

MARLBOROUGH RARE BOOKS

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FIRSTS: LONDON'S RARE BOOK FAIR
16th - 19th May, 2024 **Stand F47**

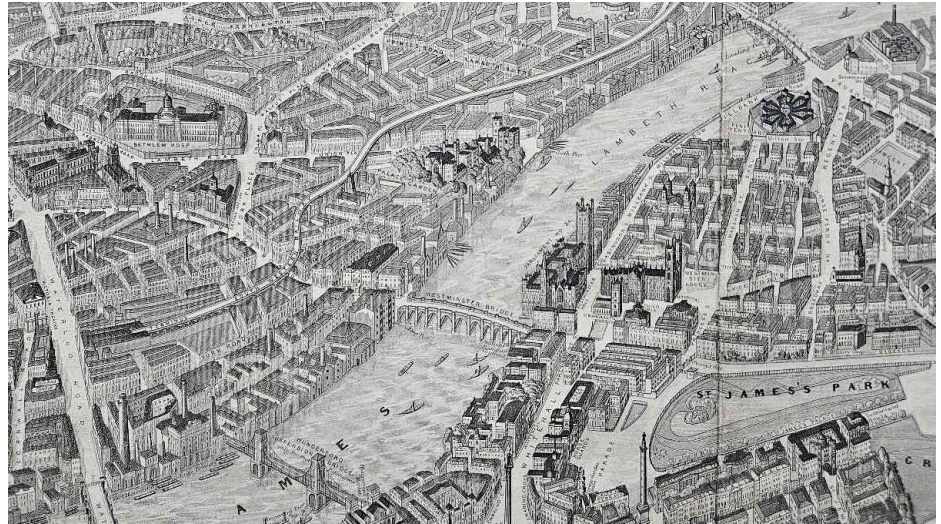
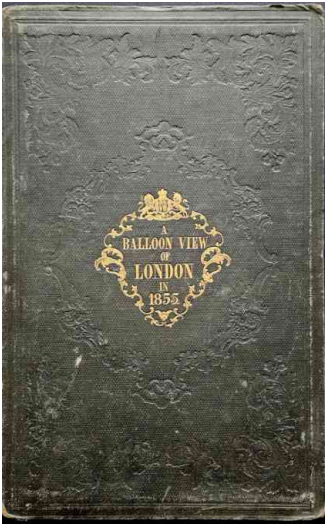


LONDON FROM ABOVE IN 1851

1 [BANKS, John Henry]. A BALLOON VIEW OF LONDON, as seen from Hampstead, Exhibiting 8 square miles shewing The Great Crystal Palace, all Public Buildings, Railway Stations, Parks, Palaces, Squares, Streets &c. London: Published as the Act directs, May 1st, 1854 by Banks, & Co., 4 Little Queen Street, Holborn. 1851. £ 2,500

Folding engraved aerial view, mounted on linen [102 x 70.5 cm, folding down to 35.5 x 22.5 cm] in original decorated green cloth, upper cover with cartouche enclosing the title in gilt, spine rather frayed and upper cover detached.

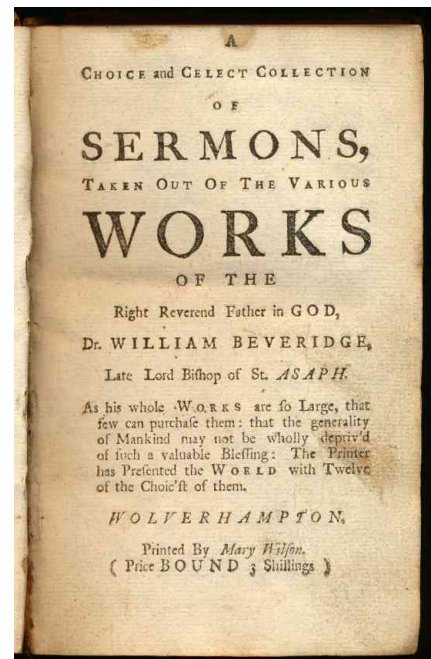
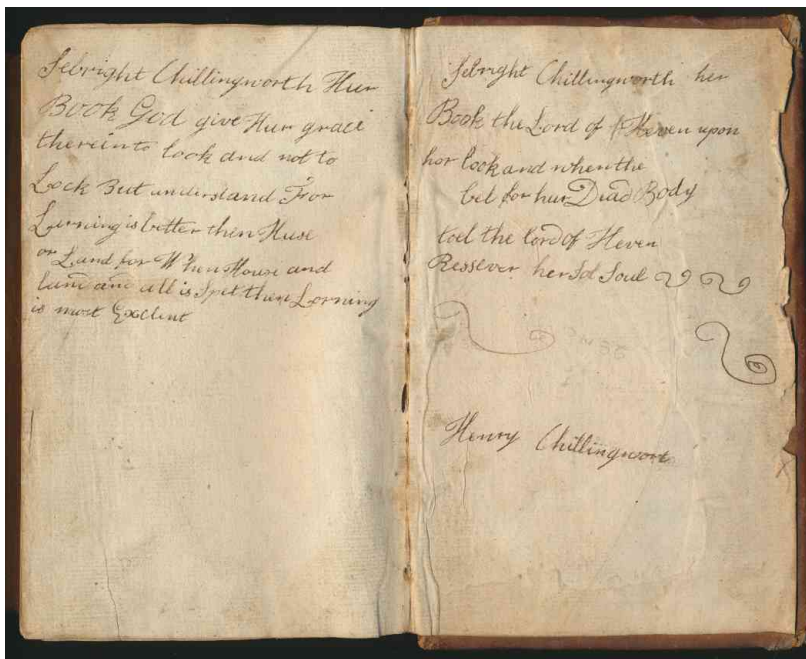
An incredibly detailed panorama map offering a rooftop view of the streets, squares and open spaces of London, during the Great Exhibition year of 1851.



Presumably it was produced for the crowds attending the Great Exhibition at the Crystal Palace which is shown majestically sited on the south side of Hyde Park. Other parks and squares give a sense of space and openness to the whole city which is still remarkably rural in parts with nursery gardens visible just to the south of Kensington Gore, the London Westminster Cemetery laid out in neat (and as yet apparently unoccupied plots) and an extensive chequered pattern of fields to the south of the river. Many of the fields, though, are crossed and re-crossed by an extensive network of railway lines; the Bricklayers Arms Branch, the London and Greenwich Railway and to the far south, the Grand Surrey Canal - all presaging the heavy suburban development that would soon obscure this landscape. The Thames itself is packed with craft of all sizes and shapes and even miniature trains are represented on the railway lines but the streets themselves are depicted as devoid of traffic giving the whole city something of a post-apocalyptic feel.

Some contemporary slight of hand by the original retailer has been foisted on this copy, the date in the imprint has been altered in manuscript to 1854 and the date on the upper cover has had the date 1851 altered to 1855. That the Crystal Palace is still in situ in Hyde Park would have been an immediate give away if the buyer was not paying attention.

Hyde 'Printed Maps' No.3 (1).



WOMAN PRINTER

2 **BEVERIDGE, William.** A CHOICE AND CELECT [SIC] COLLECTION OF SERMONS, taken out of the various works of the right reverend father in God, Dr. William Beveridge, late lord bishop of St. Asaph. Wolverhampton, Printed by Mary Wilson, 1757 (Price BOUND 3 Shillings). **£ 850**

FIRST EDITION THUS. 8vo, pp. [ii], vii, [i] blank, 301, [1] blank; with contemporary ownership inscriptions to endpapers (see below); bound in the original panelled calf, spine in six compartments, tooled in gilt, with red morocco label lettered in gilt, head chipped, corners worn and some surface wear and rubbing to extremities, otherwise a desirable copy.

Mary Wilson was the wife of George Wilson who printed works at Wolverhampton from about 1724 until his death in 1748. His widow succeeded him although her output was probably chiefly confined to locally produce printed flyers and stationary work as only two publication appear to have her own imprint.

The 'Choice and Celect Collection' were derived from the two volume folio volume edition published in 1720. The subtitle explains 'As his whole Works are so Large, that few can purchase them: that the generality of Mankind may not be wholly depriv'd of such a valuable Blessing: The Printer has Presented the World with Twelve of the Chois't of them.' Mary Wilson, or possibly someone who worked with her took just twelve of the 151 sermons for reprinting. In his time Beveridge was called the 'the great reviver and restorer of primitive piety' which may have

Wolverhampton had a population of some 7,500 at the time the Beveridge *Sermons* were printed, they 'In the mid-eighteenth century the educated and wealthy people of Wolverhampton had an active and enlightened associational culture. There was a flourishing debating society which allowed women 'of rank and distinction' to become members.... The town became a stronghold of dissent and there were sporadic outbreaks of sectarian conflict. John Wesley visited Wolverhampton frequently from 1760 onwards and encountered mob violence; he wrote of 'this furious town'. By 1800 a wide range of nonconformist denominations - including Congregationalists, Irvingites, Methodists, Quakers, Trinitarians and Unitarians - had established chapels or meeting houses, often receiving support from local manufacturers.

This copy is inscribed on one of the endpapers 'Sebright Chillingworth Hur Book God give her grace there into look and not to Lock But understand For Lurning is better than Huse or Land for When House and land are all Spetthem Lorning is most Excellent' Another inscription by her is subjoined together with the name 'Henry Chillingwort[h]'. We have traced that Seabright Chillingworth was baptised in 1738 the daughter of Sarah and Shadrack Chillingworth of Kidderminster near Worcester and so this copy probably given to her or purchased when she was in her early 20's. We know she married in 1759 to Edward Spencer at Worcester but have not been able to discover more about her, Henry Chillingworth may have been Seabright's nephew but we can't be sure.

OCLC records four copies in the UK, at the British Library, National Library of Scotland, Birmingham, and Manchester, and three in North America, at Florida, Emory and Cornell; ESTC adds further copies, all in the UK, at the National Library of Wales, Wolverhampton Central Library, and the Bodleian.



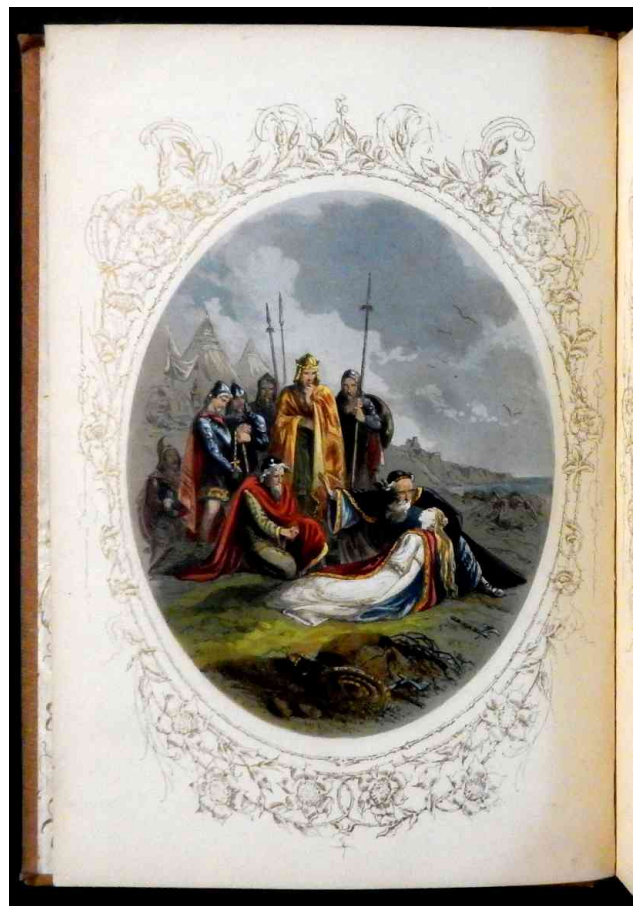
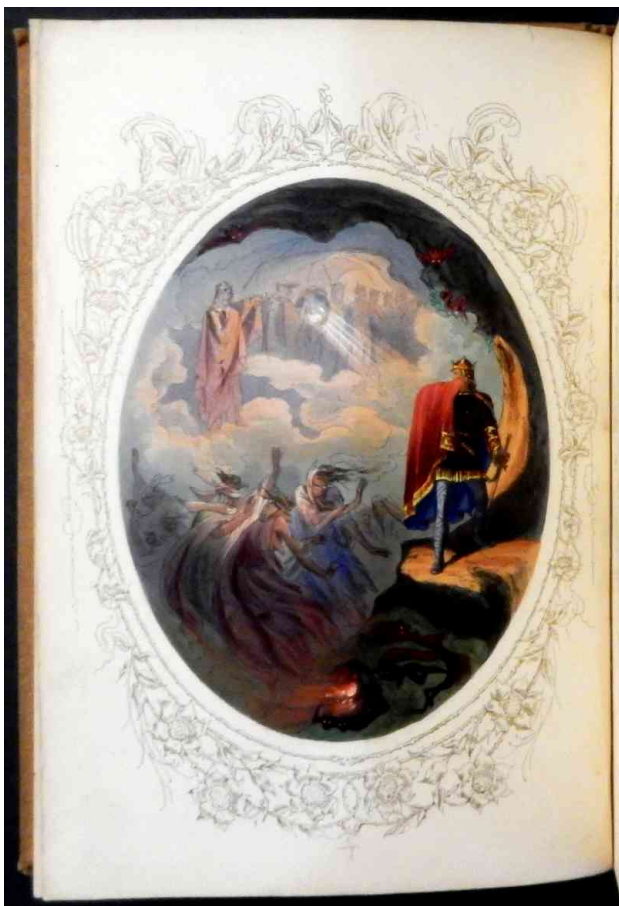
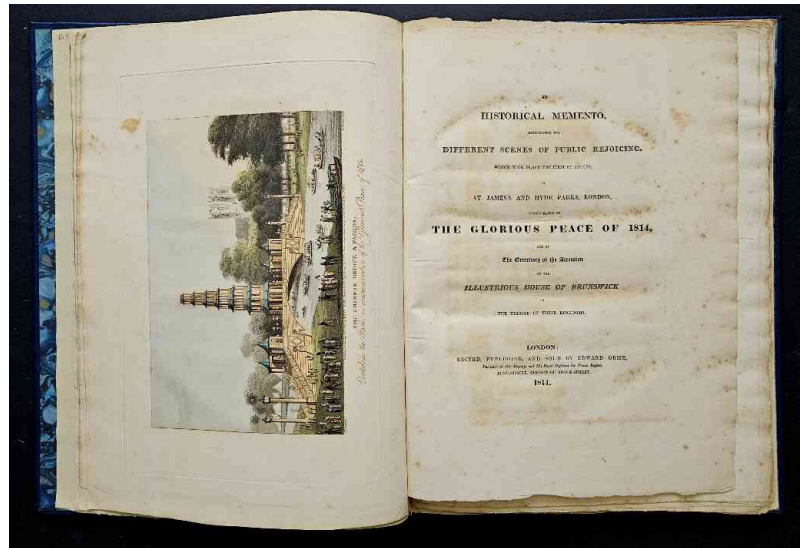
'PUBLIC REJOICING'

3 [BLAGDON, Francis William]. THE HISTORICAL MEMENTO REPRESENTING THE DIFFERENT SCENES OF PUBLIC REJOICING, Which took place the First of August in St James's and Hyde Parks, London, in celebration of the Glorious Peace of 1814 and The Centenary of the Accession of the Illustrious House of Brunswick to the Thrones of These Kingdoms. London: Edited and Published by Edward Orme, Publisher to His Majesty, and His Royal Highness the Prince Regent, Bond-Street, Corner of Brook-Street. 1814. £ 2,750

FIRST EDITION. Folio [38 x 29 cm], pp. 64; 6 hand-coloured aquatints by Matthew Dubourg after John Heaviside; foxing to title and first few leaves, and some offsetting; uncut in modern full crushed blue morocco gilt, in a cloth slipcase.

Including views of the intriguing Revolving Temple of Concord, the Chinese Pagoda and Bridge, the re-enactment on the Serpentine of the Battle of the Nile, and the curiously dangerous-looking combination balloon flight and fireworks display at the Tower. By the time the book was published in August 1814, the Peace celebrations appeared a little premature, since rumours of Napoleon's intentions to leave Elba were already prevalent.

Abbey, *Scenery*, 255.



‘A COMPACT AND MAGNIFICENT PRESENT BOOK FOR ALL SEASONS’

4 [BROWNE, Halbot Knight ‘Phiz’ & HUMPHREYS, Henry Noel, *illustrators*] & Paul JERRARD, publisher. SHAKESPERIAN TABLEAUX. London: Paul Jerrard, 111 Fleet St. [1855].
£ 1,850

Large 8vo [27.8 x 19 cm], 15 leaves printed in gold and colours and heightened in gum arabic including, title, presentation leaf, 12 leaves with hand-coloured plates, each with a scene from a Shakespeare play and accompanying quote and a leaf advertisements; original tan bevelled cloth, the upper cover including a large decorative design enclosing the title, gilt, decorated gilt endpapers by Humphreys; some light rubbing to cloth, but overall an exceptional copy, unusually bright, with contemporary neat inscription to presentation leaf ‘T. I. Warren to his wife, Madeline Warren, June 26th 1858’

The illustrations for each of the plates are unsigned, however these are by Halbot Knight Browne (Phiz) of Charles Dickens fame. Heretofore the only knowledge of these plates stems from an undated privately issued folio from circa 1890 that was limited to 50 copies under the title *Illustrations to Shakespeare by Halbot K. Browne*. We

know that Browne and his family moved out of London in the early 1850's and this long absence the capital finally took its toll on Phiz's finances, with 1855 and 1856 being particularly lean years for the illustrator. Perhaps he took the commission from Paul Jerrard in extremis, but whatever the reason, and despite being a known illustrator, Browne preferred, or was asked not to sign his name on the illustrations. The colouring and finish of the illustrations in the *Shakesperian Tableaux* is far more detailed than in their later iteration too, but for whatever reason it seems that Jerrard decided to sell the plates as they appear in a Hodgson's auction in December 1857 and issued his work again with new scenes but decidedly inferior designs. Also uncredited in the work, although thanks to the diary of his son we know that Henry Noel Humphreys had an extensive and in some cases comprehensive involvement in the books published by Jerrard; the decorated gold borders and text facing each of the plates for the *Shakesperian Tableaux* were certainly all executed by Humphreys.

The Shakespeare plays depicted include 1) King Lear. Act V., Scene III; 2) Macbeth. Act IV., Scene I; 3) Pericles, Prince of Tyre. Act V., Scene I; 4) Romeo and Juliet. Act I., Scene V; 5) King John. Act V., Scene VII; 6) The Winter's Tale. Act III., Scene II; 7) The Tempest. Act V., Scene I; 8) Hamlet. Act V., Scene I; 9) King John. Act IV., Scene I; 10) Much Ado About Nothing. Act IV., Scene I; 11) Othello. Act I., Scene III; 12) The Merry Wives of Windsor. Act IV., Scene III.

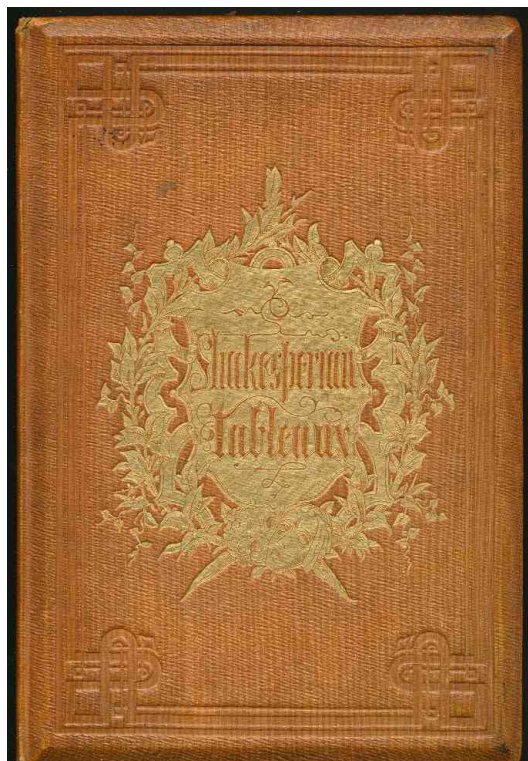
The advertisement leaf reports the work as 'Just ready, price 25s., in cloth ... Paul Jerrard's New Christmas Book ... a series of pictures illustrative of passages in the plays of Shakspeare; consisting of twelve highly finished compositions, richly coloured in facsimile of the original drawings. Each picture is accompanied, on the opposite page, by the passage from the play, printed in gold, and enriched with appropriate ornamentation, in which miniature vignettes from the leading scenes of the plays are interwoven. The work is bound in a rich and novel binding, forming a compact and magnificent present book for all seasons'.

'Most of the Jerrard items with which Humphreys was associated are gift books that were published during the 1850s. They have been given an almost brazenly lavish treatment. The majority consist of hand coloured lithographs on the versos featuring floral, ornithological, or Shakespearian subjects. They are set in elaborate, gold-printed, eclectically styled frames which could best be described as Rococo in spirit. Facing these is the text, usually verse, also printed in gold and surrounded by a matching frame. Similarly, in keeping with the style of the contents, the endpapers feature an elaborate Rococo pattern printed in gold on glazed paper. For some titles, it has additionally been blind embossed so as to break up the surface and create the semblance of watered silk. The covers to these books are strikingly ornate. The cloth bindings are generously decorated and incorporate a frame and freely drawn lettering. These have also been rendered in an eclectic style and printed in gold. Some of the covers have been further enriched and enlivened by means of coloured paper onlays. [Leathlean]

Paul Jerrard (1810-1888) was the son of a tallow chandler of the same name who had moved from Dorset to London where he was a map colourer. No doubt his son who through his father became a lithographer. 'He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display.

But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers.' [Leathlean]

See Paul Leathlean, 'Henry Noel Humphreys' *The Book Collector*, vol. 38, no. 2 and 'Paul Jerrard, Publisher of 'Special Presents', op. cit., vol. 40, no. 2; OCLC records two copies in the UK, at Nottingham and the British Library, and two more in North America, at Harvard and Pennsylvania.





GIRLS BEWARE!

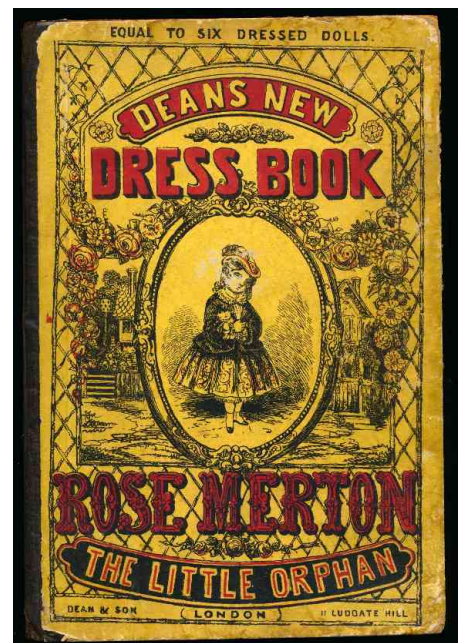
5 **CALVERT, Walter, *Illustrator*.** DEAN'S NEW DRESS BOOK. Rose Merton the Little Orphan. London: Dean & Son, 11 Ludgate Hill. [1860]. £ 1,200

FIRST EDITION. *Small folio, [25.4 × 17.8 cm] 8 leaves printed on one side only; six leaves with hand coloured wood-engraved illustration, each with original fabric onlays, the first with an additional movable section operated by a lever (expertly repaired in facsimile); together with two leaves of printed text; leaves with some thumbing to edges, and a few old closed tears but generally in good condition; stitched as issued in the original cloth back decorated yellow boards, printed in red and black, endpapers printed with advertisement on tan brown paper, rear endpaper dated '10 66' (i.e. October 1860); stitching slightly loose, but nevertheless holding, otherwise apart from a few light marks, a better than usual copy.*

Something of a universal scare story to keep young girls from straying too far from home, Dean & Son subtitled the present work in contemporary advertisements as 'The History of a Young Lady that was Stolen by Gipsies.'

The first scene has Rose Merton in her silk dress being tempted at the gate to her aunts home, 'A Gypsy woman came, And coaxed the artless Child away.' The second scene has Rose led to the gypsy camp, and 'there was stripped, And dressed in ragged cloths, all damp, And threatened to be whipped' - now her silk dress has gone and she wears a coarse cotton dress and sells boxes of matches. The next two scenes has her a little older where she finds her way to kind farmer Bligh who looks after her, Rose, alas, no longer remembers her Aunts name but 'The Farmer looked at her, and smiled. / Said he, "My little maid, / I would not over-work a Child, - / You need not be afraid."'

Mrs. Kerr, a friend of farmer Bligh, has Rose over to stay at her cottage. A grand lady passes by and Mrs. Kerr tells her to give her friend Lady Moore a bouquet of flowers. The last two scenes show Lady Moore with 'Tears... in her eyes' exclaiming 'I'm sure 'tis she, 'Tho' five years older grown: / It is my darling Rose I see! / My beautiful! My own.' Another swift change of cloths from sensible middle class farmers daughter to pink and yellow silk as 'now Miss Merton is quite rich, / and graceful are her ways; / Yet she can talk of troubles, which / She had of former Days. / She often visits Farmer Bligh, And also Mrs. Kerr; / Because you know, in days gone by, / they both were kind to her.'



The so called 'Gypsy Problem' of the second half of the nineteenth century stemmed chiefly from a more efficient state apparatus and the newly organised police force working together to reduce mendicancy and vagrancy of all sorts as the century progressed. That 'Gypsies' had consistently been accused of child abduction is well documented in fairy tales of all periods, however a more subjective use of such tales, often coaxed into new forms, was now being written to instruct a new increasing generation of impressionable urban children.

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver, he married Elizabeth Mosley the daughter of a lapidary so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between 1850s and 1860s as an illustrator of books and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50.

OCLC records two copies in the UK, at Cambridge and the British Library, and further copies in North America, at Princeton, Harvard, New York, Rochester, Indiana, Virginia, Vermont, Toronto and the Winterthur Museum.



ALMOST EVERY CARD OFFENSIVE OR DEGRADING

6 [CARD GAME]. IN DIXIE-LAND. The Fireside Game Co., The Cincinnati Game Co., copyrighted 1897. [c. 1900]. £ 650

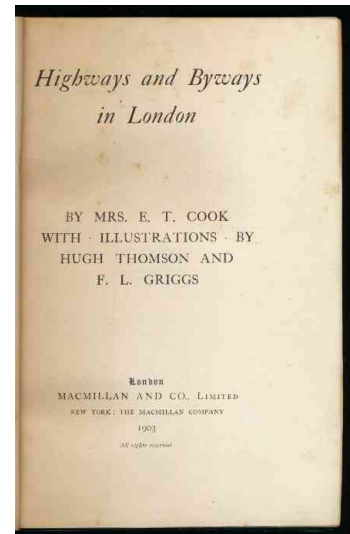
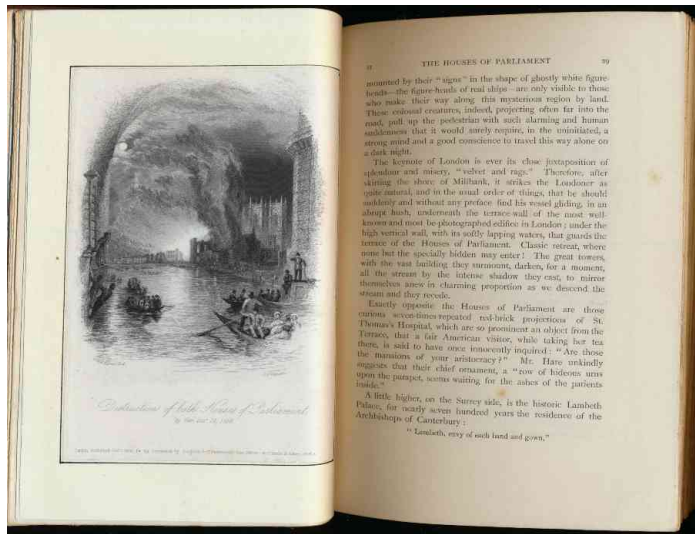
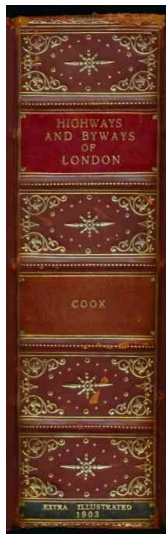
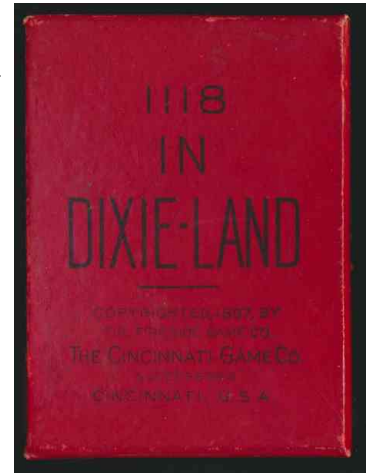
Complete deck of 52 cards, 9cm x 6.5cm, plus one 'Crown Card', each card with photogravure depicting poor black people in the American Deep South with captions beneath; housed in the original red box, upper box cover titled in black, original printed rules found adhered to the underside, overall rather rubbed and worn significant loss to the sides of the box, bottom part of box rubbed, but still in a good state.

An uncommon black history card game. *In Dixie Land* was manufactured during the final years of the nineteenth century and although it has milder and less overt racism than was usually prevalent in the genre, it is still a sad reflection on how the black population was generally viewed, depicting the hardships they faced.



"In Dixie-Land," according to the company, were "life-like reproductions of characteristic sketches from the Sunny South." The cards, however, depict the harsh reality of poor African American children and adults in the American Deep South along with messages – "Sure, boss! I didn't do it"... Take a Bite. In a Richmond Tobacco Factory. "Think you need a shine, Mister"... – printed beneath the sketches. On the backs are images of watermelons and cotton, synonymous with Black culture of the time, and a sketch of an alligator under a tree.

Fireside was a subsidiary of the United States Playing Card Co., which started to fill what it saw as a need for educational games. *In Dixie-Land* was one of more than 30 games made by the Fireside Games Co. of Cincinnati, OH, starting around 1895. The series was sold as educational games for 25 cents to 35 cents.



EXTRA ILLUSTRATED COPY

7 **COOK, Emily Constance (née Baird) 'Mrs E.T. Cook'**. HIGHWAYS AND BYWAYS IN LONDON. London: Macmillan and Co., Limited 1903. **£ 350**

EXTRA ILLUSTRATED. 8vo, pp. xvi, 480, line illustrations by Hugh Thomson and F.L. Griggs and extra illustrated with 112 engraved eighteenth and nineteenth century views and portraits; tan half calf by Bayntun, spine decorated in gilt, with three lettering pieces in contrasting colours, top edge gilt, rubbed at extremities but still a fine copy; ex libris W.A. Foyle, Beeleigh Abbey but lacking bookplate.

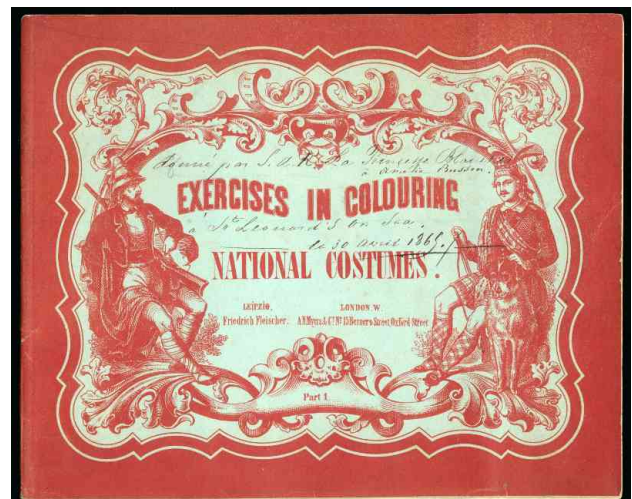
A handsome copy of this guide, part of Macmillan's series which aimed to include a wide variety of interesting localities, historical events, local flora and fauna, folklore and legends.

EARLY COLOURING BOOK
GIFTED BY A PRINCESS

8 **[COSTUME]. EXERCISES IN COLOURING NATIONAL COSTUMES.** Part 1. Leipzig & London, Friedrich Fleischer & A. Myers [1865]. **£ 385**

Oblong 8vo [21 x 17 cm (8¼ x 6¾ inches)], 8 leaves printed on recto only and set in pairs, with a hand coloured lithograph facing the same image uncoloured for completing; original brick coloured printed title wrapper on blue paper with an inscription from HRH 'La Princesse Blanche à Amélie Busson. St Léonard's on Sea, le 30 Avri 1865'; an exceptional copy.

The eight subjects include 1) Tyrolese Chanois Hunter, 2) Parisians, 3) Venetian Water Bearer, 4) Calabrian Shepherd, 5) Ukraine Peasant Girl, 6) Peasant of Moscow, 7) Wallachian and 8) Black Forest Peasant.

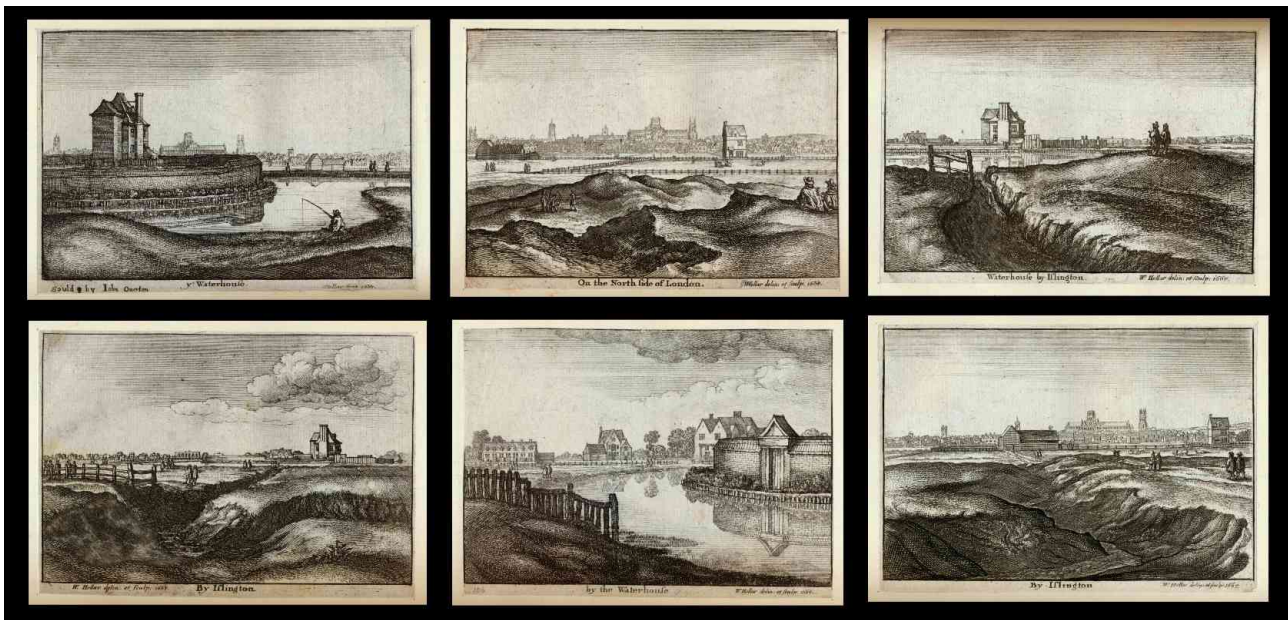




There were at least two other titles in the series: *Exercices in colouring birds. Part 2* and *Exercices in colouring flowers. Part 3*, each with one location on OCLC. There may well have been others in the series too but the survival of these ephemeral 'toy' books is altogether poor. It is also unusual that this copy remains so fresh - being a given as a gift from nobility, this particular present was likely hidden away by a loving parent and well away from Amelie Busson's destructive hands.

Amelie Busson appears to be the daughter of the private secretary to the exiled Maria Amalia, Queen of the French. Queen Victoria allowed the exiled French royal family to live at Claremont House in Surrey. Periodically they went on trips to the seaside or other holiday places, and for a week in April 1865 Queen Amelia and her suite, accompanied by Princess Marguerite d'Orleans, Princess Blanche d'Orleans, Due de Nemours, Marchioness de Beauvoir, Mdlle. Müser, General Count Dumas, M. Abbé Guelle, etc., all stayed at the Royal Victoria Hotel, St. Leonards-on-Sea. Princess Blanche d'Orléans (1857-1932) who presented the *Exercices*, was a daughter of Louis d'Orléans, Duc de Nemours and so granddaughter of the late Louis Philippe I, King of France and Queen Amelie. Both the princess and Amelie Busson were very probably of the same age, and playmates, in the rather stultifying exiled 'court'.

Not in OCLC.



EXTRA ILLUSTRATED WITH SIX VIEWS BY WENCESLAUS HOLLAR

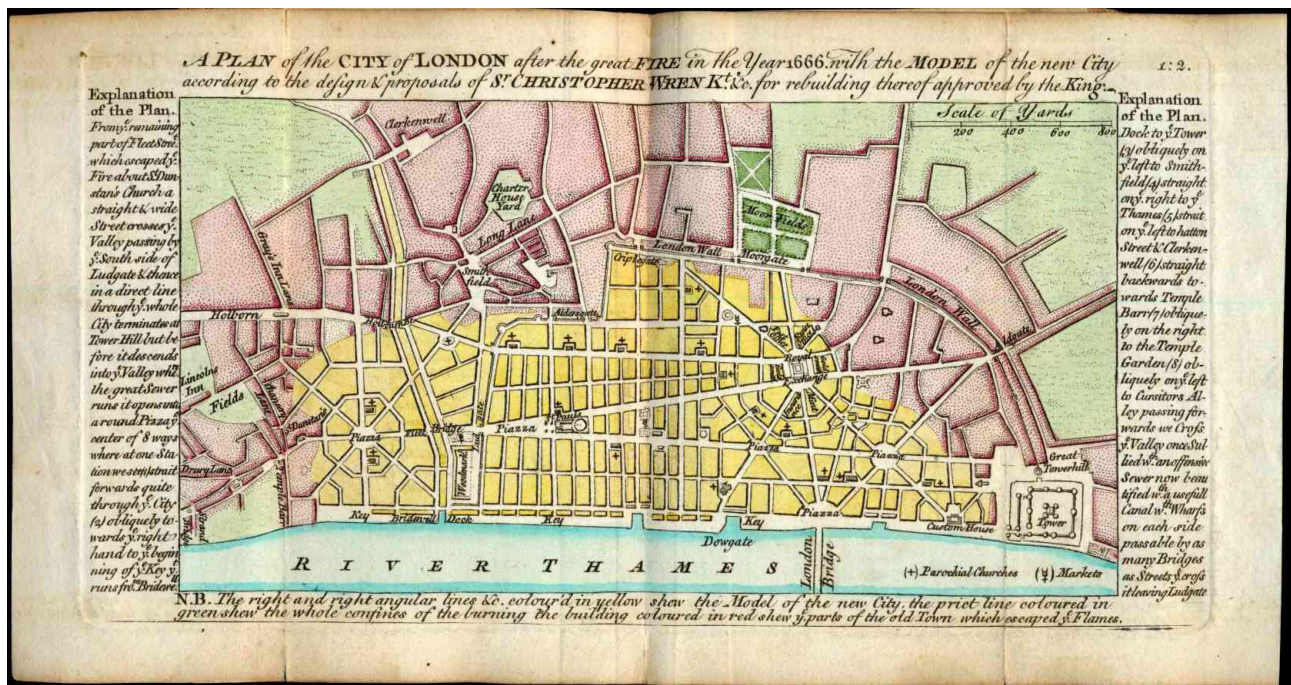
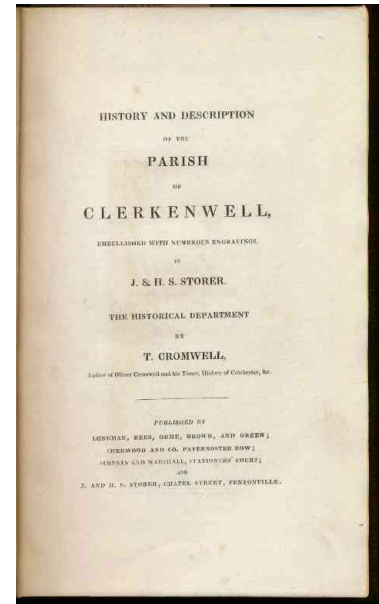
9 **CROMWELL, Thomas, STORER, James & Henry Sargant.** HISTORY AND DESCRIPTION OF THE PARISH OF CLERKENWELL, embellished with numerous engravings by J. & H.S. Storer. The Historical Department by T. Cromwell. London; Longman, Rees, Orme, Brown, and Greene [and others]. 1828. **£ 1,500**

FIRST EDITION, EXTRA ILLUSTRATED. 8vo, pp. viii, 448, v, [1] blank index; engraved dedication and 30 engraved plates on India paper, one folding; an engraved folding map and approximately 112 extra illustrations mounted or bound in; green polished calf, spine decorated and lettered in gilt, somewhat sunned, top edge gilt; ex libris W.A. Foyle, Beeleigh Abbey.

The first major work to be published on Clerkenwell. Two issues were published, one on ordinary paper in duodecimo at 15s or, as here, in octavo with proof impressions of the plates on India paper.

Extra illustrated with some 112 portraits, views etc. the volume includes a set of Wenceslaus Hollar's 'Views near London' from 1665 - all but one in their first state. Each is engraved with the legend 'W. Hollar delin: et sculp. 1665 title and imprint below: 1) 'Ye Waterhouse' 2) 'By Islington', 3) 'By Islington', 4 'On the North side of London' 5) 'Waterhouse by Islington and 6) 'Ye Waterhouse' this last being in the second state with the addition of the text 'Sould by Iohn Ouerton.' [Pennington 915.I, 916.I, 917.I, 918.I, 919.I, and 920.II]. Alas several have been mounted at the corners suffering some loss, cut to the margin or otherwise repaired. Despite this still these delightful images.

During the summer of 1665, Wenceslaus Hollar's only son died during an outbreak of the bubonic plague, but, unlike many others with the means, Hollar did not flee the city for the safer countryside but remained in London. During this time he produced a series of views of, or from, Islington, which was far less populous than the urban centre, and which had long supplied the city with water. While there, he produced a series of six views of the area that often feature its important waterways.



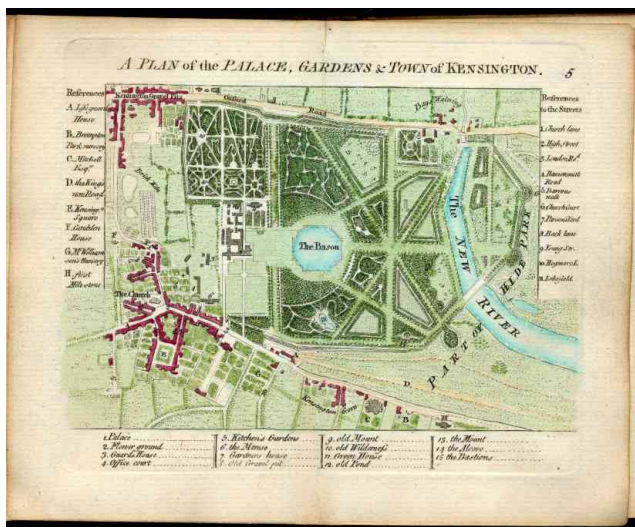
EIGHTEENTH CENTURY POCKET GUIDE

10 **DURY, Andrew.** A COLLECTION OF PLANS OF THE PRINCIPAL CITIES OF GREAT BRITAIN AND IRELAND, with Maps of the Coast of the Said Kingdoms, Drawn from the most Accurate Surveys, In particular those taken by the late Mr. J. Rocque, Topographer to His Majesty. London, Printed & Sold by A. Dury, in Dukes Court, St Martin's Lane [1764]. £ 2,800

12mo, engraved title, dedication and index, with 41 hand coloured maps and city plans all mounted on guards, each measuring 115 x 140mm, but London and Edinburgh folding out to 115 x 220mm and 115 x 200mm; upper margin of one plan scorched; contemporary vellum; slightly soiled; with a nineteenth century armorial bookplate of A. A. Edge.

A delightful pocket atlas of middle years of the eighteenth century. The *Collection* is divided into two sections, firstly a series of 21 coastal and island plans detailing harbours and shoals round Great Britain and Ireland. The second section consists of town plans beginning with a folding double-page plan of Christopher Wren's London plan of 1666 followed by two contemporary plans of London, 'A plan of the Palace, Gardens & Town of Kensington' Oxford, Lewes, Exeter, Chichester,





Bristol, Bath, Bury St Edmunds, Shrewsbury, York, Chester, Boston, Aberdeen, Edinburgh, Dublin and Cork.

Designed as a form of supplement to Andrew Dury's *New General and Universal Atlas* (London, 1761), the work never-the-less is a quite independent publication, devoted to British topography.



PANORAMA CELEBRATING THE 1878 EXPOSITION

11 [EXHIBITION]. SCOTT, Henri. LA RUE DES NATIONS: EXPOSITION DE 1878. Paris. - Typographie P. Mouillot, 13, Quai de Voltaire - 9927. [1878]. **£ 750**

Wood-engraved strip panorama by 'Coste', measuring [15.8 x 360 cm] consisting of four sheets conjoined, consisting of the street in elevation with identifications in the bottom margin; followed by flags of 24 nations, hand coloured; followed by the arms of the same 24 nations; concertina-folding into the original board cloth backed boards [15.8 x 21 cm], the upper cover with a large wood-engraved title label incorporating the title on a banderole and a perspective image of the crowded street in front of the pavilions.

This panorama consists of the Avenue des Nations, a street erected within the Palais du Champs de Mars during the third Exposition Universelle from the 1st of May until the 10th of November, 1878.

The street, 730 metres in length, consisted of the domestic architecture of most countries in Europe, and several other from countries in Asia, Africa and America. This gives a rather amazing juxtaposition of architectural styles all rather randomly arranged as a single elevation with the United States allotting a rather utilitarian railway station appearance whilst Britain, or rather the British Empire which took up about a third of the exhibition space, seems to have gone for several separate 'historical' styles derivative of everyone else's! Various territories such as Morocco, Siam and Persia, where France had influence or territorial ambitions, are allotted barely more than the width of a doorway of space with an effusion of architectural elements above.

The Exposition celebrated the recovery of France after the 1870 Franco-Prussian War and its aftermath, The French Government left it rather late to complete the site being distracted elsewhere and when the exposition opened in April it had for the first month a rather unfinished look.

Henri Scott (1846-1884) was a designer, painter and landscaper who also provided scenery for the theatre and various journals. He appears also to have designed a number of interiors for the Exposition and was probably an ideal person to produce such a panorama.

Not found on OCLC; copy held at the BnF but misattributed to 'M. Scott'.



WRITTEN BY A LADY ON THE GRAND TOUR?

12 [FAIRY TALE]. THE LAKES OF ALBANO AND NUM. A Fairy Tale. [British] [c. 1821].

£ 850

MANUSCRIPT IN INK. 4to, pp. [44], [8] blank; paper watermarked, J. Whatman, 1821; sheet folded in quires.

'At a Castle near the Lake of Albano lived a young knight of the name of Gandolfo, he was accomplished in all the exercises of chivalry without fear, and without reproach. He was handsome, & amiable, & to the more ordinary qualifications of his station he added a love for the charms of nature, of poetry & of music.' Gandolfo whilst going reading is shot with an arrow by the fairy of love who then presents him with a ring that allows him to see the true image of any wizard that changes his form. He thinks nothing of this, being a common occurrence of the time, whilst chasing a boar he comes across a nymph, instantly smitten by her as the 'Lady was loveliness itself, the beauty of her figure was equalled by nothing on earth, except that of her face, & there was a charm in the graceful modesty of her demeanour, & in the sweetness of her voice, sufficient in themselves to attest the admiration of all who approached her.' So begins this well written Roman fairy tale with nymphs, princesses, wizards, dragons, and all the accoutrement requisite for a good story.

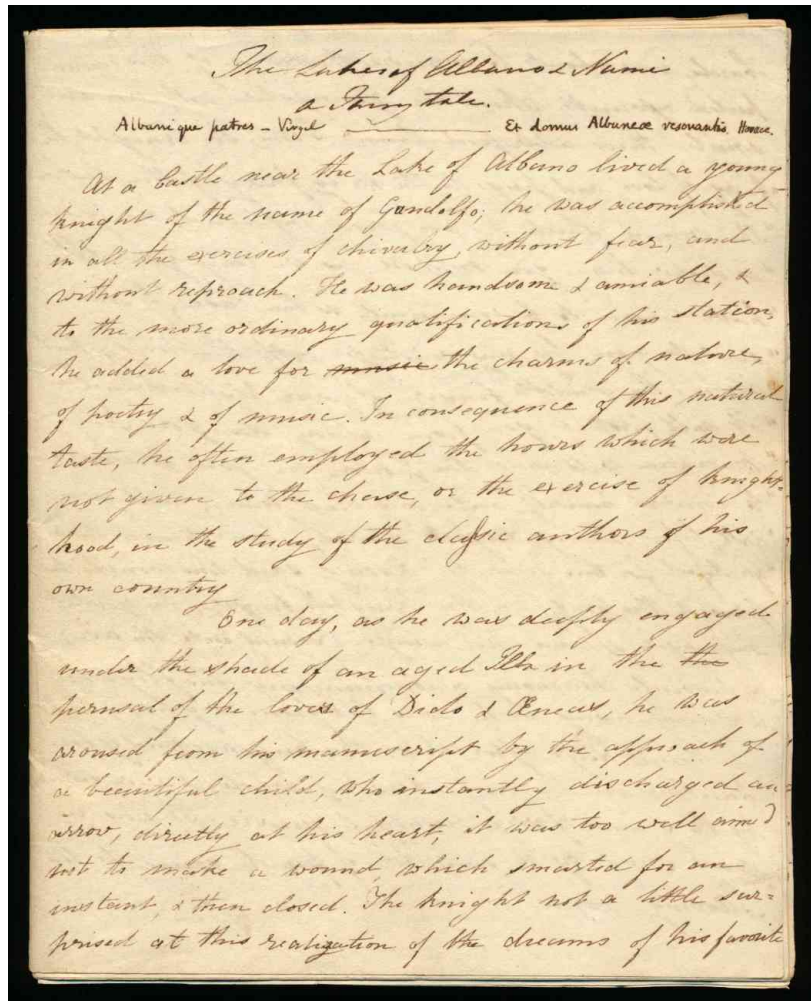
The heroine's name is Florina, the only child, and heiress, of the Baron of Gensano who has for many years been harried by a wizard. The wizard in turn wants Florina as his bride and tells the Baron he has the choice of sending him a knight to fight him once a year, or surrender his daughter's hand. The Baron naturally offers the hand of his daughter to any knight who can rid his kingdom of this menace. Two knights have already tried and failed in their quest for the hand of the fair Florina which means Gandolfo now tries his luck to defeat the wizard. Unfortunately he initially fails in this quest and the wizard throws him into a dungeon. Not to spoil the story but various walk on parts are given to an old miller, a green bird, a lady fairy, magic caves, deadly nightshade, and the Temple of Tivoli, together with several poetic fairy invocations and spells to help the Knight resolve his quest for the ladies hand.

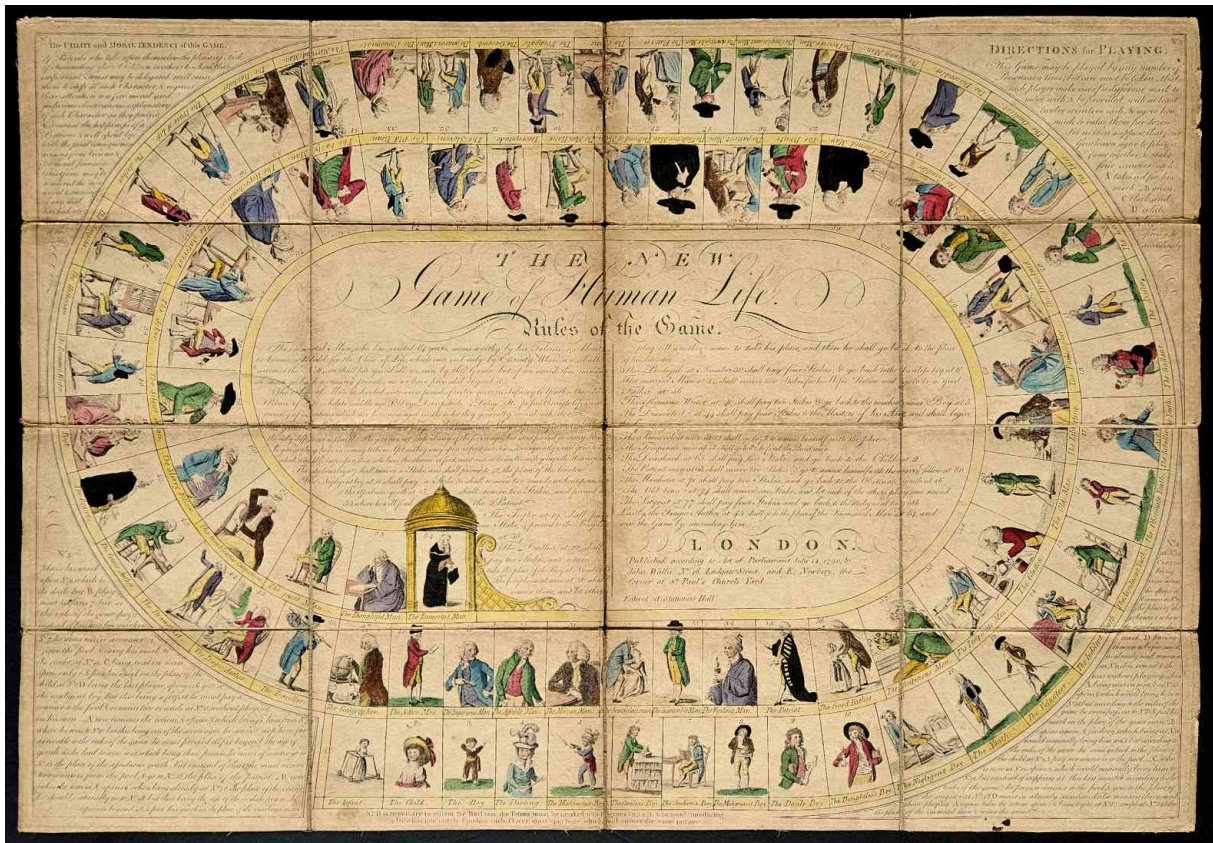
In the end 'our hero and heroine were invited in the presence of the Lady fair, of the knights of Gensano L'Avina, a Nemi, & of the kind hearted Massinnino

- The Noviards of the Lake performing as bridesmaid. The ceremony was solemnised within the fairy temple in the middle of the Lake, and the honour of its beautiful Architecture & generous architect, the happy couple assumed for themselves, & handed down to their descendent the name of Colonna. The other Lake retained the name of Albano, & the site of the castle of the knight is still distinguished by the appellation of Castel Gandolfo.'

Much medieval romance and Gothic happenings weave their way into this fairy tale, leaving no doubt that the writer, likely a woman, was well read in such literature. They also have more than a passing knowledge of the area to the south and east of Rome too and further to the inclusion of the line describing the 'the beautiful Architecture & generous architect' strongly points to a visit by the writer to the environs of Rome in the company of an architect. This, of course, is rather a wild guess but it is worth noting that 'After 1815 British architects reached Italy in greater numbers than at any stage in the later eighteenth century, and among the eighteen members of the Architects' and Antiquaries' Club in 1820 were eleven architects, no fewer than eight of whom had visited Italy within the previous four years (Edward Cresy, John Goldicutt, Joseph Gwilt, Thomas Jeans, William Purser, John Sanders, George Ledwell Taylor and John Foster).'

See Frank Salmon, 'British Architects, Italian Fine Arts Academies and the Foundation of the RIBA, 1816-4' in *Architectural History* Vol. 39 (1996), pp. 77.





DEVELOPING PROPER MORAL CHARACTER IN THE YOUNG

13 [GAME]. THE NEW GAME OF HUMAN LIFE. [London], Published according to the Act of Parliament July 14th 1790, by John Wallis, No 16 Ludgate Street, and E. Newberry, the corner of St. Paul's Church Yard. [1790]. £ 2,500

Hand coloured engraving sheet [47 x 68.5 cm (18½ x 27 inches)], divided in to 16 panels, [folding down to 17 x 12 cm (6¾ x 4¾ inches)]; original green cloth slipcase with a large engraved oval title label.

Highly desirable moral game encouraging young players to develop proper moral character, learning the exigencies of the seven stages of life, from "Infancy" to "Dotage," while navigating the paths of vice and virtue.

'If parents who take upon themselves the pleasing task of instructing their children (or others to whom that important trust may be delegated) will cause them to stop at each character and request their attention to a few moral and judicious observations, explanatory of each character as they proceed and contrast the happiness of a virtuous and well spent life with the fatal consequences arising from vicious and immoral pursuits, this game may be rendered the most useful and amusing of any that has hitherto been offered to the public.'

In *The New Game of Human Life* players advance or forfeit according to the moral nature of the character represented in the square they land on. "The Assiduous Youth" or "Benevolent Man," for instance, allowed players to advance, while the "Drunkard" or "Negligent Boy" forced players to lose a turn or to move backward. The game illustrates late-eighteenth century social values assigned to various careers. Landing on "The Romance Writer," for instance, sends the player back to "The Mischivous Boy." Similarly, the "Dramatist" forces the player to begin the game again.

John Wallis, the manufacturer of the game, is keen to point out the dangers of introducing dice into the family home and recommends the use of a teetotum rather than a game piece so closely associated with gambling and vice.





RARE CIRCUS TOY CELEBRATING THE MAGNIFICENT FRANCONI
FAMILY OF ACROBATIC EQUESTRIANS

14 [GAME]. FABER, Georg Wolfgang. DIE GROSS KUNSTREITER GESELLSCHAFT MIT 17 PERSONEN IN ALLERLIEBSTEM COSTÜM UND 6 PFERDEN - La Grande Compagnie de Franconi. Avec 17 personages en charmant costume et 6 chevaux - The Great Company of Franconi. With 17 persons in charming costume and 6 horses. [Germany, Nurnberg]: Original Eigenthum, G.W.F. [i.e. Georg Wolfgang Faber] [c.1840s]. **£ 3,750**

With 20 hand coloured lithograph pieces, all heightened in gum-arabic; including 6 horses, 13 acrobatic figures (of 17) and a decorative saddle blanket; housed in the original box [23.4 x 28.7 x 3.75 cm], with large attractive hand coloured title label enclosing a scene to lid (more details below), wood slightly warped, and some minor dust-soiling and rubbing, but still a very good example, in better than usual condition.

A scarce and attractive toy exploiting the popularity of the magnificent Franconi family of acrobatic equestrians.

The various horses can each be mounted with historical, mythological, and comic figures, including a crusading knight, a South American Indian, an Irishman, a jockey, a young woman with a garland, another with a bow and arrow, a dancer, and an old woman with a child in her basket, etc.

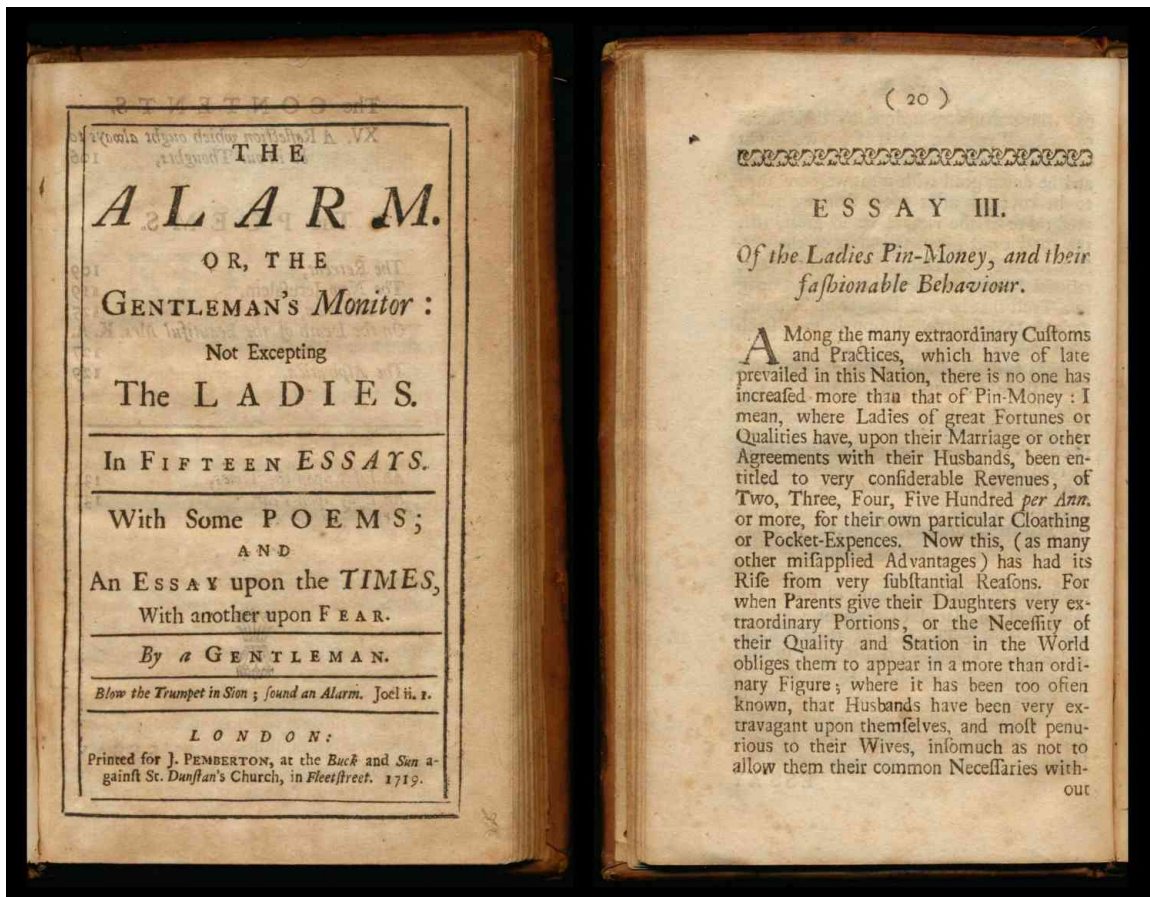
The design of the toys was probably based on prints of the Cirque Olympique in Paris, where Laurent and his son Victor Franconi were the star attractions. As a family, the Franconi's were the first to exploit the mania for the equestrian circus created by Philip Astley. From the end of the Napoleonic Wars until the last quarter of the nineteenth century, it was the Franconi name that stood above all others for their skills in horsemanship. The troupe was rather fluid



throughout its reign, with various generations of the Franconi family, together with other skilled performers, forming the entertainment. These were staged in Paris at the Cirque Olympique, then at the Cirque d'Été, and the Cirque d'Hiver, and also at various hippodromes, both in Europe and America. Sometimes it has to be admitted that the Franconi name was used even when there were no family members performing.

Interestingly, the German title of the game omits the name 'Franconi' altogether. The name may not have had the cachet value there as it had in France, England, and America, or indeed, local circuses were more popular.

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



'NOT EXCEPTING THE LADIES'

15 [GENTLEMAN, By a]. THE ALARM. Or, the Gentleman's Monitor: Not Excepting the Ladies. In Fifteen Essays. With some poems; and an Essay upon the Times, with another upon Fear. By a Gentleman. London: Printed for J. Pemberton at the Buck and Sun against St. Dunstan's Church, in Fleetstreet. 1719. £ 1,500

FIRST EDITION. 12mo, pp. [viii], 151, [1] blank; minor worming to bottom corner of first gathering and single worm hole to rest of leaves (all in margin, and not affecting the text), evenly and lightly browned throughout, but still a clean and crisp copy internally; bound in contemporary sprinkled calf, spine with four raised bands, boards ruled in gilt, each corner with a gilt leaf, lightly rubbed, but not detracting from this being a handsome and very desirable copy, with the contemporary ownership signature 'Lady R. Bertie' on front free endpaper.

Rare first edition of this book of conduct and etiquette, 'from a Gentleman (who has known much of the World and has been well acquainted with most of the Subjects he writes upon)'.

The work is made up of fifteen essays, as follows: 'Of Exercise and Employment'; 'Of Riches'; 'Best or Worst, &c.'; 'Of Absurdities and Contradictions, &c.'; 'Of the Folly of being Proud'; 'Of the Ingratitude of Mankind'; 'The Christian Life, a Life of Tryals'; 'Of the Excellence of a Devout Mind'; 'Of our Notions of God, &c.'; 'Of Keeping the Sabbath'; 'Of Growing in Grace'; 'Of the Sacrament of the Lord's Supper'; 'Of the Portion and Inheritance of the Saints'; and 'Of Ladies Pin-Money, &c.', particularly noteworthy, and therefore quoting from in part:

'Among the many extraordinary Customs and Practices, which have of late prevailed in this Nation, there is no one has increased more than that of Pin Money: I mean where Ladies of great Fortunes or Qualities have upon their Marriage or other Agreements with their Husbands, been entitled to very considerable Revenues, of Two, Three, Four, Five Hundred *per Ann* or more, for their own particular Cloathing or Pocket-Expences... The sum

of what I have to say amounts to this: that there are Ladies (and much to their Honour and Reputation be it spoken) who justly deserve all that Revenue which their Parents or their own Prudence has secured to them; Who discover as much Greatness of Mind, as of Quality in their Habit and Expences; Who adorn themselves with every thing that is most becoming them, and despise every thing that is superfluous; Who know the Manner of wearing to be the best Set off, and the most commendable thing in the Habit; Whose natural Modesty, Humility, and Fearfulness to expose themselves, give a much truer Lustre to their Figure, than can be seen in the boldest, most glaring, and the forwardest Ladies; Who by such Advantages find a Benefit in their Expences too. For by this means (and by avoiding the scandalous Hazard of Gaming) they are secure of a Fund, To encourage their Children in all Virtuous Improvements; To be generous to their Friends, and to all that stand in need of their Help; and to lay up an unexhaustible Treasure for themselves, in the Prayers that are put up for them by the Poor and Distressed' (pp. 20-25).

Five poems conclude the work: 'The Retreat'; 'The New Jerusalem'; 'Of Salvation'; 'The Aspiration'; and 'On the Death of the Beautiful Mrs. K.A.', in which the author laments: 'This fair, this wond'rous Flow'r of her Age / No sooner did appear upon the Stage / To call the gazing World out to admire / But suddenly the Comet did expire' (p. 128).

OCLC records three copies in the UK, at the British Library, Leeds, National Library of Scotland, and three further copies in North America, at McMaster, Yale and the Newberry Library; ESTC adds two further copies, at the Bodleian and Folger.

GEORGE HARRISON'S DOMESTIC TELEGRAPH: SIGNED BY THE KING

16 [GEORGE III]. A PETITION FOR THE GRANTING OF A PATENT BY GEORGE HARRISON FOR A ROYAL PATENT DOMESTIC TELEGRAPH, invented and suppressed in 1809, signed by the King at head, and by Lord Liverpool at foot. [London]. dated 19th September 1809. . £ 500

Folio, 4pp. with docket on fourth page ("George Harrison Gent. Not stamped. Mr. Solicitor declines at present signing the Bill for this patent. S.G. Wyatt"); folded and unbound as issued, in very good state of preservation.

A fascinating document which seems, however, not after all to have ended in a grant for a patent. George Harrison claims that "he is in possession of an invention communicated to him by an ingenious individual of a new method or methods of conveying information from one apartment of a house to another by means of an apparatus which he calls a "Domestic Telegraph" which invention he conceives will be of great public utility. That the same is entirely new and has never been practised or used in this country by any other person or persons to the best of his knowledge & belief". George Harrison not only does not disclose the name of the inventor, he also petitions for the patent to be in his own name. (No such patent in Harrison's name is included in Woodcroft's definitive Alphabetical Index.) It is possibly that Harrison was trying to be a

George III

Whereas George Harrison of Gloucestershire in the County of Middlesex Gent. hath by his Petition humbly represented unto Us, that he is in possession of an Invention communicated to him by an ingenious Individual of a new method or methods of conveying information from one apartment of a house to another by means of an Apparatus which he calls a "Domestic Telegraph" which Invention he conceives will be of great Public Utility - that the same is entirely new and has never been practised or used in this Country by any other Person or Persons to the best of his knowledge & belief. The Petitioner therefore humbly prays We will be graciously pleased to grant unto him his Executors Administrators and Assigns Our Royal

George Harrison Gent.
Invention - - - Letters

bit too clever, as the award of a patent was conditional on Harrison producing “a particular description of the nature of the said invention and in what manner the same is to be performed”.

George III’s signature here seems in some way to illustrate both his mental illness and his approaching blindness. Little more than a year after signing this document he became dangerously ill and finally accepted the need for the 1811 Regency Act. In 1809 Lord Liverpool was Home Secretary in the Duke of Portland’s government.

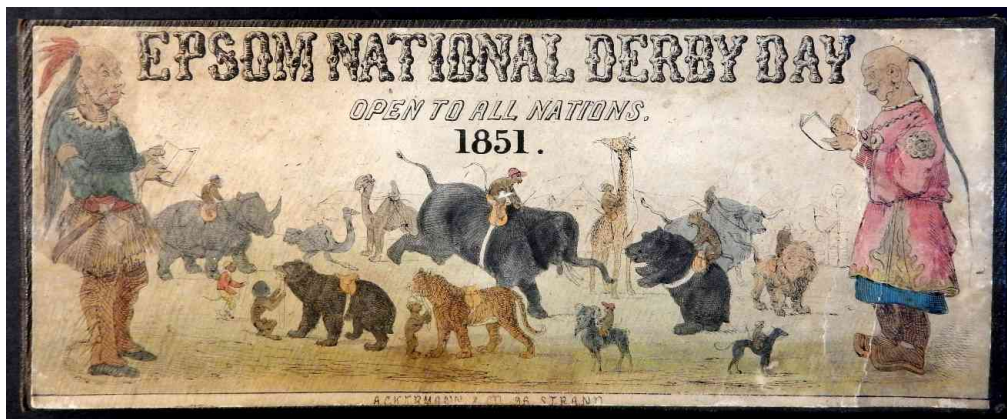


THE GREAT EXHIBITION AT THE RACES

17 [GREAT EXHIBITION]. EPSOM NATIONAL DERBY DAY. Open to all Nations. H. Alken. Ackermann & Co., 96 Strand [London]. [1851]. £ 4,000

Hand coloured etched panorama, printed on four sheets conjoined, concertina-folding into boards [11.5 x 239cm, folding down to 13 x 30.5cm.]; some old neat repairs to folds, otherwise clean; folding down into the original publisher’s boards, the upper cover with large printed band coloured label with the title, imprint, and a picture of wild animals being ridden by monkeys, a ‘Red Indian’ (?) on the left, and a Chinese man on the right recording scores; expertly rebacked, some dust-soiling and sunning, but still a very desirable copy.

A companion work and satire on Ackermann & Co.’s *The Race and the Road*. *Epsom* depicting people and animals from all around the world returning from the race. The background to the work also includes many of the same buildings as its companion, again with printer William Rock’s premises at the Elephant and Castle.



There is little doubt that the design was influenced by the arrival of the ‘peoples of all nations’ to the Great Exhibition which was then under construction in Hyde Park. Alken includes ‘Red Indians’ on stallions, Arabians on Camels, Indians on Elephants ‘Eskimos’ with dog sleighs, Russians riding a troika, a ‘Yankee’ riding an ostrich, various European, Chinamen, minstrels, not that Scots, Irish and various English ‘Types’ escape sometimes cruel caricature. The final of the race shows a tiger, elephant, rhinoceros, hippopotamus, giraffe all being ridden by monkeys. Overall one could argue that Alken is quite even-handed in his racism.

Like its companion, the work was ready for sale and advertised in the 16th May issue of *The Publishers Circular* a month after Alken’s death.

Not in Snelgrove.





UNCOMMON COLOURED ISSUE

18 [GREAT EXHIBITION]. SALA, George Augustus. THE HOUSE THAT PAXTON BUILT. London: [Ackermann & Co.] Ironbrace, Woodenhead & Co. Glasshouse St. [1851]. £ 1,500

Hand coloured Lithograph strip panorama, consisting of four sheets conjoined, [110 × 2,120 mm], some minor spotting; folding into original boards upper cover with pictorial lithograph label; slightly rubbed with old paper strengthening to spine.

A fine comical panorama gently mocking the events leading up to the opening of the Crystal Palace in Hyde Park.

The label on the front cover supplies the title, Sala's initials with gas lamp, and the satirical imprint; together with a picture of Joseph Paxton carrying a model of the Crystal Palace under his arm and wearing glass dome as a hat which has exchanged for his 'feather in the cap' at his feet. On the panorama itself the 'story' is presented in the form of 'The House that Jack Built' nursery rhyme, and tells of the involvement of Prince Albert, the work of the Royal Commission, the opposition from Colonel Sibthorp and others, rejected designs, the Lord Mayor's Mansion House banquet for provincial mayors, ladies and gentlemen's fashions, followed by imagined exhibits in the various classes. Sala indulges in rampant anti-Papism and Hibernophobia, and treats slavery in an exceedingly inappropriate way - Sala is rather pointing up the iniquity of popular racism here as his own maternal grandmother was a former slave and his legal father was an Italian Catholic! On the final section a man is looking at an unfolded paper panorama and enjoying the experience. The caption reads: 'Mr. Nobody has purchased a Copy of the Grand Procession against "Papal Aggression" - in mistake for a catalogue of the Great Exhibition, but is so much amused with it that he does not discover his error.'

Abbey, *Life*, 595.



BY SIR JOHN HERSCHEL'S DAUGHTER

19 [HERSCHEL]. MARSHALL, Margaret Louisa, *neé* HERSCHEL. ALBUM OF WATERCOLOURS, including views of Rome, the English Lakes, and the South Coast of England. Rome and England, [1857-1860]. £ 2,850

Large folio [49 × 36.5 cm], containing 25 watercolours and two drawings, mounted on leaves with a wash borders, together with one loose still life; in full dark brown bevelled morocco signed 'Bound by Holloway', the covers with a decorative frame border in gilt, the upper cover with a cartouche in blind with a brass monogram 'ML', the spine in six compartments with a decorative centre tool, gilt edges; some minor bruising and scuffing; inscribed in pencil on first free endpaper 'M. Louisa Marshall, 1859.'

Margaret Louisa Marshall, *neé* Herschel (1834-1861), was the third daughter and fourth child of the British polymath Sir John Herschel (1792-1871) and his wife Margaret. She was an accomplished artist as the watercolours in this album testify, however her rank in society precluded her from ever being anything other than



an amateur, that being said there is little doubt that if she could have followed art as a profession, she would have had little problem.

‘Louisa, as she was known to the family... was considered by the rest of the family to be their most accomplished artist. The Herschel daughters and the sons, before going away to school, received a very intensive education at home with lessons from their mother, their father, a series of governesses and a number of specialist outside tutors. While we do not have records for every year of their childhood, there does exist (in a private collection) Louisa’s diary for the year 1844 and from this we can see that in 1844 those children still at home had lessons in drawing with an outside tutor, Mr de la Cours who came to the house every Monday and would continue to practice their artwork every other day. [National Maritime Museum, Greenwich].





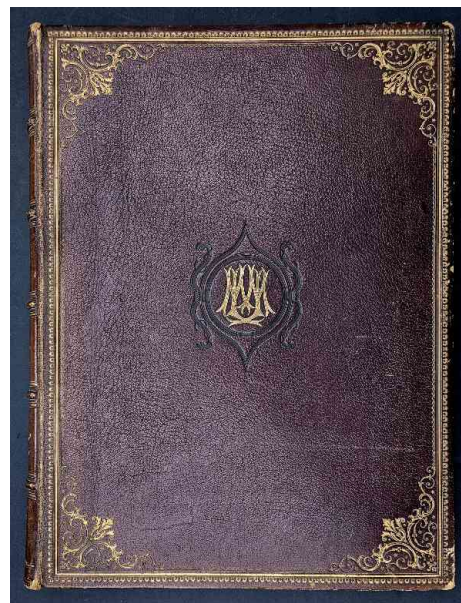
On the 27th of January 1858 Louisa married Reginald Dykes Marshall, a nephew of another British polymath William Whewell, who also performed the marriage ceremony. It is clear from the album that the couple honeymooned in Italy during February 1858, with six views in and around Rome being taken down by Louisa. The following summer Louisa was in the south of England and painted a series of watercolours of impressive geological cliffs at 'Bow Church Cove 1859' in Dorset, Alum Bay, Shanklin Bay, and Scratchell's Bay on the Isle of Wight, and also at Freshwater Bay in Cornwall. The album, however, begins with eleven views of the English Lake District, we know that the couple also had a home at Keswick that was named 'The Hollies' and was probably used as a base for these works.



Louisa gave birth to a daughter on the 3rd January at their home in Adel just to the north of Leeds, but tragedy struck when Louisa died suddenly on the January 7th, 1861 aged only 27, possibly from puerperal fever. So it is really rather poignant that there is also included among the watercolours a view of the famous south door of the Norman Church of St John the Baptist at Adel in the churchyard of which Louisa was to be buried. Also included in the album are two portrait roundels and a loosely inserted still life of fruit.

The album may have been a present to Louisa, as the inscription on the first free endpaper is reads 'M. Louisa, 1859' but it is more probably an 'In memoriam' to her, with her husband selecting the best of her work, or the works which meant most to him, for inclusion. The watercolours have been carefully mounted in a grand album produced by one of the leading dealers in London at this time, Marseille M Holloway & Son of 25 Bedford Row. They appear to have carried out both the binding and mounting, although it is possible the binding was silently produced by Zaehnsdorf. Incorporated in the design a brass double monogram ML on the upper cover.

As far as we can tell the majority of her known work is now held at the Greenwich Maritime Museum in Greenwich, London, which date from the period before her marriage. Louisa does not seem to have signed any of her watercolours and it is more than probable that other work by her are unascrbed. That said, her style and colour sense is certainly distinctive and easily recognisable.



HANDSOME CONTEMPORARY BINDING

20 **HUME, David.** THE HISTORY OF ENGLAND, from the Invasion of Julius Caesar to the Revolution in 1688. In Eight Volumes, illustrated with Plates... A New Edition, Corrected, with the Author's last corrections and improvements. To which is prefixed, a short Account of his Life, written by Himself. Vol. I [-VIII] London: Printed for T. Cadell, in the Strand, 1789 [-1793].

[Together with:] **SMOLLETT, Tobias.** THE HISTORY OF ENGLAND, From the Revolution to the death of George the Second. (Designed as a Continuation of Mr. Hume's History). In Five Volumes... Vol. I [-Vol. V]. A New Edition, with the Author's last Corrections and Improvements. London: Printed for T. Cadell, in the Strand, 1793.

£ 850

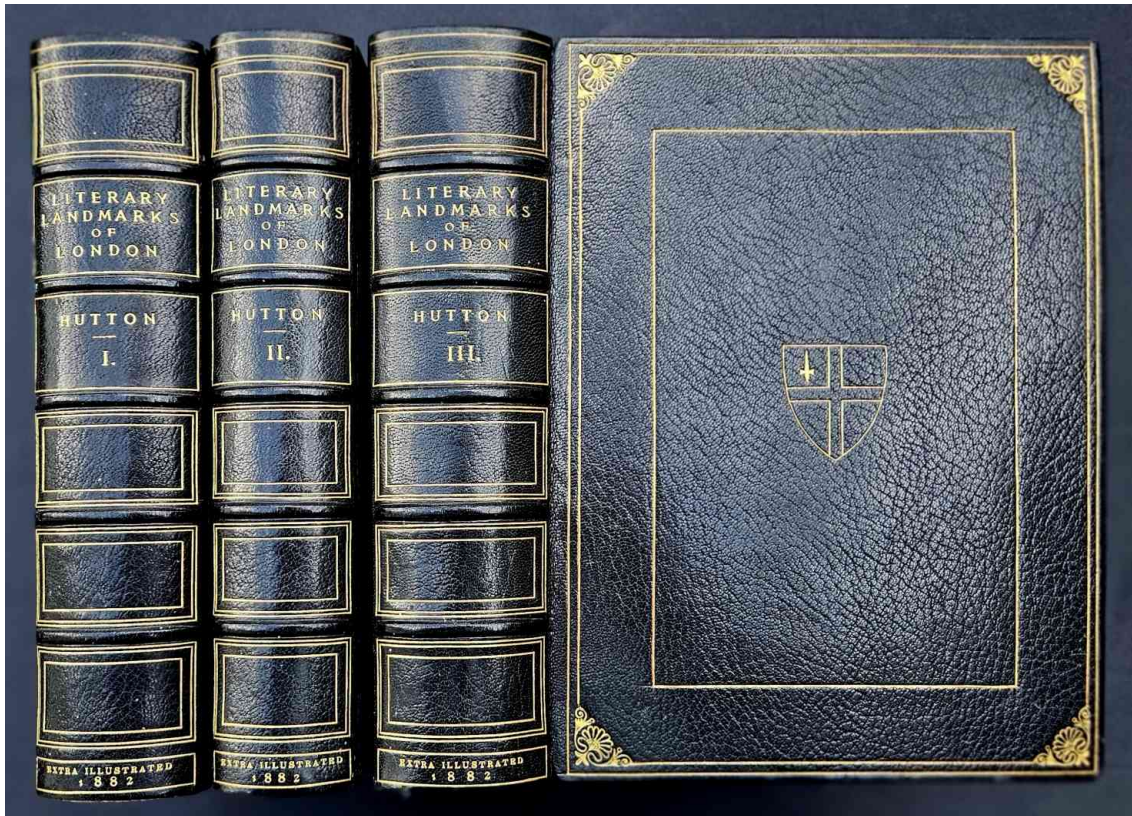
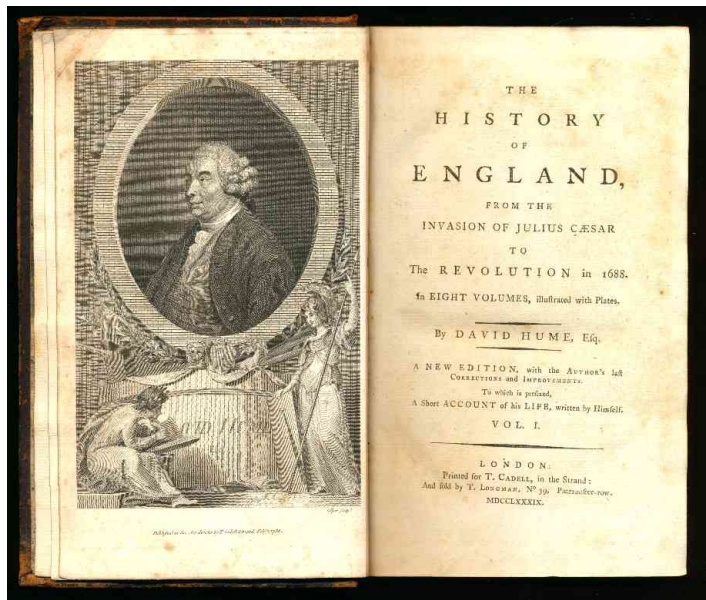
Two works in thirteen volumes, 8vo; I. Hume, vol's I-VIII, pp. xxviii, 484 (frontispiece portrait of the author and five plates); vi, 511 (six plates); vii, 464 (nine plates); vii, 464 (two plates); v, 536 (two plates); vi, 588 (two plates); vi, 532 (two plates); vi, 338, [220] Index, [1] advertisement (one plate); II. Smollett, vol's IX-XIII, pp. [iv], 515, [1] blank (frontispiece portrait of the author and four plates); [ii], 574 (five plates); [ii], 548 (one plate); [ii], 510; [ii], 390, [122] Index; some sporadic foxing and occasional marks in places, but generally clean throughout; bound in contemporary tree calf, spines decoratively tooled in gilt with red morocco labels, one titled in gilt, another tooled in gilt with central numbering piece in gilt on contrasting green morocco roundel, very light rubbing to extremities, but not detracting from this being a handsome and highly desirable set.

A handsome eighteenth century collected edition of Hume's great *History*, particularly desirable as here found uniformly bound with Tobias Smollett's continuation.

Hume wrote the volumes which were to become volume V and VI first: these were published in 1754 and 1757. The 1754 volume, entitled *The History of Great Britain* (as was its successor), was published in Edinburgh and the remainder stock taken over by Millar in London in 1756. Millar then published the second volume in 1757. The volumes which were to become III and IV were published by Millar in 1759 as *The History of England under the House of Tudor*; and the history was completed with volumes I and II (covering the invasion of Julius Caesar up to the accession of Henry VII) in 1762.

Smollett's *Complete history of England* first appeared in four volumes in 1757-58, with a five-volume 'Continuation' being issued 1760-65. The part from 1688 was revised and republished as a continuation of Hume's *History*, going through several editions in this form, as here.

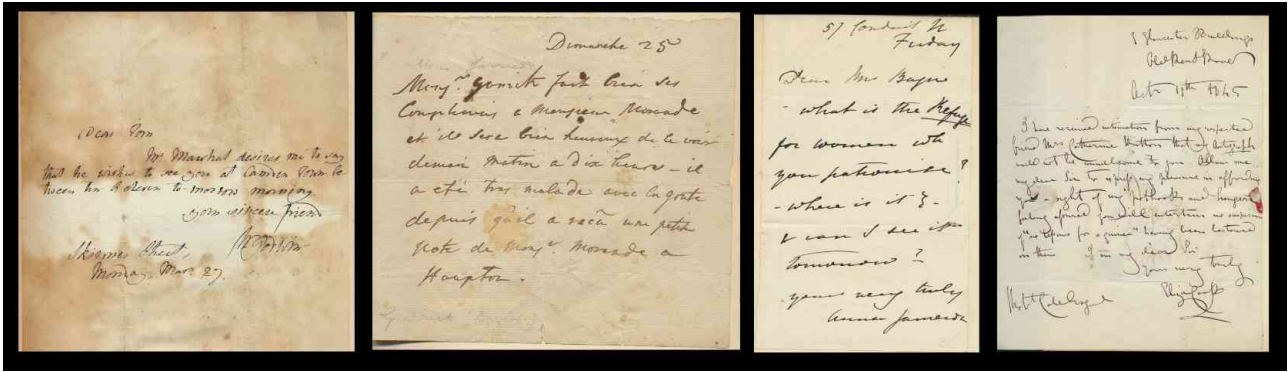
Chuo 57; Jessop p. 30.



EXTRA ILLUSTRATED, WITH ORIGINAL LETTERS
BY GARRICK AND GODWIN

21 **HUTTON, Laurence.** LITERARY LANDMARKS OF LONDON, revised and enlarged. London: Privately Printed. 1882 [but c. 1892]. **£ 3,250**

One volume bound in three, 4to [25.5 x 20 cm]; specially printed letterpress titles, 8vo text extended to size; the original illustrations replaced and EXTRA ILLUSTRATED with 375 additional illustrations (150 views [eight coloured, 123 mounted to size]; 182 portraits [four coloured, 154 mounted to size]; 30 original manuscript items; five plates; three printed ephemeral items; one watercolour); contemporary dark blue morocco gilt, covers panelled with arms of the city of London, spines in six compartments with raised bands, lettered in the second and third compartments, gilt turn-ins, gilt edges; with the bookplates of Frederick William Bois and W.A. Foyle, Beeleigh Abbey.



A finely presented extra-illustrated work on London, with an interesting selection of autograph material, including autograph letters signed by David Garrick, in French, making an appointment and complaining of the gout (minor tears and staining), William Godwin (some tears and discolouration), Anthony Trollope, Edward Landseer, George Colman, Benjamin Robert Haydon, Letitia Elizabeth Landon and others, and cut signatures of Thomas Carlyle, George Cruikshank, John Everett Millais and others.



CRIES OF LONDON BINDING

22 **JESSE, John Heneage**, LONDON: ITS CELEBRATED CHARACTERS AND REMARKABLE PLACES London: Richard Bentley, New Burlington Street, 1871. **£ 1,850**

EXTRA ILLUSTRATED. 3 volumes extended to 6, 8vo, pp. x, 418; vi, 439, [1] blank; viii, 486 [2], errata; titles printed in red and black, extra illustrated with circa 470 engraved views and portraits including 60 hand-; green morocco by Bayntun, Bath, each with figures from Francis Wheatley's 'Cries of London' on the upper covers composed of brown, black, red and green morocco onlays, spines slightly faded

Jesse wrote about royalty, courts, and romantic, often lost, causes. In an age when history was highly regarded and widely read, he found a particular niche in the Victorian book market.



SOUVENIR FROM A CHARITY FAIR

23 [LATHBURY, Ellenor Jane]. LADY CULLUM'S PUZZLE HEARTS. [Bury St Edmunds, Suffolk]. 1830. £ 300

Three delicately cut paper hearts (in green, pink and gold) loosely inserted in to folded paper pocket, titled as above.

A souvenir of the Bury Charity Fair held at Bury St Edmunds in 1830.

Lady Ann Cullum (1807-1875) of Hardwick House in Suffolk was clearly producing clever scissors work with coloured paper some of the examples were then no doubt purchased by Ellenor Jane Lathbury (d. 1859). She was a daughter of the Rev. Peter Lathbury, Rector of Rector of Livermere Magna - incidentally the ghost story writer M.R James was brought up at the rectory there - and Parva. Probably Ann and Ellenor knew each other quite well for Lady Callum's father-in-law and Peter Lathbury sat together dispensing justice through the Bury magistrates court earlier in the century.

Such delicate and dextrous handwork, considered trivial as much of such handicraft was, survives rather precariously today.



PARODIES OF CONTEMPORARY TASTE AND DESIGN

24 [LEIGHTON, John]. LIMNER, Luke, *pseudonym*. COMIC ART MANUFACTURES Collected by Luke Limner Esq. London: D. Bogue, 86 Fleet Street. Printed at the Lithographic Press of Leighton & Taylor, 19 Lamb's Conduit Street. [1848]. £ 1,850

FIRST EDITION. Oblong 8vo, [13.9 x 22.1 cm], 16 leaves including covers printed in lithograph on one side only and including 154 illustrations with text below; original tinted lithograph covers the upper including the title within a frame surrounded by cartouches various scenes; the lower cover with a larger decorative cartouche.

A dig at the products produced under the name of 'Felix Summerly's Art-Manufactures.'

Leighton produces a series of parodies of contemporary taste and design, heavy puns abound in the description of imaginary products all of which mock the efforts by the Society of Arts and Henry Cole to improve public taste in the immediate period prior to the 'Great Exhibition'.

An ear trumpet is decorated with 'the screech howl after Hollar', a keen bladed knife is decorated by an image of Edmund Kean 'as sharp as Shylock.' The 'Design for a Bread Tray' clearly making fun of Cole's pride in reintroducing carved breadboards to the public. Bellows, egg cups, clothes pegs, bottle jacks, door furniture, bowls, ewers trays chess sets are all equally lampooned.

The idea for the work stems from the Society of Arts exhibition. Henry Cole saw the second Exhibition of 1846 as a turning point as it "strengthened my conviction that an alliance between fine art and manufactures would promote public taste, and conduce to the interest of all concerned in the Consequently he set up 'an organization of artists, manufacturers, and designers', and, resurrecting Felix Summerly, called it 'Summerly's Art-Manufactures' production of art manufactures."... Whether or not Cole took inspiration from the art-unions, his little business had a considerably wider range, for "the Art-Manufactures will be of all kinds, and executed in pottery, wood, glass, and other materials" By the spring of 1847 the business was in full swing. Cole made agreements with various manufacturers that he would choose the designs, while they would pay the designers. The final price would be agreed between him and the manufacturers. The latter paid all the expenses of making and transport, while Cole undertook the publicity and marketing and was paid a commission on each sale.'

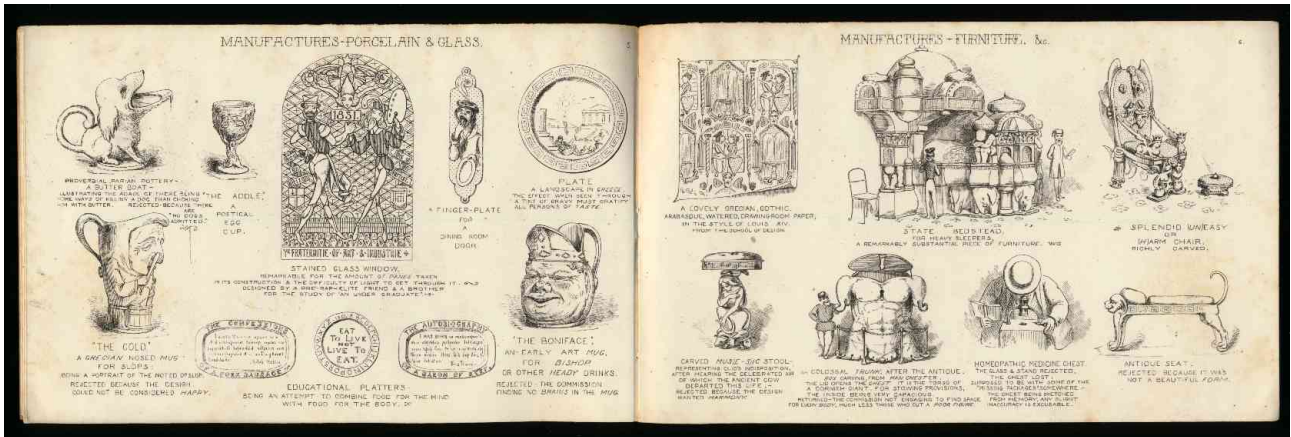
This was a successful venture and the Art-Manufactures were sold through retailers, with Joseph Cundall as the main outlet. Leighton puts himself in the position of one of the artists who has sent his designs to Cole some of which clearly mock those which were manufactured. The Society of Arts annual exhibition of British manufactures in the spring of 1848 was somewhat critical of Cole for hogging the limelight. A letter to the *Art Union Journal* expressed it well: 'It was Felix Summerly on every corner, on every table, against every wall, and always in the central situations.' Probably it was this discomfort that Leighton saw as an opportunity for caricature.

'Shortly after the first edition of Lear's *Book of Nonsense* was published, John Leighton, using his pseudonym Luke Limner Esq., produced at least four small landscape-format picture books, three of which were published in London by David Bogue. They are all undated, but two of them are related by their subject matter to the Great Exhibition of 1851. The four are: *The Ancient story of the old dame and her pig - Comic. Art-manufactures - London out of town or the adventures of the Browns at the sea side* and *The rejected contributions to the Great Exhibition*. Copies of the second and last of these little books are bound up together in the Victoria & Albert Museum Library and have the following manuscript inscription: '2 Brochures published in the dark ages of art about 1848 & 51 / Plates very much injured a few copies printed off prior to destroying them'. Both the tone and content of this inscription suggest that it was written by Leighton or by someone closely enough connected with the publications to be trusted. Three of these books are similar in style and consist of numerous small humorous sketches with captions or a written commentary, and have their drawings and lettering (which is in capitals throughout) very neatly executed. All four books carry a Leighton imprint (C. Blair Leighton, Leighton & Taylor, or Leighton Bros), and were printed on one side of the leaf only so that double spreads alternate with two blank pages throughout.' [Twyman p. 194]



Michael Twyman [see below] notes that Leighton produced four early works and seemingly the plates were damaged for some or all of these through bad storage and so may account for the works scarcity. Maybe the work only had a transient interest to contemporary buyers for on the 17th December 1851 Hodgson's held an auction of various stock, chiefly belonging to the publisher Bogue which shows he still had 820 copies on hand, probably still in sheets. That no copy with an overprint has been recorded may indicate they failed to find a buyer and was sold as so much waste paper.

OCLC locates copies at BL, V&A, University of Manchester, NYPL, San Francisco, Indiana, Yale and Princeton. See Michael Twyman *Early Lithographic Books, Private Libraries Association* 1990 1.137; Elizabeth Bonython, *The Great Exhibitor: the life and work of Henry Cole*, 2003.



WITTY ASSAULT ON THE VARIOUS CONTRIBUTIONS TO THE GREAT EXHIBITION

25 [LEIGHTON, John]. **LIMNER, Luke, pseudonym.** REJECTED CONTRIBUTIONS TO THE GREAT EXHIBITION OF ALL NATIONS. Collected by Luke Limner Esq. with the classes in which they will not be found if the public maintain that many of the articles are not rejected, but still occupy distinguished positions. The collector distinctly states it is no fault of his - they ought to have been. London: Ackermann & Co. Strand. Printed by Leighton Bros. [1851]. £ 1,850

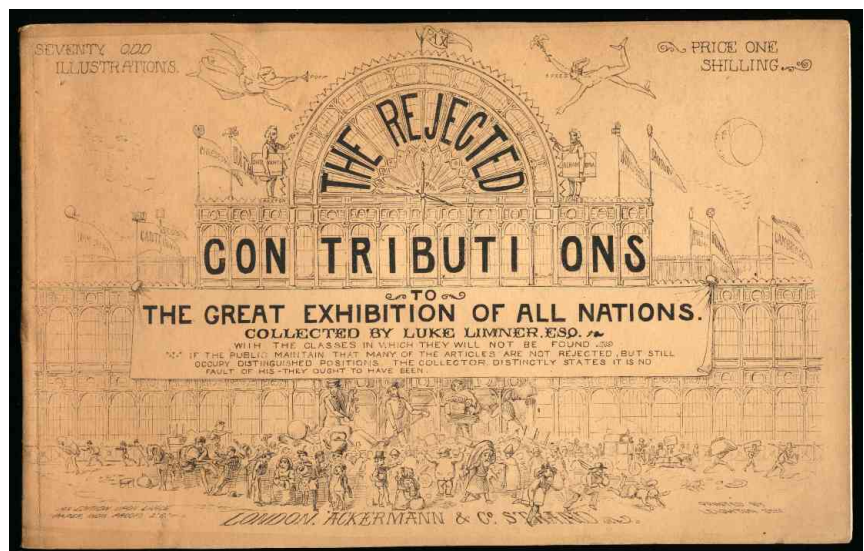
FIRST EDITION. Oblong 8vo, [22.2 x 13.8 cm], 8 leaves printed in lithograph on one side only and including 70 illustrations with text below; original lithograph covers the upper including the title within a design of the Crystal Palace.

Leighton's witty assault on the various contributions to the 1851 Great Exhibition.

Published in August 1851, during the midpoint of the exhibitions run, Leighton had clearly picked up on the prevailing zeitgeist that all was not well with the items selected to be displayed in the Crystal Palace. Various scathing articles in the press had appeared with *The Times* deriding the over-elaborate ornament that characterised the manufactured goods, and *Morning Chronicle* further appalled by the variety of styles that had been imitated by ornamentalists 'The Exhibition shows that we are most skilful mimics.... But what do we create?' Coincidentally Henry Cole in the August issue of the *Journal of Design*, in his article on the 'Universal Infidelity in Principles of Design' was also unsettled by what was on show and led to the 1853 exhibition of 'Decorations on False Principles' with its anti-room fitted up as a sort of 'chamber of horrors'.

Leighton mimics the organization of the exhibition by dividing his 'contributions' into eight separate 'Classes'. The first being 'Raw Materials, Machinery &c.' which include a bottle of 'Genuine London Fog', 'A Substance, (name unknown) found engendered in the corner of waistcoat pockets & linings of old garments.', 'Material used in the milk manufacture.'

Under the class of 'Manufactures, Fabric, &c.' we have a 'Veil. Made by Protestant, to prevent the spread of popery among the fair sex: the worker trusting if this pattern were adopted no one would hereafter take the veil' and a 'Picture Handkerchiefs for the cultivation of taste amongst the million, (by applying the fine arts to degrading purposes).' - this indeed become a reality and was clearly beyond even Leighton's satire. In the section

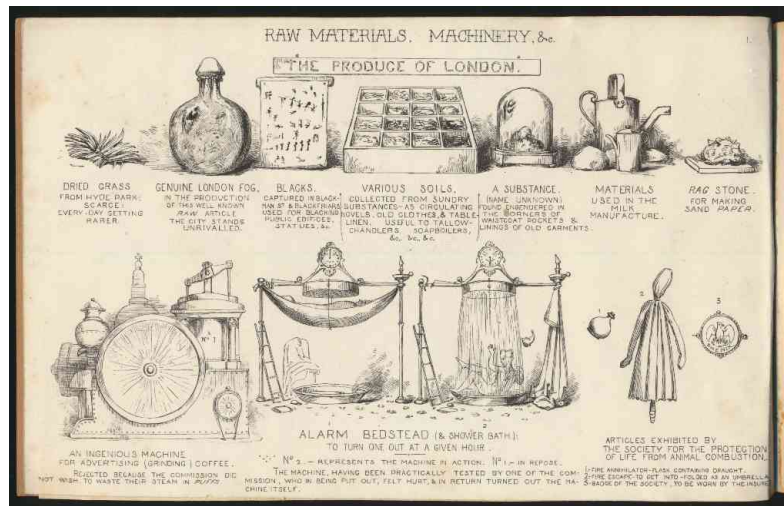


on 'Manufactures, Porcelain & Glass' is included 'Stained Glass Window, remarkable for the amount of panes taken in its construction & difficulty of light to get through it. Designed by a Pre-Raphaelite friend & a brother for the study of "an under graduate"' - clearly a reference to Ruskin.

Although Leighton mocked the Great Exhibition it also offered him a significant opportunity too: he executed a number of bookbinding designs for J. and J. Leighton, as Luke Limner, his design for the binding of a William IV royal Bible being reproduced in the official catalogue of the exhibition. He also designed the commemoration shield of the Great Exhibition, which was executed in electrotype by the company of Elkginton and subsequently used as ornamentation to blotting books. Leighton was awarded a prize medal for his designs by the jury of fine arts. In the 1850s and the 1860s he continued to be active in the organization of international exhibitions.' [ODNB]

See the previous item for more context on the damage to the plates for this publication.

See Michael Twyman *Early Lithographic Books, Private Libraries Association* 1990 1.137



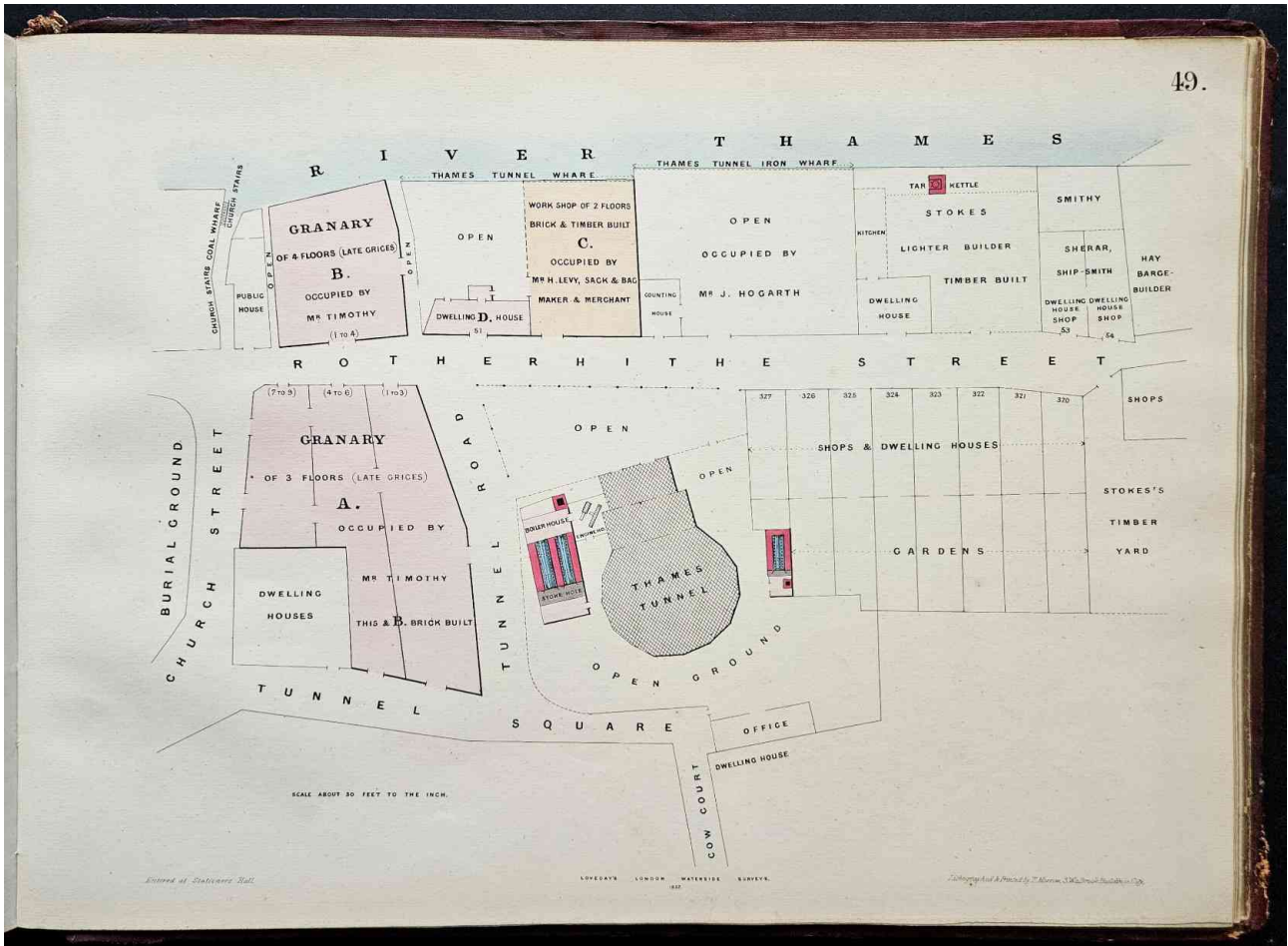
POCKET MAP FOR TOURISTS

26 [LONDON MAP]. MOGG, Edward. MOGG'S STRANGERS GUIDE TO LONDON. Exhibiting all the various Alterations & Improvements complete to the Present Time. Extended to Greenwich & Blackwall, London, Edward Mogg, [1841]. £ 600

Hand-coloured engraved map [82 x 51 cm], linen-backed, divided into 25 full sections (including index below) and 5 quarter sections down the right-hand side, 2 advertisement sheets pasted to verso, original paper-covered card slipcase with printed label,

The plan shows the limits of the City of London in red; and has been extended to the east to show the new docks. The map still shows the Houses of Parliament before they were destroyed in 1834.

Edward Mogg (1770-1851) was a cartographer, engraver, and publisher, active in London at the beginning of the nineteenth century. Rather unusually for the time he not only drew his own maps, but also engraved them. The business was mainly based upon the production of pocket travel guides and maps.



DETAILED SURVEY OF LONDON WAREHOUSES AND WHARFS

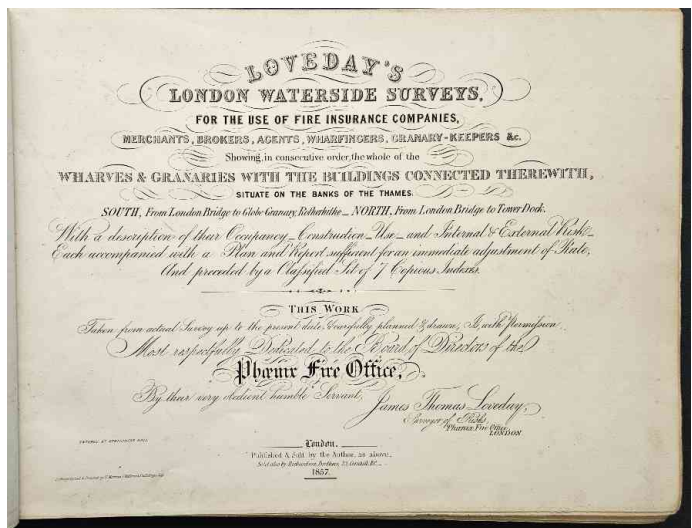
27 **LOVEDAY, James Thomas.** LONDON WATERSIDE SURVEYS for the Use of Fire Insurance Companies, Merchants, Brokers, Agents, Wharfingers, Granary-Keepers &c., Showing, In Consecutive Order, the whole of the Wharves and Granaries with the Buildings connected therewith situate on the banks of the Thames, South from London Bridge. With a Description of their Occupancy, Construction, Use and Internal & External Risk, Each accompanied with a Plan and Report sufficient for the immediate adjustment of Rate, And preceded by a Classified Set of 7 Copious Indexes. taken from an actual Survey...., London: Published & Sold by the Author, as above. Sold also by Richardson, Brothers, 23, Cornhill, E.C., Lithographed & Printed by T. Morrow, 3 Walbrook Buildings, City. 1857. **£ 3,750**

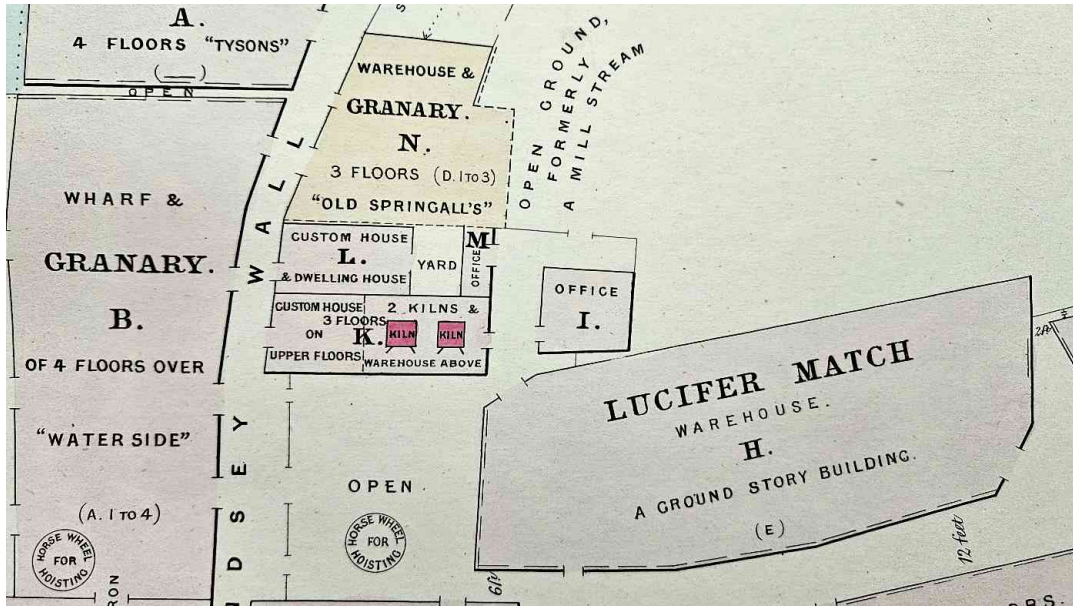
Oblong folio, [39 x 28.5 cm], 6 leaves including an engraved title-page, subscribers List and 4 leaves of indexes, 61 hand coloured lithograph plates; the whole work interleaved with lined note paper (two now removed); original red half morocco, upper cover, spine chipped partly split on upper joint, cover and spine lettered in gilt.

An extremely detailed survey of the London warehouses and wharfs below London Bridge, particularly interesting for the valuable insights into the fire insurance business, and the carefully detailed maps. The buildings in each plan are hand-coloured, different colours being used to denote the material each building was constructed from was; pink for brick, yellow for timber, etc. Also the position of boilers, the type of use that the warehouses were used for and if inflammable, whether the floors doors etc. were combustible.

This was both an a scarce and expensive volume with only thirty-three copies printed at ten pounds and ten shillings to subscribers and twelve pounds and twelve shillings to other purchasers.

James Thomas Loveday (1815-1887) worked for the Phoenix Fire Office and spent two and a half years creating and compiling these plans of





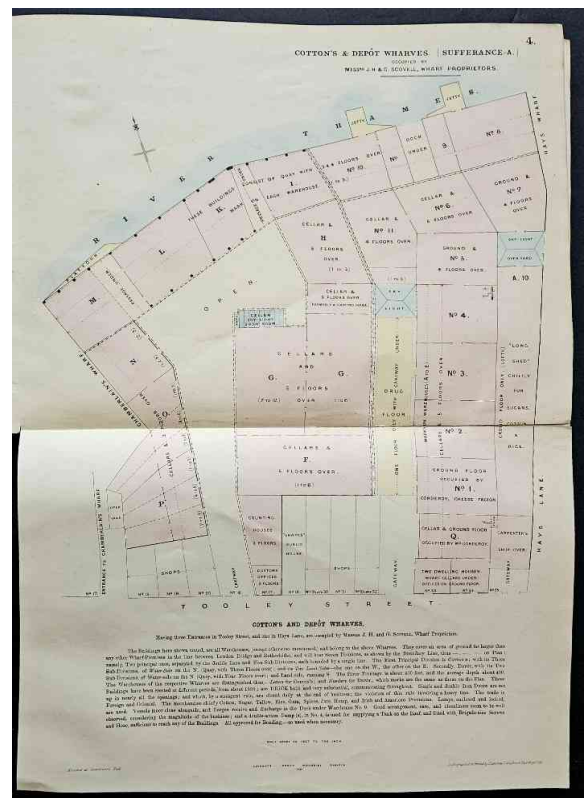
wharves and granaries along the Thames to assess fire risk for insurance purposes. Although Loveday was the 'Surveyor of Risks' for the Phoenix Fire Office, he seems to have published the volume himself, he apparently was also worked a funeral undertaker but dropped this side of his working life sometime in the 1860's.

The names of the twenty eight subscribers to the volume are listed including those of several other fire insurers e.g. The Sun Fire Office & the Unity Fire Insurance Association. Presumably the other five copies were for general sale.

The work suddenly became important when in June 1861 the Tooley Street fire consumed some three hundred yards of warehouses, the biggest fire since the Great Fire of 1666. 'According to the 1862 House of Commons Report, insurance companies lost over £1 million from the fire. It is believed that one of the owners of Cotton's Wharf was insured for £400,000, and the Royal Insurance Company lost £75,000. It was the first time that most insurance companies had lost money since they had started having private fire engines. Following the fire, insurance companies changed the way they insured wharves, and their fire insurance policies, to encourage safer storage of goods. They also raised their insurance premiums by between 50 and 100%. The fire and insurance premium rises led to the 1865 Metropolitan Fire Brigade Act, which established the London Fire Brigade. The Act also mandated that iron doors be used as these were less flammable, and recommended that they be shut at all times, which was not the case during the Tooley Street fire. [Wikipedia].

Loveday prepared a special map devised from the *London Waterside Surveys* that was subsequently published, a copy presented in an elaborate frame to the Prince Consort who was one of the thousands mesmerised by the Tooley Street fire.

No copies on OCLC, but a copy held at the Guildhall Library, London; see Cohen, *Thames Bibliography*, p.62; not in Creton.



MACAULAY AND THE QUEST FOR AMERICAN INDEPENDENCE

28 **MACAULAY, Catherine.** OBSERVATIONS ON A PAMPHLET, ENTITLED, Thoughts on the cause of the present discontents. London: Printed for Edward and Charles Dilly in the Poultry, 1770. £ 4,000

FIRST EDITION. 4to, pp. [3]-20; closed tear in lower left portion of title page, not affecting text, title page a bit dusty, slight foxing on two leaves; disbound and housed in a half morocco slipcase.

Scarce first printing of Macaulay's pamphlet, offering a radical republican challenge to Edmund Burke's monarchist politics.

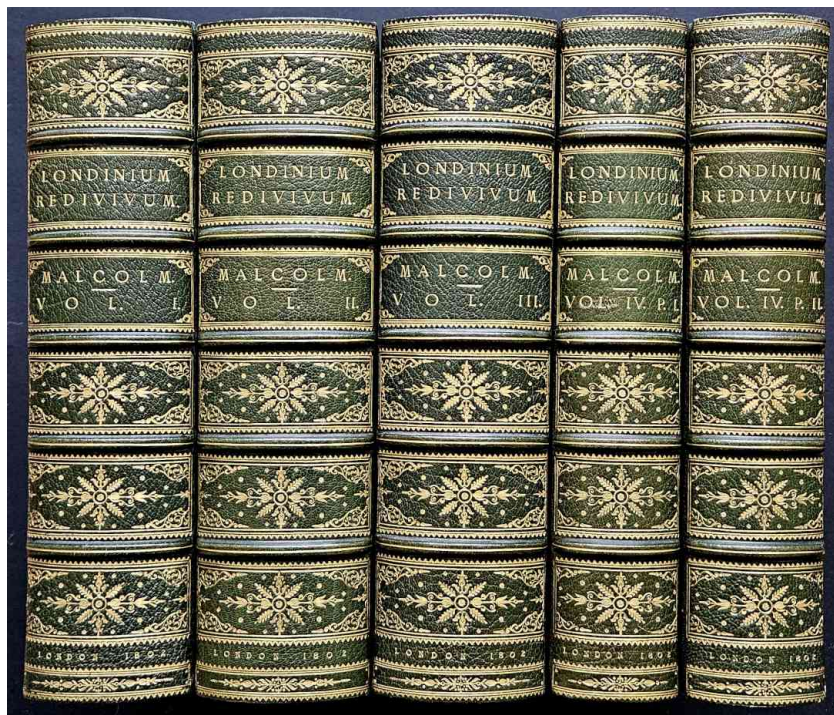
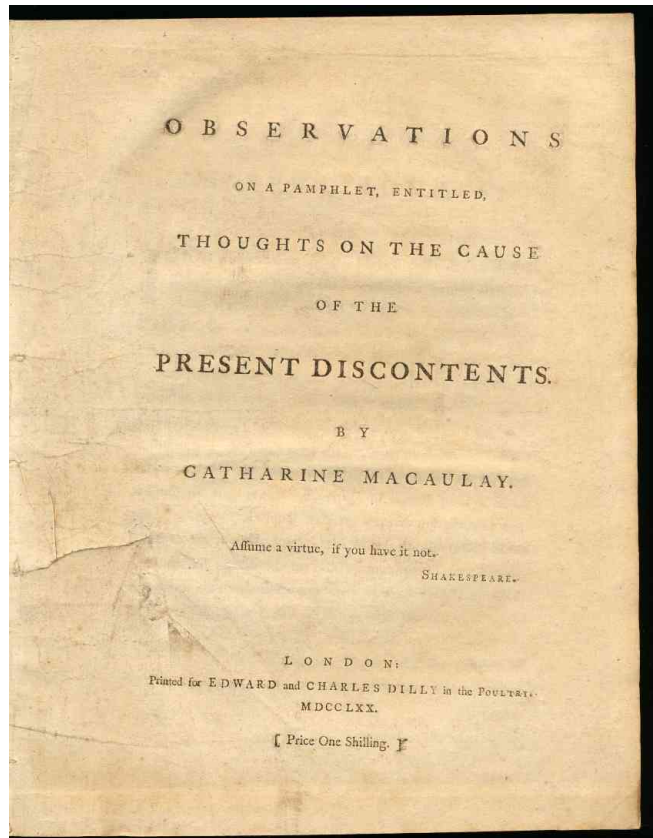
Catherine Macaulay (1731-1791), the prominent British historian, Blue Stockings member and controversialist, known as the “Republican Virago,” here replies to Edmund Burke’s *Thoughts on the Cause of the Present Discontents*, published earlier the same year. Burke’s work touched on British policy toward the American colonies and the colonists’ growing feelings of independence. In this response Macaulay lambastes the current British government, tracing its corrupt tendencies all the way back to the Glorious Revolution, and calling for reforms.

She writes that Burke’s work contained “a poison sufficient to destroy all the little virtue and understanding of sound policy which is left in the nation”, motivated by “the corrupt principle of self-interest” of “Aristocratic faction and party” whose over-riding aim was a return to power. Burke, in her estimation, had failed to see that the problem lay in the corruption which had its origins in the Glorious Revolution. Parliament was reduced to “a mere instrument of regal administration” rather than controlling the executive. Macaulay advocated a system of rotation for MPs and “a more extended and equal power of election”.

Best known for her multi-volume *History of England*, Mrs. Macaulay harboured strong republican sentiments, visited the United States in the 1780s, and corresponded with George Washington. Of her character Mary Wollstonecraft said she was “the woman of the greatest abilities that this country has ever produced” (DNB).

The present work proved very popular, going through five more editions in 1770.

American Controversy 70-18a; Sabin 42946; Gephart 3152.



EXTRA ILLUSTRATED COPY OF HIS MOST RENOWNED WORK

29 **MALCOLM, James Peller.** LONDINIUM REDIVIVUM; or an Antient History and Modern Description of London. Compiled from Parochial Records, Archives of Various Foundations, The Harleian Mss. and other Authentic Sources. London: Printed by J. Nichols and Son, Red lion Passage, Fleet Street and sold by F. and C Rivington, St Paul’s Church Yard [and others]. 1802-1807. **£ 3,850**

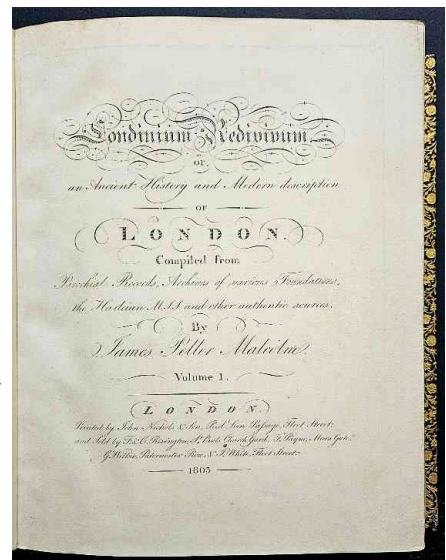


EXTRA ILLUSTRATED. 4 volumes extended to 5; 4to; 4 engraved titles, 45 engraved plates and Extra Illustrated with approximately 350 engraved views and plans and a series of water colours illustrating the arms of the Livery Companies, printed titles supplied; full green crushed morocco by Riviere, spines decorated and lettered in gilt gilt edges; engraved bookplate of Charles E.H. Chadwick Healey in each volume, sold at his sale Hodgson rooms 1942.

Malcolm although born in Britain was from the age of two brought up in America, at first being educated at the Malcolm began his education at the Quaker school in Philadelphia. under the guidance of a Mr Bembridge, he began to concentrate on the study of art and taught himself to engrave and when he was twenty one he was twenty-one travelled to England to continue his artistic training at the Royal Academy Schools in London from 1787. During his three years there he received encouragement from Benjamin West and Joseph Wright of Derby but, realizing that his interests were in history and landscape images, he turned to etching as a more appropriate medium. Malcolm had a passion for antiquarianism and would religiously spend his days making sketches and notes either at his home or at the reading room of the British Museum.

'Of his eleven illustrated antiquarian publications, the most renowned are *Londinium redivivum*, (1802-1807) *Excursions in Kent* (1807), and *Anecdotes of the Manners and Customs of London* (3 vols., 1808). In these he compiled an impressive array of unknown parochial and institutional documents and combined these with personal observations and his characteristic and skilful etchings of historical architecture, artefacts, customs, and costume.' [ODNB]

Altogether a superb copy of this work in a splendid binding.



UNAUTHORIZED CHARLIE CHAPLIN TOY

30 [MOVING CINEMA PANORAMA]. OMBRO-CINÉMA. Saussine Ed. Paris. [c. 1925].

£ 1,850

Model cinema housed in a cardboard box with wooden frame, [328 x 455 x 85 mm.] The actual toy within it measures [300 x 430 x 65 mm], and consists of a cardboard 'proscenium' and 'backstage'; the silhouette strip ('film') in the backstage rolls from left to right, from the first wooden roller rotated by a spring driven musical box in the top left corner of the 'backstage' to the second roller with a metal key; the rollers are firmly held in place by metal clips when in motion; this copy of the toy is equipped with two silhouette strips: N° 1. *Scènes des rues* (Street scenes); N° 2. *Les Aventures de Marius* (The Adventures of Marius); N° 3. *Les Fête de mon pays* (The National holiday); and N° 7. *Au cirque* (At the circus); chromolithograph, except 'films' which are stencilled printed on transparent paper; a very good example.

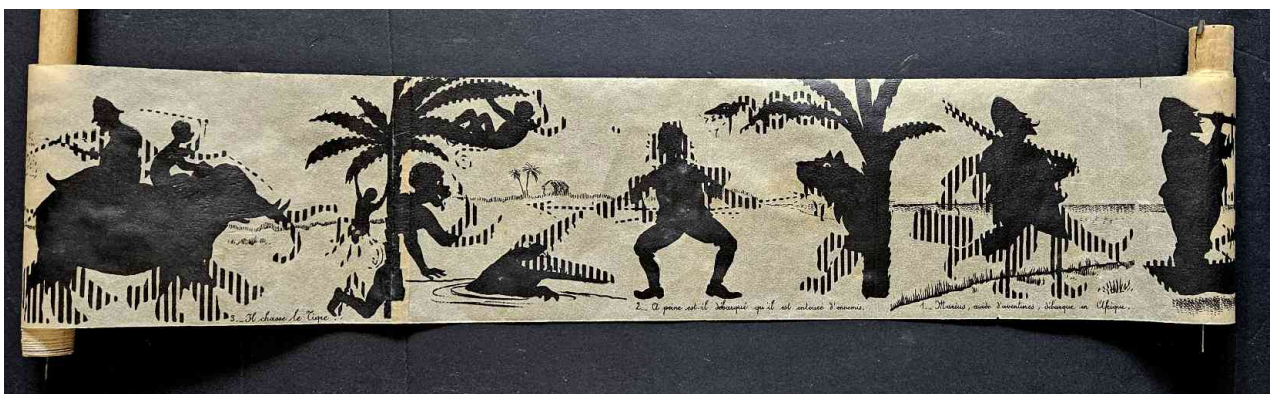
The design of the label on the box-lid consists of the title above the 'arch', with Fatty Arbuckle, but more probably Charles Prince's 'Rigadinon', on the left, a slouching Charlie Chaplin in chequered trousers on the right;

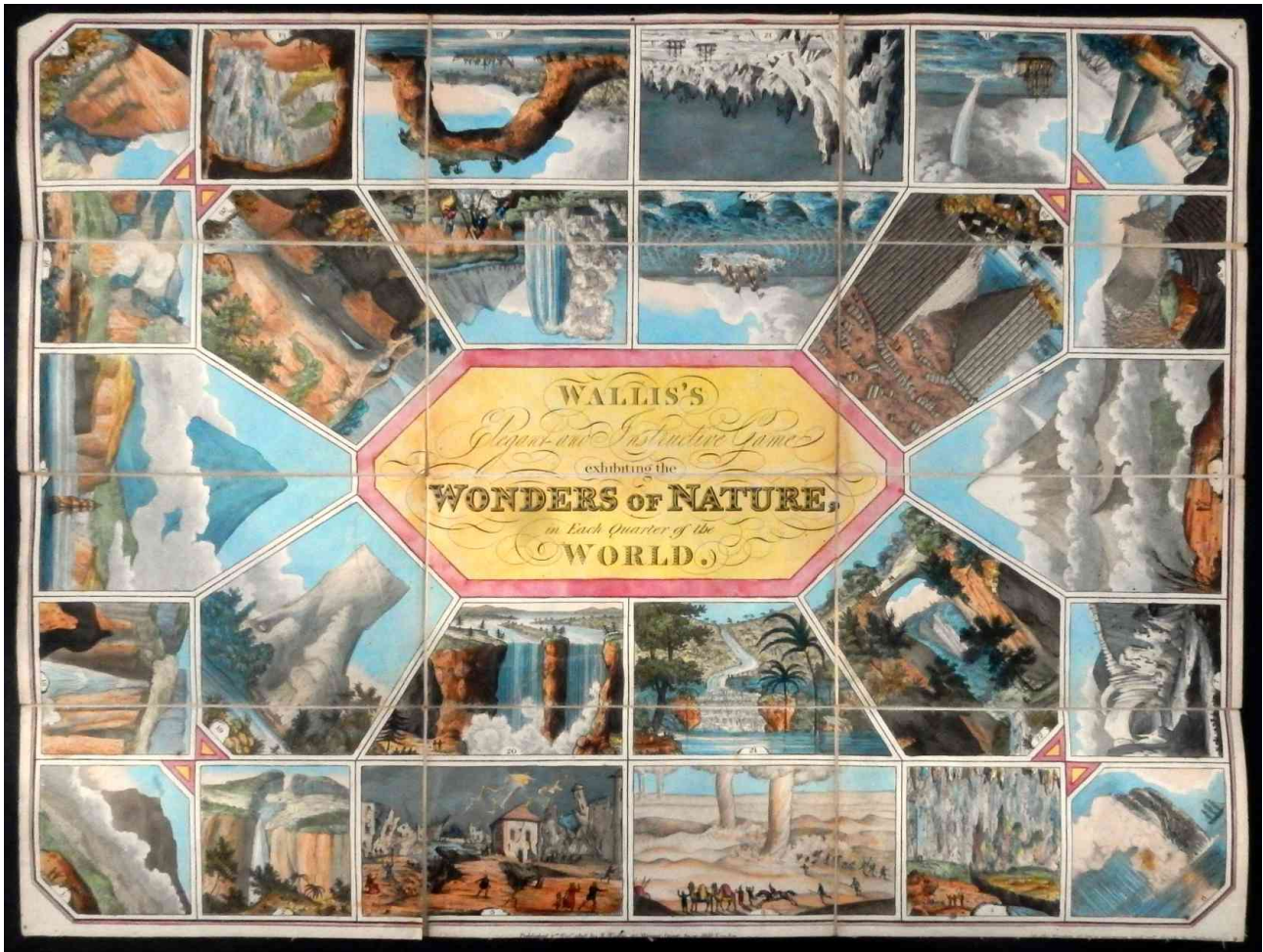


also carpeted stairs below which lead up to the cinema 'screen'. On the 'screen' area a boy who hangs onto the back of a landau is horse-whipped by the coachman, and at the foot the legend: 'Médaille d'or Concours l'épine. Déposé Brevet S.G.D.G.'

The 'proscenium' design repeats that on the box-lid label with an attached celluloid screen upon which has are printed silhouette railings and lampposts. Winding the musical movement or turning the winder causes the silhouette strip to move behind the celluloid screen with the interference patterns that are generated creates the illusion of movement.

The toy and games maker Saussine were established in 1860 by Léon Saussine after he had acquired the prolific children's bookseller and publishers Hugues-Marie Duru, at the rue du Cloître Saint-Jacques in Paris. Saussine developed the business making board games, card games and puzzles but also began producing shadow theatres under the mark 'LS edit Paris'. Like most such enterprises Saussine thought up ideas for his wares and employed various specialist manufacturers in France, Belgium and Germany to construct them. After Léon's death in 1896 his widow continued to run the business until her sons George and Maurice were able in their turn to take over the reigns in 1916. They were then succeeded by a grandson of the founder in 1944, the company continued to supply the marketplace until around 1964.





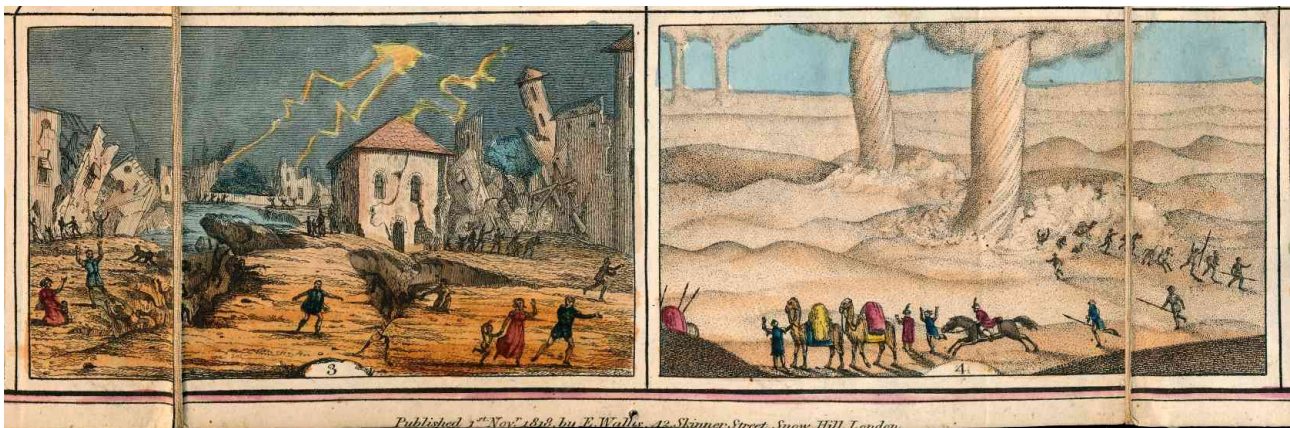
ELEGANT AND INSTRUCTIVE

31 [NATURE GAME]. WALLIS'S ELEGANT AND INSTRUCTIVE GAME, exhibiting the Wonders of Nature in Each Quarter of the World, London: E. Wallis, 12 Skinner Street, Snow Hill, 1st Nov. 1818. £ 2,250

Engraved hand-coloured sheet, measuring [62 x 48 cm], dissected into 12 sections and linen backed, (imprint slightly shaved); contained within the original slipcase [12.5 x 21.5] with large hand-coloured engraved label, a little worn; together with a facsimile copy of the 'Explanation' booklet.

One of 'Edward Wallis's most beautiful productions', with twenty six topographical engravings of 'wonders of nature' surrounding a central panel giving the title.

Each of the spaces contains interesting scenes from around the world accompanied by explanations in the booklet of any forfeits or advantages for landing on each space. No. 3 An Earthquake: 'Various have been the attempts of philosophers to account for these dreadful phenomena, some attributing them to the agency of fire, others of water, and others of air; but all that is certainly known, is, they are the servants of that awful being who "looketh on the earth, and it trembleth."' An Earthquake is usually preceded by an extraordinary stillness of the air, accompanied by hollow subterraneous noises. Presently a shock of trembling is felt, which loosens the foundations and shakes down the walls of buildings, burying the inhabitants beneath their ruins.'



Published 1st Nov 1818 by E. Wallis, 12 Skinner Street, Snow Hill, London.

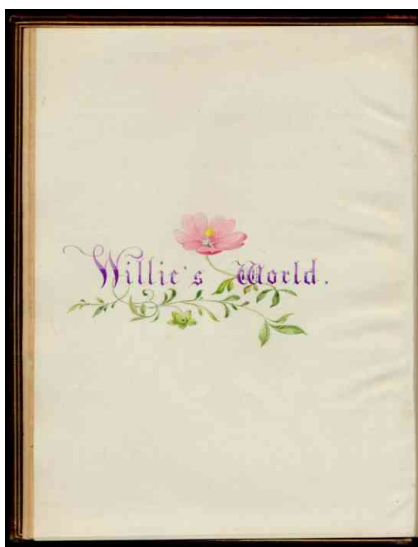
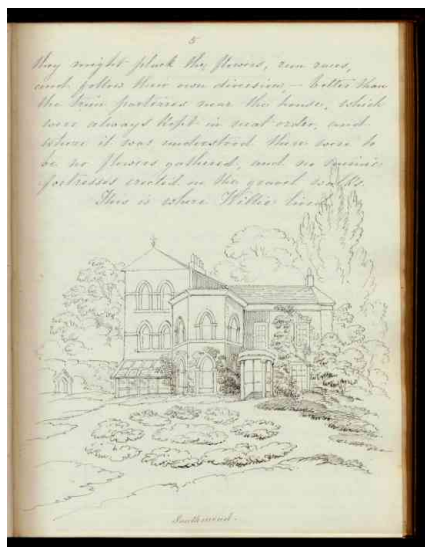
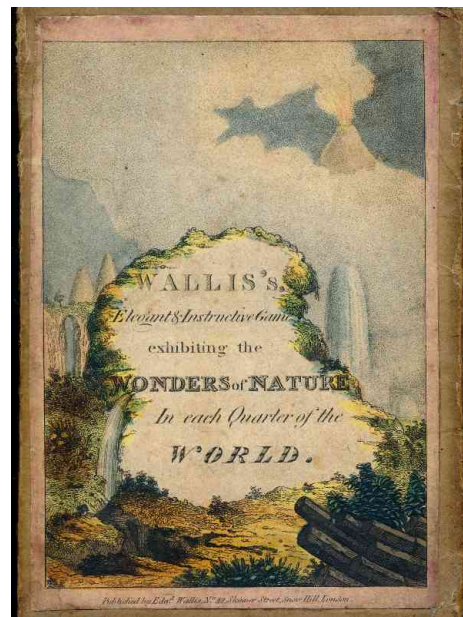
No. 4 Pillars of burning sand, in the deserts of Arabia: 'Amidst the inhospitable tracts of barren deserts which are met with in some parts both of Asia and Africa, one calamity more terrific than most others to which those are exposed who attempt to cross these dreary regions, is the being overtaken by immense pillars of the finest sand, heated by the beams of a vertical sun, and driven along by the action of a scorching wind. Should a caravan or company of travellers witness the approach of one or more of these stupendous columns, they have no other means of escaping suffocation than by a speedy flight; as, if overtaken, they would be inevitably lost, and men, horses, and camels, buried beneath their overwhelming contents. Whoever arrives at this number, loses his chance of the game.'

No. 17 The Peak of Teneriffe: 'Teneriffe is one of the Canary Islands, which rises by a gradual elevation towards the centre, until it terminates in the Peak here represented. It is a volcanic mountain of great antiquity. The last eruption occurred in 1798. The elevation of the Peak is nearly two miles above the level of the sea, and presents a fine object to mariners, rearing its snowy head above the tiers of clouds which roll in perpetual succession around its base. Stop one turn to refresh.'

No. 22 Natural Rock Bridge, Virginia: 'On the ascent of a hill, in the county of Rockbridge, in the United States, may be seen this sublime production of nature. The arch is 230 feet high, and 60 feet wide, upon which grow several large trees. Looking down from the summit but for a few moments, occasions a violent head ache, but the view from beneath is delightful in the extreme. The valley, over which it affords a safe and commodious passage, cannot be crossed elsewhere for a distance of several miles.'

And No. 26 Natural Bridges at Icononzo: 'The Valley of Icononzo is situated among the Andes, in South America, the centre of which is occupied by a rushing torrent. It is crossed by two bridges of natural rock, whence the traveller looks down upon the stream, rolling 320 feet beneath him.'

Whitehouse, p. 38 (illus. opp. p. 40). Copies held at BL, Nottingham and Cambridge only on Copac; OCLC adds Princeton, Huntington and Library of Congress but without mention of the slip case or *Explanation*.



MANUSCRIPT JOURNAL OF A YOUNG BOY'S EARLY ADVENTURES

32 [NICHOLSON, Miss J.] WILLIE'S WORLD. [Southmead House, Westbury On Trym, Gloucestershire] [c. 1865-70]. **£ 1,850**

MANUSCRIPT IN INK. 8vo, pp. [ii], 157, [1] blank; with original sketches in ink pencil, and watercolour, and other tipped in illustrations cut from periodicals(?); bound in contemporary maroon morocco, spine and boards ruled in gilt, decorative gilt endpapers, with the binders label of 'Ellerbeck Stationer Liverpool' to front pastedown, and note in pencil on recto of title 'Written by Willie's godmother Miss J. Nicholson'; a highly desirable item.

Highly desirable and unusual manuscript journal of a young boy's early adventures, written by his godmother.

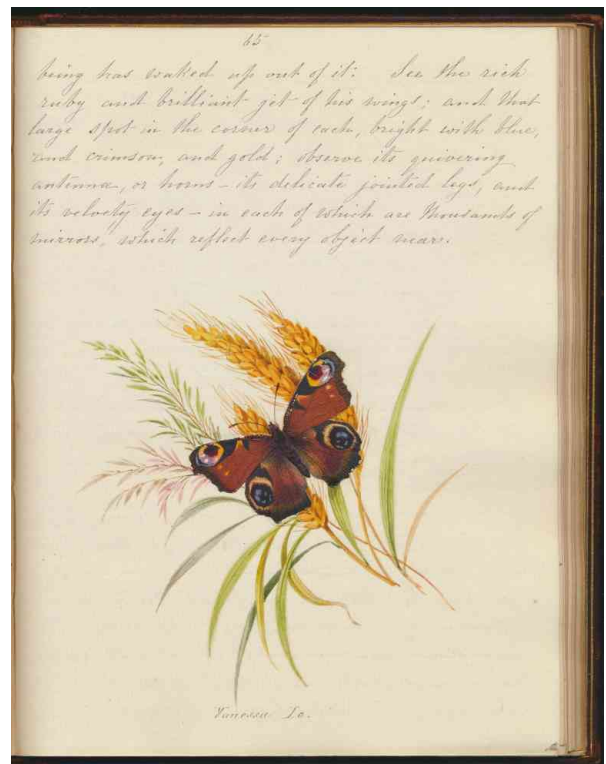
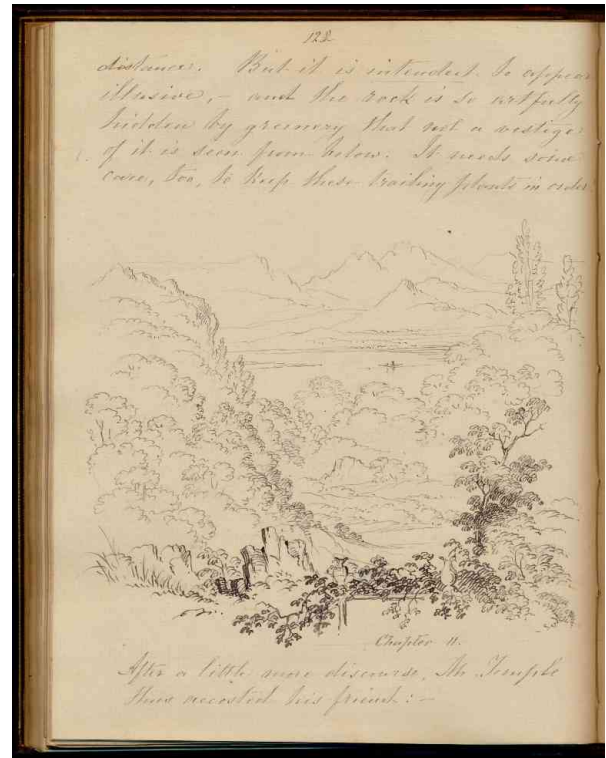
'Willie's' full name was William Girdlestone Terrell the eldest son of Caroline and William Terrell, a prominent wire and hemp rope manufacturers in Bristol. William was born in 1862 and was probably about seven or eight when his godmother 'Miss J. Nicholson' wrote this journal of the boy's adventures in and about his home at Westbury On Trym, just to the north of Bristol.

Miss Nicholson clearly took her task as Godmother seriously for *Willie's World*, through twelve chapters, gives a vivid biographical account of the boys comings and goings about the house and garden, but along the way also introduces talking animals, fairies, and lessons in the wonders of nature, all lightly alloyed with some moral lessons.

The first chapter opens with a description of 'Where did Willie live?' - 'He lived in Gloucestershire, in a comfortable, pleasant country-house, which had been enlarged from time to time by building rooms as they were wanted; so it had some of those charming irregularities which children love. Some of the apartments were spacious and lofty, lighted by many windows, and carpeted so thickly that you could not hear your own footsteps; filled with beautiful and costly things, mirrors and marbles, cabinets and vases; here Papa and Mamma spent their leisure and received their friends. Other rooms were smaller, with lower ceilings, and little old-fashioned windows; very cheerful windows however with cozy recesses, where you could sit and look out at your ease upon the flower-beds, and trees, and shady walks of the garden.... Willie had not much to do with the grand rooms - he liked the other parts of the house better, especially the nursery, (for he was not too big a boy to be in the nursery) and *this* nursery was a splendid one.' The chapter goes on to explain that Willie and his father used to repair to another part of the house before breakfast on summer mornings 'and carry on mysterious occupations in mechanics and engineering; (tastes which father and Son possessed in common), Here was to be seen windmills with revolving sails; harlequins ever in motion; Blondin flying on his invisible rope from one end of the corridor to the other; a turning lathe; and most important of all, a railway, with its line of cars and waggons, propelled by a real steam-engine, and carrying daily all sorts of wares, from Florie's dolls to Freddie's wooden bricks.'

It is quite clear from this account that the children were very much loved by their parents. There is never a hint really of the dour child's life so often caricatured as part of Victorian upbringing. Each of the children were given a patch of ground in the garden to plant flowers and grow plants. In the second chapter Willie requests that he should like to have a patch of the garden away from his brothers and sisters. This he describes as a three cornered grassy nook, however his Papa is also fond of this patch of garden but allows Willie his wish on three conditions. These are 'never to come when duty and conscience tell you that you ought to be somewhere else'; to 'keep it tidy', and lastly 'that Papa and his cigar are not to be shut out.'

The third chapter is a fairy story with Willie as the protagonist. Not able to sleep on a summers night he gets up and looking out at a tall poplar tree wonders what it would be like to fly to the top. A helpful and talkative bat comes along and lifts Willie into the air. The boy is too heavy for the bat who can only carry him to the halfway point on the tree telling Willie he will have to climb the rest himself. An owl then appears and Willie asks for some help, "Hum!" said the Owl "I suppose if I don't I shall get no more rest tonight. But you'll find the breeze rather fresh up there - and you don't seem to have any feathers on to keep you warm." "Oh no," said Willie, "I never have; I don't wear feathers - and I like the wind very much". The Owl then takes Willie up to the top where he wishes he could now to travel to the moon. The Owl laughs at this suggestion telling him that such wishes are not possible and so flies away. Getting a bit cold Willie then decides he has had enough of being at the top of the tree and starts to climb down. The dawn chorus breaks and he is mesmerised by the sound of nature. Continuing down the tree he accidentally clutches at a squirrel, giving both a bit of a fright. Willie has a conversation with Sir Squirrel, who is a bit grumpy about being woken and the endless noise of the birds, especially the nightingale. They bargain that Willie will give twenty best Worcestershire walnuts if Sir Squirrel can carry him home to bed. Whilst on their descent Willie falls off the back of Sir Squirrel to the ground, but is not hurt, for he wakes up in his own bed. He does not believe he was dreaming and before breakfast puts out the promised walnuts for Sir Squirrel under the poplar tree. When they disappear on his return, Willie knows that he has honoured his bargain and decides he had not dreamt the adventure.

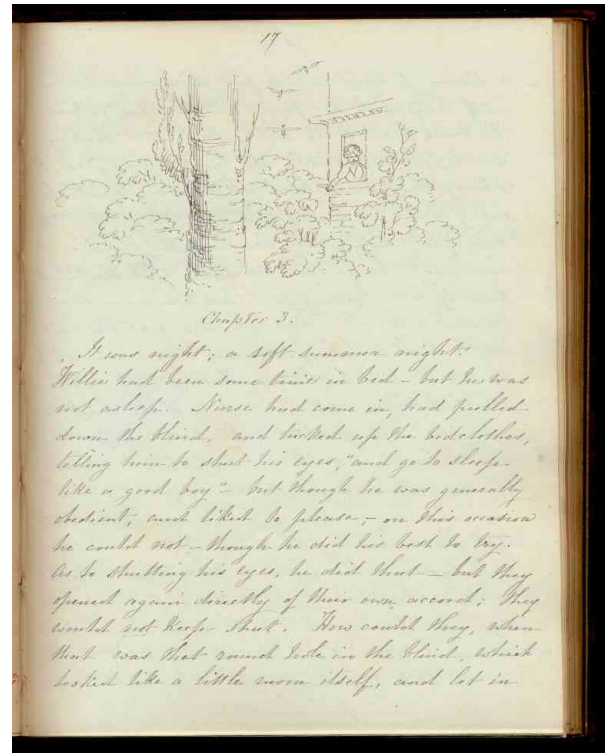


Chapter four and five have further adventures in his own part of the garden with conversations with the fairies and birds; chapter six has conversations on the wonders of nature and the development of caterpillars into moths and chrysalides into the short lived butterfly. This short life and death Willie is helped to understand rather dramatically: 'At last came the timid, half-breathed words, "The grave, Papa? Heaven? - Mamma said baby Arthur was gone there"'. Chapter seven has an adaptation from one of the stories from Mrs Alfred Gatty's *Parables of Nature* and in chapter eight Willie is given the task to find two identical blades of grass for a sixpence, this of course he fails to do. He is also taught the beauty of all nature when asked to collect for his mother some common house leek from the garden wall. Willie thinks it an ugly thing and would banish it with the weeds, exclaiming "This is a plant I hate." His mother asks him for a leaf of the badly traduced plant and sets it under a microscope for him to see, Willie cannot believe his eyes on how beautiful it is.

The last four chapters begin a new connected story starting with Willie, having carelessly left a gate open, letting in cows that destroy his cultivated retreat and toppling some hives. Willie is distraught and also angry with himself but his father takes things in hand. Oddly the father and son are from this point known by the name of 'Temple', who together go to visit an exquisite garden and plantation belonging to a Mr Granger at Woodcliffe. Yet more wonders of nature are beheld and explained there. Why Miss Nicholson chose to add the pseudonym 'Temple' to the narrative is perplexing. Even though the Terrell family name is never mentioned, the real home at Southmead house is illustrated, and the names of Willie's siblings are also identified. Perhaps she had an inclination that the adventures could be published? This is possible as the manuscript is given a coda similar to something we would expect to form a published work: 'Here let us for the present, take leave of Willie, These are reminiscences of former years. Willie is now a young man, learning lessons in a wider sphere.'

Certainly the watercolours and drawings that Miss J. Nicholson has added to the work, especially the pencil drawings, are exquisitely fine, and it is frustrating that we cannot identify her. Willie Terrell and his brother Charles had a 'conversion' and both became missionaries in 1882. Firstly in Bristol but once married Willie travelled in 1891 to India and then onto China with the intention to stay for ten years work in conversion. By 1896 he was stationed at the London Mission Hospital at Hsiao-kan [today Xiaogan just north-west of Wuhan] where he died fairly promptly from dysentery. His wife survived him, as did their only child who continued to live in China for several years, alas this branch of the family died out when their son became a victim of the First World War.

Altogether an unusual and well written and illustrated item.



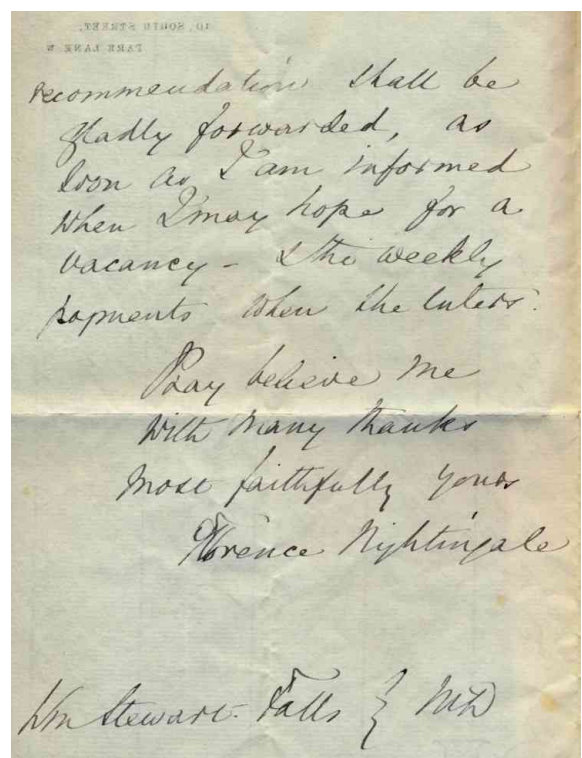
FRIENDS IN HIGH PLACES

33 [NIGHTINGALE, Florence]. FALLS, Louisa Emma Alicia 'Lily'. SCRAPBOOK COMPILED BY MISS LILY FALLS, including an original letter written by Florence Nightingale to her father, Dr. William Stewart Falls. Bournemouth, 1880-1900. £1,750

4to, [20 x 16.5 cm] containing 14 ALs, signed cuttings and cards; also invitations, service programmes, menus and cuttings from newspapers and magazines on the wedding of Lily Falls in 1893; together with three loosely inserted photographs; in original half burgundy roan over marbled boards.

The compiler of this album, Lily Falls was a daughter of Dr William Stewart Falls, senior physician to the Sanatorium for Consumption and Diseases of the Chest in Bournemouth.

Probably the chief interest in the album is the letter from Florence Nightingale who wrote to Dr Falls in January 1894 to thank him 'for the most kind note admitting Fanny Dowding.' Our letter dovetails into another by Nightingale to Dr Falls of the 20th November 1883, now held at Columbia University in which she outlines the poor health and incapacity of Fanny. Fanny had been in poor health since at least 1880 but her tuberculosis had taken a turn for the worse and by December she was on the Charity Ward of St





Thomas's Hospital. Several doctors urged that she should be sent to Dr Falls care however there was an issue over Rule 6 at the Bournemouth Sanatorium which stipulated the making of her own bed.

Clearly this problem was overcome for Nightingale wrote in reply that 'The £5 or whatever sum is necessary to have her admitted without a governor's recommendation shall be gladly forwarded as soon as I am informed when I may hope for a vacancy.' Clearly an 'inducement' was made possible to overcome any regulatory difficulty, although Nightingale does sound a little tetchy at having to negotiate the impasse! Although the correspondence about Fanny Dowding sounds as if she was at death's door, she was actually to survive ill health and die as late as 1922, aged 67.

Dr William Falls, the son of a naval surgeon, was born at Clifton and received his medical education at St. George's Hospital, qualifying in 1847. He moved in 1856 to the then village of Bournemouth and grew his practice as the population dramatically increased as it became a favourite watering place. Apart from his work at the Sanatorium he was also consulting physician to its Royal Victoria Hospital.

Louisa Emma Alicia Falls 'Lily' (1869-1928) was the eldest of Dr Falls seven children, she had become a proficient violinist and principle of the amateur Bournemouth orchestra, this went no further because of her 'station in life.' She also collected a number of autograph letters in the album from actors and musicians including George Henschel, Louis Reis, Nathalie Janotha, Sims Reeves, Willy Hess, Ellen Terry, Henry Irving together with clippings, invitations, and articles on her marriage to Edward Dent of Shortflatt Tower in Northumberland in 1893.

A 'WALKING STATIONER... WILL GO NINE MILES FOR SIX-PENCE AND A BIT OF VICTUAL'

34 **NIXON, John Colley.** BEN HOLBROOK, a Walking Stationer. [London]: J.N. fecit. 1783.

£ 1,850

Original watercolour with pen and ink detailing [approx 20.5 x 17cm] on wove paper, ink numeral on the top edge '25' indicating it was possibly once part of a sketchbook; remains of paper edge mounting on verso, typical of having once having been in an extra illustrated work.

The image depicts Benjamin Holbrook walking with a long white staff in his right hand, clutching two memorandum books in his left, heading towards Fleet Market, with the west front of St Paul's Cathedral visible in the background. His eyes being closed and the presence of the staff indicate his blindness, and the patched elbow of his coat his poverty.

This location of the image corresponds to the corner of Fleet Market and Ludgate Hill, where Ludgate Circus now stands. The market was developed by covering the notorious Fleet ditch toward Holborn. In 1802, Mary Lamb describes how she was 'bustling down Fleet-Market-in-all-its-glory of a Saturday night, admiring the stale peas and colly-flowers and cheap'ning small bits of mutton and veal for our Sunday's dinner...' This environment would have been perfect for Holbrook to sell his inexpensive memorandum books. If Holbrook had continued walking a few more steps, he would have passed the entrance to the Fleet Prison on the east side of the Market too, and thus a place where a constant stream of possible clients could be found. The presence of a street sign and the depiction of the cathedral suggests that he was a well-known street vendor in the area.

The watercolour served as the basis for a stipple engraving released in the same year, titled *Benjamin Holbrook, The Walking Stationer*, with the imprint 'Published July 16th, 1783, by Wm. Wells No. 132 Fleet Street.' Wells, a satirical



printmaker and publisher, produced plates after Nixon, Dighton, and Collings until about 1784. While the reason for his decision to create a print of Holbrook remains unknown, it is plausible that Wells and Holbrook had some business connection, as Wells' address was merely a hundred yards from where Holbrook is shown walking. Holbrook likely also sold the satirical prints produced by Wells, along with the memorandum books and other stationery. The subsequent print was likely created as an advertising tactic.

Not that a Walking Stationer's life was anything other than precarious, in the anonymous *A treatise on the use and abuse of the second, commonly called, the steward's table, in families of the first rank* published in 1792, explicitly relates that 'a Shoes cleaner or Walking Stationer, commonly call'd a Memorandum-Bookseller, will go Nine Miles for Six-pence and a Bit of Victuals, or a general Permission to warm himself at the Servant's Hall.'

John Colley Nixon, (bap.1755 - 1818), merchant and artist, was the son of Robert Nixon (d. 1794), a successful Irish merchant working in Uphall and Tokenhouse, London, and his wife, Lucretia, née Wilson (bap. 1728). Details from his childhood remain obscure. In his memoirs Henry Angelo mentions John as a young man who 'resided for many years in Basinghall street, where, over his dark warehouses, he, and his brother Richard, kept "Batchelor's court"' (*Reminiscences*, 208). ... John Nixon was a wealthy merchant who served as the secretary to the Beefsteak Club, was an accomplished amateur actor, and had a remarkable visual memory which he employed in his caricatures of Georgian life. It is the latter recreation for which he is best-known, and a large number of Nixon's sketches exist in public collections, including the Victoria and Albert Museum and the National Portrait Gallery, London. Nixon made numerous satirical drawings of his visit to Paris from 1802 to 1804, and the social eclecticism of Bath, where he accompanied his friend the caricaturist Thomas Rowlandson in 1792. Nixon exhibited thirty-nine genre and landscape paintings between 1781 and 1815 as an honorary exhibitor at the Royal Academy. In the 1790 exhibition catalogue Nixon's London address is given as 4 Cateaton Street. John Nixon died at Ryde, Isle of Wight, in 1818.' [ODNB]

Provenance: Norman Blackburn. His collection of images of trade and industry was to be offered for auction at Phillips on 7 November 2001, but the sale was cancelled and the collection subsequently sold privately.

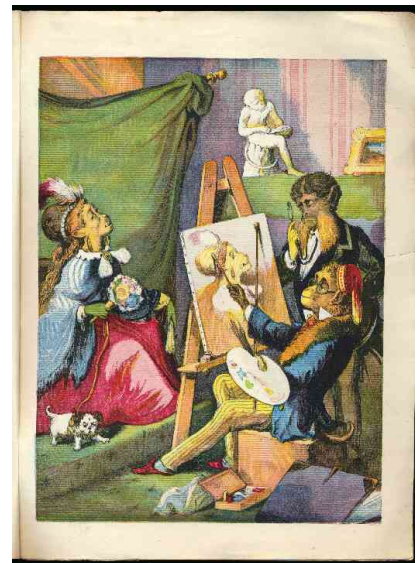
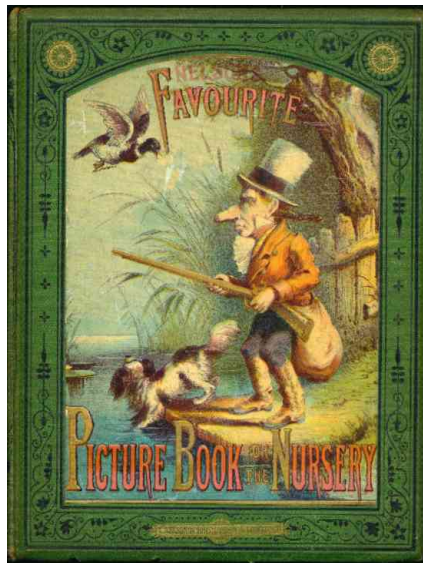
AILING DOLLS AND ANTHROPOMORPHIC MONKEYS

35 **[PICTURE BOOK]**. NELSON'S FAVOURITE PICTURE BOOK for the Nursery. Comprising 1. Pictures for Pets, with rambling Rhymes. 2. Illustrated Proverbs for the Nursery. 3. The Queen and Princesses of Dolly Land. 4. New Scenes of Monkey Life. With Sixteen Pages of Illustrations, printed in Oil Colours. T. Nelson & Sons, London and Edinburgh. 1871. £ 650

FIRST COLLECTED EDITION. *Large 8vo, pp. [2] title page, [36], comprising four works, each with title page, four printed leaves and four coloured chromolithographs; some minor tears and dust-soiling to title, and lightly foxed in places throughout; in the publisher's original green decorative publisher's cloth, spine lettered in gilt, upper board with printed chromolithograph scene taken from the 'illustrated proverbs for the nursery' in the book, expertly recased with new endpapers, very minor surface wear and rubbing to extremities, but overall a very good copy, with the contemporary ownership signature 'Frances' at head of title in pencil.*



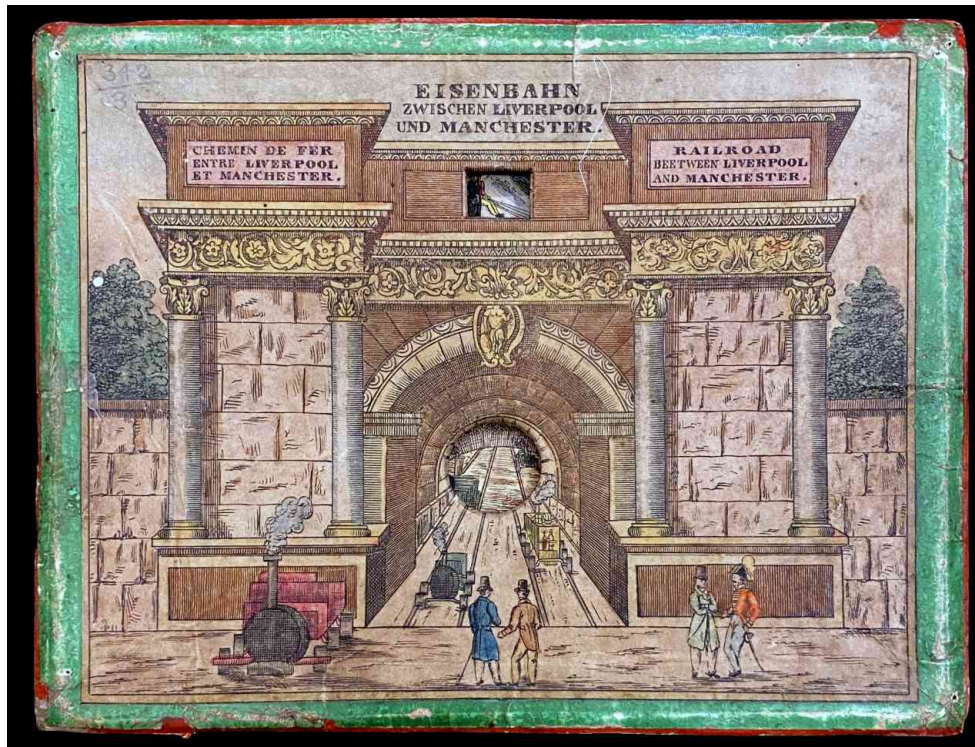
First collected edition of this rare and attractive 'Picture book for the Nursery', the four works issued separately by Nelson and Sons the previous year, and in direct competition with similar children's publications of the time by Dean & Son, Routledge and Warne, Nelson evidently attempting to stand out from the crowd with the illustrations particularly finely executed.



The final two tales in the collection are perhaps the most desirable, *The Queen and Princesses of Dolly Land*, with scenes of a group of little girls attending to their poorly dolls, 'The Princess Clarabelle'; 'Princess Laura'; and 'Princess Peggy', all of whom are suffering with aches and pains, or a cold, before finally appearing full recovered, the rosy cheeked children in a pretend procession: 'The Queen of Dollyland! make way! / The queen is driving out to-day / With maids of honour, much ado, / And trumpeter and drummer too!' The concluding tale, *New Scenes of Monkey Life*, has rather wonderful scenes showing anthropomorphic monkeys in various guises, including a physician, a conceited member of the landed gentry and a portrait painter, the latter particularly noteworthy: 'The lady sits with easy grace / To have her portrait taken, / Her husband says her pretty face / Can never be mistaken'.

The publisher, Thomas Nelson, had died in 1861 and his sons William and Thomas Jr. continued on the business, the former concentrating his talents on the marketing side, the latter devoting his to editing and production.

OCLC records one copy only, at Princeton.



EARLY IMAGINED VIEW OF THE LIVERPOOL & MANCHESTER RAILWAY

36 [RAILWAY PEEPSHOW]. EISENBAHN ZWISCHEN LIVERPOOL UND MANCHESTER. Chemin de fer entre Liverpool et Manchester. Railroad between [sic] Liverpool and Manchester. [Germany], [c.1832]. £ 2,850

Hand-coloured engraved boxed concertina-folding peepshow with six cut-out sections, the front-face, measuring 15.3 x 22 cm, the peepshow extending, by paper bellows (left and right), to approximately 73 cm., housed in a modern blue cloth box.

The front-face with a scene of a classical archway entrance enclosing two peepholes in its design and showing the entrance to the railway station with prospective travellers conversing in the foreground and engine to their left.

The six cut-out sections showing a view looking down a railway cutting and interspersed with two bridges. The lower peephole allows a view of the railway with several trains receding into the distance; the upper peephole with a view across the top of the bridges and showing people and carriages crossing.

The makers of this rare peepshow clearly had only written or hearsay reports of the railways construction to rely on, and the design has been left mostly to the imagination of the artist rather than any illustrated account.

The engines are rather squat looking with very wide wheels and it is not very clear how they keep to the railway tracks. the scene is probably meant to represent the Liverpool terminus of the railway but as the perspective is somewhat awry it is difficult to be sure on this point..



Not in Gestetner/Hyde, *Paper Peepshows*, 2015.



POSSIBLY ALLUDING TO HARRIET TUBMAN?

37 [SAND TOY]. BLACK LADY SAND TOY. [American?] [circa 1865].

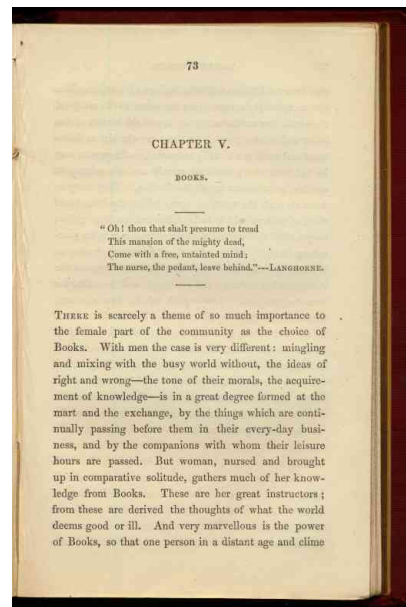
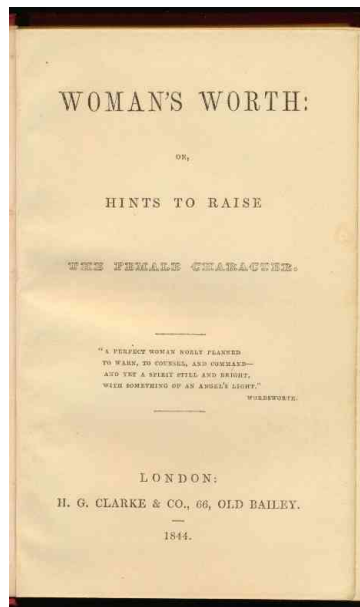
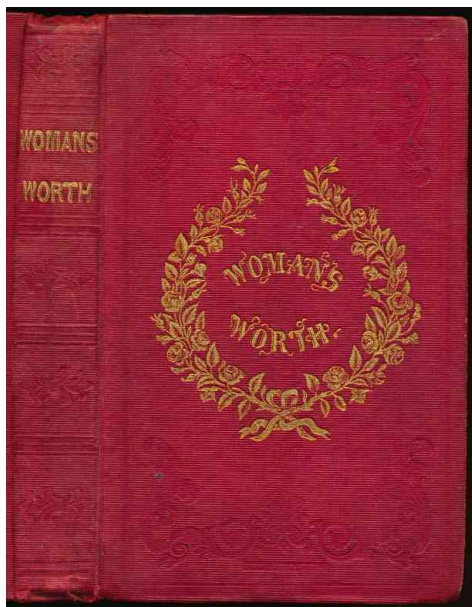
£ 1,750

Hand coloured lithograph articulated figures [approx 9cm high], in red, blue and green costume with white bloomers and orange shoes; the box [15.5 x 10.5 x 5 cm], with glass front and decorative gilt paper edging.

The sand toy illustrates a young black lady dressed in bloomers and holding a parasol.

This toy was meant to be humorous, although we understand that very few free or freed Black women were wearing bloomers in the 1850s and 1860s. However, Harriet Tubman (1822-1913), the famous American abolitionist and social activist, is known to have preferred wearing bloomers and further to this preferred to use them for her work with the 'Underground Railway'. The maker probably had some inkling of this, although the joke was more to do with newly emancipated black women imitating contemporary fashion.

When the box is rotated slowly anticlockwise and then stood upright, the multi-articulated figure move in imitation of an exaggerated walk. The box is sealed from inquisitive eyes however, and the movement is derived from a hopper of sand flowing at a controlled speed across a paddle wheel, this in turn drives the figures.



SELF HELP WORK FOR WOMEN

38 [SELP HELP]. WOMAN'S WORTH: or, Hints to Raise the Female Character ... London: H.G. Clarke & Co., 66, Old Bailey 1844. £ 500

FIRST EDITION. 8vo, pp. viii, 226, [6] advertisements; with engraved frontispiece, title and a further six engraved plates; apart from some very minor marking, a clean copy throughout; in the original red publisher's cloth, spine and upper board decorated and lettered in gilt, some minor light wear to cloth, but overall a very clean and desirable copy.

Uncommon first edition of this charming self help work addressed to women.

'Choose, women of England - you are, you must be the friends of man. Will you be merely chosen for such because Providence has bestowed upon you brows of alabaster, eyes of diamonds, cheeks of roses, lips of coral, and teeth of pearl, - because your nature is so soft and engaging, - so mild, so sweet, so amiable, that you weave around him a magic circle and hold him spell-bound? This is a charm soon broken; it is as frail as youth, and as transient as beauty. Or will you be the friend of his mind? Man was made but a "little lower than the angels" - an active, busy, searching creature, with a mind ever on the alert. He has ransacked the earth in his pursuit after knowledge, and dived to the ocean's bed, and risen to the stars; and he wants a friend to accompany him in his wondrous flight - a friend who can think and reflect, and learn wisdom... Will you not rise on the wings of reason and accompany him in this wondrous flight over creation?' (pp. 5-6).

The work, set out in 13 chapters, provides details on education and influence of women, society, home, duties as a mother and a wife, dress and trials and temptations. There is also an entire chapter devoted to the choice of books, of which, the author notes 'there is scarcely a theme of so much importance to the female part of the community' (p. 75).

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and two in North America, at Smith College and Slippery Rock.

SAVED FOR THE NATION

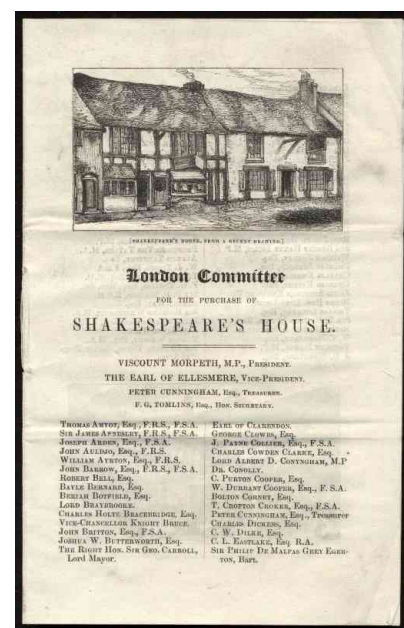
39 [SHAKESPEARE]. LONDON COMMITTEE For the purchase of Shakespeare's House... [London] Bradbury & Evans, Printers, Whitefriars. [1847].

[Together with:] THE SHAKESPEARE NIGHT in aid of the fund for the purchase and preservation of Shakespeare's House, is fixed for Tuesday, December 7, at The Royal Italian Opera, Covent Garden... [London?] [n.d., c. 1847]. £ 650

Two items, 4to (20 x 25.5 cm) & 8vo (11.5 x 18.5 cm), pp. 3, [1] blank; 8, with three engravings of Shakespeare's house at head of title, and foot of p. 2 & 8; disbound; and stitched as issued; both in very clean condition.

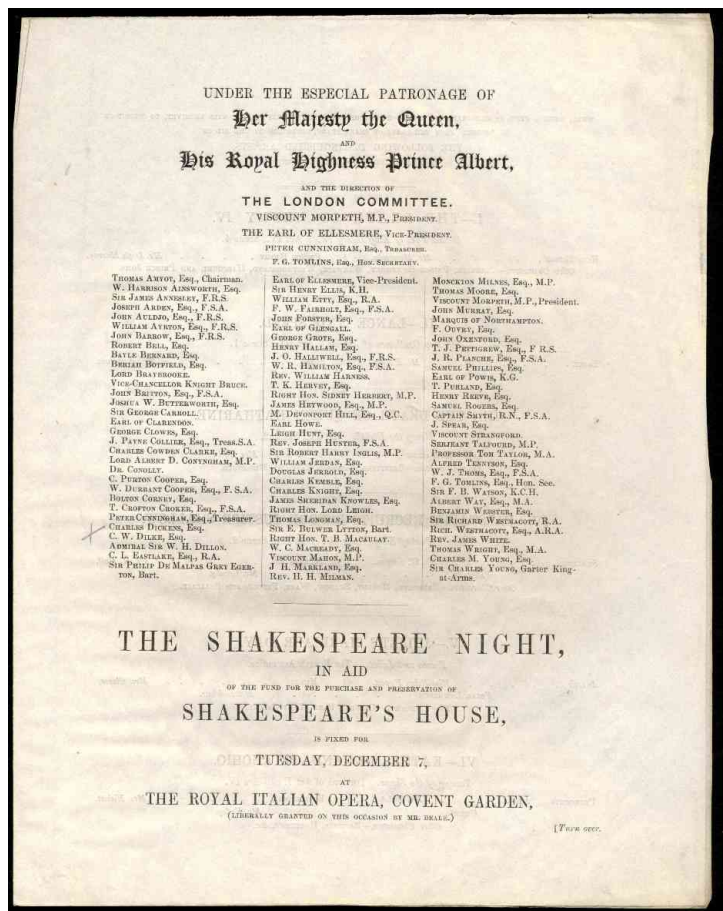
Rare survival of these two items, as far as we are aware unrecorded, relating to the raising of funds for the purchase of Shakespeare's house in Stratford-upon-Avon in 1847.

In the 1830s The Royal Shakespearian Club had already become involved in the restoration of the bust and grave at Holy Trinity Church. The Club had begun to debate the idea of buying the Henley Street house before the sale



became public knowledge, so they set up The Shakespeare Birthplace Committee with the intention of buying the property. The Birthplace Committee was divided between Stratford and London. Charles Dickens was a prominent member of the London branch of the committee. They needed to raise sufficient funds for a deposit and the purchase proper, plus enough money to make a start on the conservation project.

Flyers and pamphlets were circulated to encourage private donations to the Birthplace Committee. Prince Albert (another member of the London Shakespeare Committee) made a private donation of £250. Later, a bank loan was taken out for the sum of £470. In total, the Committee had managed to raise £3,000 by the day of the public auction. On September 16 1847, there were notable figures in attendance at the London sale room. Representing the Stratford Committee were the significant Shakespeare scholars and founding member of the Shakespeare Society, J. P. Collier (of Perkins Folio infamy), Charles Knight and J. O. Halliwell-Phillips (who was instrumental in the creation of the museum). Until their bid, the highest offer stood at £2,100. Very dramatically, the Stratford and London Shakespeare committees passed a letter to the auctioneer following one Mr. Clapton's bid, offering the full sum of £3,000. Once the property was acquired and restoration underway, the Shakespeare Birthplace Committee eventually became known as the Shakespeare Birthplace Trust' (see <https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-birthplace/purchase-of-birthplace/>)



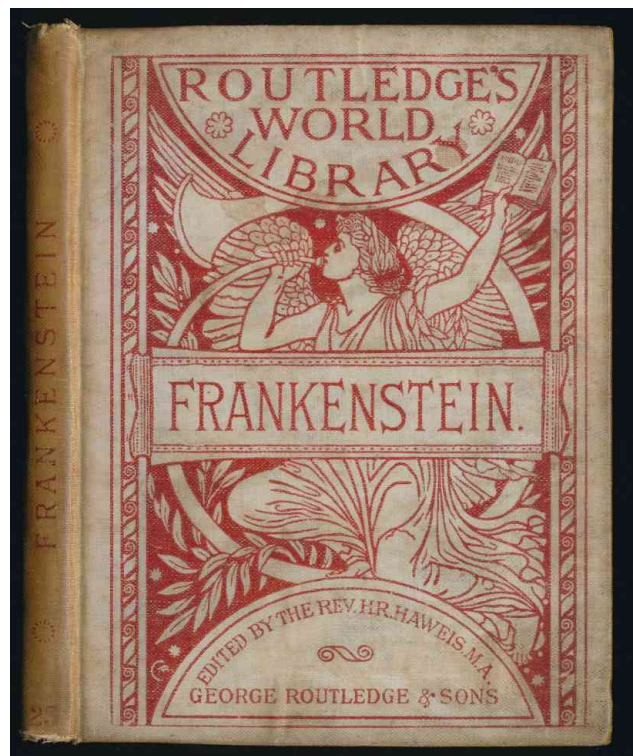
MARY SHELLEY'S MASTERPIECE OF GOTHIC FICTION
 'THE SUBJECT IS SOMEWHAT REVOLTING,
 THE TREATMENT OF IT SOMEWHAT HIDEOUS'

40 **SHELLEY, Mary.** FRANKENSTEIN: or, the Modern Prometheus... with an introduction by the Rev. Hugh Reginald Haweis, M.A. London: George Routledge and Sons, Broadway, Ludgate Hill. New York: 9 Lafayette Place 1888. **£ 950**

Royal 16mo, pp. 160, endpapers with advertisements; original buckram, the covers with a decorative design incorporating the title in red; a clean copy of this difficult to find edition.

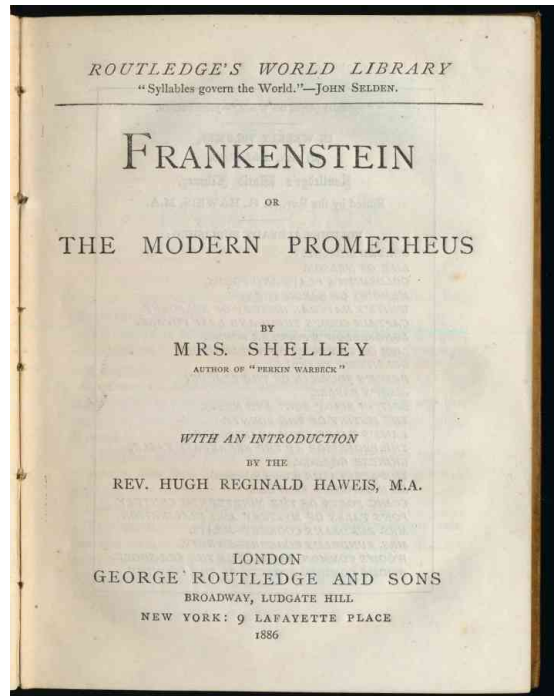
Mary Shelley's *Frankenstein*, her masterpiece of Gothic horror was first published in 1818. After some initial popularity the work became decidedly old fashioned by the mid nineteenth century but was taken up by British publishers again in the 1880's. Priced at sixpence in cloth, or threepence in paper wrappers, 'Routledge's World Library, was published at a rate of one a week from in February 1886. The series was aimed at the working class reader, many of whom had been enfranchised by the recent Third Reform Act of 1884.

The editor, H.R Haweis, in his introduction, had some doubts about allowing *Frankenstein* to be reissued in such a cheap form 'I issue "Frankenstein" with some degree of hesitation, but after mature reflection. The subject is somewhat revolting, the treatment of it somewhat hideous. The conception powerful, but the execution very unequal... Still "Frankenstein" retains its popularity as the first of a class of fiction—not of a very high order—to which the genius of Edgar Allan Poe has



given an importance somewhat out of proportion to its merits.' All rather faint praise and possibly not really helping to sell the work.

Haweis contemplated the potential readership of this affordable edition, offering insight into both his own and his publishers' views on the social class that patronized such inexpensive literature. 'Each volume—not too large for the pocket, not too small for the shelf—will consist of 160 pp. royal 16mo., printed in good clear type on clear white paper. The Editor will keep his eye on famous writers, ancient and modern, dealing with stirring, profitable, instructive, and recreative subjects, Biographies, Travels, chapters on Social Science, Political Economy, History, Fiction, Poetry, and the Drama. His objects are to place within everyone's reach what everyone ought to know; to circulate the works of great writers, or portions of books which should be familiar in our mouths as household words: to provide persons of small leisure with select matter which they will peruse with eagerness, and rise from without feeling that they have wasted their time. To give such variety that everyone who takes in the series for a year, at a cost of a few shillings, will have on his shelf 24 volumes, differing in all but this, that the work will not willingly let any one of them die. To make the price of each volume so low that none need borrow it, everyone being tempted to buy it, and nobody to steal it! I believe that, with a wide extension of the franchise, the time has arrived for the best books to be offered to a large class hitherto almost untouched by such literature. I am not one of those who 'wish to rob the poor man of his beer,' but I cannot help thinking that should this fly-leaf flutter down upon the frugal board at the right time, there may be many who would be willing to substitute a glass of water for a glass of beer twice a month in order to secure a Life of Nelson, Garibaldi. De Foe's Plague of London, Scott's Marmion, or Goethe's Faust.'... When I think of the long, gossiping, yawning, gambling hours of grooms, valets, coachmen, and cabmen; the railway stations, conveniently provided with bookstalls, and crowded morning and evening with workmen's trains—the winter evenings in thousands of villages, wayside cottages, and scattered hamlets—the brief, but not always well-spent leisure of Factory hands in the north—the armies of commercial and uncommercial travellers with spare half hours—the shop assistants—the city offices with their hangers-on—the Board Schools—the village libraries—the Army and Navy—the barrack or the dockyard—again the vision of "Routledge's World Library" rises before me, and I say, "This, if not a complete cure for indolence and vice, may at least prove a powerful counter-charm."



Lyles B17a.



KEEPING SHOP

41 [SHOPPING GAME]. **BARFOOT, James Richard, designer.** THE YANKEE TRADER, or What d'ye Buy. By Dr. Busby. [London], [c. 1860]. **£ 2,250**

Comprising of 12 hand-coloured pictorial cards [70 X 63 mm.] and 72 printed cards with tartan backs [30 x 52 mm.], folding printed sheet of rules [14.5 x 30.5 cm]; contained in the original varnished pine box [153 x 121 x 38 mm.]; the sliding lid with a hand coloured lithograph depiction of a 'Yankee Trader' selling his wares to a group of children, scene with some old spots of discolouring; marked on back 2/-, possibly by the original retailer.

An entertaining game of commerce revolving around the day-to-day events of keeping shop by various trades.



Dr Busby' is the player's guide, and by encouraging them to adopt the persona of a trader, each of the players take charge of the one of the picture cards of their chosen trade and pile of six associated stock cards. The trades chosen for the 'Yankee Trader' include the Apothecary - showing a woman dragging a reluctant boy, the sign on the window 'Teeth Extracted' none too enticing; Barber - here shown as a black man shaving a customer; Bookseller; Butcher; Farmer; Fisherman; Hardware Dealer; Musical instruments; Shoemaker; Tailor; an Tin plate worker. One of the players is designated the 'Conductor' whose role it is to read through a prepared text of 72 open-ended sentences, pausing to allow different traders to promote their wares, even though they may be inappropriate to the situation.

The example in the instructions gives an idea of the ludicrous answers: 'Last Saturday night, just as I was preparing to blow out my light and get into bed. I was startled by a loud knocking at my neighbour door. I told my wife that anybody who made each a noise in the night must be either tipsy or — (looking at the *Bookseller* who answer) *Mother Goose*. Then I looked out of the window, and saw that my neighbour had come to the door, and I assure you he looked like (The *Apothecary* answers) A dose of Salts. Instead of a night-cap on his head he had put on — (the *Barber* answers) A Wig. And so on through the game ...' The players would forfeit a turn or some nominal token should they fail to complete a sentence by a count of three.

The 'Dr Busby' in the title is an acknowledgement of the *The Game of Dr Busby* the first American card game that originated in Salem, Massachusetts in 1843. As a term 'Yankee Trader' peaked during the 1850s and 1860s in Britain with advertisements for a this game listed in 1860. During the 1840's the toy and game maker Edward Wallis issued a version of the game under the title *What d'ye Buy*, when he ceased trading in 1847 the game was manufactured by John Passmore in the 1850s. *The Yankee Trader* has no imprint however the initials 'J.R.B.' can be identified as James Richard Barfoot. Generally one would suppose that this game was published by 'David Ogilvy at his Repository for Rational Toys and Amusements', although having no imprint it is just as conceivable that Barfoot issued the game himself.

James Richard Barfoot, the artist of this work, was born in Clerkenwell, London in 1794; he married Mary Ann in the 1820's and settled in Islington where they had three daughters and a son. At the time this work was published he rented at 1 Gainsford Place. Although his name appeared in the Court directory and he exhibited a few paintings at the Royal Academy, the family do not seem to have been successful enough to have a live in servant, but did rent rooms to lodgers including a straw bonnet maker and cambric merchant. Like many artists

of this period he probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, all now working on various products, tended to supply a steady output of designs and puzzles for the wholesale trade to apply their own imprint. In the census the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children. Mary Ann died at Brighton in 1855 and James succumbed to typhus at Gainsford Place in 1863, though their son appears to have still lived at Gainsford Place in the following year, after which references to the Barfoot family peter out, although James is known to have died as late as 1904.

**'BRITAIN HAS REVERSED YOUR DOOM /
SNATCH'D YOUR BONDS, YOUR CHAINS AWAY'**

42 [SLAVERY]. THE FOLLOWING HYMNS WILL BE SUNG IN ZION CHAPEL, NORTHALLERTON, on Friday, the 1st of August, 1834, being the day appointed for the abolition of slavery. Langdale printer, Northallerton. 1834. £ 185

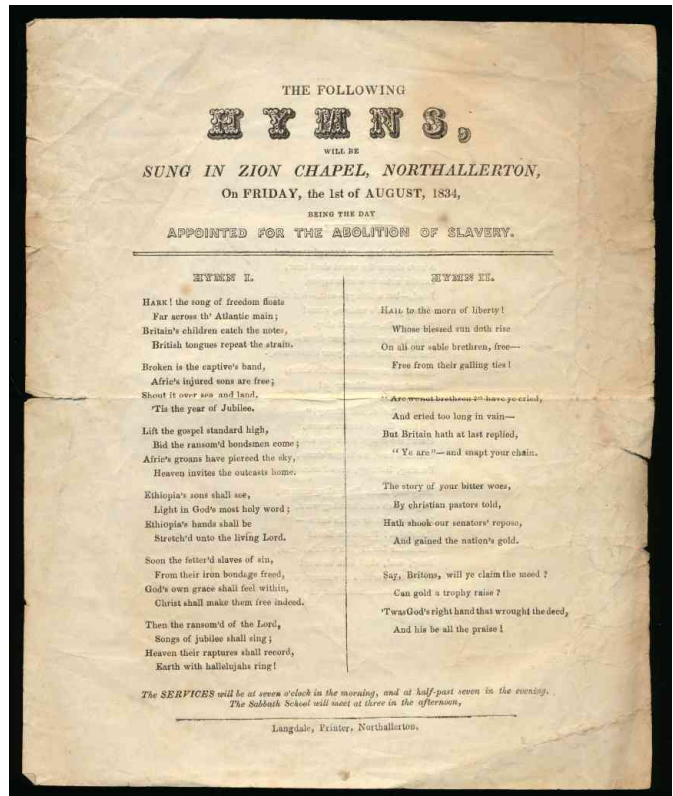
Single sheet (16.8 x 20.4cm). pp. [2]; lightly creased and dust-soiled, closed tears to margins not affecting text.

Rare and evocative survival of this provincial hymn sheet published on the day of, if not a few days before, the Slavery Abolition Act officially came in to force on the 1st August 1834, 'being the day appointed for the abolition of slavery'.

All three hymns, as to be expected, are quite rousing, with lines such as 'Hark! the song of Freedom floats / Far across th' Atlantic main' and 'Hail to the morn of liberty! / Whose blessed sun doth rise', though the third is particularly powerful:

'Strike the harp, and sound the lyre!
Afric's shores the sound shall hear,
Let the notes to heaven aspire,
Loud, -but melting; -soft, -but clear.
Come, ye sable nations, come!
Britain calls, -the call obey.
Britain has reversed your doom,
Snatch'd your bonds, your chains away.'

We can find no other example extant, and therefore unrecorded as far as we are aware.



HOME ENTERTAINMENT

43 **SMITH, Albert.** MR ALBERT SMITH'S ASCENT OF MONT BLANC, every evening at the Egyptian Hall, Piccadilly. London: G.W.F. [i.e. G. W. Faber] & W. [lithographers] [Marketed by A. & S. Joseph, Myers & Co., 144 Leadenhall Street, London] [1854]. £ 5,500

Hand-coloured lithographs, heightened with gum arabic; wooden box measuring 200 x 228 x 60 mm which constitutes a peepshow and accommodates two cut-out panels and a set of paper slides each 170 x 195 mm, the top of the box constitutes the peepshow's front-face, the back of the box consists of a sliding panel; with 15 hand coloured slides, including two transparencies.

Rare model of the Egyptian Hall presenting a Peepshow of Albert Smith's moving panorama, 'The Ascent of Mont Blanc', exhibited at the Egyptian Hall, Piccadilly, London, from 15 March 1852 to 6 July 1858.

The front-face design consists of a coloured lithographic view of the Piccadilly façade to the Egyptian Hall, an Egyptian Revival building designed by Peter Frederick Robinson, 1812, for William Bullock. The title takes the form of a pair of posters, occupying the building's two blind windows. The





single, glass and brass peep-hole in the centre is positioned between the statues of Isis and Osiris. One assumes the peepshow's cut-out panels would originally have been attached by four straps; on this copy, there are neither straps nor bellows. The first cut-out panel is pasted onto a wooden frame. It consists of the audience. The second is pasted onto a deeper frame, with a narrow slot to accommodate the slides one by one when viewing, and a wider slot that serves as a store for the slides when the toy is not being played with. The second cut-out panel consists of the show's proscenium arch, which was decorated in the manner of the exterior of a Swiss chalet. Albert Smith himself is to be seen on this second cut-out panel, presenting his lecture on the right. Seventeen slides are provided, each a hand-coloured lithograph, fifteen of them backed with black board, and the remaining two coloured on the reverse in the manner of paper transparencies. Each is equipped with a cloth tab at top centre to facilitate extraction. The first is of a wall inside the chalet, serving to introduce the show, with the remaining slides representing the various views on the panorama, painted for Smith by William Roxby Beverley.



They consist of 'Geneva'; 'Chillon'; 'Martigny, in the Valais'; 'The Convent of the Great St. Bernard'; 'The Valley of Chamouni from the Col de Balme'; 'The Village of Chamouni'; 'Court-Yard of Tairraz' Hôtel de Londres, at Chamouni'; 'The Cascade and Chalet des Pèlerins'; 'Approach to the Glacier des Bossons'; 'Dangerous Crevice in the Glacier du Tacconay'; 'The Grand Mulets Rocks by Sunset'; 'The Grand Plateau by Moonlight'



(transparency); 'Hazardous Ascent of the Mur de la Côte'; and 'Coming Down'; 'Interior of a Paris Cafe [sic]' (transparency). For version with shallow cartonnage box format see Cat. 264; for collapsible pasteboard model version see Cat. 263.

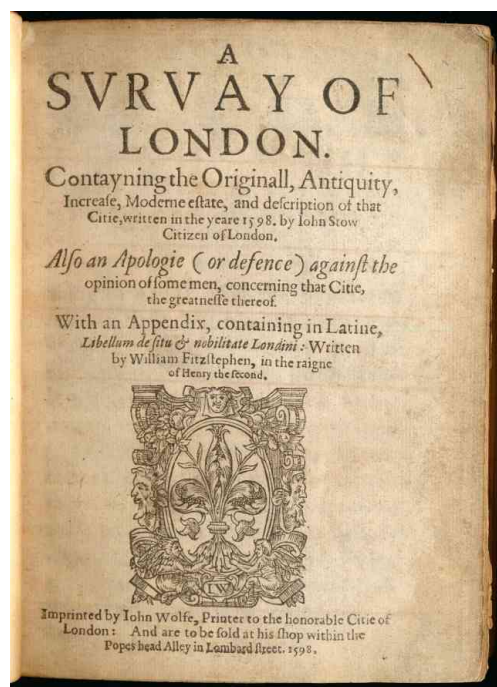
See Hyde, *Panoramina!*, No. 160 and Hyde/Gestetner *Paper Peepshows* No. 356.

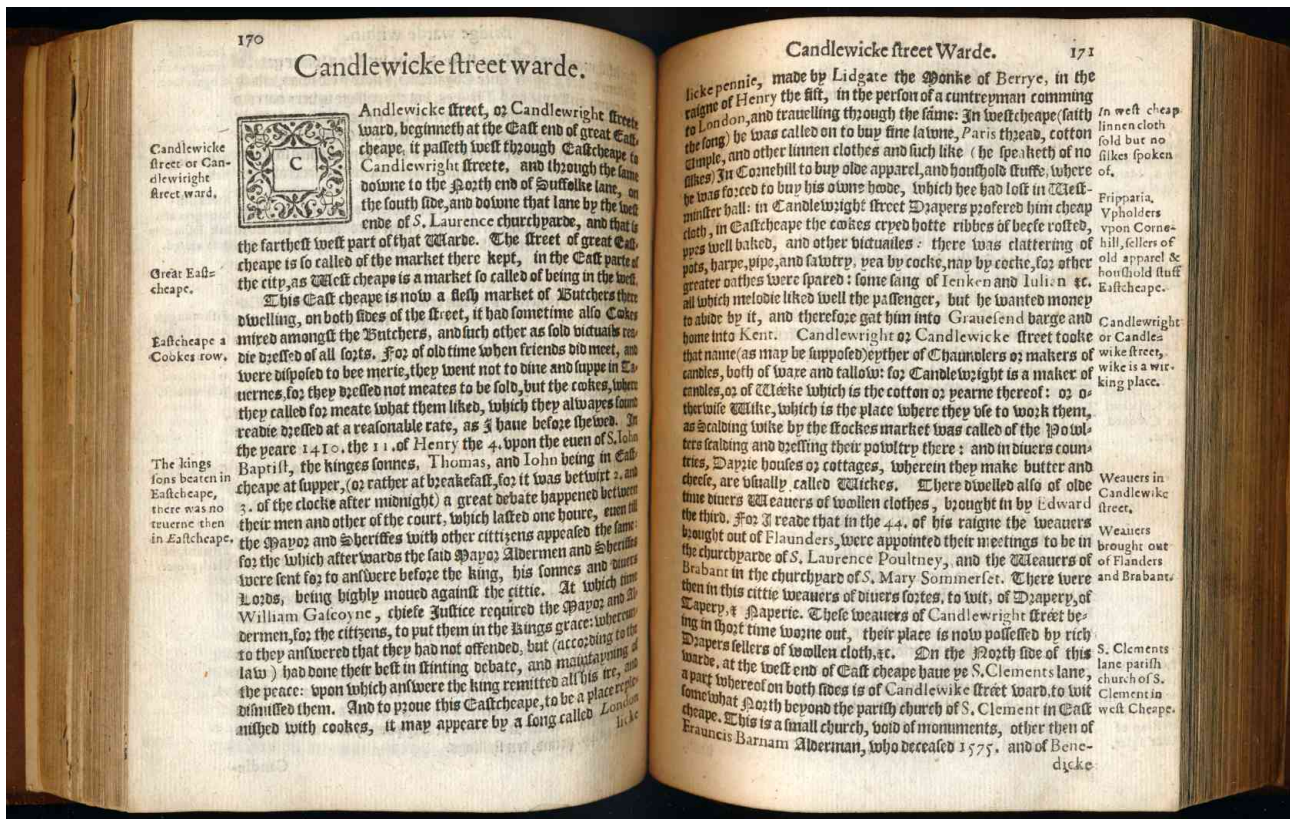
IMPORTANT CONTEMPORARY RECORD OF ELIZABETHAN LONDON

44 **STOW, John.** A SURVAY [SIC] OF LONDON. CONTAYNING THE ORIGINAL, Antiquity, Increase, Moderne estate, and description of that Citie, written in the yeare 1598, by Iohn Stow... Also an Apologie (or defence) against the opinion of some men, concerning that Citie, the greatnesse thereof. With an Appendix, containing in Latine, Libellum de situ & nobilitate Londini: Written by William Fitzstephen, in the raigne of Henry the second, London, Imprinted by Iohn Wolfe, Printer to the honorable Citie of London, 1598. **£ 7,500**

FIRST EDITION. FIRST ISSUE. *Small 4to in 8s, pp. [8], 483, [1] Faultes escaped in this booke; loss of a few letters to lower right corner of P7 & U2), a few small wormholes through first 70 pp., some near contemporary marginal annotations, but generally a clean and crisp copy; later russia, rebacked in calf, spine decorated in gilt with black lettering piece. Armorial bookeplate of Thomas Weld-Blundell of Ince Blundell Hall in Merseyside.*

An important and detailed record of the social conditions, customs and buildings of Elizabethan London.





Stow, who numbered among his friends Ben Jonson and fellow antiquary William Camden, was of humble origins and profited little by his labours; indeed, he was regarded by the ecclesiastical authorities as a suspicious person 'with many dangerous and superstitious books in his possession,' and his house was regularly searched.

A few small wormholes through first 70 pp., and contemporary marginal annotations, otherwise an unusually good, clean and crisp copy, married to an appropriate binding. Signature on title verso of H. Lomas, 1792, E.Bib. Juxoniana (Archbp. Juxon, 1582-1663). Ex-libris Lord Nathan of Churt, engraved bookplate.

STC 233441; Lowndes 2525.

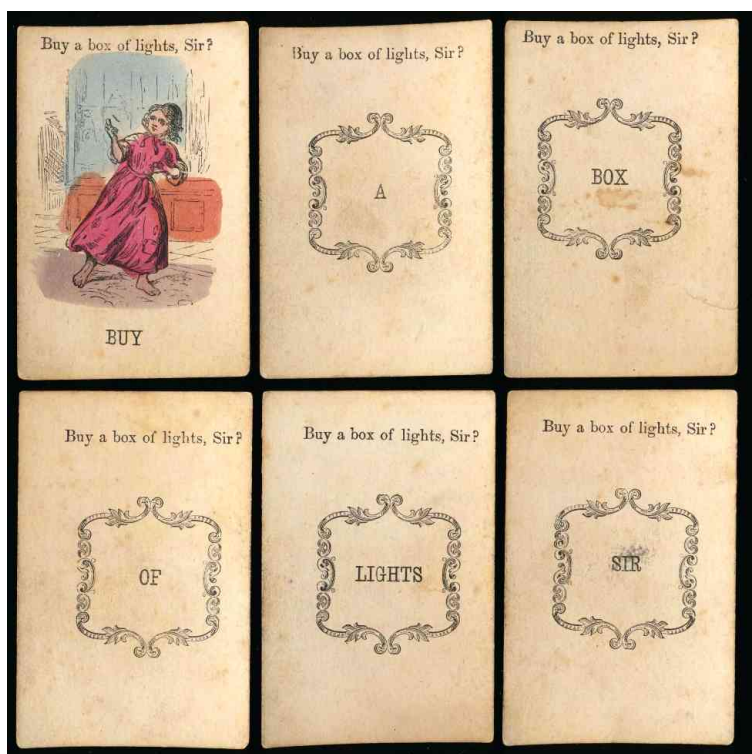
CATCH-'EM ALIVE, OH!

45 [STREET CRIES CARD GAME]. THE STREETS OF LONDON. A merry round game for from four to eight players. [London, John Jaques] [c. 1880]. £ 385

48 cards (5.7cm x 8.8cm), 12 of which are hand coloured and depict street cries, plus one rule card; lightly toned and dust-soiled, with small loss to one corner of the "baked potatoes for all" header card; housed in a recent custom made box, with one of the cards reproduced on the front face of the box; a desirable game.

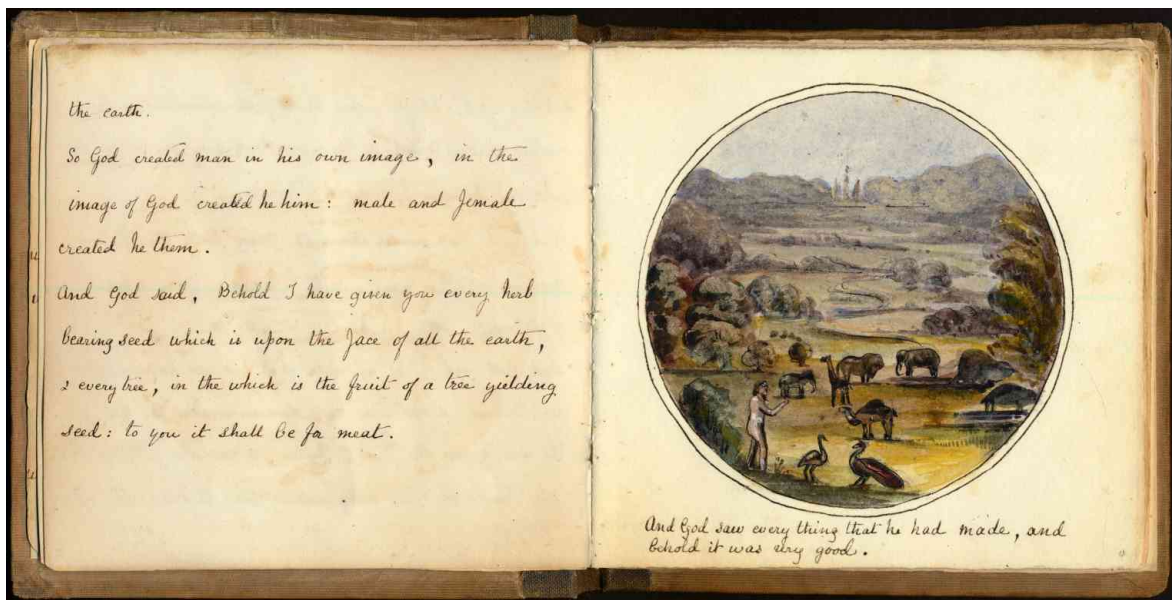
Scarce Victorian parlour game entitled *The Streets of London*, centring around twelve cries - including an Orange seller; a Dustman; a Baked potatoe seller; a Knife Grinder; a Pots & kettles mender; a Jewish clothes seller; a Boot & shoe polisher; and a little Match seller - with the complete 'cry' printed at the head of each card, and players competing to complete the most sets of street cries.

Published by John Jaques & Son, c. 1880, and described as "a merry round game for from four to eight players", the rule card states: 'First shuffle the cards, and deal the whole of them round, the players to deal in rotation. The dealer to commence the game by asking any player for a card of any cry, of which he holds one, at least, in his own hand; if he obtains it, he may continue asking of any





player until the player asked has not the card asked for; the right of asking is then transferred to him, and he, in the same way, continues to ask until disqualified in the same manner. When any player has obtained all the cards forming a complete cry, he turns them down on the table. When the player has played all his cards, the player on the left hand to continue the game till all the cards are played. Then each player will count his cards, and the one having the highest number is the winner of the game'.

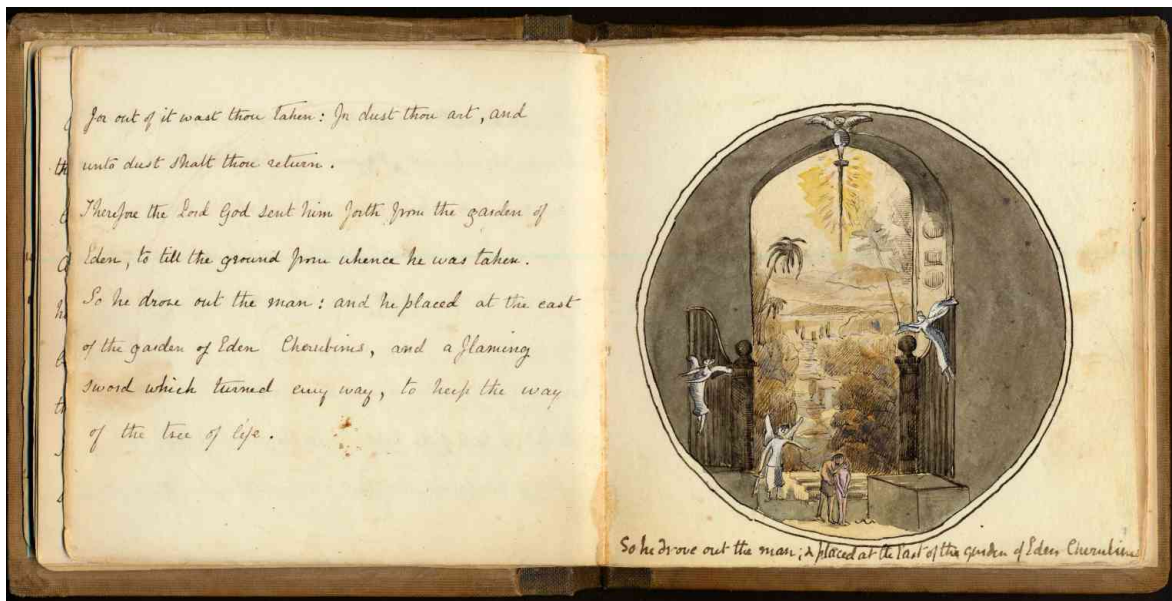


HOME-MADE MANUSCRIPT FOR A LATTER DAY 'ADAM AND EVE'

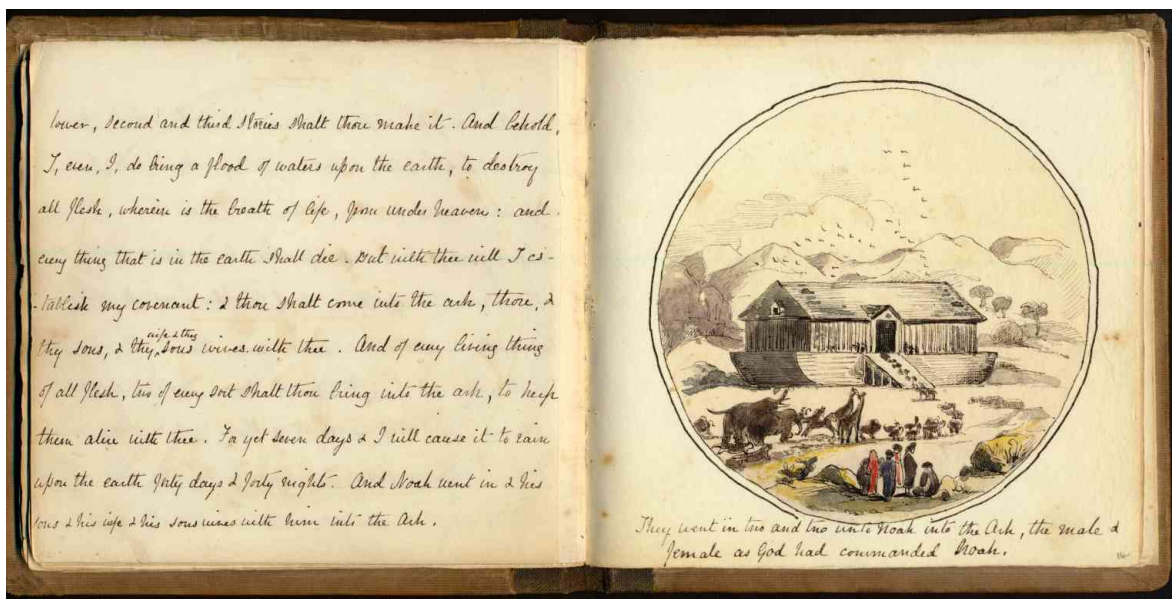
46 [TAYLOR, William & Fanny]. ADAM AND EVE. Helen and Lewis Taylor. Swynerton Rectory, 1860. **£ 1,500**

Small 4to [14.4 x 14 cm (5.7 x 5.5 inches)], pp. 18 and 9 pen ink and watercolour illustrations on thicker card; original tan cloth, the upper cover neatly titled in manuscript.

A rather delightful home made manuscript celebrating the first two children of the Rev William Taylor and his wife Fanny.



Helen Frances Taylor was born at the Swynerton Rectory in Staffordshire in 1856 followed two years later by Lewis William Taylor. The text follows the Bible story from the beginning of Genesis and the creation of the world to the death of Noah in Genesis, chapter eight. The text is adorned by nine delightful and accomplished roundels illustrating the key episodes in the Bible story. These include 1) 'The evening and the morning were the first day' 2) 'And God saw every thing that he had made, and behold it was very good.' 3) 'She took the fruit thereof, and did eat, and gave also unto her husband with her and he did eat.' 4) 'So he drove out the man; & he placed at the east of the garden of Eden Cherubim' 5) 'A fugitive and a vagabond shalt thou be in the earth' 6) 'They went in two by two unto Noah into the Ark, the male & female as God had commanded Noah' 7) 'And Noah only remained alive, and they that were with him in the ark.' 8) 'And he sent forth the dove; & to in her mouth was an olive branch pluck'd off'; and 9) 'I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.'



These nine scenes were chosen were no doubt as the most visually interesting scenes to illustrate, the artist clearly influenced by contemporary religious art. The title is an obvious foil to link their own 'Adam & Eve' to their own children Helen and Lewis. Probably the intention was to explain to then in an illustrated form the key moral teachings in Genesis, including the creation, man's downfall, man's rebellion, redemption, and God's mercy.

The work is also influenced by the children's books being published in the 1850's and 1860's, many of which were both of the same small format and containing bright and impressive coloured plates. We are unsure if this was produced by William or Fanny Taylor, though one quite probably provided the illustrations and the other the text. We only know that Helen never married and died just short of her hundredth birthday, her brother Lewis became solicitor and predeceased his 'Eve' in 1944.



RARE FRENCH TEACHING TOY

47 [TEACHING TOY]. DURU, Hugues, & DONJEAN, Gustave *artist*. ENCYCLOPEDIE DES ENFANTS. Par H. Duru. Paris. [H. Duru Editeur, Litho. H. Jannin]. [c. 1850]. £ 1,850

Complete with 24 question and answer cards (10.5 x 13.2cm), 12 with hand coloured lithographed scenes, plus three other cards in manuscript, copying the Natural History, Navigation and Sculpture cards; one answer card torn and repaired, another with minor loss to one corner, otherwise apart from some light dust-soiling and a few minor marks, a clean set; housed in the original box (15.5 x 12.5 x 2 cm), the lid with hand coloured lithograph label replicating the scene from the 'grammar' card, and with the lithograph instruction sheet (additionally signed by Duru at foot) pasted to the inside of the lid; box lightly worn and dust-soiled and with some discreet repairs to the joints, all of which do not detract from this being a very desirable item.

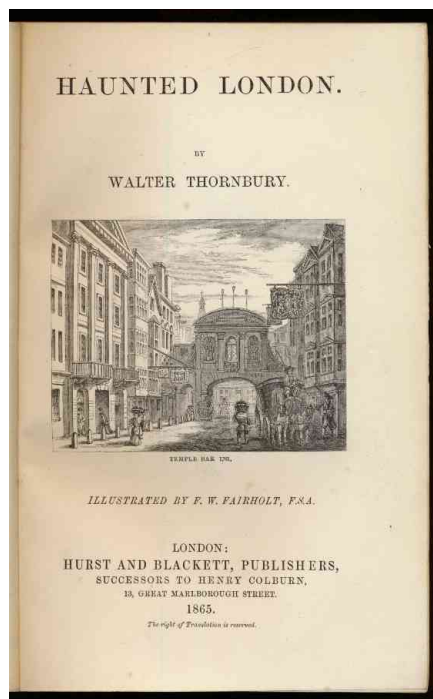
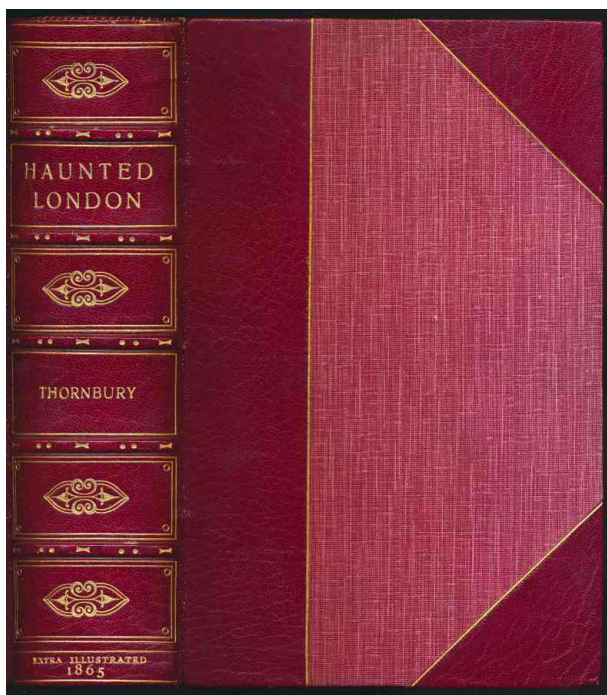
Rare French game designed to teach children on the scope and purpose of twelve subjects, namely grammar, arithmetic, geography, history, astronomy, natural history, art, design & sculpture, architecture, agriculture, commerce, and navigation. Each question card is then followed by a response card, which gives the appropriate answer.

The toy is evidently intended for boys and girls alike, a young lady, for instance, is depicted on the geography card together with peoples representative of Asia, Europe and America. Clearly the intention of the educational cards was two fold: to teach young children the simple rudiments of each subject while also introducing more complex ideas, and thus also adopting the style of a memory game, the bright and vibrant hand coloured illustrations also contributing to this end.



We have been unable to find any reference to this particular toy although the publisher H. Duru, the lithographer H. Jannin, and the artist Gustave Donjean worked together in producing several other such items together with prints between 1850 and 1860. Hugues Duru began his activity as a bookseller and publisher of games sometime in the 1830's. He started his career, however, as a teacher at the Cécile Margarita in the Marais area of Paris before trying his hand at publishing grammars and other works aimed at a juvenile audience. His earliest publications has his address at 33 rue Mauconseil, later he moved to the rue Pavée and is last recorded at the 10 rue du cloître St-Jacques where he appears to have been in straightened circumstances and working and living in a single room. This forced Duru to give up his own business when he joined the major games manufacture Léon Saussine, based in Paris. The artist of the present cards is likely Gustave Donjean, who collaborated with Duru

on a number of other games at this time. He was born in St Michiel and exhibited at the Paris Salon in 1865 and 1868. He appears to have progressed from illustrating toys and games to supplying designs for sheet music covers, portraits and illustrations for magazines, papers and journals.



EXTRA ILLUSTRATED AND 'FULL OF MOST CURIOUS MATTER'

48 **THORNBURY, Walter.** HAUNTED LONDON. London: Hurst and Blackett, Publishers, Successors to Henry Colburn, 15 great Marlborough Street 1865. **£ 950**

FIRST EDITION, EXTRA ILLUSTRATED. 8vo, pp. xvi, [1] blank, 518, [2] errata; text illustrations after F.W. Fairholt and extra illustrated with 58 engraved eighteenth and nineteenth century views and portraits; three quarter red crushed half morocco by Bayntun, spine with raised bands and decorated and lettered in gilt, top edge gilt; ex libris W.A. Foyle, Beeleigh Abbey with his red leather bookplate.

Desirable extra-illustrated copy of *Haunted London*, 'a huge book, full of most curious matter' (*The Athenaeum*, where Thornbury's slightly macabre interests seemed more acceptable than in his purely historical writing!). An altogether gossipy, historical, antiquarian, and topographical volume.

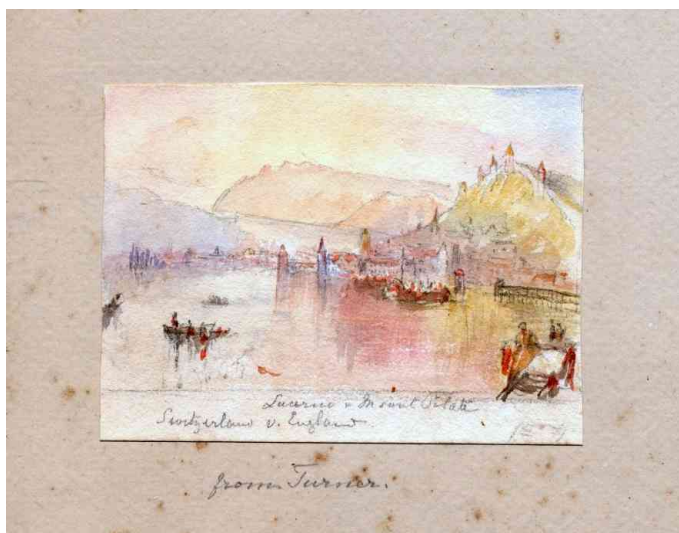
ORIGINAL SKETCHES AFTER J.M.W. TURNER, BY A LADY KNOWN TO THE ARTIST, AND ASSISTED BY JOHN RUSKIN

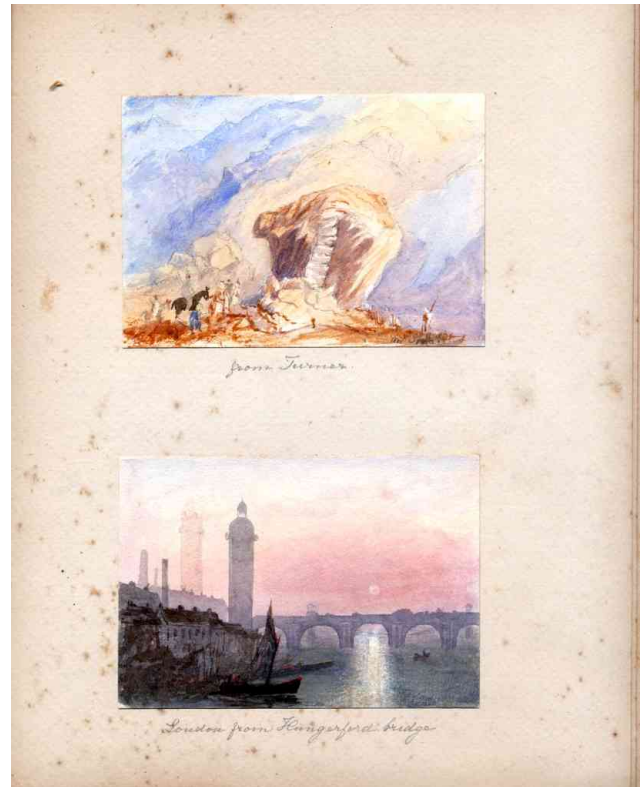
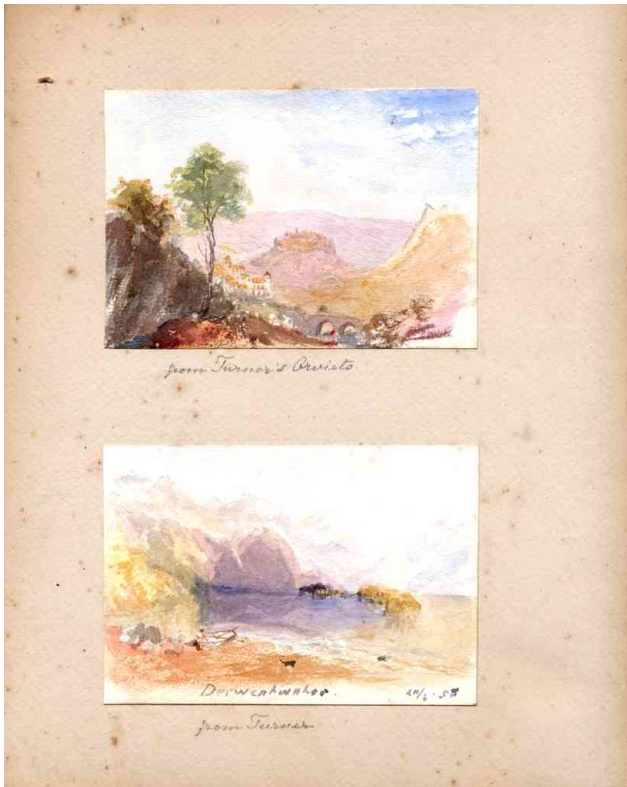
49 **[TURNER-RUSKIN]. WARLOW, Elizabeth.** ORIGINAL ALBUM CONTAINING WATERCOLOUR SKETCHES AFTER J. M. W. TURNER, together with several other sketches and watercolours chiefly of topographical subjects. [London] circa 1858. **£ 2,500**

4to, [29 x 24 cm] 26 leaves containing 20 pen & ink drawings and 30 watercolours mounted on thick card; original decorated orange cloth, rebaked in calf and somewhat worn armorial bookplate of Elizabeth's brother J.P. Turbevill.

An unusual album by an amateur artist who knew both Turner and John Ruskin, with Ruskin in turn helping her to make copies of Turner's work.

Documentation of Elizabeth Warlow's relationship with Turner and Ruskin is somewhat wanting, however, as the album contains copies of three, or possibly four, watercolours that belonged to Ruskin, and further to this, the copy of Dudley in Warwickshire is annotated by Elizabeth 'from Turner: the pencil lines by Ruskin' it seems to leave no doubt that Ruskin was on hand to guide Elizabeth's efforts. Our only other information really stems from an obituary notice of Elizabeth,





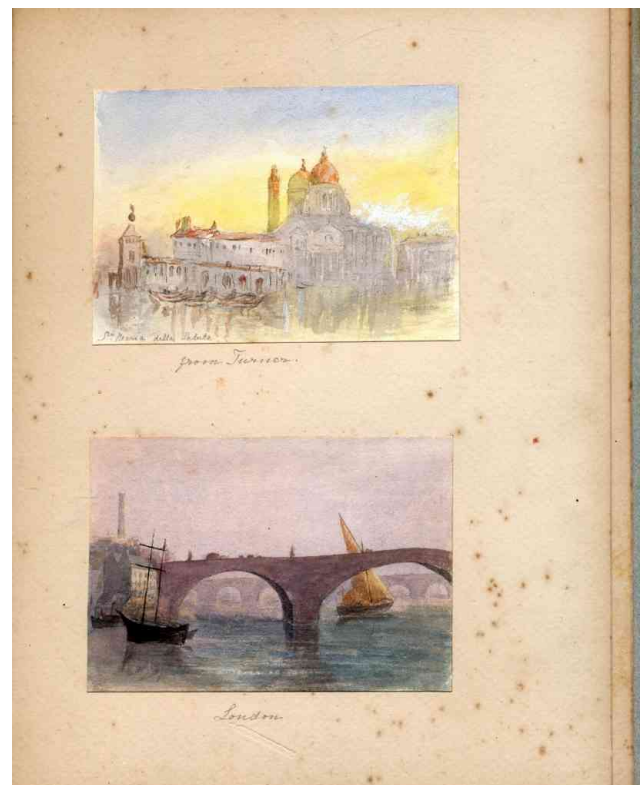
which although somewhat tenuous in nature there is little reason to doubt the veracity of the statement when combined with the evidence of the album.

Ruskin had published his *The Elements of Drawing* in 1857. He had also arranged the Turner drawings and sketches at the National Gallery, and produced a descriptive catalogue for their exhibition in May 1858. Also during 1857 and 1858 he continued to teach at the Working Men's College and 'received an increasing number of requests for advice and assistance in the practice of drawing. Such requests came both from humble students, otherwise unknown to him, and from great ladies.' [Cook]. One of the Turner copies in our album is dated 20/2 '58 pinpointing when Elizabeth would have met with and taken lessons from Ruskin, 'after all he was of most use when talking to women amateur water-colourists' [Hinton]. The previous month Ruskin had met with, and began giving lessons to, Rose la Touche, as Cook tells it here 'began the romance, and the tragedy of his life.' Elizabeth would be 32 in 1858, and although an unmarried woman - something Ruskin generally avoided, although Elizabeth does seem the sort of independent woman with no designs on a more intimate relationship with Ruskin - he would still have taught her personally, either invited her together with other amateurs to his home at Denmark Hill, or alternatively at the home of another aspiring amateur 'in town.' Elizabeth lived some six miles from Denmark hill at Lee Park in Blackheath, London but it does not seem likely that Ruskin visited her home.

The copies of Turner's works now held in the Tate Gallery would perforce have meant instruction at the National Gallery where the originals were then housed. It still leaves the question of how Elizabeth knew Turner, intriguingly the 1851 census has her down with the profession of 'Teacher': she certainly did not need to teach as the family had private means, or was there a meeting through Ruskin before Turner's death in 1851 when Elizabeth would have been in her twenties?

Who was Elizabeth Warlow? We know she was born in Cawpore in India in 1826 the daughter of a captain in the Bengal Engineers Thomas Warlow, and his wife Prudence. Thomas died in 1839 and it would appear his wife, and several children, returned to Britain for there Prudence married a Blackheath Doctor Lawrence Hay Fyffe in 1840. Prudence was again widowed in 1849 and thereafter lived together with Elizabeth, a half brother and future historian C. A. Fyffe, and also from time to time assorted nieces and nephews of relatives whose parents were still in India.

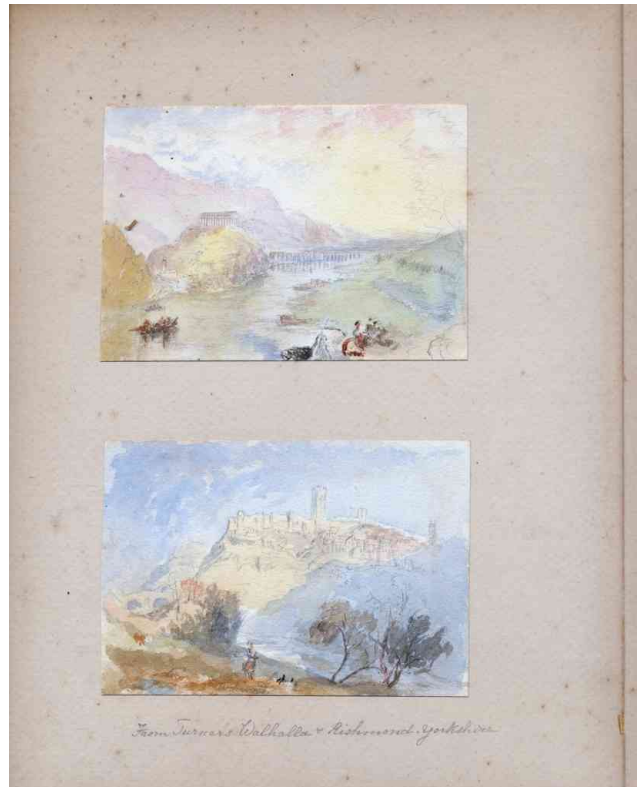
After her mother died she moved to Acton in the 1870's, there she dispensed with an architect and



designed her own house. The *Acton Gazette* in a notice on her death in 1920, states that she was personal friend of Turner and Ruskin, we also know she became a socialist, learned several languages including Esperanto, was a keen vegetarian, battled against anti-vaxxers, adopted a daughter, gave her time and money to poor women who came to her for help, gave lessons in French and other subjects to local police and had friends in all stations of life and generally supported 'progressive social and educational causes and lending a generous helping hand to the unfortunate.' Her life certainly seems to dovetail neatly into the John Ruskin-William Morris-G.B Shaw group of thinkers.

We really do not know how Elizabeth Warlow met with Turner and Ruskin but she thought it important enough to preserve her work and mount the watercolours in her album. Other unconnected sketches and watercolours include views in Bristol, Darmouth, Edinburgh, Berwick on Tweed, North Berwick, Warwick and Oxford and also a continental tour including Antwerp, Treves, Worms, Coblenz, Cologne and Mainz.

We have identified below the ten Turner works Elizabeth copied together with their current titles and locations, there are also two other watercolours views, one of a sunrise from Hungerford Bridge in London the other another view of the Thames, these we have not identified but speculate they are the work of Henry Dawson. As they are mounted together with the Turner copies we feel they may also have a Ruskin connection.



View of Santi Giovanni e Paolo, Rome, from the Palatine Hill 1819 : Turner Bequest CLXXXIX 39.

View of the Arch of Titus and the Temple of Venus and Roma, 1819 : Turner Bequest CLXXXIX 40.

View of Orvieto, Painted in Rome 1828/1830 : Turner Bequest N00511.

Untitled (Keswick Lake, Cumberland) : British Museum 1958,0712.442 - Ex Ruskin - dated '20/2 '58'.

The Desert of Sinai : Private collection see Wilton 1979, no. 1239 - Ex Ruskin?

The Dogana and Santa Maria della Salute, Venice, 1840 : Turner Bequest CCCXVI 29.

The opening of Walhalla, 1842 : Turner Bequest N00533.

Richmond, Yorkshire, 1826 : British Museum 1910,0212.276.

Dudley, Worcestershire, c1830-33 : Lady Lever Art Gallery, Liverpool LL 3923 - Ex Ruskin.

Lucerne from the Lake, 1845 : Morgan Library and Museum 1996.148 - Ex Ruskin.

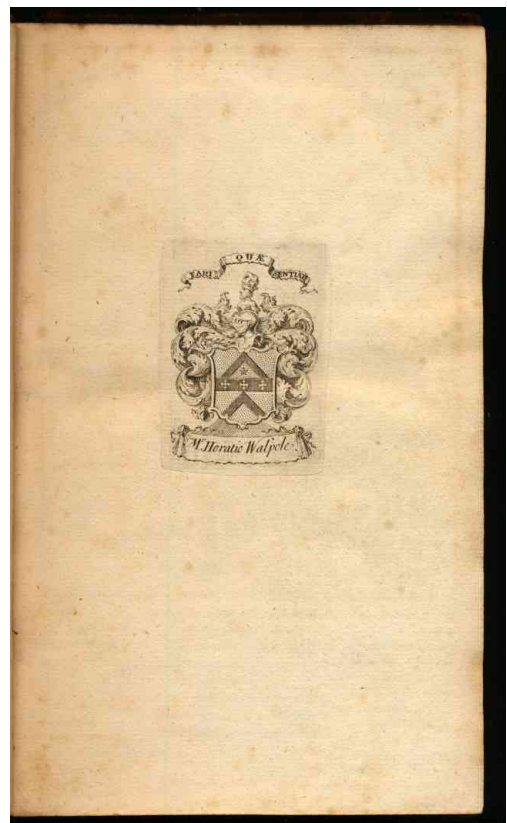
EX LIBRIS HORACE WALPOLE:

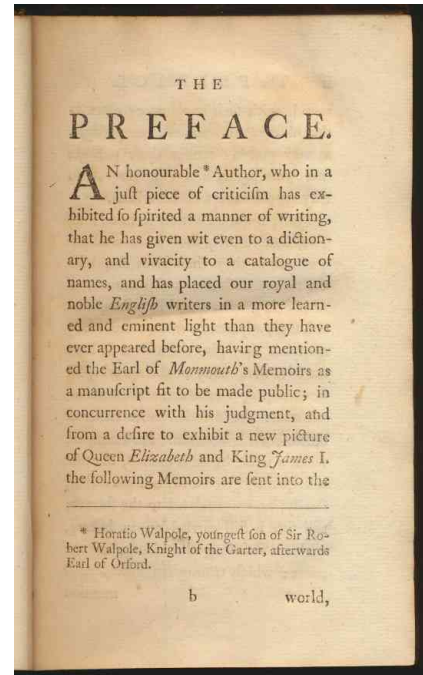
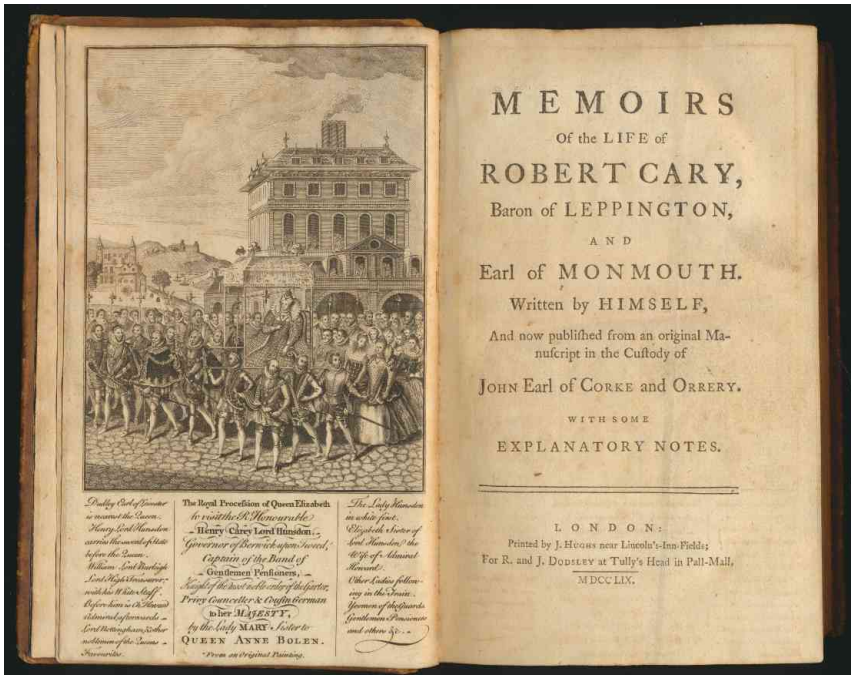
'AN HONOURABLE AUTHOR, WHO ... HAS EXHIBITED SO SPIRITED A MANNER OF WRITING' (PREFACE)

50 [WALPOLE, Horace]. CAREY, Robert, *first Earl of Monmouth*. MEMOIRS OF THE LIFE OF ROBERT CARY, Baron of Leppington and Earl of Monmouth. Written by Himself, And now published from the original Manuscript in the Custody of John Earl of Corke and Orrery. With some explanatory notes. London: Printed by J. Hughs near Lincoln's-Inn-Fields; For R. and J. Dodsley at Tully's Head in Pall Mall. M DCC LIX [1759]. **£ 3,250**

FIRST EDITION, ASSOCIATION COPY. 8vo, engraved frontispiece and pp. [iv], xxxii, 200, [6] index and errata; contemporary calf, spine gilt, label missing and head and tail of spine chipped, upper joint cracked, blue paper endpapers; with the engraved armorial bookplate of Horace Walpole [Hazen BP¹], on the recto of the engraved frontispiece, and the nineteenth-century armorial bookplate of James Heywood Markland.

Carey's *Memoirs* is a valuable account of the life of the Elizabethan and Jacobean court, though he himself was not a particularly pleasant character - an opportunist who attempted to profit from being the first to tell James VI of Scotland of the death of Elizabeth, and who rose by assiduous politicking to an undeserved Earldom.

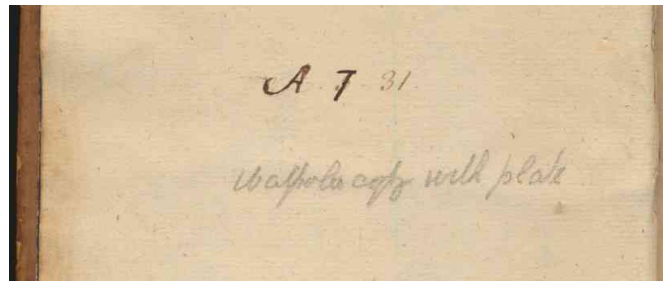




John Boyle, 5th Earl of Cork (1707-1762), edited and had published the *Memoirs*, probably motivated by reading Horace Walpole account of Monmouth in his *Royal and Noble Authors* of 1758. We know from an undated letter, now at Yale, from Boyle to Robert Dodsley, that Boyle knew Walpole slightly. In it, he says that he met 'Mr. Walpole' many years ago at Houghton when he was treated with 'honours and civility,' but has never had 'an opportunity of improving my acquaintance with him' but would 'you [Dodsley] oblige me to the highest degree in trying to let me have one of his books.' One actually wonders if it was Walpole's Strawberry Hill edition of *Royal and Noble Authors* that this letter refers to, which in turn caused the *Memoirs* to be published.

It is certainly no accident that the engraved historical frontispiece of the *Memoir* mimics that in Walpole's *Royal and Noble Authors* and that both authors entrusted the publication of their work to Robert Dodsley.

All Walpole's books published before 1763 were entered in regular order in what is designated the 'Manuscript Catalogue'. Prior to this date he does not seem to have had any regular system before he arranged the books on his library shelves in the winter of 1754. Books by English royal and noble authors went into the first press to the right of the fireplace of Walpole's library at Strawberry Hill, which was designated with the letter A. The *Memoirs* originally had the press mark 'A.5.31', but this was later altered to 'A.7.31'; as more books entered the library, Walpole clearly had to move the contents of shelf 5 up to shelf 7.



'The press-mark is normally in the upper center, above the bookplate, of the inside cover. But other positions are common enough, especially the fly-leaf if the inside cover is in any way inconvenient, or a second fly-leaf if the binder used marbled end-papers. A few press marks appear on the upper edge of the bookplate itself' [Hazen]. In our copy, the bookplate has been placed on the recto of the engraved frontispiece facing the title with the press mark on the verso of the front free endpaper separated by a plain leaf free-endpaper. This strongly indicates that Walpole initially placed the bookplate in the *Memoirs* prior to the work being bound as 'Walpole used a fly-leaf or the title-page; and if the book was in publisher's boards and hence likely to be rebound, Walpole quite consistently put his plate on the half-title, on the verso of the title-page or other blank verso, or at the end of the preface.' [Hazen].

Walpole's copy of the *Memoirs* was sold together with five other biographical works by Barrington, Danby, Lyttelton, Monck, and Walker as lot 21 on the first day's sale of Strawberry Hill in 1842 for 15 shillings to Slatter, an Oxford bookseller. Lewis Walpole managed to acquire the copy of Anthony Walker's *The Virtuous Woman*, 1678 that was part of this lot for the Walpole Library at Yale. Until now, this is the only other book to surface from the lot.

The *Memoirs* entered the library of James Heywood Markland (1788-1864), an English solicitor, and antiquary, whose library was sold over five days in 1865, but from that time, we have no recent provenance for this copy other than the codes, in pre decimal money, pencilled on one of the endpapers.

