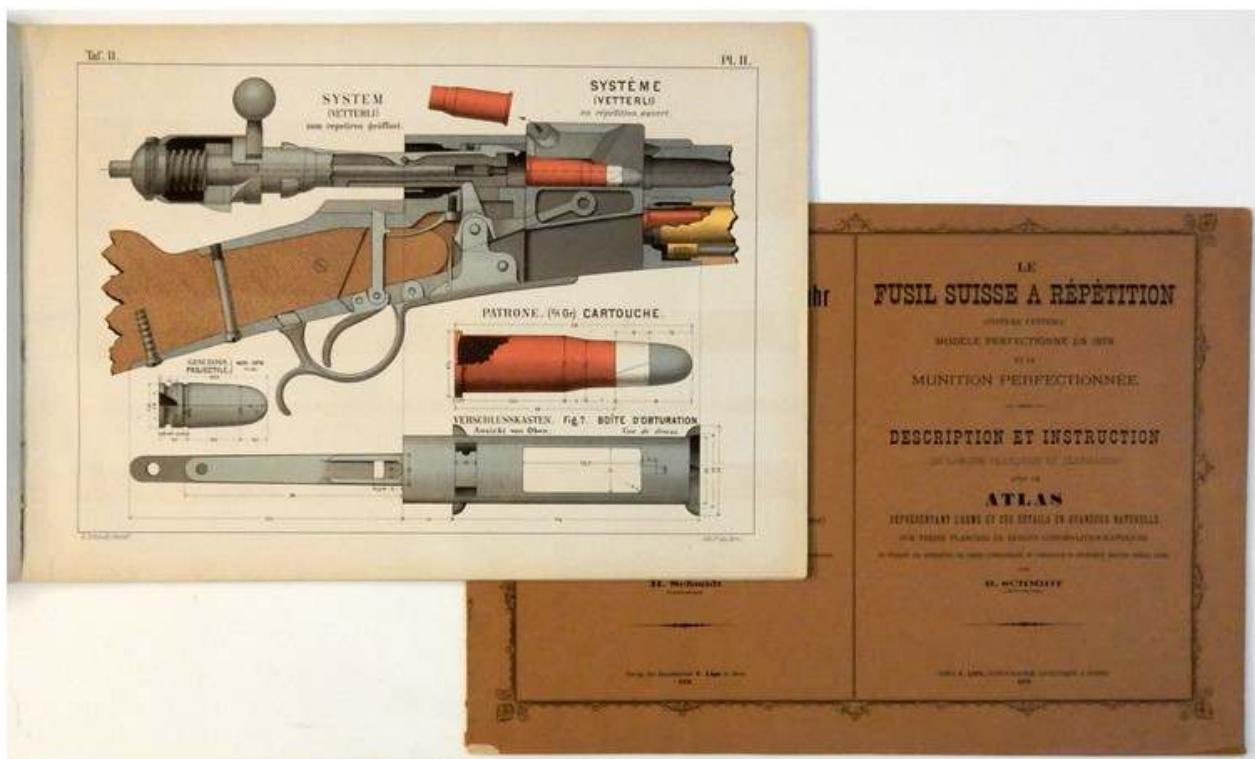
A fine peepshow showing Venice as a stop on the Grand Tour.



The cut aways depict [1] opens with a view of the *Molo* and two large granite columns carrying symbols of the two patron saints of Venice to the right and left and these flanked by the *Libreria* and *Doge's Palace* with merchants and travellers arriving by gondolas, many in traditional dress. Il Tabarro [2] populated with Venetians traversing the Piazzetta with frontage of the *Libreria* and *Palazzo Ducale* left and right [3 & 4] depict Venetians going about their business in the *Piazza San Marco*, Englebrecht has moved the view point to face east to make the peepshow more visually interesting [5]. This view now shows the *Campanile* to the right and *Basilica di San Marco* to the left [6] the backdrop has Englebrecht moving the axis back again in order to centre the perspective on the *Torre dell'Orologio* and on the right the three flagpoles.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 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. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nissanthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nissanthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.



#### AN UNUSUALLY FINE TRADE CATALOGUE

95 [VETTERLI RIFLE]. SCHMIDT, Rudolph. DAS SCHWEIZERISCHE REPETIR-GERWEHR (SYSTEM VETTERLI) [LE FUSIL SUISSE À REPÉTITION (Système Vetterli)] MODÈLE PERFECTIONNÉE EN 1878] Vervollkommnetes modell von 1878 und dessen verbesserte Munition. Beschreibung und Anleitung in deutscher und französischer Sprache sammt einem Atlas Darstellung der Waffe und ihrer Einzeltheile (Naturgrösse) in dreizehn chromo-lithographischen Zeichnungs-tafeln ... Bern: Verlag der Kunstanstalt F. Lips 1879. £ 1,500

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

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

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

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

The 1869 Repetiergewehr Vetterli (English: repeating rifle, Vetterli) was the first iteration of Vetterli rifles. It was designed by Johann-Friedrich Vetterli (1822–1882), a Swiss riflemaker, who worked in France and England before becoming director of the Schweizerische Industrie Gesellschaft's armament factory in Neuhausen. He also adapted his rifle into a single-shot centerfire variant procured by the Italian Army.

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

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

### GOOD WORKS

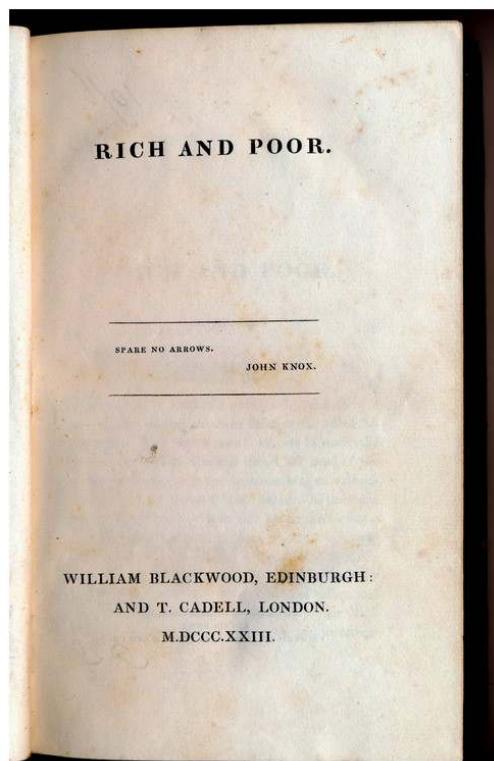
96 [WALKER, Anne, of Dalry]. RICH AND POOR. William Blackwood, Edinburgh: and T. Cadell: London. M.DCCC.XXIII [1823]. £ 185

**FIRST EDITIONS** 8vo, pp. [2], 401, [1] adverts; contemporary half russia over marbled boards, spine tooled in blind and lettered in gilt, somewhat in the style of Carss of Glasgow.

The author is now identified as Miss Anne Walker of Dalry who was an intimate friend of Susan Ferrier. She was probably, through the influence of Ferrier, introduced to Blackwood's and he was thereby persuaded to publish Anne's novel.

The works revolves around a poor, dissolute, grasping and drunken mother and her new born baby Amelia Bell. They live a fairly hand to mouth existence in Grassmarket of the Old Town of Edinburgh, but through the charity of the well-to-do, but aloof, classes living in the 'Enlightened' New Town of Edinburgh that they somehow keep things together. Using Amelia Bell as a foil, it is through her relationship with those who wish to help she is brought up to be a good and dutiful member of society, in her own station of life of course, that the work ultimately turns.

*The English Novel, 1800–1829: Update 2 (June 2001–May 2002): 1823: 81. See *Memoir and Correspondence of Susan Ferrier 1784–18*, ed. John A. Doyle (London: Eveleigh Nash & Grayson, 1929), p.169.*



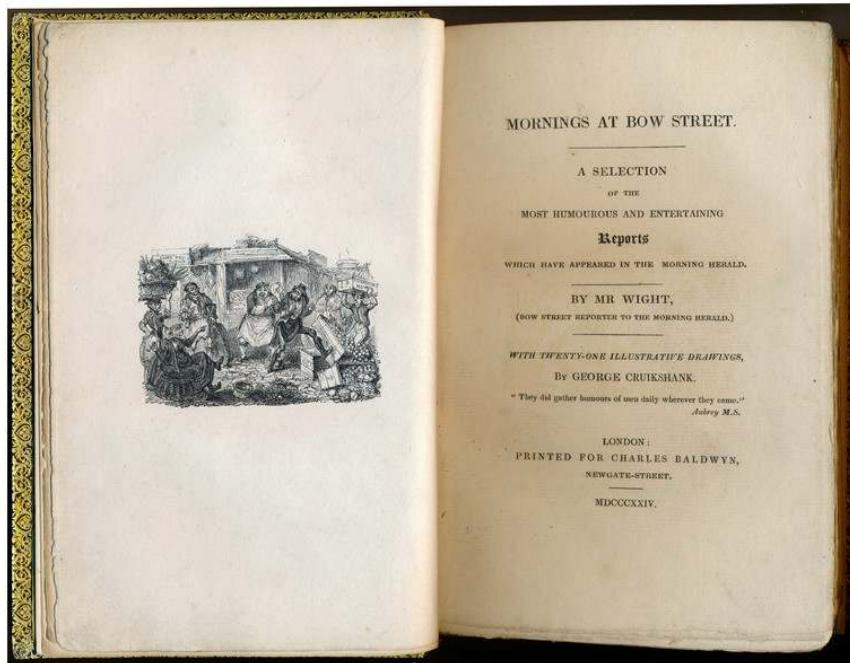
### THEY TREAT US AS IF WE WERE GARDEN SHRUBS

97 [WATER CURE]. THE WATER CURE. Newman & Co., 48 Watling St., London, May 1869 [- May 1870]. £ 285

*16 engraved plates conjoined as a panorama [5.8 x 80cm]; folding into the original morocco wallet style gilt decorated case with metal clasp.*



An amusing set of sixteen plates relating to the water cure, including titles such as 'The Wet Sheet Promenade, waiting to be unwound' and 'They treat us as if we were garden shrubs.'



### HIGH AND LOW LIFE

98 **WIGHT, John and CRUIKSHANK, George, *illustrator.*** MORNINGS AT BOW STREET, London, Charles Baldwyn, 1824. £ 285

**FIRST EDITION, FIRST ISSUE.** 8vo, pp. xii, 273, [2], adverts., 21 wood-engraved plates by George Cruikshank, dark green morocco gilt by Riviere, spine faded, gilt top.

Wright scoured police reports for his source material from which he could generate ‘pictures of what is passing in the streets,’ ‘the phraseology of the vulgar,’ ‘secrets of low, and now and then high life’ all for the pleasure of consumers who might enjoy these with their ‘potted beef and buttered toast.’

The work is chiefly remembered today for the series of finely wrought illustrations by George Cruikshank although the text is worth exploring too for the distilled sensationalism it gave to polite society.

Cohn 844.



### DECIDEDLY COLD LOOKING

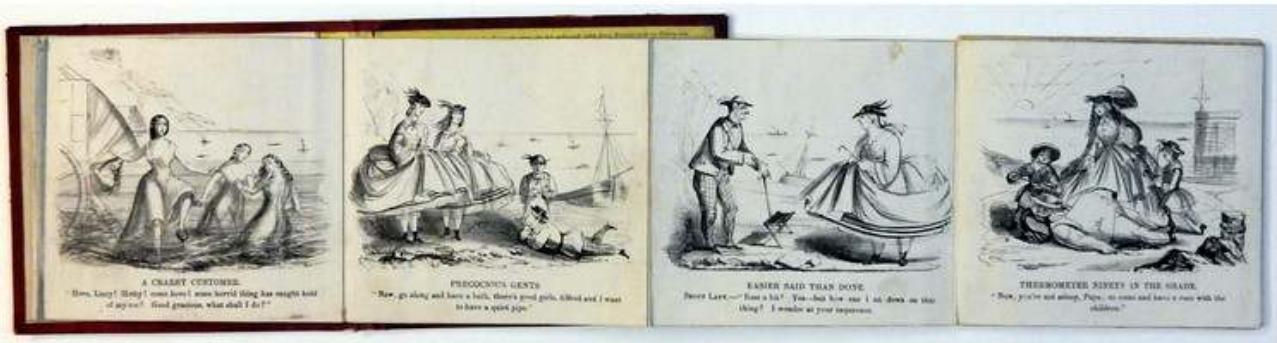
99 **[WINTER - PEEPSHOW]. ENGELBRECHT, Martin.** Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V., c. 1740. £ 1,250

*Set of 6 engraved card-backed cut-away sheets, [105×142 mm] with original hand-colouring.*

## VICTORIAN LADIES FROLICKING

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

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



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

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

Abbey, *Life* 613.



32 [FAIRY TALE PANORAMA TOY]