

CATALOGUE 16
A 19th Century Miscellany



Item 56

IAN MARR RARE BOOKS



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We will gladly supply more detailed descriptions, further images, etc. Books may be returned for any reason whatsoever, within the usual time frame, but in that event please let us know as soon as possible.

If visiting, please contact us first to make arrangements. The ancient Cornish town of Liskeard is about 20 minutes by car or railway, west of Plymouth, or 4 ½ hours from London.

We are always interested to hear of books, manuscripts, ephemera, etc., which may be for sale, wherever they may be, and we are happy to travel.

We must preface the current catalogue with a word about our illustrations. We are not professional photographers, and always shoot using natural light (we think it best and, representationally, truest to form). However, prevailing weather conditions in Cornwall of late have not been favourable (overcast, with scudding clouds). Hence, many illustrations here show a somewhat uneven light, with the bottoms of the images a little more shadowy or darker, than the tops.



Although there is no particular theme to this catalogue, a name that crops up at the start, and thereafter intermittently, is that of **ALBERT HENRY WARREN**, so we begin with a short notice of his life. Albert Henry Warren (1830-1911) was a lifelong artist (in oils and watercolours), draughtsman and designer (of, among other things, books, book-bindings, picture frames, etc.), chromolithographer (notably for Owen Jones), and art teacher (at Queen's College, London). His father was the artist Henry Warren (1794-1879; President, from 1839 until his eye-sight failed, of what would become the Royal Institute of Painters in Water Colours), and his uncle was John Martin (the painter of apocalyptic scenes). Born at Chelsea, into this artistic milieu, there is no evidence of Warren receiving formal art training, but he is known to have worked on his father's vast panoramas of the Nile [see the posters, Item 1] and the Holy Land, and was articled to his father's friend, Owen Jones. For Jones he did much work on the design preparation of the Greek, Roman, Egyptian and Alhambra courts at the Sydenham Crystal Palace of 1854, and the Exhibition of 1862. He also assisted in the Moorish decorations for St James's Hall, Piccadilly, in 1858. Item 2, below, is particularly relevant to these endeavours. He also put his skills as an architectural draughtsman at the disposal of John Martin, in the preparation of the latter's vast schemes for the London sewerage system and Thames Embankment projects. Warren was also quite centrally placed in the design and production of the extraordinary mid-19th century flowering of colour-printed books, gift-books, book design, and book-binding. Aside from helping Owen Jones with *The Grammar of Ornament* and other books [see items 44 & 45], he produced books and teaching manuals of his own. But it is as a designer of book covers that he has attracted most attention of late, and we think that in this respect there is much that waits to be discovered in items 1 and 2, below.

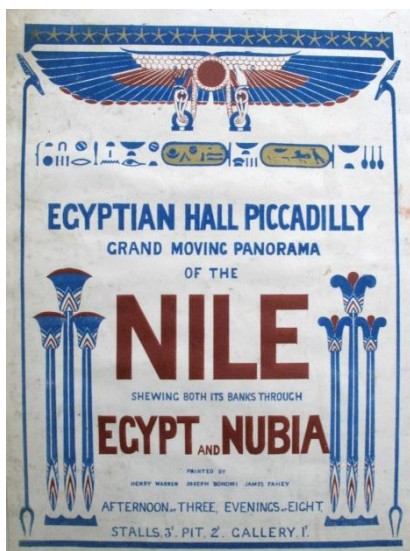
1. **JONES (Owen), studio of:** [a large folio of paper-mounted studio scraps, drawings, tracings, printed pieces, etc., put together by **Albert Henry WARREN**] ca. 1848-1860 £3,950

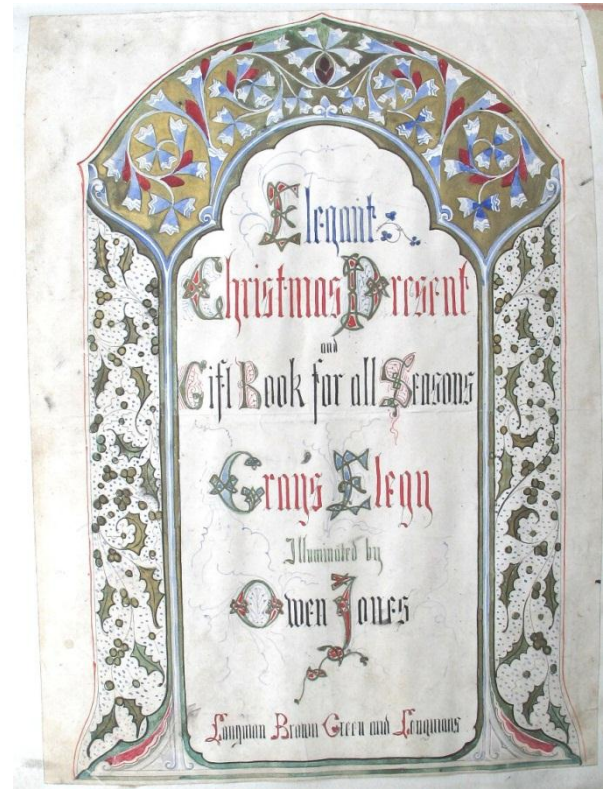
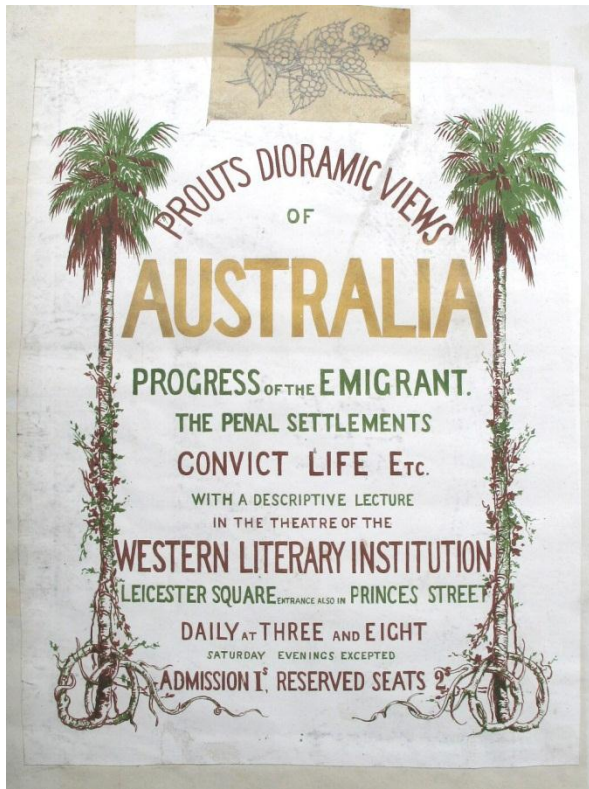
a roughly stitched large folio of paper without covers, 21 x 13 inches, some 60 pp. with mounted material, + some loose pieces



A slightly haphazard but nonetheless fascinating ensemble of original pencil, ink, and watercolour material, many pencil or ink tracings, printed pieces, and so forth. In effect, an artist's reference archive of designs used, unused, work in progress, etc. The nature of the collection suggests that it was not in any way assembled for presentation, but more of a workaday record of bits and pieces that might just as easily have languished in a drawer, or, indeed, the wastepaper basket of a very busy studio, but instead kept by a keen student or apprentice.

Our suggestion is that the album was assembled by Albert Henry Warren (1830-1911). The dates of the pieces (mostly ca. 1848 to early 1850's) are about right for his work with his father, Henry Warren, and his apprenticeship with his father's friend and colleague, Owen Jones. The plethora of material includes pieces that certainly emanated from Jones's studio, and it is not unlikely that some of the pieces are by him. Some of the items carry pencil or ink comments suggesting tutorial pieces, as well as remarks from the printers and others. The collection also accords quite well with the other collection which we have, of a slightly later date, which was definitely part of Albert Warren's archive [see Item 2].





The collection's appeal is as a visual record of a key period of book design, and hence of great academic interest. But, within the confines of a bookseller's catalogue, it is hard to describe the collection (partly due to the apparently random placing of the materials within the album). Our description of the contents is therefore necessarily *ad hoc* and, due to the amount and depth of it, somewhat superficial. However, something must be said, and to our eyes the material may be categorised as follows, although items do not appear in this order in the actual album:



- 1) **posters and flyers.** a) a poster, 15 x 10 inches, on green paper, advertising “The Egyptian Hall, Piccadilly, Grand Moving Panorama of the Nile . . ., Painted by [Henry] Warren, Bonomi, & Fahey. Ca. 1850. b) another, smaller, printed in red, blue and gold. c) a poster for “Prout’s Dioramic View of Australia . . . in the Theatre of the Western Literary Institute, Leicester Square,” printed in ochre, gold and green; ca. 1850.



2) **printed pictorial upper wrappers** for publications issued in parts: a) 11 pictorial upper wrappers printed on green paper, for the publishers J. & F. Tallis; one wrapper, for Bunyan’s Pilgrim’s Progress, engraved by Emma Finden, has two preparatory or part-sketches in ink elsewhere in the album; another wrapper (for ‘The Illustrated Atlas,’) has the printed monogram “H.W.” [i.e. Henry Warren]. b) one printed upper wrapper with decorative border, printed in red and black on buff paper.

3) **other title-page and wrapper designs** include: a) an elaborate red and blue ink title for a parts-work entitled, “Boyce’s Collection of Cathedral Music,” imprint for Novello, 1849, whereas it was actually published by Robert Cocks & Co. b) an elaborate original watercolour design for a chromolithographic title or announcement: “Elegant Christmas Present and Gift Book for all Seasons. Gray’s Elegy Illuminated by Owen Jones,” undated.

4) **book-binding designs;** numerous examples scattered throughout the collection, including ink or watercolour, printed or part-printed, very many tracings, and even some rubbings, etc. Of particular interest is a piece of pencil lettering on tracing paper, 2.75 x 14.5 inches, which reads: “Leighton Son & Hodge Exhibit These Specimens Of

Bookbinding in Cloth, Leather, &c. As Applied To Books In Large Numbers For The Purpose Of Supplying The Publishers. The Ornamentation On Each Cover Is Produced By Machinery At One Impression Without Resort To Hand Tooling & The Specimens Are Exhibited For Excellence Of Design & Quality Combined With Cheapness. The Designs By Robert Dudley, Owen Jones, John Leighton F.S.A. Albert Warren Etc.” Two more tracings relate to the ‘Relievo’ binding of Owen Jones’s ‘Fruits from the Garden and Field,’ published in 1850. The incomplete pencil design on tracing paper for the upper cover was not used, but the other tracing is an exact copy of the lower cover.

5) scattered throughout the album are numerous original designs, derivative tracings, and material returned from the printers (mainly John Tallis) relating to decorative borders to book illustrations. See the above illustration, an incomplete or proof engraving of **General Washington**, with a partial inked border design, for example. Some are dated or have other information, and a few have instructional pencil or ink notes to the designer or from the printer.

6) miscellaneous designs: a large body of work for different applied purposes, some of which are obvious (one for a chair, for example), and some of which are fragmentary or might apply to different objects. The majority consist of pencil or ink work on tracing paper, but included are original and printed pieces.

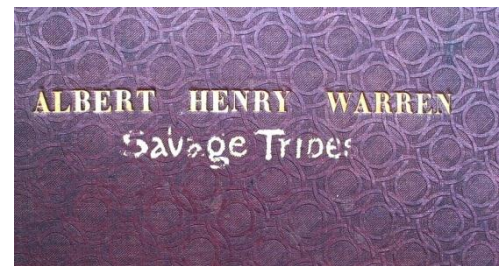
Among firms indicated on individual pieces in the scrapbook are: Huntley & Palmer, De La Rue, Longman [et al.], Blackwoods, John Murray, Blackie & Son, Allsopp's Pale Ale, and J.& F. Tallis.

The condition is nearly all very good, but with some fine art conservation required to consolidate and preserve the contents. The tracing paper has presumably yellowed a bit over time, but may have been of a yellowish tinge to start with.

2. WARREN (Albert Henry) artist & designer: [Archive of material relating to Warren's work & input into Owen Jones's *Grammar of Ornament*] ca. 1850-1909 £3,950

a large quantity of material: watercolours, drawings, tracings, printed matter, etc.

A most interesting ensemble, with a good proportion directly relating to Warren's work for Owen Jones's masterpiece, *The Grammar of Ornament*, 1856. The story the material tells is that Warren would have been briefed and assigned to visit the collections at the British Museum and elsewhere, and to make sketches and watercolours which went into his themed sketch books (of which we have examples here).



Above, a watercolour from one of Warren's sketchbooks; and, right, as it appeared in *The Grammar of Ornament*.

The Grammar, page 3, acknowledges "drawings . . . executed by my pupils, Mr. Albert Warren and Mr. Charles Aubert, who, with Mr. Stubbs, have reduced the whole of the original drawings, and prepared them for publication." Presumably Jones selected what was to be used for publication, since only a proportion of what appears in Warren's sketchbooks was used. Page 4 of *The Grammar* continues with acknowledgements, "The drawing upon stone of the whole collection was entrusted to the care of Mr. Francis Bedford, with his able assistants [including, once again] . . . A. Warren."

By quantity, we have an archive box of material, which we have made a start at sorting, and divided into the following fascicules or subdivisions.

1) a disbound quarto notebook of mounted and loose watercolours, tracings, chromolithograph pieces, etc., relating to *The Grammar of Ornament*. Approx 33 leaves.



2) a quarto notebook, upper cover of the binding only, with “Albert Henry Warren,” stamped in gilt, and “Savage Tribes” written in white paint beneath. Approx. 29 pp. of watercolours, sketches, tracings, etc., pertaining to *The Grammar of Ornament*, Chapter 1. With a 4 pp. a.l.s., with ink sketches, from Herbert Johnston to Warren, relating to tomahawks and pipes.

3) a quarto notebook, with “Albert Henry Warren,” stamped in gilt, and “Greek” written in white paint beneath. Approx. 7 pp. of mounted material and a quantity loose, pertaining to *The Grammar of Ornament*, Chapter IV.

4) a quarto notebook, cloth covers, with “Albert Henry Warren,” stamped in gilt, and “Egypt Nin[evah]” written in white paint beneath. Approx. 28 pp. of mounted material (watercolours, sketches, drawings, tracings, etc.), pertaining to *The Grammar of Ornament*, Chapters II & III.



5) a quarto notebook, cloth covers off, with “Albert Henry Warren,” stamped in gilt, and “Mediaeval” written in white paint beneath. Miscellaneous mounted material (watercolours, sketches, drawings, tracings, prints, etc.), pertaining to *The Grammar of Ornament*, Chapter XVI. Including two watercolour / inkwash drawings with initials “M.O.J.” i.e. most probably by Owen Jones.

6) [Miscellany I] various artwork & designs, including a design for Princess Alice, 1867/68 with ink notes, and a fine ink sketch of Winchester Cathedral font. 7 pieces in all.



- 7) [Miscellany II] 15 miscellaneous watercolours, tracings and a photo.
- 8) [Miscellany III] miscellaneous photos and tracings, mainly of carpets and textiles; some damage.
- 9) [Miscellany IV] a hodge-podge of miscellaneous material, mainly printed; of little significance but present with the rest of the archive as we found it.
- 10) a quantity of material mainly to do with Warren's involvement with the Savage Club between 1885 and 1909, including letters (one of which is a stern one about Warren's failure to pay his annual subscription), artwork, (including a fine (but foxed, mounted) illuminated presentation leaf to the Hon. Sec. of the Club, Edward Peacock, 15 x 11 inches, signed, dated June 11, 1909); and a few other artwork pieces relating to other projects.
- 11) designs for books, book pages, and other paperwork, including a fine ornamental border for "A Christmas Gift from the Sea," and a fine pen & watercolour design for "The Egyptian Cream Laid Nile Paper." 21 pieces in all, mostly page layouts on tracing paper, some dated 1870.
- 12) a small quantity of Moorish carpet or architectural corner pieces, tracings with added watercolour, or chromolithograph.
- 13) 4 elaborate tracings for chandeliers.
- 14) a poster for "Egyptian Hall, Piccadilly, Grand Moving Panorama of the Nile . . . Painted by Henry Warren, Joseph Bonomi, James Fahey," 10 x 7.5 inches [image area], printed in ochre, blue, and fold, ca. 1850.
- 15) [Miscellany V] including a photograph with pencil notes on the verso for a binding design: "fine gold lines / gold masses engine turned / blind raised bold or impressed / The Poetical Work of Edgar Poe." 18 pieces and 2 packets of tracings some large, some with added colour, some with damage.
- 16) miscellaneous, including pencil sketches with notes, one of which states, "Indian inlaid work from the Crystal Palace." Also, some photographs (from Francis Bedford's studio ?) some of which are part overpainted, one with a pencil note verso to Day & Son.
- 17) four British Museum Reading Room tickets, of which two are dated 1871; the other two earlier but undated. Plus a later invitation to the Artists Regimental Club.
- 18) four large, printed page lay-outs in rough; a large piece of design outline in black and red crayons; a piece of gold-printed textile design on waxed navy-blue paper.



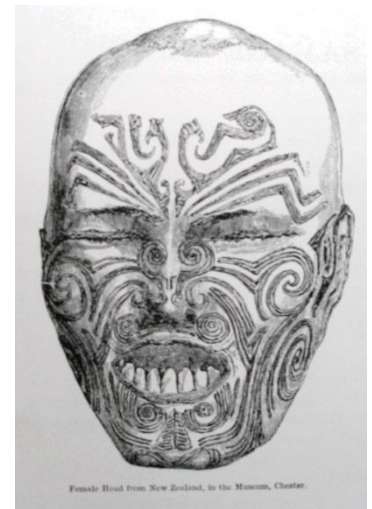
photograph with over-painting



illuminated presentation for the Savage Club



Warren's watercolour on tracing paper, top left; and below, how the same image appeared in *The Grammar of Ornament*.



3. BERTHOLD'S POLITICAL HANDKERCHIEF. No. 6, London, Printed and Sold by H. Berthold, October 8, 1831 £295

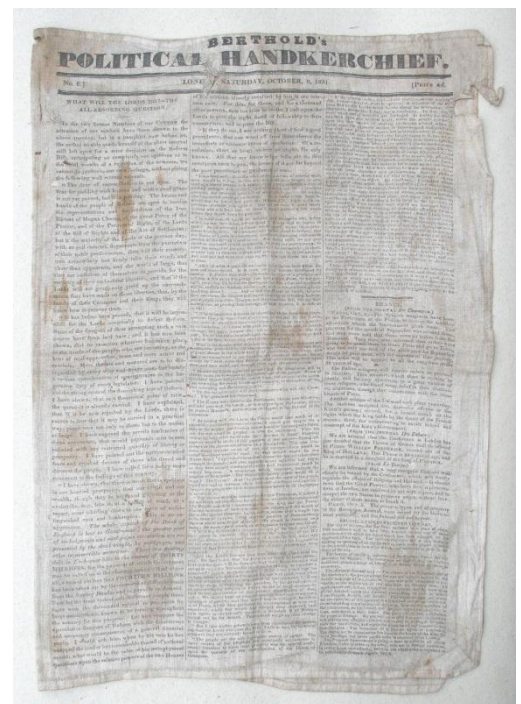
folio, 16 x 11.5 inches, 4 pp., of which the centre pages are blank, one woodcut illus. (of a Wellington Boot & cat), printed on cotton, (small hole at the top, tear in the right-hand margin; cotton discoloured and with several stains)

Rare. Printed on cotton, partly in a radical or facetious attempt to evade the duty tax on paper, but also an ingenious thumb-in-the-eye to that sector of the establishment resisting Reform. Hence, this newspaper-style production refers to itself in the text as a "COTTON" (as opposed to a paper). The authorities were not amused, and quickly pronounced that Berthold's premise was faulty, and that printing on cloth incurred the same duty as printing on paper, as per the relevant Act of Parliament. Vendors of the Political Handkerchief were subsequently arrested if they tried to sell it.

Ten numbers of the Political Handkerchief were published, all in 1831, and all now very rare. The present number opens with a long article reviewing a pamphlet which suggested that the country's financial problems were a far greater danger than the purported dangers of Reform. The Fall of Warsaw and a mixture of other content, some with a pro-Reform bias, complete the picture.

Henry Berthold, a native of Saxony, was a writer for the penny political periodicals, active in promoting the cause of universal male suffrage. But he came badly unstuck in 1834 when he was convicted for shoplifting a feather boa (which he had concealed in his hat). The trial was reported in *The Times*.

The Oracle of Reason, No. 30, and *The Monthly Repository*, vol. 8, both carried versions of the same anonymous review of the trial report. Although the jury was sympathetic, the anonymous reviewer



described Berthold as “a man of very inferior intellect,” commenting that: “he was the author of the political handkerchief, a puerile exercise to out manoeuvre the stamp-office, by printing political articles on calico, or rather on crossed cotton thread saturated with damaged American flower [sic] or plaster of Paris. The thing was unreadable after a single “man handling” becoming a dirty mass of printer’s ink and white powder . . .” Our piece is not quite as bad as this would suggest, but is in a condition consistent with its age and material.

En fin, Berthold was **transported to Australia**, where he died at Port Macquarie Hospital in 1838.

... in the very nick of time ...

- 4. BILLINGS (Robert William)** Architectural Illustrations and Account of the Temple Church, London, London, Published by T. & W. Boone, and R. W. Billings, 1838 £300



4to., pp. vi, 55 (1), additional engraved pictorial title and 30 plates, some slight spotting of later plates; original pictorial boards (repeating the title-page) and lettered roan spine (binding worn, i.e., hinges cracked, top portion of spine gone, wear to corners; some occasional foxing)

First Edition. A nice copy of this book about one of London’s more significant ancient buildings, with a 16 pp. octavo publishers’ catalogue at the front, and a further 4 pp., quarto, at the back (announcing Lear’s *Parrots*, among other things). The text, drawings and engraving were all by Billings, inspired by his previous work for Britton and the realisation that very few images for this fascinating building were extant.

Adams, *London Illustrated*, 185, tells us that Billings’s excellent work “was in the very nick of time to record the appearance of the twelfth-century church with its thirteenth century choir and the detail of its ornaments before they were overlaid by relentless Victorian restoration [completed 1841] and ultimately shattered by fire bombs [1941 Blitz].”

- 5. [BOOKBINDING DESIGNS] CUNDALL (Joseph)** On Ornamental Art as Applied to Ancient and Modern Bookbinding. Illustrated with Specimens of various Dates and Countries . . . Read to the Meeting of the Society of Arts Held November 1847, [London,] Published at the House of the Society of Arts . . . and Sold by Joseph Cundall, 12 Old Bond Street, 1849 £100

4to, pp. 15 (1), 8 chromo plates + 12 plates printed in brown + facsimile ms. bill, original printed-paper covered boards (spine badly chipped with loss, edge-wear, loss of surface to upr. cvr. corners; frontis & 1 or 2 plate margins water stained; plates loose)

An important work, albeit in a fatigued binding and some quite extensive waterstaining to the contents. Cf. Maclean, *Victorian Publishers’ Book-Bindings*, p. 15.

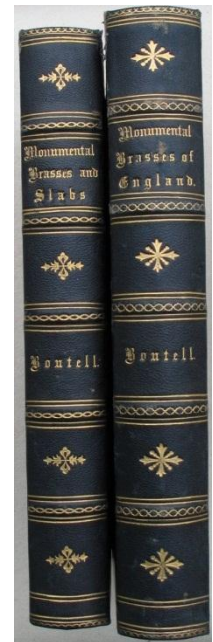


- 6. BOUTELL (Charles)** Monumental Brasses and Slabs; an Historical and Descriptive Notice of the Incised Monumental Memorials of the Middle Ages With Numerous Illustrations , London: G. Bell & Sons, 1847 £200

8vo, pp. xv (i), 225 (1), decorative t.p. printed in red & black, frontis. & 31 plates, profuse wood-engraved text illus., contemp. black half-morocco gilt, matching marbled boards, end-papers and edges (very slight foxing and shelf wear)

First Edition.

Boutell (1812-1877), archaeologist, antiquarian and clergyman, was a founder member of the London and Middlesex Archaeological Society in 1855, but was dismissed from his post as Honorary Secretary, in 1857, when financial regularities surfaced. According to fellow archaeologist Charles Roach Smith, he was similarly dismissed from the Surrey Archaeological Society, of which he had been a leading light. In 1868 he was imprisoned for debt and made bankrupt.



7. **BOUTELL (Charles)** *The Monumental Brasses of England: a Series of Engravings upon Wood, from every variety of these interesting and valuable Memorials, accompanied with brief Descriptive Notices,* London: George Bell, 1849 £180

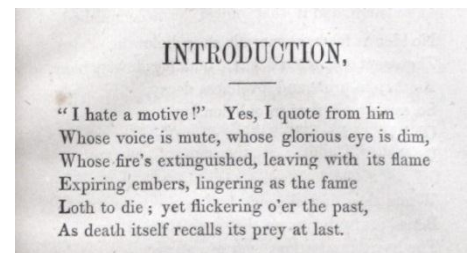
8vo, pp. xii, 53 (1), 4 ff. part-titles, 6 ff. index, frontis., 45 + 70 + 3 plates (i.e. 149 plates in all), contemporary black half morocco gilt, matching marbled end-papers, edges and boards, (slight foxing - mainly to e.p.'s)

First Edition.

8. **[BYRON PARODY] GORDON (Rose)** *Childe Archie's Pilgrimage,* London, Printed for the Author by G. Pulman, 1873 £35

8vo, pp. iv, 65 (1), plain boards (spine worn), a.e.g.

Sole edition. COPAC locates copies at the BL & Aberdeen. No copies found in America.



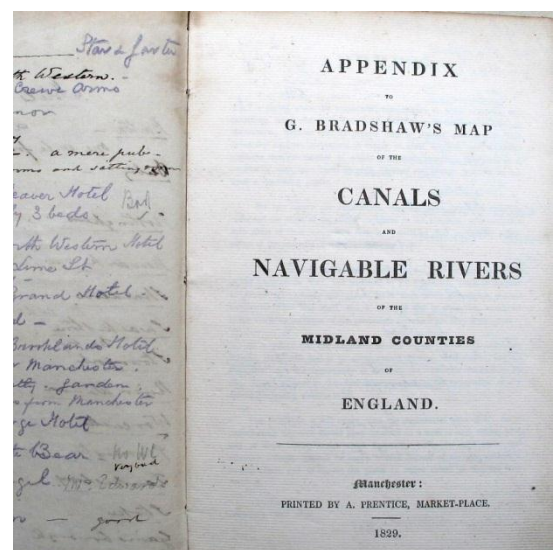
9. **[CANALS / RARE ADDENDA]** *Appendix to G. Bradshaw's Map of the Canals and Navigable Rivers of the Midland Counties of England.* Manchester, Printed by A. Prentice, 1829 £140



8vo, pp. 20, contemp. limp green calf, upr. cvr. lettered in gilt, (slight splitting at head and foot; small chip to lower cover corner)

COPAC note: "This Appendix was re-issued in 1833 (without the title-page and Address) as the second part of *Lengths and Levels to Bradshaw's Maps of the Canals, Navigable Rivers and Railways in the Principal part of England*. Referenced by: Goldsmiths'-Kress library of economic literature, no. 25921. Copies at Aberdeen, National Trust, Senate House."

Some pencil notes to the end-papers (front and back) detail various matters including hotels and inns stayed at, ranging from "very bad" (The White Bear, Middlewich) to "very good" (Grand Hotel, Manchester)



10. CANN STATIONERS & PRINTERS, etc. [small archive, including chromo & Valentine material, etc.] Harleston, Norfolk, 19th & early 20th c. £150

1) one page printed flyer dated Nov. 20th 1886, announcing that Robert R. Cann has taken over the family firm, established 75 years previously (i.e. ca. 1812). The heading details the firm's activities as "Bookselling Stationary, and General Fancy Repository, Market Place, Harleston. [folds]

2) blue-printed poster [11.5 x 9 inches] on pink paper, with red ornamental borders, announcing, "R.R.Cann . . . Christmas and New Year's Show. On View . . . a very large assortment of Japanese and Fancy Goods, Season Cards, Books, Games, Dolls, Toys, and the Latest Novelties . . ." dated Nov. 28th, 1896. With imprint at the foot for R.R.Cann Machine Printer.

3) red and black printed card [3.5 x 4.5 inches] T.S.Cann, Printer, Harleston, 1868, ". . . T.S.Cann begs to announce that his display of Goods suitable for Valentine Presents is now available . . ." The verso carries a list of stocked goods ranging from Writing Desks, Photograph Albums, Rimmel's Perfumed Valentines, etc., to Life-Size Dolls.

4) a humorous postcard entitled "Claim For Old Age Pension."

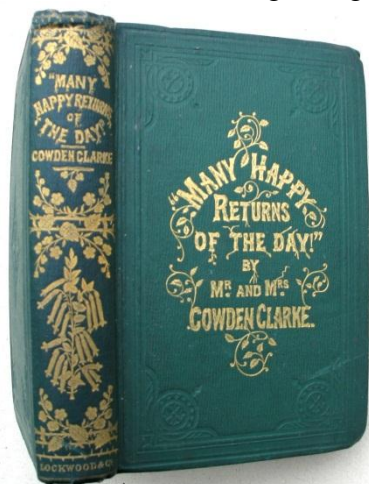
5) a finely printed (in purple and gold) small poster by "Cann. Typ.," [9.5 x 8 inches], announcing goods on offer, ca. 1890.

6) a fine, semi-transparent poster on 'oriental' paper for T.S.Cann, with his imprint, ca. 1870, with printed text and green stencilled border, announcing "Valentines!" and varieties of goods on offer. A delicate and rare survival, with some folds and wrinkling.

7) a small archive of material relating to R.E. Cann's departure from the district in 1938 (first attempted in 1933), including the auction catalogue (partly marked up with prices) for the house contents of the family home, which was called Selborne House (the other side of the London Road from the Canns' shop in Market Place), including the agents printed 1933 map of the "Selborne Estate," and a small photo of the house.



11. CLARKE (Charles and Mary Cowden) "Many Happy Returns of the Day!" A Birth-Day book ... With numerous engravings by the Brothers Dalziel, London, C. Lockwood & Co., 1860 £95



8vo, frontis., additional pictorial title, pp.vii, 337 (1), 6 (adverts), text illus., original green cloth gilt with binder's ticket on back end-paper for Bone & Son, a.e.g.

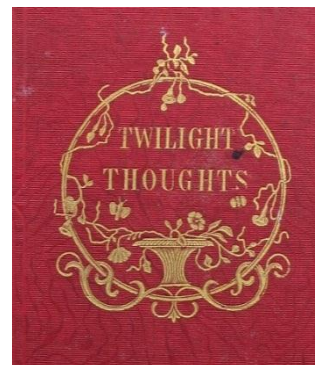
First Edition. More than the title suggests, the book contains much more (for a young readership), with some coverage of **cricket, golf, curling, the danger of over-fondness for pets, card games and card tricks, magic**, etc.

12. [CLAUDE (Mary S.)] *Twilight Thoughts*, by M.S.C., London, Chapman & Hall, 1848 £45

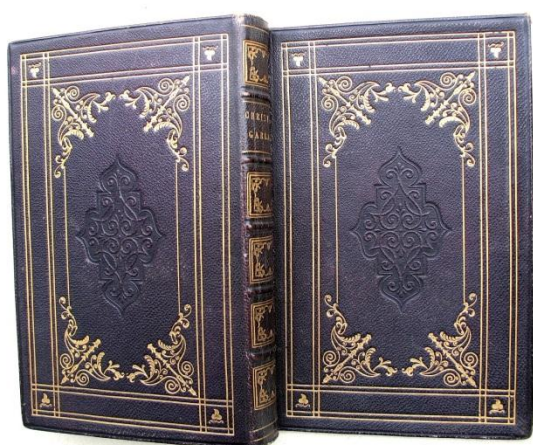
8vo, pp. [8], 114, 1 f, advert, original patterned red cloth with gilt titling and decorative cartouche on upr. cvr., (backstrip perished; corner extremities worn)

First Edition of this collection of short stories by the children's author, Berlin-born, multi-linguist, Mary Claude (1820-1912). The half title bears a contemporary inscription: "Louise A. Claude, October 1848", presumably a relative.

Matthew Arnold wrote an introduction to the 1887 edition of *Twilight Thoughts*, and his biographer, Park Honan, has suggested that Mary Claude is the mysterious "Marguerite", subject of some of Arnold's love poetry. Certainly, they knew each other quite well, at least when young, via their families' proximity in the Lake District.



13. [COLOUR PRINTING] *The Christian Garland. Or a Companion for Leisure Hours. Consisting of Original & Selected Pieces in Poetry & Prose, A New Edition*, London: The Religious Tract Society, n.d.[ca. 1856] £200



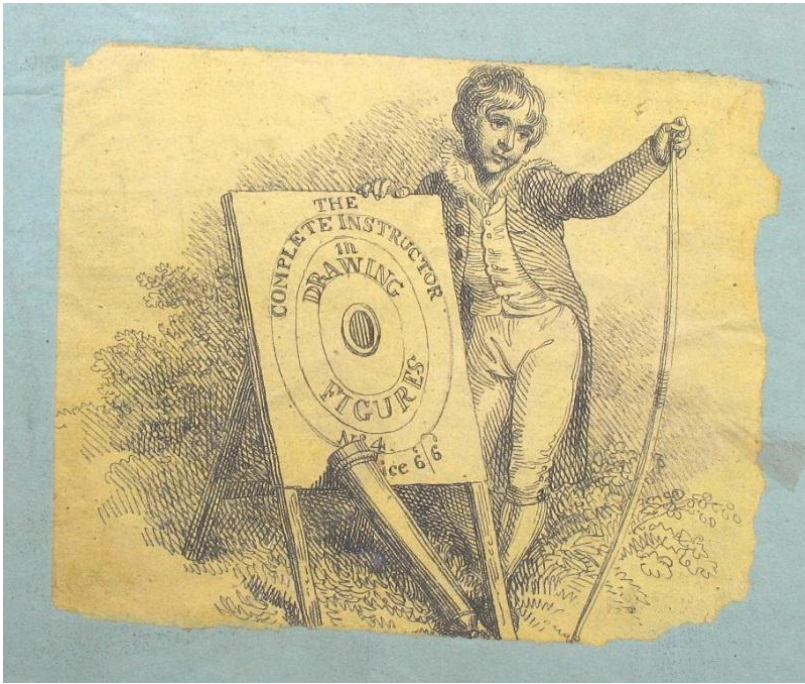
8vo, pp. iv, 251 (1), 8 fine chromolithographs (of groups of shells, flowers, etc.) by J. Kronheim, London, full black morocco gilt and blind, a.e.g., with binders ticket: B. West, Binder, Clerkenwell



The BL gives a date of circa 1856. An overtly Christian title, but the illustrations were "on trend". Commonplace albums of the date were replete with similar genre watercolours, but printed examples are most unusual. Therefore, a nice exemplar.

14. CRAIG (William Marshall) *The Complete Instructor in Drawing Figures No.4* [London, T.Ostell, 1807] £200

caption title on the introductory leaf, 6 plates, original blue sugar-paper wrappers with printed pictorial label, stitched as issued (backstrip and wrappers worn, some dustiness and paper toning, large but very pale waterstain to the plates)



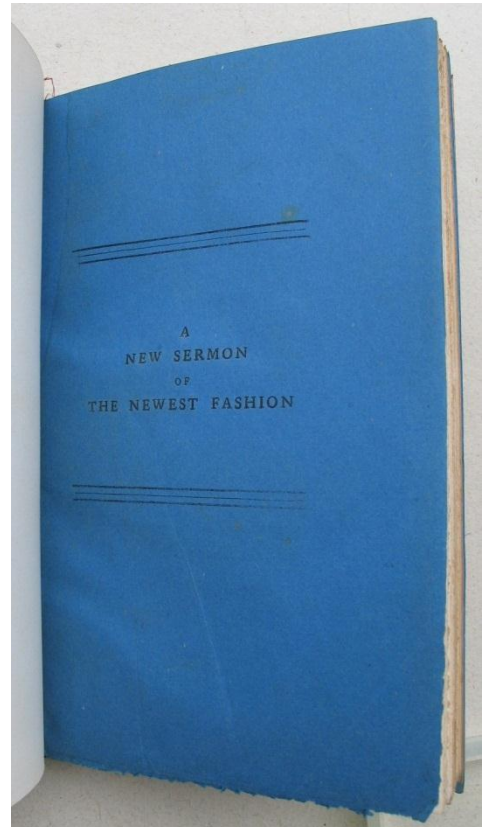
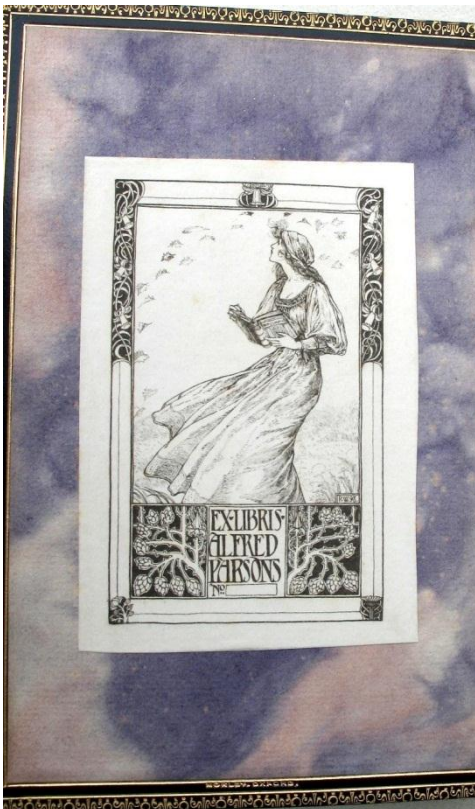
COPAC locates one copy (consisting of 5 parts), at Oxford, dated 1814. The preface to our part is dated 1807, and the plates are dated 1806, some with the imprint for T. Ostell. Worldcat locates another copy, at Queen's University, Canada, dated 1807, with 41 leaves. We have handled a similar but much expanded title by Craig, *Instructions for Drawing and Understanding the Human Figure, The Practitioner for Amusement only will find his Difficulties Diminished. The Professing Student of Painting will find the Road to Excellence laid open before him, and The enquiring Engraver will find the Genuine Principles of his Art explained and exemplified, Written, Designed, and Engraved by W. M. Craig, Painter to Her Majesty and to their Royal Highnesses The Duke and Duchess of York*, 1ge obl. folio, pp. 5 (1) incl. title with dedication verso, engr. frontispiece

& 12 plates, printed upr. wrapper, dated 1816 (but with the plates dated 1817), which is similarly rare.

We are not entirely surprised by the rarity and obtuse collations. Craig was notably haphazard in the issuing of his prints, similar in style and sometimes in conjunction with the American-born artist Mather Brown.

15. [DANIEL PRESS] *A New Sermon of the Newest Fashion*, [Oxford, Daniel Press, 1877] £950

8vo, pp. [50] incl. blanks, within the original blue printed wrappers, then bound in full black polished calf by Morley of Oxford, cover borders ruled with single gilt fillet and small gilt flower cornerpieces, spine with gilt-ruled panels and raised bands, gilt flower ornaments, gilt lettered, marbled end-papers, t.e.g.



One of fifty copies printed from a 17th century manuscript (Civil War era), and a nice association copy, ex-libris Alfred Parsons, R.A., with his fine ex-libris bookplate engraved by "P.W. 98" (i.e. Paul Woodroffe). Parsons (1847-1920), was an artist, garden designer and part of the artistic circle that clustered at Broadway, in the Cotswolds, where among other things he met and made friends with American artists and authors (his best friend, the artist Francis Millet, drowned on the *Titanic*), leading to illustration work for *Harper's Magazine*. Of significance here, Parsons also designed the Daniel Press emblem, as well as woodcut decorations for several of the books.

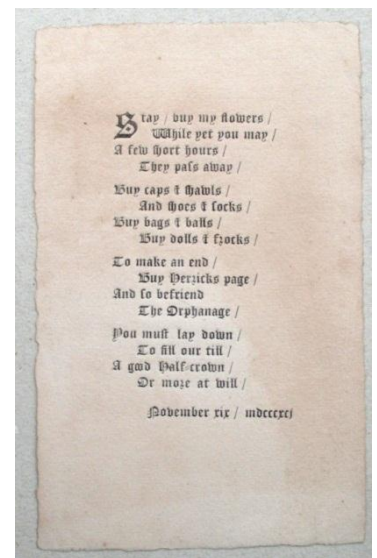
This is also the first book by Daniel to be printed using Fell type: "the Type has been cast for this Impression from the matrices given the University by Dr. John Fell. The whole of the manual work has been done by myself," [ibid]. Daniel, in the preface, suggests that the present work (the text of which he took from a 17th century manuscript at Worcester College) would be most enjoyable to those familiar with English Civil War era literature, and, "To such neither dullness nor occasional indecency will be a surprise or a shock."

The binding, finely done in a restrained style by Morley of Oxford, has the distinctive marbled end-papers typically associated with E.W. Morris, an Oxford printer, who, according to Sarah Prideaux, experimented towards reviving this particularly subtle style of paper marbling. However, Mrs. Daniel is also known to have experimented with a similar style, so firm attribution is problematic.

16. [DANIEL PRESS] "Stay / buy my flowers . . ." [Oxford, Daniel Press], November 19th, 1891 £125

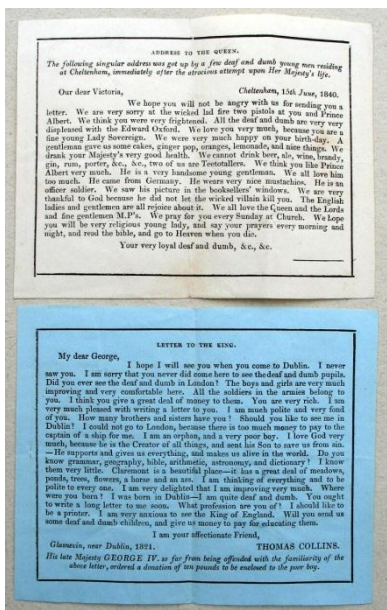
single sheet, printed one side only, 7 x 4.25 inches, rough trimmed (paper slightly toned)

An ephemeral piece from the Daniel Press, cf. "Memorials of C.H.O. Daniel. With a Bibliography," No. 142. The text is taken from a poem by Robert Herrick. Provenance: Lady Harriette Morrell, of the Black House, Oxford, with a contemporary pencil note on the verso: "Written & printed by Dr. Daniel for the Worksale for St. Thomas' Sisterhood. 1891. Herrick's flowers sold.



... reaction to the assassin Edward Oxford, etc. ...

17. [DEAF & DUMB] COLLINS (Thomas) Letter to the King. My Dear George . . ., [and companion piece] s.n.s.l.s.a [ca. 1840] £180



small sheet [3.75 x 4.5 inches), printed on one side only on pale blue paper

Two extraordinary and ephemeral pieces. The first records a frank and somewhat naïve and familiar letter written by one Thomas Collins, of Glasnevin, near Dublin, in 1821, to George IV, "I hope I will see you when you come to Dublin. . . . Did you ever see the deaf and dumb in London? . . . You are very rich. . . . I am an orphan and a very poor boy. . . . Where were you born? I was born in Dublin - I am quite deaf and dumb. You ought to write a long letter to me soon. What profession are you of? I should like to be a printer . . . Will you send some deaf and dumb children, and give us money to pay for educating them? I am your affectionate friend [etc.]"

The piece records at the foot the reception the letter met with: "His late Majesty George IV, so far from being offended . . . , ordered a donation of ten pounds to be enclosed to the poor boy."

The second piece (with similar type and setting, on white paper), details a letter written from Cheltenham, 15th June, 1840:

"Address to the Queen. The following singular address was got up by a few deaf and dumb young men residing at Cheltenham, immediately after the atrocious

attempt upon Her Majesty's life.

Our dear Victoria . . . We are very sorry at the wicked lad fire two pistols at you and Prince Albert. . . . All the deaf and dumb are very displeased with Edward Oxford. . . . We think you like Prince Albert very much. . . . He wears very nice mustachios. . . . We hope you will be a very religious young lady . . . and go to Heaven when you die. Your very loyal deaf and dumb, &c, &c."

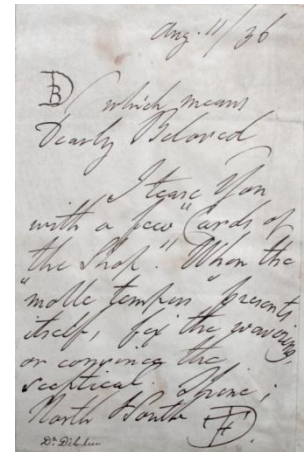
The extraordinary life of the would-be assassin Edward Oxford (1822-1900) is worth noting. Following the attempt, Oxford was incarcerated for decades, first in Bethlem, and then in Broadmoor, until his release and contingent emigration to **Australia**. Here, he assumed a new identity and went by the name of John Freeman. He married in 1881, and wrote articles for the Melbourne *Argus* about the city's slums, market, and racetrack life, which formed the basis for his 1888 book *Lights and Shadows of Melbourne Life*.

18. DIBDIN (Thomas Frognall) autograph letter [18]36

£75

1 p. a.l. signed with monogram, robustly pasted to an album leaf, with other material

A cryptic and intimate note by Dibdin, "DB / which means Dearly Beloved, I tease you with a few "Cards of the Shop" [not present]. When the "molle tempess" presents itself, fix the wavering or convince the sceptical. I have; North Howthe [?] TFD [monogram]."



19. [DICKENSIANA] Leather Bottle Hotel, COPPER PRINTING BLOCK ca. 1890

£225

copper printing block, approx. 4 x 5.25 inches

The original copper printing plate, together with an original printed version on card. The Leather Bottle is known to many as "Charles Dickens' Favourite Ale House" in Cobham, Kent. The great man himself not only used the inn quite regularly, and stayed in Room 2 or 6, but he also featured it in *The Pickwick Papers*, for it was here that the lovelorn Mr Tracy Tupman fled after being jilted by his sweetheart Rachel Wardle, and where he drowned his sorrows in Mr Pickwick's company.

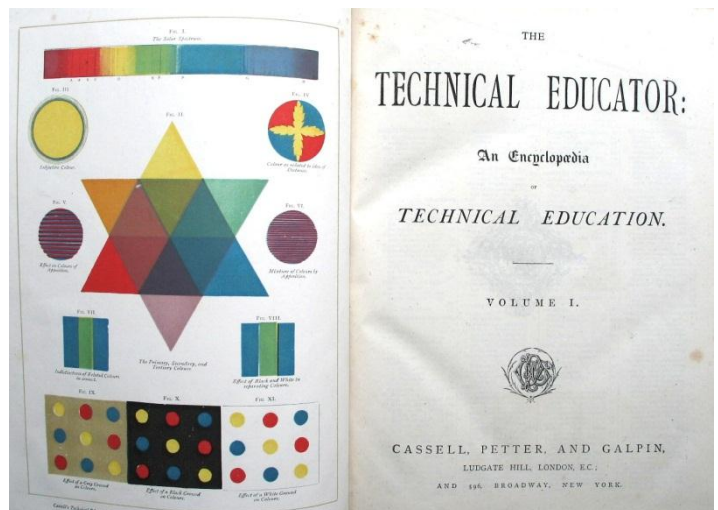


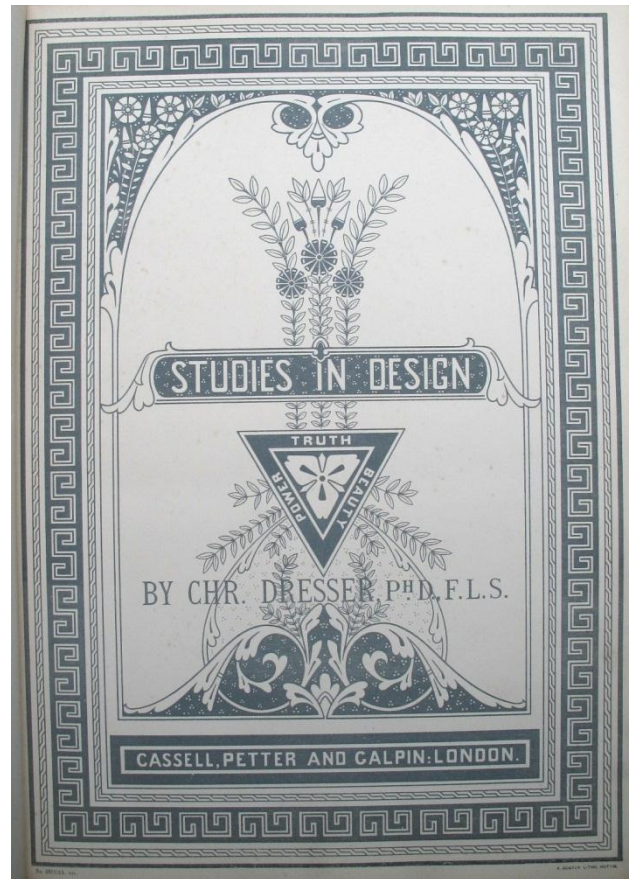
20. [DRESSER (Dr. Christopher)] contributor to: The Technical Educator: An Encyclopædia of Technical Education, London, Cassell, Petter & Galpin, [1870's]

£160

4 vols bound in 2, with 4 fine chromo frontispieces, text profusely illus., contemporary half calf, contrasting labels, (foxing), red sprinkled edges

Originally issued in parts, aimed at a mass readership, and now primarily of account due to Dresser's extensive contribution, which was subsequently separately published in 1873 as "Principles of Decorative Design."





21. DRESSER (Christopher) Studies in Design, London, Cassell, Petter & Calpin, [1876] £1,500

folio, ornamental title printed in grey / blue with half-title tissue guard, 1 f. Preface, pp. 40, 60 numbered plates (of which 57 are chromolithographs; plate 1 as frontispiece as usual), each (with the exception here of the title-page) with its own titled tissue guard (free of wrinkles and creases), original bevel-edged cloth, upper cover boldly lettered in gilt, bordered in black and gilt Greek key design, spine lettered in gilt, original black matt paste-downs and end-papers (cloth a little darkened, wear to corner and spine extremities; contents loose; occasional fox spots), a.e.g.

First Edition of a justly famous and remarkable design classic by Dr. Dresser, in very acceptable, unrestored condition. It took Dresser fifteen years to compile this work. Production finally began in 1874 and the book was first issued, as here, in 1876. The startling colour combinations were the result of Dresser's intensive experiments on the subject allied to his deep understanding of colour in botany. He suggested examining the colours produced by 'gas tubes illuminated by electricity,' (a precursor to neon lighting), and the play of light through soap bubbles and prisms. He said, "the sweetest harmonies in colour are often closest to discord," he also rated the art of ornament higher than pictorial representation, and imagination superior to mere imitation. The result is a book that is still informative, inspirational, and repays looking at again and again.

It is also a book rarely met with in anything like fine condition. Originally bound using gutta percha (a process whereby the page edges were dipped in a rubber solution instead of being sewn), the pages are invariably loose and the edges of the plates and tissue guards often chipped or ruined after one hundred and forty years of existence and use. The gutta percha in our copy has finally perished, the pages mostly almost loose but without any marginal damage. And so the dilemma remains as to whether the book should now be sewn, or whether a modern equivalent of gutta percha should be used (we have not been entirely convinced by previous experience that this is the way to go), or, simply leave it as it is, in its original unrestored state. On balance, we would say that our copy is comfortably above average condition.

. . . compared favourably with Haden and Whistler . . .

22. [ETCHING] BALLIN (Auguste) [album of proof-state etchings, mainly Thames views, etc.]

£1,250

folio, recent half calf to style, retaining the old end-papers and paste-downs, 67 etchings measuring 11 x 18 inches et infra, lightly mounted to the album leaves



Details about French-born Ballin (b.1842) are, to date, sparse (his entry in Benezit, for example, is fairly minimal). As an artist he seems to have moved to England ca. 1879, and then disappeared ca. 1889, when he stopped exhibiting, because, according to some sources, he died; other sources put his death ca. 1899, and others later.

The evidence of this album (his own, which he has signed on the front paste-down) is that he was without doubt a master etcher, steeped in a considerable proficiency of technical knowledge and flare. Etching at the end of the 19th century had been elevated to dizzy new heights, partly due to the intense interest of an influential group of artists and their appreciative patrons, and partly due to the influence of a similar group in Paris. To this end, a new society was formed in 1880: the Society of Painter-Etchers (which became the Royal Society of Painter-Printmakers, in due course).

Ballin was an early member (1881) and Fellow of the Royal Society of Painters-Etchers. The first six Fellows, all elected on 31 July 1880, were Francis Seymour Haden, Heywood Hardy, Hubert von Herkomer, Alphonse Legros, Robert Walker Macbeth, and James Tissot. James McNeill Whistler, (an obvious candidate one would have thought), had had a row with his brother-in-law, Haden, and refused to join. The Society received its Royal Charter in 1888. Notable members (with their date of election to full fellowship) included: William Strang (1881), Joseph Pennell (1882), Auguste Rodin (1882), Charles William Sherborn (1884), Herbert Dicksee (1885), Walter Sickert (1887), Sir David Young Cameron (1895), and Sir Frank Brangwyn (1903),

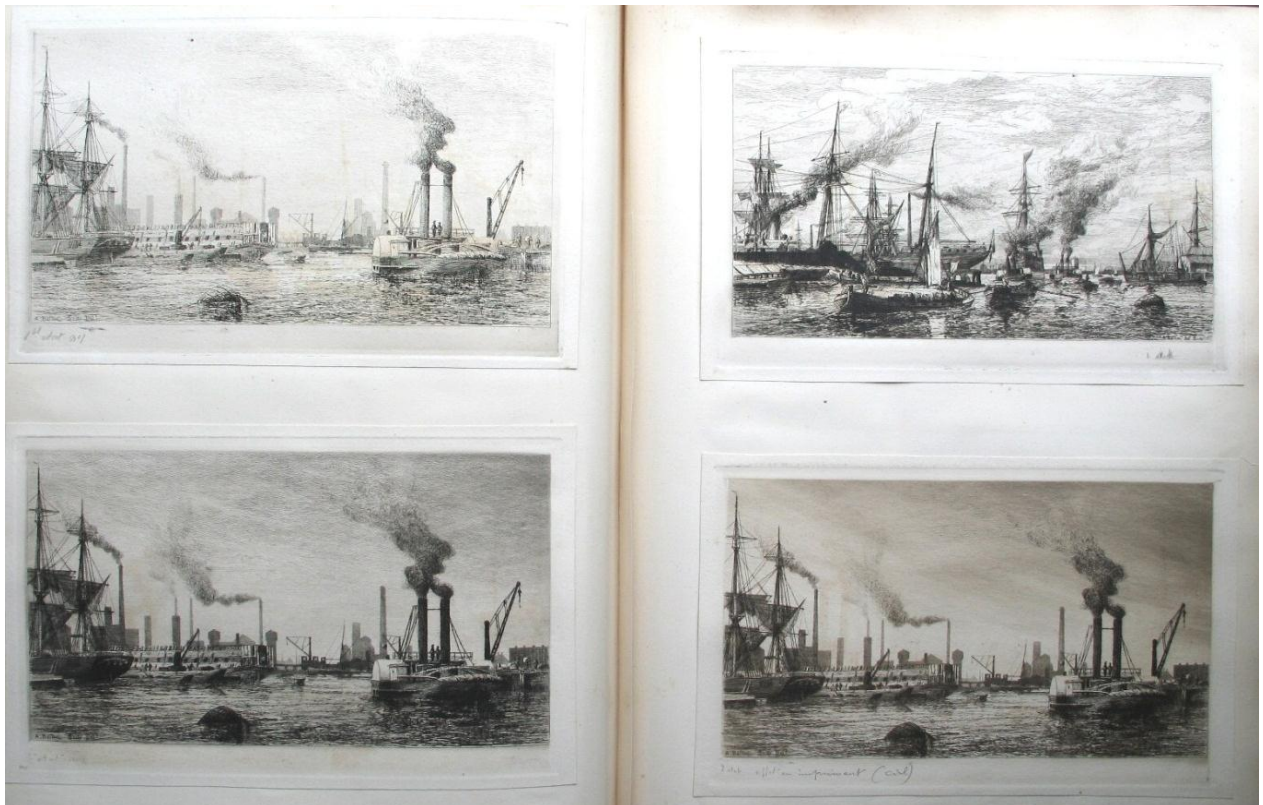
An article (present in the album) from *The Standard*, [March 13, 1882] is worth quoting at some length: “The first annual exhibition of the Society of Painter-Etchers . . . is interesting, not only for its own sake, but also because it proves what an extraordinary impulse has lately been given to etching. . . . in such an exhibition it is interesting to trace the individuality of men who express themselves in etching alone, or at least in etching chiefly. Of such is M. Ballin, a Frenchman, we believe, and lately settled in London. He has given us before now some characteristic sketches on the river, but nothing so truly original in invention and execution as “The Belle Isle and the Swiftsure at the Battle of Trafalgar.” . . . It is an admirable instance of the right selection of leading lines, and of that art -which is

so frequently seen in Mr. Haden's and Mr. Whistler's works, at their best - of suggesting the much that cannot be present by the little there is. Whoever has learnt the secrets of selection and suggestion has gone far on the road to be a first-rate etcher. In M. Ballin's sketch he shows command of those secrets . . .”

The 67 etchings are all proofs, i.e. before titles, and many in multiple states, i.e. with further work carried out on the plate at different stages, and as such are revealing of the artist's techniques. Most of the images are views on or by the Thames, in or near London, etc. Nearly all the prints have at least a pencil indication of which state they are, and some are accompanied by a useful amount of additional information, but are mostly untitled.

The collection breaks down roughly as follows:

- 1) [shipping near the coast], pencil inscribed, “Envoyi à l'Illustration manuelle,” 2 states.
- 2) “Poaching,” [fishermen at night below a weir], paper leaf tipped in relating in French, that proofs were pulled on 23 May 1879, 6 on Whatman blue paper, and 5 on Whatman yellow; with a list of buyers and other assignees, incl, the Walker Gallery, the Dudley Gallery, Mr. Keates, Mr. Coquelin, et alia. Blindstamped, “Epreuve d'Artiste,” 3 very different states.
- 3) “Putting in Commission,” [R.N. ships at anchor], tipped-in paper slip with date the proofs were drawn, the price: £7-7=; 6 on Japan paper, 6 on Whatman; list of buyers, etc. 2 states.
- 4) [Along the Thames, Windsor Castle in the background] 2 states, one in bistre.
- 5) [Thames view with bridge, boathouse and sculler] 2 states
- 6) [Thames view, with cart and horse, bridge, etc.] 2 states
- 7) [below Kew bridge, showing the Star & Garter Hotel] 2 states
- 8) [Thames-side view]
- 9) [riverside view with Queens Head Inn] 2 states
- 10) [riverside cottage] 2 states
- 11) [riverside view with ladies walking] 2 states
- 12-25) miscellaneous smaller prints, some in more than one state.
- 26) [Thames & much shipping] 3 states



- 27) [view of shipping near Chelsea Harbour?] 3 states [see illus., above]
- 28) [miscellaneous sailing vessels / Thames barges?] 4 states
- 29) [river or harbour scene] 2 states
- 30) [Thames view with St. Paul's and bridges]



- 31) [Thames view with Embankment railway bridge and Parliament] 2 states [see illus., above]
- 32) [Thames river scene]
- 33) [Winter rural scene]
- 34) [interior view of a fencing academy]
- 35) [portrait; unidentified, the artist?]
- 36) [Essex street scene] 3 states
- 37-45) miscellaneous large views of shipping and other subjects, some in 2 states.

Condition: most of the plates are lightly glued at the corners to the album leaves and are in excellent condition. A few of the large plates towards the end of the album are quite foxed in the margins.

23. [ETIQUETTE] Morning Calls, [Great Britain, 1830's]

£125

obl. 8vo, printed title, 14 lithographic plates, original limp cloth, upr. cvr. lettered in gilt



The lack of author and imprint, as well as the feel of the book, suggests a privately printed production, possibly even issuing from a country house lithographic press, and in a very limited edition released to family and close friends.

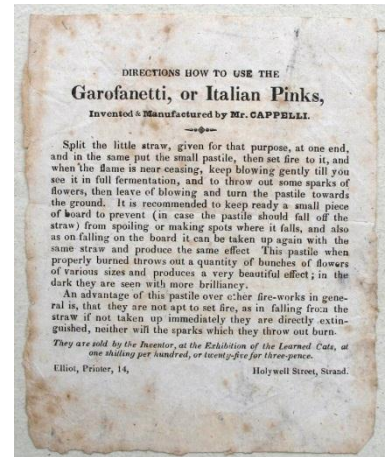
The series of 14 plates are captioned by hand, in ink. Comparisons with other copies (of which we have discovered only two, both in commerce) reveal slight variations in the wording of the captions.

The images are charmingly rendered, and the captions reveal the work to be an intelligent and witty look at the caprices, ennui, and obligations of making and receiving social visits; in this case: Morning Calls. The main characters are all women, further leading us to suppose that the author / artist was also a woman.

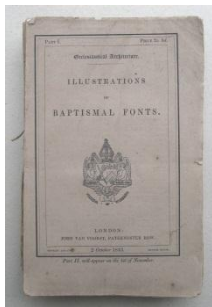
24. **[FIREWORKS]** Directions How to Use the Garofanetti, or Italian Pinks, Invented & Manufactured by Mr. Cappelli, [London, Elliot, Printer, Holywell Street, Strand, n.d. £100

small sheet (5 x 4 inches), printed one side only, (foxing)

At the foot of this little instructional sheet is noted “They are sold by the Inventor, at the Exhibition of Learned Cats . . .” Cappelli had premises at 248 Regent Street, according to a playbill in the Ricky Jay collection, dated to 1829, where the cats actually performed (presumably not at the same time as the firework demonstrations).



25. **[FONTS] COMBE (Thomas)** Illustrations of Baptismal Fonts. Introduction By F. A. Paley. London, Van Voorst, 1843/1844 £125



8vo, the original parts-issue, i.e. 8 parts, 8vo, printed wrappers, 130 plates in all: 1) pp. 32, errata slip, 12 + 4 ff., 4 ff. adverts, 12 plates; 2) 16 ff., 16 plates; 3) 16 ff., 16 plates; 4) 16 ff., 16 plates; 5) 16 ff. 16 plates; 6) 16 ff., 16 plates, 1 f. adverts.; 7) 17 ff., 16 plates; 8) 16 ff., 16 plates (slight stain in upr. right extremity), original printed wrappers (spines gone / ragged)

Issued between October 1843 and September 1844, with the original wrappers (all present but detached) with a few advert leaves, and additional information on the wrappers.

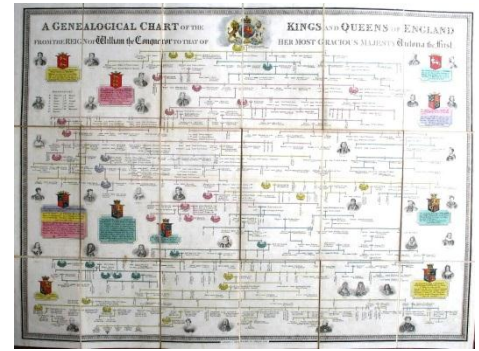
26. **[FONTS] SIMPSON (F. junior) author / artist, & ROBERTS (R.) engraver: A Series of Ancient Baptismal Fonts, London, Septimus Prowett, 1828 £85**

[4to] title-page and back wrapper [only], and 38 (of 40) plates all in proof state before titles, all but one on india paper laid (some waterstaining, mostly marginal, i.e. in upper part of leaves mostly outside the laid india sheets)

Pencil captions below the images. The original work was published in parts, between 1825 and 1828. The images of fonts are mostly taken from Simpson's locality, i.e. Lincolnshire / Northamptonshire, many examples previously unnoticed or little-known.



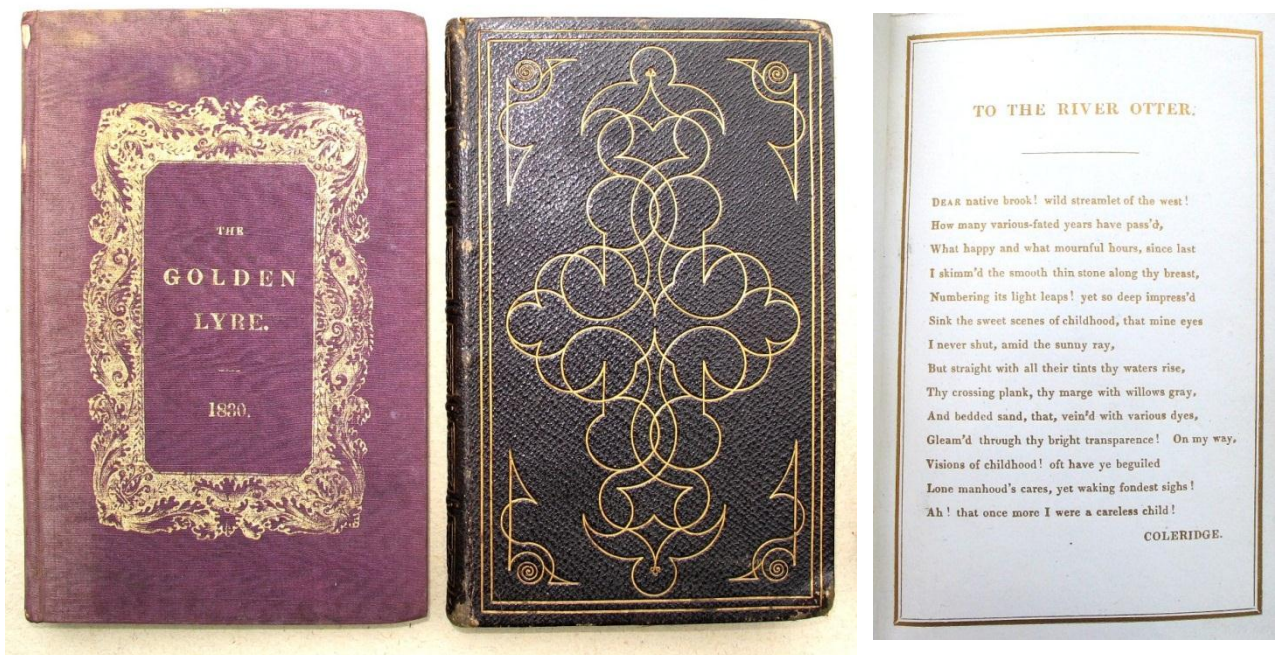
27. [GENEALOGY] C. SMITH & SON, publishers: A Genealogical Chart of the Kings and Queens of England from the Reign of William the Conqueror to that of Her Most Gracious Majesty Victoria the First, London, C. Smith and Son, 172 Strand, ca. 1845 £45



engraved chart with hand-col'd vignettes, 23 x 31 inches, laid on linen in 18 sections, folding down into gilt-lettered cloth boards (backstrip gone)

Engraved by W.T.Fry. Inkstamp ownership name of Thomas Catto, Edinburgh, on blank endpaper.

28. [GOLD PRINTING] MACRAY (John) editor: The Golden Lyre. Specimens of the Poets of England, France, Germany and Italy [and Spain], London, J.D.Haas, 1829, 1830 £450



2 vols, 12mo, 1) frontispiece, title-page, ded'n., 'Address,' 1 f. 'Praise of Poetry,' 1 f. author list, 36 ff. (n.n.), contemporary black morocco, elaborately but elegantly gilt-tooled, a.e.g., (slight shelf wear; slight discolouration to margins of first and last ff.; title with small area of water splash reducing the "shine" of the paper in affected area); 2) frontispiece with tissue guard, title, 1 f. ded'n., 1 f. Preface, 1 f. 'Address,' 1 f. author list, 36 ff. (n.n.), original tissue guards present throughout, original purple moiré cloth, upr. cvr. blocked in gilt, (cloth a little faded, two very tiny rubbed holes in upr. joint; contents excellent), a.e.g.

All published. At first glance there is little to distinguish between the two volumes. However, the second series includes Spanish poetry, and the dedications and addresses are different, as are the contents.

Both volumes have the same frontispiece (of a golden lyre), and both are printed in gold on 'porcelain' or white-enamelled paper, on one side of the paper only, with a gold line border to each leaf.

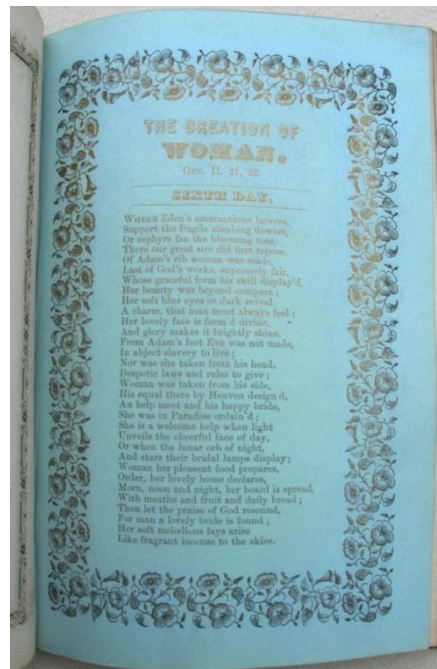
It is worth noting that the materials and techniques employed here are of a like to, but predate, De La Rue's famous gold-printed New Testament of 1831.

McLean, *Victorian Publishers' Book-Bindings*, p.20, describing a slightly variant binding, bound in "watered silk (probably a dress fabric)", and noting that the work was printed by Howlett & Brimmer, 10 Frith Street, Soho.

A rare work, and neglected. Intended as an annual, it is not, however, found in Faxon, *Literary Annuals and Gift Books*.

COPAC locates copies of both volumes at the BL & O; additionally, the 1829 issue, only, at C, the 1830 issue, only, at Glasgow and Durham.

29. [GOLD PRINTING, etc.] SHILLITO (Edward) New and Original Poems . . ., Hull, Edward Shillito, [ca. 1860] £300



8vo, pp. [2+1+1+1+1, "Patrons"/ subscriber lists,] 4 ff. [n.n.], pp. 103 (1, colophon at foot) with ornamental borders, interspersed with a number of un-numbered leaves of poetry, woodcut ornaments, etc., viz: frontispiece with gold-printed vignette and hand-col'd woodcut, 25 ff. (blank), 7 ff. poetry (incl 1 printed in gold on pale blue paper), 27 ff. ornamental (i.e. with woodcuts, some gold printed or hand coloured, some with verse), contemporary polished calf (?) blocked in gilt and blind (rebacked and recased), upr. cvr lettered "The Garden of Eden"

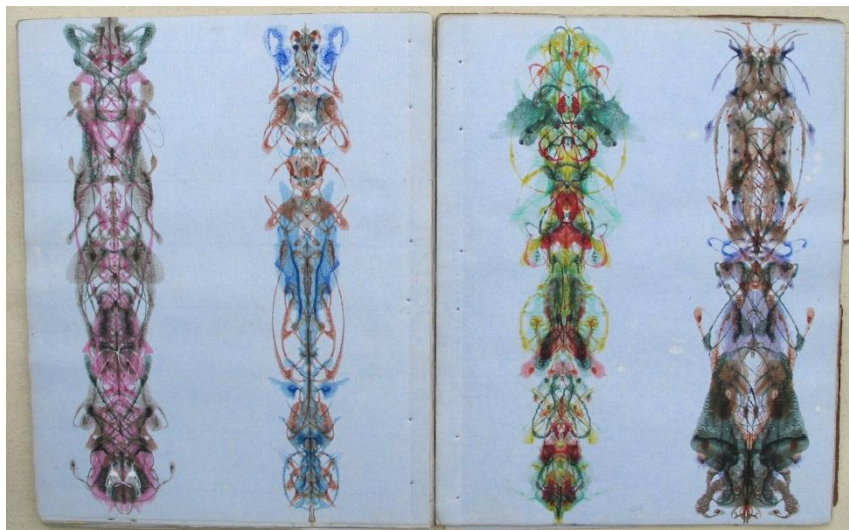
COPAC locates 2 copies: BL & Oxford. A decidedly odd production, but not without considerable charm. At the foot of some leaves appears "vol. 1" but no further output by this publisher / author has been traced.

One of the printed testimonials at the front of the book, by Thomas Hughes (author of "Mental Furniture,") implies that this work came out bit by bit: "I have read the first Eight Numbers . . ." which would explain some aspects of this erratic compilation, in which the imprint appears repeatedly but seemingly at random.

The main interest of the work is in its illustration, its employment of a range of ornament and type, it's diversity (gold-printing to hand-colouring), etc. A glorious muddle perhaps, a joie-de-vivre from a minor provincial publisher, or a stylistic horror, depending on the analytic criteria brought to bear.

30. [EARLY KLECKSOGRAPHY] GOMLEY (G.) designer: [Pattern book with name & date, Sepr. 1856, on the upr. cvr.] ca. 1856 £175

sm. 4to, 8.25 x 6.75 inches, 54 ff. (n.n.) with two designs per sheet, and 3 half-sheets with one design, all on pale light-blue paper, loose in original card covers (marginal chips to covers)



A curious, even peculiar collection of one hundred and eleven symmetrical watercolour or coloured ink abstract designs, slightly reminiscent of the ink blot, Rorschach Test, and the

famous pioneering piece of klecksography by Justinius Kerner, but pre-dating both. The designs also put one in mind of Art Nouveau, but decades in advance. Of G. Gomley we know nothing, sad to say; and their inspired, pioneering exercise must remain (for the time being) improperly contextualised.

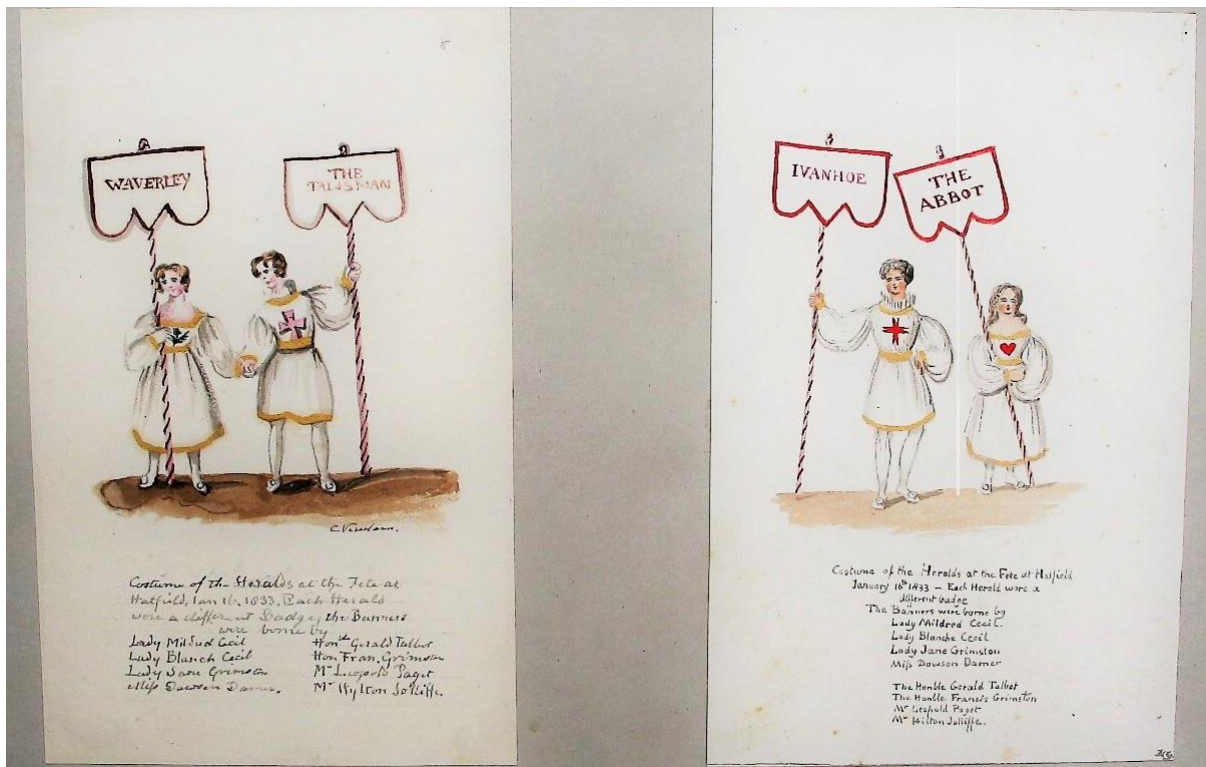
31. **HARDING (William)** Taylor Improved. Universal Stenography or a New and Practical System of Short Hand Writing . . . A New Edition, Enlarged and Improved by . . ., London, John Van Voorst, [1832] £55

12mo, engraved frontispiece, engraved typographical title-page, pp. 56, 6 plates (1 folding), 4 pp. publisher's catalogue, original navy blue stained roan with gilt blocked title & device to upr. cvr., spine ruled in gilt, (shelf wear, corners and edges rubbed; head of spine chipped; hinges cracking; slight paper toning)



Original bookseller's miniscule ticket on front paste-down: "Makeig / Bookseller / Crewkerne." Owner name of H.W.Hoskins, 1843. A pretty and utilitarian production, originally available at: "3/- sewed, or 3/6d neatly Bound & Lettered."

32. **[HATFIELD HOUSE / COSTUME / WALTER SCOTT]** an exceptionally interesting collection 54 captioned watercolours of personages / costumes worn at the HATFIELD HOUSE FÊTE of January 16th, 1833 £6,000



all finely detailed, some with added gold, nearly all signed either "C. Verulam" [i.e. Charlotte, Countess of Verulam] or "K. G." [i.e. Katherine Grimston, daughter of the Countess], the watercolours are fully captioned with who wore the costume, what inspired it (e.g. Scott's novel 'The Talisman') etc., the watercolours all in excellent condition, and mounted on the pages of a later, half-morocco bound, oblong folio album, 10 x 15 inches, all edges gilt

On January 16th, 1833, a grand Fête was given at Hatfield House, the family home of James Walter Grimston, 1st Earl of Verulam, and his wife, Charlotte. The main event of the Fete was a series of *tableaux vivant*, designed by the artist David Wilkie. The themes for the tableaux were drawn from eight novels by Sir Walter Scott, i.e., Kenilworth, Ivanhoe, The Abbot, Peveril, Waverley, The Talisman, The Legend of Montrose, and Quentin Durward. Unlike the famous costumed ball at Vienna of a few years earlier, and the later Eglinton Tournament (which were both depicted in print) the Hatfield Fête is relatively little known. These very rare watercolours are by the Rt. Hon. Charlotte, Countess of Verulam (1783-1863), who hosted the Fête, and her daughter, Lady Katherine Grimston (1810-1874). All



but two are signed with the initials of one or other of the two ladies. All are fully captioned [see illustrations]. Aside from a further collection at Hatfield House, we have been unable to locate any other depictions of the Fête; although, presumably, sketches for the tableaux must lie somewhere within the deposited oeuvres of the Scottish artist David Wilkie (1785-1841). In short, the present album represents an exclusive insight into an unusual, grand and private event. It also represents a high-point in the extraordinary craze for the novels of Walter Scott, in this case given visual and artistic expression by Wilkie, framed in the remarkable setting of Hatfield House, and embraced by the owners



and all the willing participants.



A very useful account of the event, along with lists of participants and guests, was given in *The Court Journal*, "The long-announced entertainment at Hatfield House has at length taken place; having fully realized the general expectation that it would present the most brilliant and graceful coup d'oeil of any fête given in this country since Lady Londonderry's 'Court of Elizabeth.' In one respect we hold it superior even to that exquisite divertissement . . . The whole affair was suggested by the entertainment given six years ago by Lady Cowley (sister to the Marquis of Salisbury) our Ambassadress at the Court of Vienna. . . . Immediately after the exhibition of the Tableaux - (which occupied from ten o'clock till twelve) - dancing commenced in that splendid Saloon, entitled 'King James's Drawing-room;' and subsequently, the whole of the Characters who had formed the Tableaux, passed in procession through the apartments; headed by a Military Band of Music . . ."

The first 48 watercolours are all approx. 7 x 4.5 inches. In the following list, we give the name of the person, the character they dressed up as, the name of the novel by Walter Scott, and finally the artist.

- 1) Marchioness Salisbury / Edith Plantagenet / *Talisman* / signed K.G.
- 2) Lord Grimston / Sir Kenneth / *Talisman* / signed K.G.
- 3) Countess Verulam (seated) / Countess Derby / *Peveril* / signed K.G.
- 4) Robert Grimston / the Jailor / *The Abbot* / unsigned.
- 5) Emily Grimston / Annot Lyle / *Legend of Montrose* / signed C.Verulam.
- 6) Edward Grimston / Lord Monteith / *Legend of Montrose* / signed C.Verulam.
- 7) Lady Kathi Grimston / Rowena / *Ivanhoe* / signed C.Verulam.
- 8) Charles Grimston / the Page / *Legend of Montrose* / signed C. Verulam.
- 9) List of Heralds (of which 2 depicted) / *Waverley* [and] *The Talisman* / signed C.Verulam
- 10) List of Heralds (of which 2 depicted) / *Ivanhoe* [and] *The Abbot* / [unsigned].
- 11) Countess of Verulam (standing) / Countess of Derby / *Peveril* / signed K.G.
- 12) Henry Greville / Duke of Buckingham / *Peveril* / signed C. Verulam.
- 13) Mary Ames / Isabell de Croye / *Quentin Durward* / signed K.G.
- 14) Earl of Sandwich / *Quentin Durward* / *Quentin Durward* / signed C. Verulam
- 15) Miss Paget & Miss Marten / Annot Lyle's companions / *Legend of Montrose* / signed C. Verulam.
- 16) Colonel Drummond / Sir Duncan Campbell / *Legend of Montrose* / signed C.Verulam.
- 17) Lady Robert Grosvenor / Berengaria / *Talisman* / signed C.Verulam.
- 18) Count Walewski / *Ivanhoe* / *Ivanhoe* / signed C. Verulam.
- 19) Emily Bagot / Flora McIvor / *Waverley* / signed C.Verulam.
- 20) F.Seymour / Maurice de Bracy / *Ivanhoe* / signed C.Verulam.
- 21) Miss Ames /

Calista / Talisman / Signed K.G. 22) George Cole / Saladin / Talisman / signed C. Verulam. 23) Miss Beauclarke / Fenella / Peveril / signed C.Verulam. 24) Lord Cantalupe / Peveril / Peveril / signed C.Verulam. 25) Miss Farquhar / Amy Robsart / signed C.Verulam. 26) Henry Fitzroy / Leicester / signed C.Verulam. 27) Countess of Sandwich / Queen Elizabeth / Kenilworth / signed K.G. 28) W. Cowper / Walter Raleigh / Kenilworth / signed C. Verulam. 29) Mrs Berkeley Paget / Lady Paget / Kenilworth / signed C.Verulam. 30) Mr. Harris / Waverley / Waverley / signed K.G. 31) Georgiana Wellesley / Janet Foster / Kenilworth / signed C.Verulam. 32) Earl of Sandwich / Quentin Durward/ Quentin Durward / signed C.Verulam. 33) Lady Lyndhurst (front & back) / Rebecca / Ivanhoe / signed C.Verulam. 34) Earl of Wilton / Brian de Bois Guilbert / signed C.Verulam. 35) Emily Grimston / Annot Lyle / Legend of Montrose / signed C. Verulam. 36) Earl of Sandwich / Quentin Durward / Quentin Durward / signed C. Verulam. 37) Lady Robert Grosvenor / Berengaria / Talisman / signed C.Verulam. 38) Earl of Sandwich / Quentin Durward / Quentin Durward / C. Verulam. 39) Miss Gardner / Catherine Seyton / The Abbot / signed K.G. 40) Mr. Drake Garrard / the Abbot / The Abbot / signed C.Verulam. 41) Lady Robert Grosvenor / Berengaria / Talisman / signed K.G. 42) Mr. G.Cole / Saladin / signed C.Verulam 43) Earl of Hillsborough / Richard Coeur de Lion / Ivanhoe /signed C. Verulam. 44) Mr. Edgcumbe / Wamba / Ivanhoe / signed C. Verulam. 45) Mr. W.Bankes / Hayraddin / Quentin Durward / signed C.Verulam. 46) Mr. Ed. Drummond / Major Dalgetty / Legend of Montrose / signed C.Verulam. 47) Lord R. Grosvenor / Charles the 2nd / Peveril / signed K.G. 48) Mr. G.Cole / Saladin / Talisman / signed K.G.

And six smaller watercolours, each 4.25 x 3 inches, all signed with the initials K.G.:

49) Lady Robert Grosvenor / Berengaria / Talisman. 50) Countess of Sandwich / Queen Elizabeth / Kenilworth. 51) Mary Ames / Isabelle de Croye / Quentin Durward. 52) Miss Ames / Calista / Talisman. 53) Lord Grimston / Sir Kenneth / Talisman. 54) Marchioness of Salisbury / Edith Plantagenet / Talisman.

The perspicacious will have noticed some duplication of those depicted. However, the renderings albeit of the same subject are charmingly different. Those by the Countess are a little more fluid and assured; those of Lady Katherine are a little more studied and detailed. And, of course, they have here depicted each other.



Additionally, the album contains 7 fine 1830's watercolours of Swiss costumes, 8 x 6 inches each; and 2 smaller, amateur costume studies.

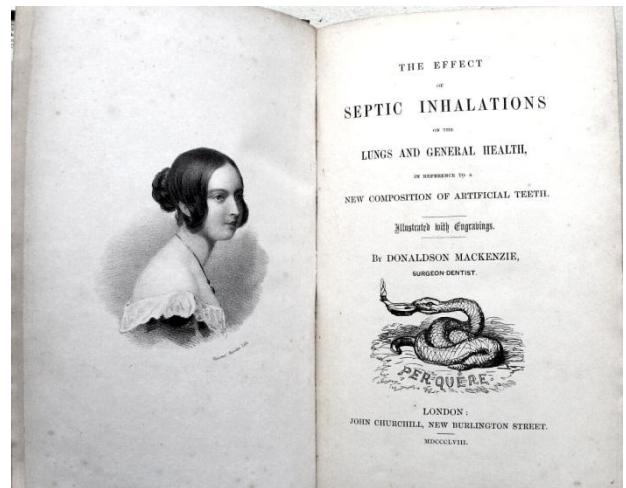
Provenance: 1) two loose envelopes within the album are addressed to the Countess of Caledon, i.e. Lady Jane Grimston (1825-1888), who married the 3rd Earl of Caledon in 1845. She inherited, through the Caledon line, Tyttenhanger Park, which remained in the family until 1973, when the house was sold and the contents dispersed. Lady Jane is depicted in the album as the Herald for Waverley at the 1833 Fête.

Our thanks to Sarah Whale at the Hatfield House Archive for her help.

33. [HAZARDS of FALSE TEETH] MACKENZIE (Donaldson) The Effect of Septic Inhalations on the Lungs and General Health, in reference to a New Composition of Artificial Teeth, Illustrated with Engravings London, John Churchill, 1858 £40

8vo, pp. xii, 87 (1), 4 (press opinions for a work on caries, by the same author), 32 (publisher's catalogue), frontispiece, text illus., original brown cloth stamped in blind, (small piece torn from blank f.e.p., and loss to rear blank e.p.)

First Edition. Bookseller's printed ticket: S. Waterhouse, Bradford. Ink name on f.e.p., H. Mahomy, Dentist, Bradford.



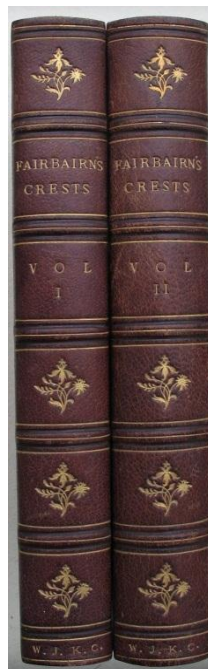
34. [HERALDRY] BARRINGTON (Archibald) Display of Heraldry from Authentic Sources, [London] Published by George Bell, 1st May, 1844 £45

linen-backed, hand-coloured paper sheet, 27 x 19.75 inches [69 x 50 cms] printed in black and red with letter press, dissected into sections, folding into red, blind-stamped cloth covers, spine lettered in gilt

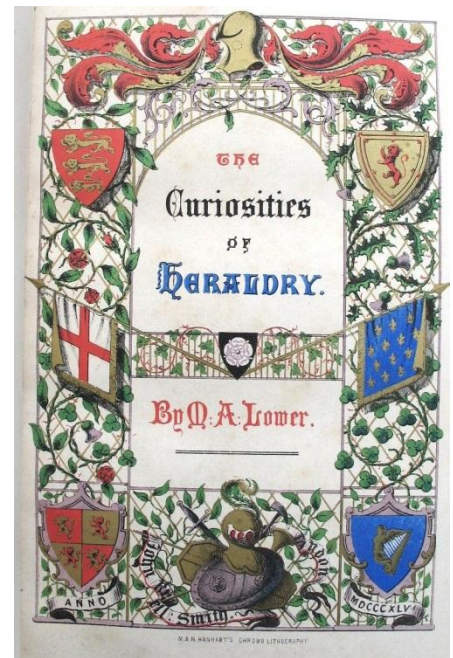
Lithographed by J .R. Jobbins. Owner name, stamped in ink to the verso, of C. Anthony.



Item 34



Item 35



Item 36

35. [HERALDRY] FAIRBAIRN (James) Fairbairn's Crests of the Families of Great Britain and Ireland. Completed from the best Authorities . . . And revised by Laurence Butters, Edinburgh & London, Thomas C. Jack, n.d. [ca. 1860] £120

2 vols, 8vo, 1) h-t., engr. pictorial title-page, 1 f. abbreviations, pp. 599 (1); 2) h-t., engr. pictorial title, 1 f. contents, pp. 44, 144 engr. plates, bound by Roger de Coverley in brown half morocco gilt, matching marbled boards, edges & e.p.'s, (some foxing, mainly to the e.p.'s), t.e.g.

A handsome copy of a standard work bound by R. de Coverley for William J. K. Clarke, with his bookplate (dated 1889) and initials in gilt at the foot of the spines.

36. [HERALDRY] LOWER (Mark Anthony) The Curiosities of Heraldry, with Illustrations from the Old English Writers, London, John Russell Smith, 1845 £100

8vo, pp. xvi, 319 (1) additional chromo title printed by Hanhart, numerous text illus., bound by Roger de Coverley in brown half morocco gilt, matching marbled boards, edges & e.p.'s, (some slight foxing, mainly to the e.p.'s), t.e.g.

A pleasing copy of a standard work, with a fine chromo title-page, bound by Roger de Coverley for William J.K. Clarke, with his bookplate (dated 1889) and initials in gilt at the foot of the spine.

37. [HERALDRY] [SALT (Henry)] The Manual of Heraldry, London, H. S[alt] Heral[dic] Off[ice], [ca. 1846?] £40



sm. 8vo, hand-co'd engr. frontis., engr. title [see note], pp. 132, original cloth lettered and decorated in red (spine darkened, small patch of erosion along lower hinge)

The front paste-down has had a wood-engraved view of the "Studio of Lincoln's Inn Heraldic Office, H. Salt, Great Turnstile, Lincoln's Inn," pasted to it; similarly, to the rear paste-down is an advert for "Designs" that could be executed by Salt.

The engraved title-page carries the embossed sticker of Salt's shop, the sticker half perished but enough to glean the details.

COPAC locates a single copy, at the British Library. Twenty four views with captions printed on three pieces of card each sheet 43.3 cm. in length. The three sheets are each joined and folded in concertina fashion. The illustrations are most probably by Thomas Onwhyn, we think. He certainly produced other material for J.S. & Co., but is perhaps best known for his pirated / unauthorised illustrations to works by Charles Dickens.

40. HUMPHREYS (H. Noel) illustrator: Parables of Our Lord, London, Longman, 1847 £575

17 x 12 cms, 16 ff. (n.n., i.e. 32 pp.) chromolithographed throughout in gold and colours, pp.ii letterpress, original papier-mache / black plaster binding by Jackson, moulded to resemble a medieval wooden book cover in the "monastic style," leather spine with embossed lettering, marbled end-papers



Fine. As usual, the gutta percha has perished, however the leaves are all in fine condition, and neither the hard covers nor the leather spine (which, from copies we have seen, is oftentimes a replacement) are chipped.

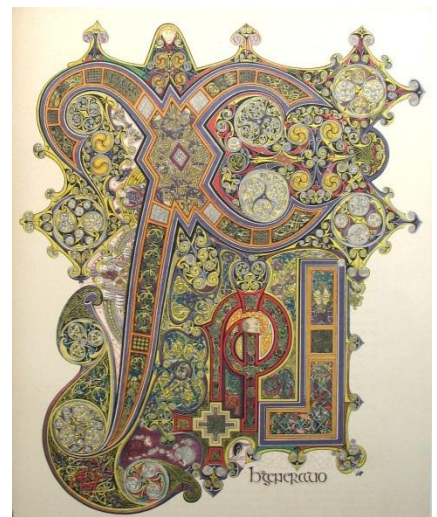
In imitation of a medieval Book of Hours, and redolent of the Gothic revival, this is a work that has been widely noticed: McLean *VPB-BP*, pp.12-13, 51; McLean, *Victorian Book Design*, pp.100-103, 210; Middleton, *History of English Craft Bookbinding Technique*, pp.138-139; Ball, *Victorian Publishers' Bindings*, pp.45-6, 144; Maggs *Cat.1075 Pt.II*, 310.

Twyman, *A History of Chromolithography*, p.153/4, relates that the printing was "originally entrusted to Owen Jones . . . Surprisingly, Jones's printing of the Parables was held to be unsatisfactory: the entire edition was 'condemned as spoilt in the printing' and the publisher, Longman, turned to Engelmann & Graf in Paris to undertake a reprinting and probably a redrawing of the stones too."

41. [ILLUMINATION] TODD (James Henthorn) Descriptive Remarks on Illuminations in Certain Ancient Irish Manuscripts, London, Printed by Nichols and Sons, . . . and Sold at the Apartments of the Society of Antiquaries, 1869 £95

large folio, 23 x 15.5 inches, 1 f. title, pp. 16, 5 illustrations on 4 fine chromolithographic plates, original printed wrappers (contents working loose)

The plates illustrate the Book of Kells, The Garland of Howth, and the Psalter of Ricemarch. A nice example of the huge and sustained interest in manuscript illumination, both as an historical pursuit and as an artistic hobby.



42. **JONES (Owen)** *The Book of Common Prayer, and administration of the sacraments, and other rites and ceremonies of the Church Illuminated: and illustrated with engravings from the works of great painters* London, John Murray, 1845 £300

8vo, pp. xl, 484, title with gold-printed surround & 8 full-page chromolithographs / part-titles, 3 plates hors texte (one overlaid with a photograph, ca. 1860), decorative borders, initials, etc., throughout, in a variety of colours; the first 147 pp. have been additionally hand-illuminated, contemporary black morocco gilt, a.e.g. (occasional foxing; binding slightly rubbed)

McLean, *Victorian Book Design*, p. 66: "one of the important examples of Owen Jones's commercial decoration, but it made a loss for the publishers. It was reprinted in 1863 in fewer colours, and omitting the colour title-pages."

The present copy has at some point been "customised" by the addition of well-executed hand illumination of the decorative outline borders and initials, and in a few instances by the addition of small photographs (ca. 1860). This is either an enhancement of the work, or not, depending on your point of view, but was not an especially unusual practice.



43. **JONES (Owen)** *Fruits from the Garden and Field*, London, Longman & Co., 1850 £350

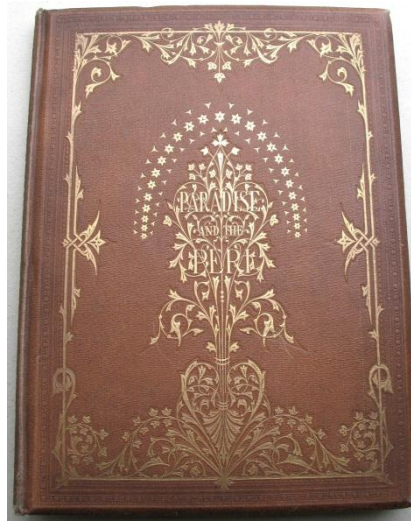


small folio, approx. 10.5 x 7.25 inches, first and last ff. blank, 15 ff. (n.n.), chromolithographic illustration and text, all on thick paper / card; the text in gold-printed gothic-style script, full "relievo" decorative binding in plain, light-tan calf, (light, superficial wear, gutta percha perished), a.e.g.

The colophon notes that the poetry was by M[ary] Ann Bacon, and put on stone by **E.L. Bateman**. Bateman, well known in Pre-Raphaelite circles, took his artistic sensibilities to Australia with him, and continued to use them there.

McLean, *Victorian Publishers' Book-Bindings*, pp. 10/11, describes the origins of this type of binding, patented by Leake under the name of "Relievo" binding. Nine titles (of which this is one) were issued with this type of binding, mostly produced by Remnant & Edmonds, who won a Prize Medal for them at the Great Exhibition of 1851. This copy is ink stamped, at the foot of the initial blank, "Bound by Remnant Edmonds and Remnants".

We have resisted the temptation to "feed" the binding with modern unguents, since our observation is that to do so darkens the binding considerably and gives an uneven result, hence distancing it from its proper, subtle, and original state of appearance. Likewise, with the gutta percha perished, we have resisted the urge to employ a modern binding substitute (with, to our mind, not entirely satisfactory results). The net result is a very nice copy, in entirely unrestored, original condition.

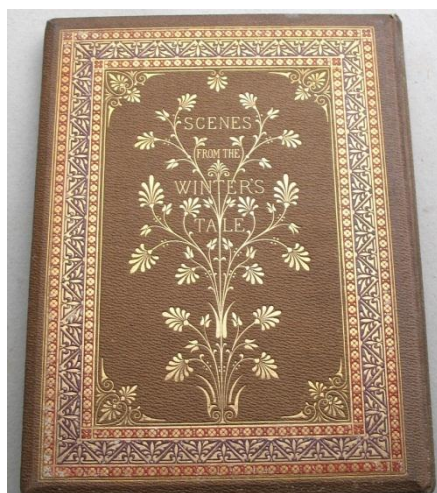
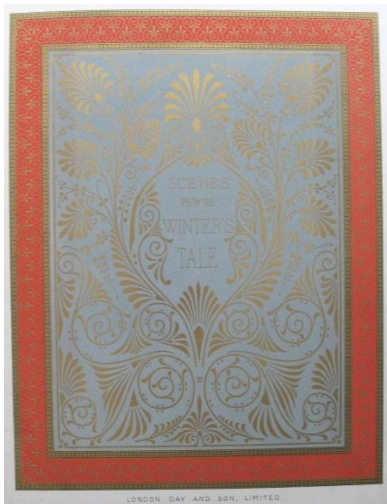


44. [JONES (Owen) & WARREN (Henry), illuminators:] MOORE (Thomas) Paradise and the Peri, London, Day & Son, [1862] £265

4to, 27 ff. (n.n.), i.e 54 pp., chromolithographed on stone by Albert Warren throughout on heavy paper / card, original bevel edged cloth, elaborately blocked in gilt and blind, (some foxing; slight wear to binding corners and spine ends), a.e.g.

Put on the stone by Albert Warren. On the one hand, McLean, *Victorian Book Design & Colour Printing*, (pp. 128/29), notes this as the first work by Jones following the publication of *The Grammar of Ornament*, in which Jones is “exploiting the new medium of chromolithography to the full . . . Here is a new conception of book design . . .” On the other hand, Colin Franklin, who nevertheless included a copy in his *Catalogue Six*, refers to the book as a “largely tasteless celebration of Victorian colour”. The book also features in McLean, *Victorian Publishers’ Book-Bindings*, p. 102, attributing the binding design to Owen Jones.

45. JONES (Owen) & WARREN (Henry) Scenes From The Winter's Tale, London, Day And Son, Limited, [1866] £425



4to, unpaginated, 24 leaves, chromolithographed on both sides, original buff-coloured bevel-edged cloth, elaborately decorated in gilt with gilt, red and black cover borders, (gutta percha perished so contents loose but undamaged; upr cvr. unevenly faded)

McLean, *Victorian Publishers' Book-Bindings*, p. 72. A striking work in a number of respects in a binding designed by Owen Jones. The last page serves as colophon: "Illuminators / Owen Jones and Henry Warren / On Stone by A. Warren."

46. **JONES (Owen) designer; BACON (Mary Ann)** *Flowers and Their Kindred Thoughts*. Poetry by M. A. Bacon, London, Longman & Co. Colophon: Printed in colours at 9 Argyll Place, drawn on stone by E. L. Bateman., 1848 £320



small folio, approx. 10.5 x 7.25 inches, 1 f. blank, 1 f. chromolithographic title page and colophon printed in gilt gothic lettering, 1 f. list of contents and illustrated by 15 ff. chromolithographic plates with an accompanying page of verses printed and decorated in gilt, 1 f. blank, all on thick paper / card, full-calf "relievo" binding by "Remnant Edmonds and Remnants" (ink stamped at foot of initial blank), depicting ivy stems, tendrils and berries, g.e. and dentelles, e.p.'s with gilt ivy leaf design echoing the binding (slight rubbing to the binding; gutta percha perished, but otherwise excellent condition)

Twyman, *History of Chromolithography*, p.156, notes that the images "were diligently put on stone by **Edward La Trobe Bateman** (1816-97), who shortly afterwards emigrated to **Australia**." The *Australian Dictionary of Biography* elaborates on Bateman's involvement with the Pre-Raphaelites back in London, as well as his work and adventures in Australia, where he had accompanied the Howetts and others to pursue the gold rush.

McLean, *Victorian Publishers' Book-Bindings*, pp. 10/11, p. 32, noting that the design of the covers is different, front and back. One of nine titles issued in bindings noted by him of this type, and, in this case of fairly much uniform overall design and execution as *Fruits from the Garden and Field*, which appeared two years later, in 1850.

The title page depicts Scarlet Pimpernel, Ivy and Forget-Me-Not; and the following plates illustrate Snow-drop, Primrose, Violet, Hare-bell

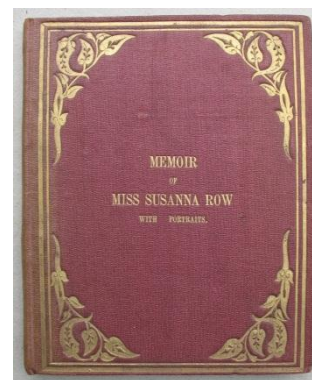
and Pimpernel, Lilies of the Valley, Hawthorn, Rose, Honeysuckle, Carnation, Convolvulus, Fuchsia, Pansy, Forget-Me-Not and Holly. By the side of each flower is inscribed the name of a quality or virtue and on the facing pages are the corresponding two verses.

... woman publisher and author ...

47. **JONES (S[arah]. S[mith].)** *Memoir of the Late Miss Susanna Row, of Cardington, Bedfordshire . . . together with some notices of her brother the late Mr. Thomas Row, of Bedford, Hexham, Published and Sold by S.S.Jones, [1867] £75*

Royal 16mo, pp. vi, 118, 1 f. adverts, 2 mounted albumen print photo portraits, original cloth gilt, a.e.green, green e.p.'s

One copy found on COPAC, at the BL. The advert leaf at the end tells us that three issues were on offer: text only; with a single portrait photo; and, as here, with two portrait photos.



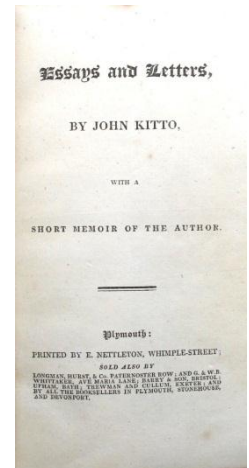
48. **KITTO (John)** *Essays and Letters . . . With a Short Memoir of the Author*, Plymouth, Printed by E. Nettleton, [1825] £150

12mo, pp. xx (incl. subscribers), 1 f. contents, pp. 210, half-calf (rubbed)

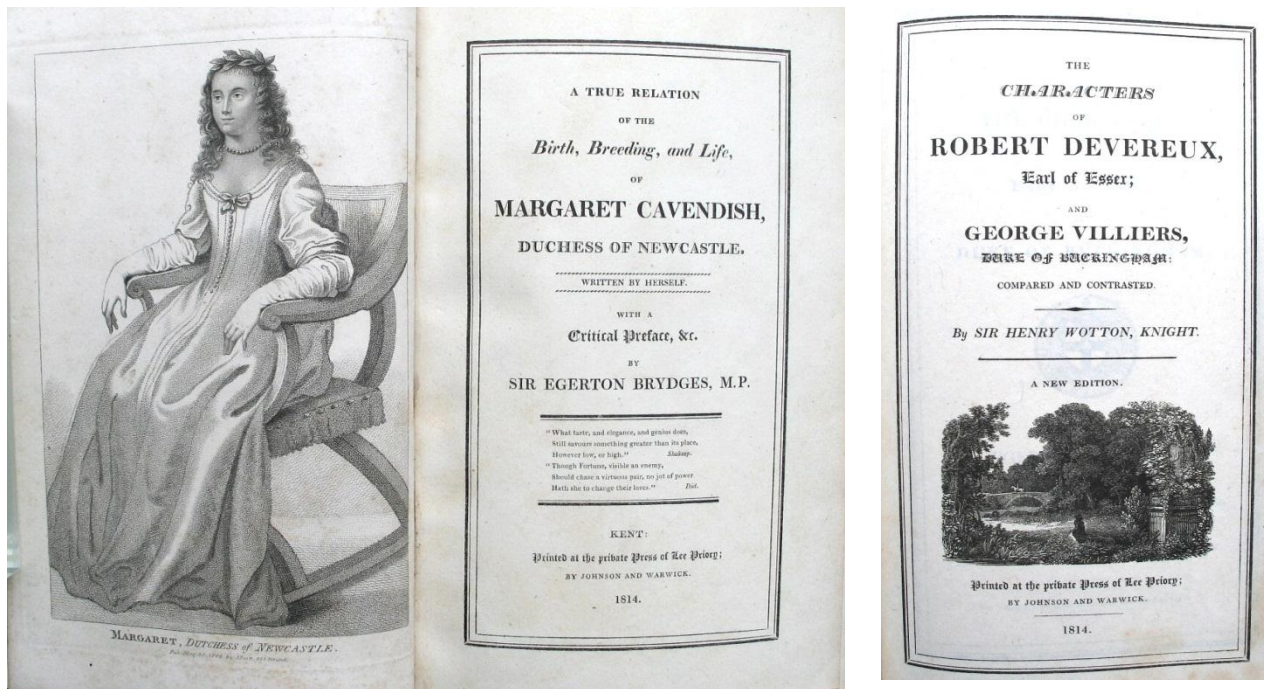
COPAC locates 2 copies only: BL & O. The author's first book.

Born at Plymouth in 1804, John Kitto's father was an alcoholic Cornish stonemason, with the result that John spent his early years in and out of the workhouse. A fall from a roof at the age of 12 rendered him permanently deaf, and he ceased to grow at 4 foot 8 inches. He found solace in books - browsing bookstalls and reading voraciously. Friends recognised his acute mind, encouraging him to write articles for the local papers, and finding him work as a library assistant. In 1824, he was offered work with Anthony Groves, an Exeter dentist, and moved into the Groves household. Here he encountered a practical Christianity which profoundly affected him. He accompanied the Groves on their pioneering missions to Baghdad in 1829, returning home via Constantinople in 1833. Shortly after arriving home, he married and started his own family, and began a successful career as a writer and Christian biblical scholar, much respected in his day.

Provenance: 19th century, ex-libris bookplate of A.S.Harris. Plymouth.



49. [LEE PRIORY - two works together] **CAVENDISH (Margaret, Duchess of Newcastle)** *A True Relation of the Birth, Breeding, and Life, of Margaret Cavendish, Duchess of Newcastle. Written by Herself. With a Critical Preface &c. by Sir Egerton Brydges*, Kent, Printed at the Private Press of Lee Priory; by Johnson & Warwick, 1814 £600



50.

8vo, portrait frontispiece, 1 f. title, 1 f. limitation leaf etc., 1 f. dedication, 1 f. advertisement, 1 f. title, pp. 9 (1) Preface, 36 (bound with another work, see below), contemporary fine-diced calf, narrow double-gilt fillet to cover borders, spine gilt lettered, raised bands, matching marbled end-papers and edges, (slight shelf wear, and small. scattered patches of very pale damp-stains)

The "True Relation . . ." was extracted and prefaced by Egerton Brydges from the Duchess's own work, first published in 1656, "Nature's Pictures drawn by Fancies Pencil." **Virginia Woolf** commented on the work and its author in *The Common Reader*.

Bound with another Lee Priory Work:

"The Characters of Robert Devereux, Earl of Essex; and George Villiers, Duke of Buckingham: compared and contrasted by Sir Henry Wotton," 8vo, 1 f. title with vignette, 1 f. title, 1 f. ded'n, 1 f. advertisement, engraved portrait, pp. 37 (1), Printed at the Private Press of Lee Priory; by Johnson and Warwick, 1814.

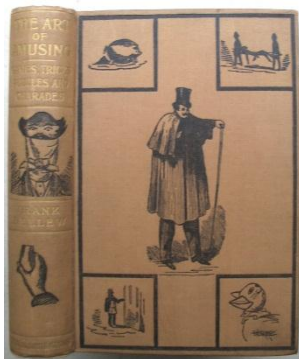
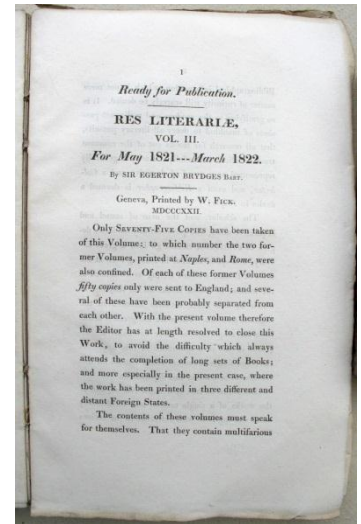
“The “Third” and “Seventh” octavo publications of the Lee Priory Press, both limited to 100 copies.” [ibid].
 Fine engraved pictorial bookplate of William Bateman, “of Middleton by Yolgrave, in the County of Derby”; his ink notes on the front-free end-paper.

50. [LEE PRIORY] BRYDGES (Sir Egerton) Letters from the Continent. Part II, [from colophon: “Kent” [i.e. Littleburne]: Printed at the Private Press of Lee Priory: by John Warwick, 1822] £200

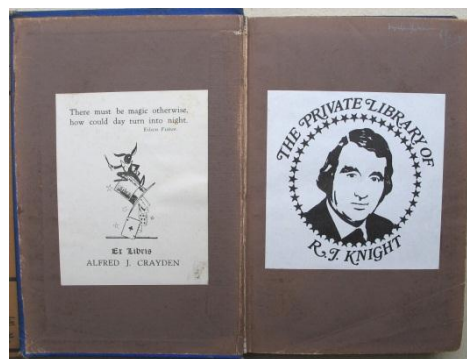
8vo, 1 f. blank, 1 f. caption / half-title [i.e. no title-page, as issued], 1 f. contents, pp. xiv, (178)-362, (1, blank), + 7 (1, blank) advertisements, untrimmed in the original paper wrappers comprising drab waste paper from the press’s “Life of Sir Francis Drake,” (concealed beneath paste-downs), backstrip gone

First Edition, continuing from the first volume, which was published in 1821. The second part is rarer, and Woodworth, *The Literary Career of Samuel Egerton Brydges*, p. 177, notes volume one, only. Contemporary owner name of Charlotte Harrison.

Of particular interest are the **seven pages of advertisements** at the end, which detail the following works: 1) “Ready for Publication,” *Res Literariæ*, published in 75 copies, Geneva, Printed by W. Fick, 1822. 2) “Just published . . .” in 37 copies, *Libellus Gebensis, Poemata Selecta Latina, Gebensis*, G. Pick, 1822. 3) *Lamento di Pietro, Gebensis*, printed 1821. 12 copies. 4) “On 29th October, 1821 was published in three vols, 12mo, *The Hall of Hellingsley*, Printed for Longman, and Co., London.” 5) “Now ready for publication . . ., *The Anti-Critic* . . . Geneva Printed 1822 (75 copies).”



Item 51



Item 52



Item 53

51. [MAGIC] BELLEW (Frank) The Art of Amusing. A Collection of Graceful Arts, Games, Tricks, Puzzles, and Charades Intended to Amuse Everybody, and Enable All To Amuse Everybody Else, . . . A New Edition with 200 illustrations, Edinburgh, John Grant, ca. 1895 £35

8vo, pp. vi, 1 f. (n.n.), pp. 9-299, pictorial cloth, spine gilt-lettered

A re-issue of the 1871 edition published by Hotten, with the same pictorial cover designs. Ex-libris R.J.Knight.

52. [MAGIC] CREMER (W.H., Junior) The Magician’s Own Book. Containing Ample Instructions for Recreations in Chemistry, Acoustics, Pneumatics, Legerdemain, Prestidigitation, Electricity (With and Without Apparatus) London, John Camden Hotten, n.d. [1871/1874] £50

8vo, half-title, pp. xii, 13-325 (1), 48 (publisher’s catalogue), frontispiece, text illus., original blue cloth, upper cover pictorially blocked and lettered in black, spine lettered and ruled in gilt, with pictures in compartments in black, (spine faded and slightly frayed at head and foot)

Conforming to the First Edition of 1871, but with different advertising material, in this case a 48-page illustrated publisher's catalogue.

With a pleasing provenance: 1) ? Fletcher, in pencil, crossed out. 2) pictorial ex-libris bookplate of Alfred J. Clayden, on the front paste-down. 3) ex-libris portrait bookplate of R.J.Knight, on the front-free end-paper.

53. [MAGIC] GANTHONY (Robert) Bunkum Entertainments: Being a Collection of Original Laughable Skits on Conjuring, Physiognomy, Juggling, Performing Fleas, Waxworks, Panorama, Phrenology, Phonograph, Second Sight, Lightning Calculators, Ventriloquism, Spiritualism., etc., London, Upcott Gill, [1895] £30

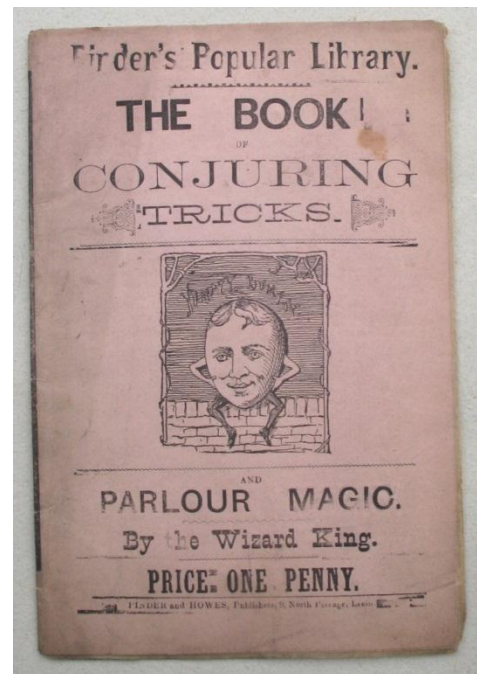
8vo, 1 f. adverts, 5 ff. (n.n.), pp. 188, 20 (adverts), decorative cloth, (pale splashmarks to outer edge of covers, inner hinges a little weak)

Ex-libris bookplate of R.J.Knight.

54. [MAGIC] Pinder's Popular Library. The Hand Book of Conjuring, Leeds, T. Pinder, [ca. 1885] £125

8vo pamphlet, 16 pp. + printed pink paper wrappers (paper a bit toned; covers slightly dusty), illus. on wrappers

No copies found on COPAC or Worldcat. A quite crudely printed and ephemeral piece, the upper wrapper carries a variant title and imprint: *Pinder's Popular Library. The Book of Conjuring Tricks, and Parlour Magic. By the Wizard King*, published by Pinder and Howes. Pinder, and Pinder and Howes, produced a number of pamphlets in the 1880's. The present pamphlet advertises at the back John L. Sullivan's Art of Boxing, and "Funny Nigger Dialogues", leading us to suppose that this work is possibly of American origins.



55. [MANUSCRIPT CALLIGRAPHIC & SURVEYING ALBUM] Specimens of Mapping [etc.] by WILLIAM WEAVER, £1,350

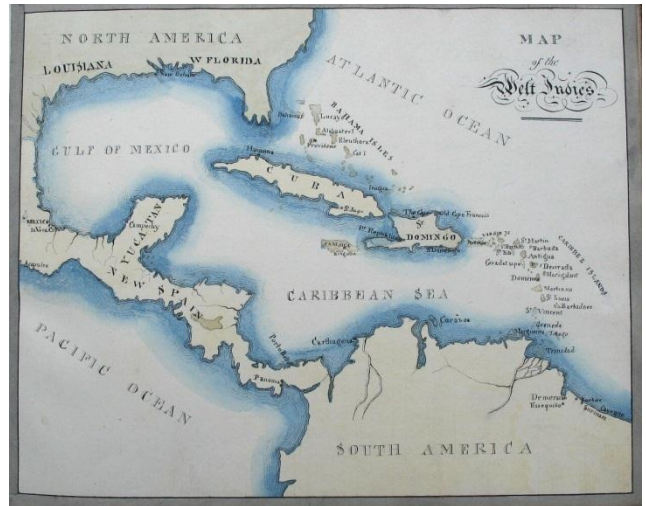
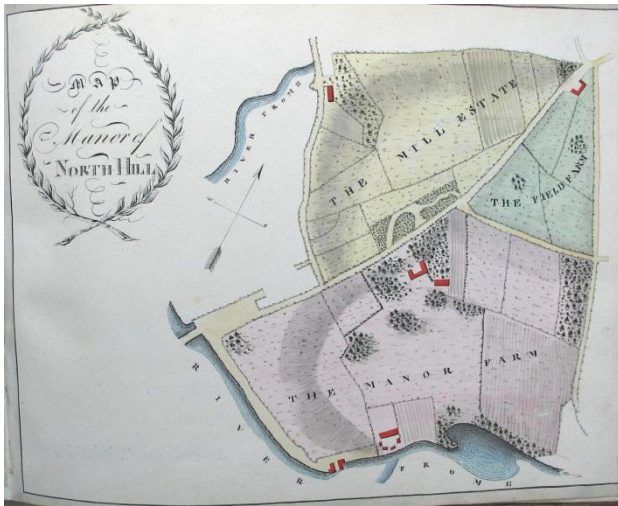


obl. 4to, 9.5 x 12 inches (24 x 30 cms), 24 images on 23 leaves, of which 7 are maps (5 in the UK), 5 are drawings, and 12 are calligraphic exercises, contemp. half calf (worn, upper cover nearly off)

Paper watermarked "J.Whatman 1816". Pinned to the f.f.e.p is a pencil note: "July 21 1905 From the Sale, Late Mr. E Sneade, Hawthorn Rd Bellevue."

The contents as follows:

1) Map of the Manor of North-Hill. 2) [Map] Manor of Hawthorn. 3) A Map of the Land belonging to William Weaver. 4) A Map of Chalk Farm and Hawthorn Upper Farm. 5) drawing of Denbigh Castle. 6) calligraphic exercise. 7) calligraphic exercise, "The May Morning." 8) Map of the Manor of North Hill (but with differences to (1)). 9) drawing of Kenway Castle. 10) calligraphic exercise. 11) drawing of Flint Castle. 12) calligraphic exercise. 13) Map of South America. 14) Apuldrum [sic] near Chichester. 15) calligraphic exercise. 16) calligraphic exercise. 17) Map of the West Indies (including parts of North & South



America). 18) calligraphic exercise. 19) calligraphic exercise. 20) calligraphic exercise. 21) calligraphic exercise. 22) calligraphic exercise. 23) calligraphic exercise. 24) Beaumont Palace, at Oxford.

A very good example of the better sort of exercise book.

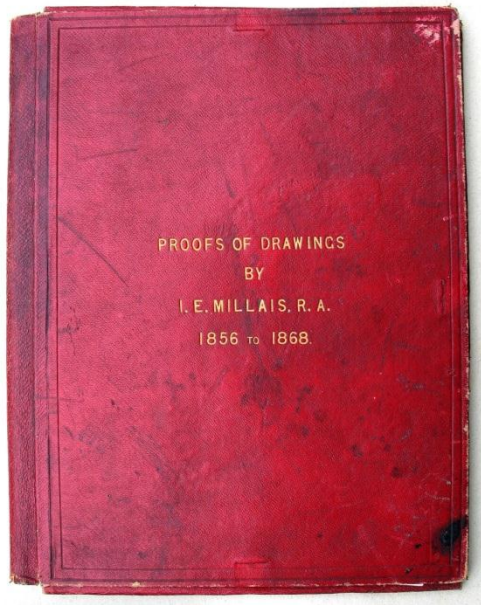
56. MILLAIS (John Everett) artist: "Proofs of Drawings / by I.E. Millais, R.A. / 1856-1868," [title from upper cover] £3,650



red morocco portfolio (worn / rubbed), containing 51 proof impression wood-engravings by Swain & the Dalziels after Millais, mostly with pencilled captions by Millais's wife, Effie [see notes below]

A very pleasing and charming collection of rare wood-engraved 'proof' illustrations by the Pre-Raphaelite artist John Everett Millais (1829-1896) for the periodical *Once A Week*. The indispensable guide for these illustrations is Paul Goldman's book, *Beyond Decoration. The illustrations of John Everett Millais*, published in 2005, which very considerably increases our knowledge of Millais's book illustration, and advances Millais as a leading exponent of the art in more ways than one. Page 24 of his book briefly describes the issuing of proofs of Millais's illustrations, but not,

it seems, of his wood-engraved work. Indeed, our own researches have found no such collections of these images in institutions, and possibly only one in commerce long ago (a collection of 58 unidentified proofs sold at Christie's, March 1975, for £260).



Of particular interest here are some of the differences in image titles, with our pencil captions evidencing new information. For example, they identify some of the sitters for the first time, apparently. We have emphasised these in bold.

The title of our proof 3, for example, leads us to the conclusion that **the pencil captions were not written by Millais, but by his wife, Effie**; the mention of “Raswal **my** deerhound” accords with the mention of it in *The Life and Letters of Sir John Everett Millais*, where the deerhound (there named with a phonetically different spelling as “Roswell”) is referred to as his wife’s.

Our proof 8 names the subject as “Alice”, i.e. Alice Gray, Effie’s sister.

Proof 9 identifies Sophie Gray (Effie’s youngest sister) and Everett and George Millais (two of Effie’s children).

Our proof 11 further supports our contention that the proofs have been captioned by Effie, since she captions this one, “Myself under the Cedar.”

Proof 18 identifies the sitter as “Evie Millais,” i.e. Effie’s son Everett, b.1856.

All the proofs we have are for illustrations that appeared in the periodical *Once a Week*; and what we have represents 51 of a possible 69 illustrations that Millais produced for that periodical. As might be expected from proof states, they are well inked from unworn plates, on special paper. The plates were engraved after the designs by Millais by Swaine (mostly) and the Dalziel brothers. With Paul Goldman’s book at hand (in which all the images are reproduced), we can provide a list which gives the page number and illustration number assigned to it in Goldman’s book (G), the pencil title given in our proofs, and in square brackets: the title, text for which the illustration was an accompaniment, date & page number as it actually appeared in *Once a Week*:

- 1) G[oldman] p.263, (i); pencilled title, “Magenta,” [Magenta, 2 July 1859, p. 10, Poem by Tom Taylor].
- 2) G p.264, (iii); “On the Thames,” [On the Water, 23 July 1859, p.70, Poem signed ‘Memor.’]
- 3) G. p.264, (iv); **“Raswal my deerhound & Miss Eyres,”** [La Fille Bien gardée, 8 October 1859, p. 306. Poem signed ‘SB’] [see front cover]
- 4) G. p.265, (v); “Woman burying her dead in the Plague, Brittany,” [The Plague of Elliant, 15 October 1859, p. 316. Poem translated from the Breton by Tom Taylor].
- 5) G p.265, (vi); untitled, [Maude Claire, 5 November 1859, p. 382. Poem by Christina Rossetti].
- 6) G p.266, (vii); “Meditation,” [A Lost Love, 3 December 1859, p.482. Poem signed ‘R.A.B.’]
- 7) G p.268, (x); “Old Letters,” [A Wife, 7 January 1860, p.269. Poem signed ‘A’]
- 8) G p.269, (xii); **“My sister Alice,”** [Practising, 10 March 1860, p. 242. Poem by Shirley Brooks].
- 9) G pp.270/71, (xiii); **“Sophie Gray reading to Everett & George Millais,”** [Musa, 16 June 1860, p.598. Poem signed ‘E.M.B.’]
- 10) G pp.270/71, (xiv); “Shoeing the Horse,” [Master Olaf, 14 July 1860, p.63, From a German poem, signed ‘L.B.’]
- 11) G p.271, (xv); **“Myself under the Cedar,”** [Violet, 28 July 1860, p.140, Poem by Arthur J.Munby.]
- 12) G p.272, (xvi); “Black Gordon’s Bride,” [Dark Gordon’s Bride, 25 August 1860, p.238. Poem by B.S.Montgomery]
- 13) G pp.272/73, (xvii); “On the Moor,” [The Meeting, 1 September 1860, p.276. Poem signed ‘B.M.’]
- 14) G pp.272/73, (xviii); untitled, [The Iceberg, 6 October 1860, p.407. Text by A. Stewart Harrison]
- 15) G p.274, (xix); untitled, [The Iceberg, 6 October 1860, p.435. Text by A. Stewart Harrison]
- 16) G pp.274/75, (xx); “The Lock of Hair,” [A Head of Hair for Sale, 3 November 1860, p.516. Unsigned story]
- 17) G pp.274/75, (xxi); “Iphis & Anaxarete,” [Iphis & Anaxarete, 19 January 1861, p.98 Poem by Mary C.F.Münster.]
- 18) G p.277, (xxiv); **“Evie Millais in his Swing,”** [Swing Song, 12 October 1861, p.434. Unsigned poem.]
- 19) G pp.278/79, (xxvi); “Oath of the 30 Knights. Breton Ballad,” [The Battle of the Thirty, 1 February 1862, p.155. Unsigned translation of Breton Ballad.]
- 20) G p.279, (xxvii); “White Cockade,” [The Fair Jacobite, p.239, an independent design not pertaining to particular text.]
- 21) G p.280, (xxviii); untitled [untitled, 15 March 1862, p.309. Harriet Martineau’s *Sister Anna’s Probation.*]
- 22) G p.282, (xxx); “On the Sea Shore,” [untitled, 29 March 1862, p. 365. Harriet Martineau’s *Sister Anna’s Probation.*]



8) "My sister Alice"



11) "Myself under the Cedar"

- 23) G p.283, (xxxi); untitled [untitled, 5 April 1862, p.393. Harriet Martineau's *Sister Anna's Probation*.]
- 24) G p.286, (xxxv); "Norse Ballad," [The Chase of the Siren, 31 May 1862, p.630. Poem by Walter Thornbury.]
- 25) G p.287, (xxxvi); "Norse Ballad," [The Drowning of Kaer-Is, 14 June 1862, p. 687. Poem from the Breton, by Tom Taylor] very small paper flaw / hole in the image.
- 26) G p.288, (xxxvii); "Margaret Wilson - Covenanter," [Margaret Wilson, 5 July 1862, p.42]
- 27) G p.289, (xxxviii); untitled [untitled, 19 July 1862, p.85. Harriet Martineau's *The Anglers of the Dove*.]
- 28) G p.291, (xli); "The Hampdens," [untitled, 2 August 1862, p.141. Harriet Martineau's *The Anglers of the Dove*.]
- 29) G pp.292/93, (xli); untitled, [untitled, 9 August 1862, p. 169. Harriet Martineau's *The Anglers of the Dove*.]
- 30) G pp.292/93, (xlii); untitled, [untitled, 16 August 1862, p.197. Harriet Martineau's *The Anglers of the Dove*.]
- 31) G p.293, (xliii); "Lady as Page," [Maid Avoraine, 19 July 1862, p. 98. Poem by R. Williams Buchanan.]
- 32) G p.294, (xliv); "The Little Milliner," [The Mite of Dorcas, 16 August 1862, p. 244. No related text]
- 33) G pp.294/95, (xlv); "The Indian Girl," [The Spirit of the Vanished Island, 8 November 1862, p.546. Poem by Mrs Acton Tindal.]
- 34) G pp.298/99, (xlix); untitled [untitled, 14 February 1863, p.211. Harriet Martineau's *The Hampdens*.]
- 35) G pp.298/99, (l); untitled [untitled, 21 February 1863, p.239. Harriet Martineau's *The Hampdens*.]
- 36) G p.299, (li); "The Hampdens," [untitled, 28 February, 1863, p.267. Harriet Martineau's *The Hampdens*.]
- 37) G pp.300/01, (lii); untitled [untitled, 7 March 1863, p.281. Harriet Martineau's *The Hampdens*.]
- 38) G pp.300/01, (liii); untitled [untitled, 14 March 1863, p.309. Harriet Martineau's *The Hampdens*.]
- 39) G p.301, (liv); "The Hampdens," [untitled, 21 March 1863, p. 337. Harriet Martineau's *The Hampdens*.]
- 40) G pp/302/03, (lv); untitled, [untitled, 28 March 1863, p.365. Harriet Martineau's *The Hampdens*.]
- 41) G pp.302/03, (lvi); untitled [untitled, 4 April 1863, p.393. Harriet Martineau's *The Hampdens*.]
- 42) G p.303, (lvii); untitled [untitled, 11 April 1863, p.421. Harriet Martineau's *The Hampdens*.]
- 43) G pp.304/05, (lviii); untitled [untitled, 18 April 1863, p. 449. Harriet Martineau's *The Hampdens*.]
- 44) G pp. 304/05, (lix); "Norse Ballad. Dasent," [Hacho, the Dane, 24 October 1863, p.504. Harriet Martineau, *Son Christopher*.]
- 45) G. p.305, (lx); untitled [untitled, 24 October 1863, p. 491. Harriet Martineau, *Son Christopher*.]
- 46) G pp.306/07, (lxii); untitled [untitled, 7 November 1863, p.547. Harriet Martineau, *Son Christopher*.]
- 47) G. p.307, (lxiii); "The Hampdens," [untitled, 14 November 1863, p. 575. Harriet Martineau, *Son Christopher*.]
- 48) G p.308, (lxiv); untitled, 21 November 1863, p. 603. Harriet Martineau, *Son Christopher*.]
- 49) G p.309, (lxv); "The Hampdens. Tale by Miss Martineau," [untitled, 28 November 1863, p.631. Harriet Martineau, *Son Christopher*.]
- 50) G p.310, (lxvi); untitled [untitled, 5 December 1863, p.659. Harriet Martineau, *Son Christopher*.]
- 51) G p.311, (lxvii); "The Hampdens," 12 December 1863, p.687. Harriet Martineau, *Son Christopher*.]



Sheet size: 11.75 x 9.25 inches [29 x 23cms] average, image area smaller. Condition: excellent; a few very small patches of pale discoloration to the margins of some plates; some very slight creases and wrinkles in extreme margins of some plates.

Provenance: ex-libris engraved book plate of Rufford Abbey, Lord Savile, G.C.B.

Our grateful thanks to Paul Goldman for his help.

Left, Everett Millais, see no. 18 of the above list.



57. [MINIATURE PHOTOGRAPHS] [pair of Miniature Portrait photographs] ca. 1860 £150



2 very small photographic portraits, each in the oval 1.25 x 1 inch, with richly gilt window frames, one in a miniature, velvet-bound book-style case with brass clasp; the other in leather gilt wallet style cover with brass clasp; in each case 2 x 2 inches overall

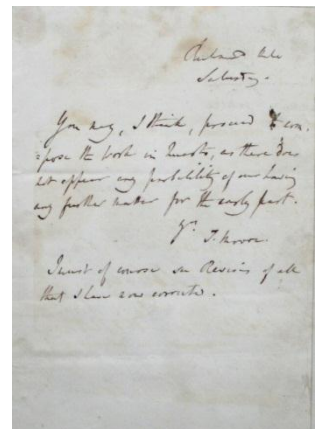
An unusually small format, depicting John Bromham (1789-1866), of Paignton, Devon; and, Susan Hunt (ca. 1836-1901), who married William Bromham.

58. MOORE (Thomas) [autograph letter re publishing] early 19th c. £200

1 p. a.l.s., 7 x 4.25 inches, heavily pasted to an album sheet, folio

Signed, and with an illegible address (Richmond Hill?), Moore instructs: "You may, I think, proceed to compose the book in Quarto, as there does not appear any probability of our having any further matter for the early part. [signature]/ I must of course see revisions of all that I have now corrected."

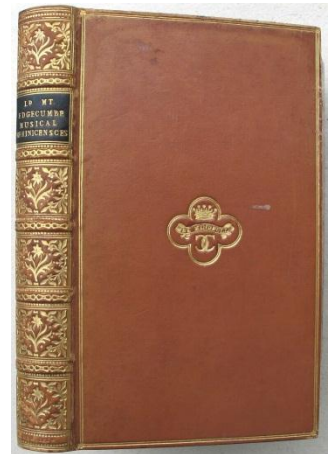
Moore (1779-1852) was quite prolific and so, without a given date, we dare not speculate about which work he is referring to, nor to which publisher or printer he was writing to. The album sheet also carries the cut signatures of Allan Cunningham and Charles Kemble.



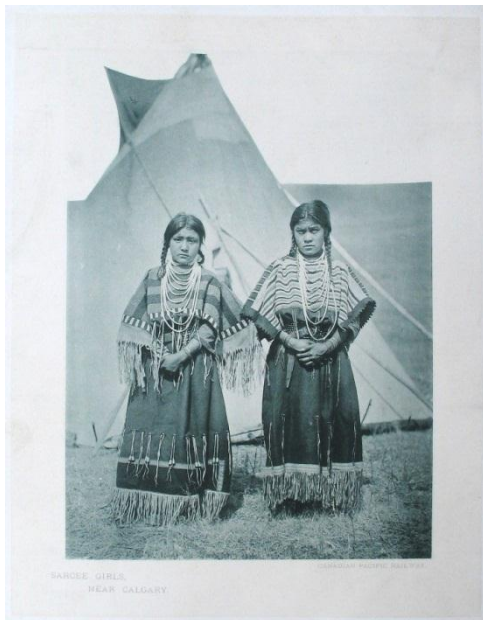
- 59. MOUNT EDGCUMBE (Richard Edgcumbe, 2nd Earl of)** Musical Reminiscences, containing an account of the Italian Opera in England: From 1773. The Fourth Edition, continued to the Present Time, and including the Festival in Westminster Abbey, London, John Andrews, 1834 £140

12mo, pp. xvi, 294, full calf gilt, gilt armorial device to both covers

Excellent copy of the best edition of a well-respected and fascinating book. University of Toronto Library online archive of British Armorial Bindings identifies our copy as having belonged to John Frederick Campbell, 1st Earl Cawdor.



- 60. [NATIVE AMERICANS]** collection of 12 images SEEWASH, BLACKFOOT, SARCEE and other North American tribespeople, Canadian Pacific Railway, 1890's £200



each sheet 12 x 10 inches, the images approx. 7.5 x 5.5 inches, some marginal and surface dustiness, a few marginal creases

Originally issued in a portfolio (not present here) entitled: "Glimpses along the Canadian Pacific Railway," by W. Notman.

- 61. [PAGET (Henry, 5th Earl of Anglesey)]** full-length portrait photograph London, Alfred Ellis & Walery, 31 Baker Street, ca. 1890 £45

a cabinet photograph, 5.74 x 4 inches, mounted on card, (slightly faded; paper residue from an album leaf on the verso)

We believe this to be a portrait of the eccentric Henry Paget (1875-1905). Although his dress is not at the extreme end of his flamboyance, the fancy costume, pose, and presence of jewelled rings on both hands is indicative.



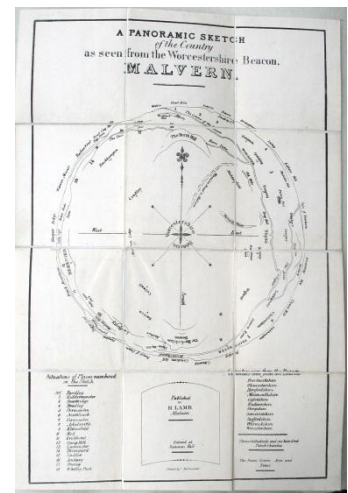
62. [PANORAMA] A Panoramic Sketch of the Country as seen from the Worcestershire Beacon, Malvern, Malvern, Published by H. Lamb, n.d. [ca. 1840's] £225



63.

lithograph [19.75 x 13.5 inches] printed by C. Hulmandel, cut into 12 sections and laid on linen, folding down into cloth boards, with printed green label

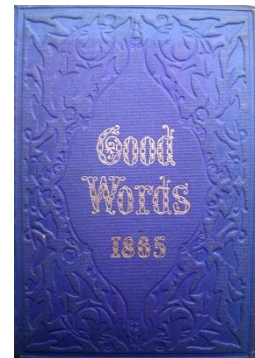
COPAC locates copies at BL, Birmingham Uni, and Oxford. From the style of binding and the date of Hulmandel's death in 1850, we have surmised a date for this publication of the 1840's, thereby placing it earlier than the dates suggested in COPAC.



64. [PERIODICAL] MACLEOD (Norman) editor: Good Words for 1865 London, 1865 £25

4to, illus., plates, original publisher's elaborate blue cloth, gilt and blind, (some shelf wear, fading, rubbing, foxing of fore-edges & frontis., and first and last pp., paper a bit toned)

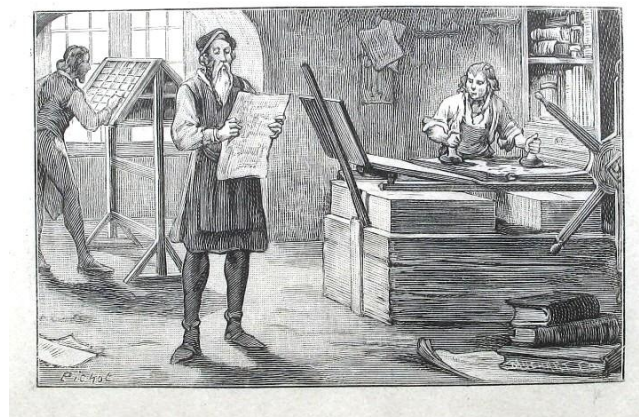
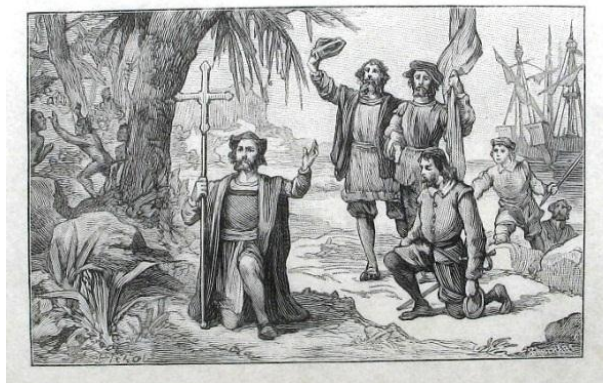
Includes serialisation of Charles Kingsley's "Hereward," and extensive illustrations, incl. folding double panorama (creased) of Jerusalem, after photographs by James Graham.



65. PICHOT (E.) artist: [collection of proof engravings] France, 1870's ? £200

proofs before titles

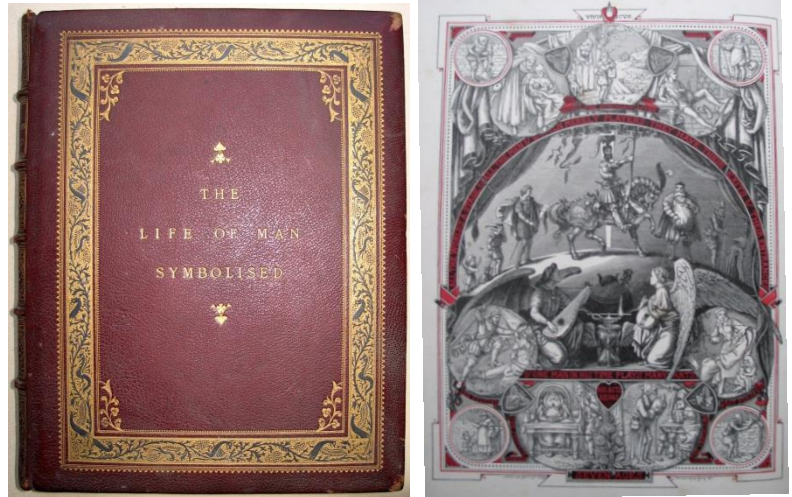
A collection of 126 proof engravings, mainly on india paper, before titles, engraved after the originals of E. Pichot, mostly signed in the image, some with an additional name, Bauchart, presumably the engraver. All are in bright condition; some have wrinkling in the margin extremities.



The collection divides into two:

- 1) 53 historical vignette scenes, incl. some agricultural and trade subjects.
- 2) 73 larger images, mostly scenes from the lives of the saints and martyrs, some with pencil captions.

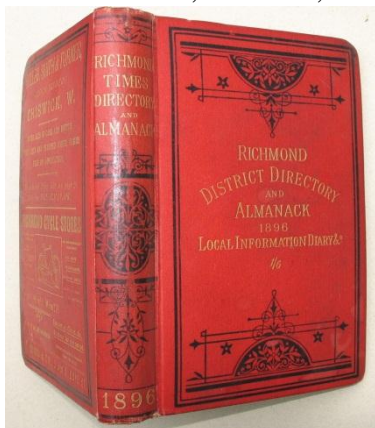
66. **PIGOT (Richard) & LEIGHTON (John, illustrator):** *The Life of Man Symbolised by the Months of the Year in a Series of Illustrations by John Leighton, F.S.A. and Pourtrayed in Their Seasons and Phases, with Passages Selected from Ancient and Modern Authors* London, Longmans, Green, Reader, and Dyer, 1866 £120



4to, 6 ff. [n.n.], pp. 240, frontis. & elaborate text illus., full brown morocco by Ramage, wide cover borders in gilt and green, (corners with wear-through to extremities; foxing to blank e.p.'s), a.e.g.

First Edition. Printed by Bradbury & Evans, with some pages printed in red & black, and the part-titles part-printed with a colour (green, yellow, etc.). An eccentric production, the main glory of which are John Leighton's illustrations and decorations, which are of a high order.

67. **[RICHMOND, TWICKENHAM, KEW, CHISWICK, etc.]** *The Richmond District Directory and Almanack, for 1896*, Richmond, F.W. Dimbleby, 1896 £125



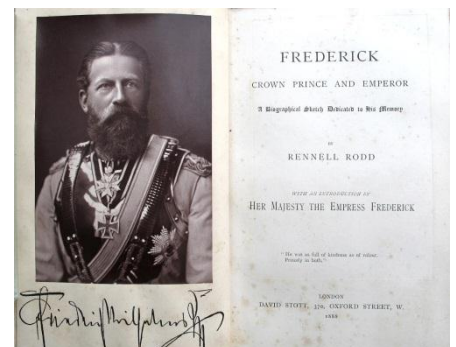
8vo, 1 f. orange paper printed title, 1 f. photo frontis., 1 f title (printed in red and black), pp. 95 (1), 22 ff. (n.n., almanack & diary), pp. 8 (adverts, on pink paper), pp. 12 ("The Illustrated Literary Companion"), pp. 32 (adverts), 12 ff. (n.n., "A Companion to the Almanack"), 4 ff. (n.n., adverts for periodicals), pp. 33-48 (adverts), 8 ff. (n.n., "The Humorous Companion"), pp. 49-64 (adverts), pp. 132 ("Richmond Street Directory" etc.), orange-paper printed lower "wrapper", adverts on paste-downs, profuse text illus., red cloth blocked in black, gilt lettered (slight, occasional foxing), t.e.g.

Packed with information.

68. **RODD (Rennell) Frederick**, *Crown Prince and Emperor*, London, 1888 £60

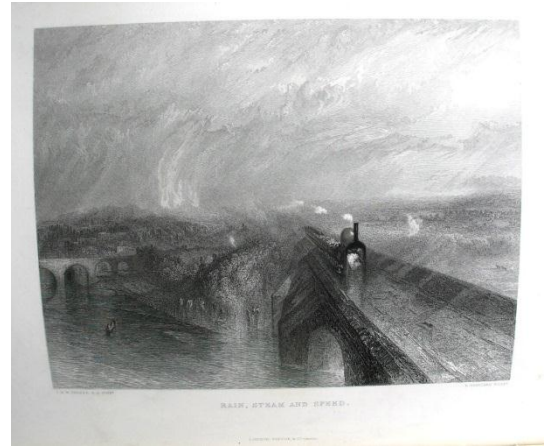
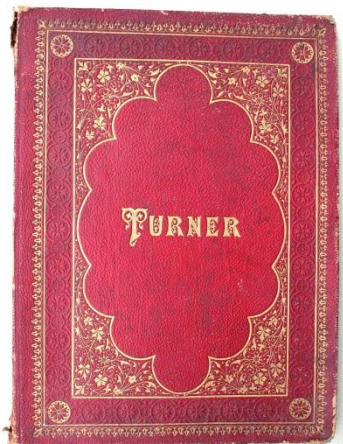
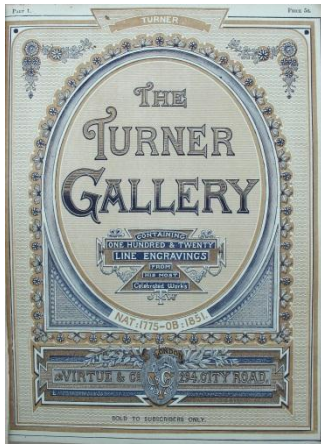
8vo, portrait photo with printed signature on the mount as frontispiece, pp. 197 (1), contemp. half morocco, matching marbled e.p.'s & edges

Profits from this book were to be donated to the Hospital for Diseases of the Throat, London, which the Emperor had visited on his last visit to England, in 1887, for Victoria's Silver Jubilee.



69. **[SALESMAN'S SAMPLE BOOK] TURNER (J.M.W.) Part 1. The Turner Gallery. Containing One Hundred & Twenty Line Engravings . . . Subscribers Only**, London, Virtue & Co., [1860's] £50

4to, ornamental title on pale blue/green paper printed in blue, gold, etc., engraved plate, engraved title, 12 ff. letterpress, 10 plates, 1 f. pale blue paper printed prospectus / back wrapper, limp red morocco, elaborately gilt and blind, (binding rubbed, spine torn), a.e.g.



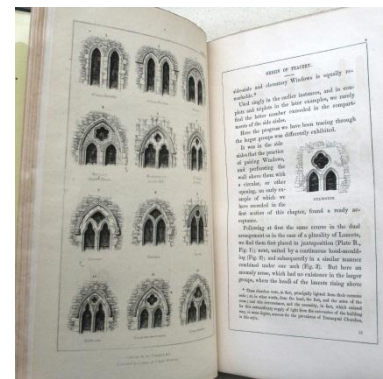
A few variants of this title exist, since it continued to be re-issued over a long period, but this would seem to be an early incarnation, “many years in active preparation” [ibid] of the initial “Subscribers Only” edition. The presence of the letterpress but not the plate suggests that “Egglestone Abbey” has been removed, perhaps by the salesman whose dummy this was, to encourage a prospective subscriber to sign up.

The rear cover has two small slits, suggesting that this sample-book was perhaps mounted within further protective covering, perhaps allowing a salesman’s “unveil” and display.

Although steel plates are not subject to the same degree of wear through use as, say, copper plates, it is perhaps worth noting that the plates in this gathering are necessarily from very early pulls.

- 70. SHARPE (Edward) A Treatise On The Rise And Progress Of Decorated Window Tracery In England. [and] Decorated Windows. A Series Of Illustrations Of The Window Tracery Of The Decorated Style Of Ecclesiastical Architecture, Edited, With Descriptions. London, John Van Voorst, 1849 £95**

2 vols, 8vo, pp. xii + 111 + [1], 1 f. index, 6 steel-engraved plates, 97 woodcut text illus.; half-title, title, 1 f. plate list, 60 engraved plates (some folding) each accompanied with a leaf of letterpress, uniform green cloth, lettered in gilt on the spines (one with “Text” the other with “Plates”), pale yellow e.p.’s (contents of volume two loose; offsetting of some plates onto the text)

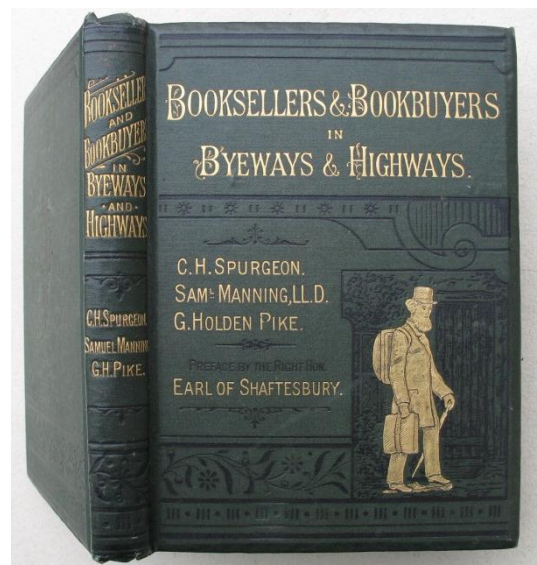


First Editions. Sharpe (1809-1877) was until 1851 a practising architect, and thereafter concentrated mainly on his work as a railway engineer and bridge builder, in England, Wales, and Switzerland. He wrote quite extensively, and is particularly noted for his work on reclassifying English Gothic architecture. He found much displeasure in Victorian era church restorations.

- 71. SPURGEON (Charles Haddon), MANNING (Samuel) & PIKE (G. Holden) Booksellers and Bookbuyers in Byeways and Highways. By C.H. Spurgeon, Samuel Manning and G. Holden Pike. With a Preface by the Earl of Shaftesbury, London, Passmore & Alabaster 1882 £45**

8vo, pp. 135 (1), 4 ff. adverts., bevel-edged green cloth blocked in gilt and blind, a.e.g.

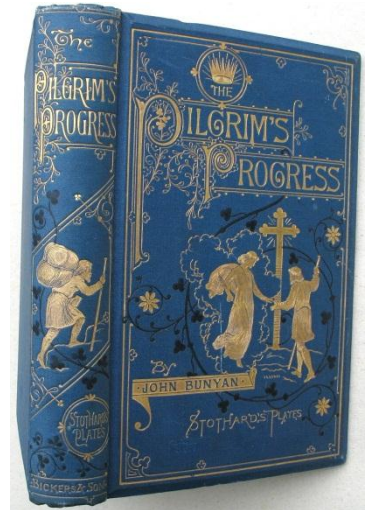
COPAC locates 2 copies: Guildhall, LSE. The book promotes the idea of well-trained boys acting as colporteurs of suitable literature and tracts, and in doing so turning back the tides of “immorality and the infidel.” The binding portrays a colporteur, suitably attired, at a closed door.



72. **STOTHARD (Thomas) illustrator: BUNYAN (John)** *Pilgrim's Progress . . . With Twelve Illustrations by T. Stothard, R.A., Reproduced in Permanent Photography, London, Bickers and Son, 1881* £35

8vo, title, pp. xii, 379 (1), 16 (advert dated 1883), 12 oval photographs mounted on thicker paper, blue pictorial cloth blacked in black and gilt, (f.f.e.p. pasted to front paste-down), a.e.g.

An attractive, bright copy.



73. **THOMPSON (John) engraver: [Yarrell's British Birds] [London] ca. 1844-46** £300



20 proof engravings on india paper, before titles, with pencil and other notes (some in ink) in the margins (foxing, mainly marginal, one of the plates, of an eagle, with a section of the sheet torn away), sheet size 10 x 7.5 inches et infra

Geoffrey Wakeman, *Victorian Book Illustration*, p. 18, "Linton thought most highly of John Thompson, who had been a pupil of Robert Branston, a contemporary of Bewick but belonging to the London school of reproductive engravers . . . he can be seen at his best in William Yarrell's *History of British Birds* 1843."

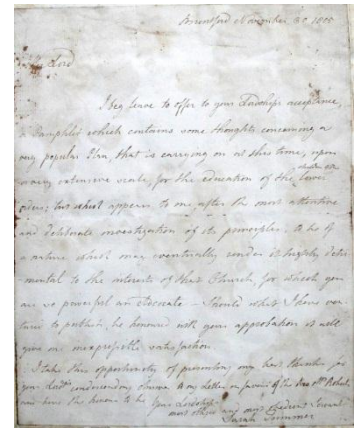
Thompson engraved the plates after the originals by G.E.Lodge. The latter's name appears in some of the plates, but not the former's. One of the plates is signed in the plate "Dalziel," and another "A.F.," one or two others give "G.E.Lodge del & sc." suggesting that Wakeman's reportage of Thompson's involvement may be slightly awry. On the other hand, a sheet of paper accompanying the proofs with an ink inscription (late 19th or early 20th c.) states, "Proofs of Yarrell's Birds. Engraved by Jn. Thompson."

74. TRIMMER (Sarah) autograph letter re education Brentford November 30th, 1805 £75

1 p. a.l.s., 9 x 7 inches, pasted (a bit messily) to an album leaf

Addressed simply to "My Lord," we cannot say whether the title-holder is ecclesiastical or civil. "I beg leave to offer to your Lordship's acceptance a Pamphlet which contains some thoughts concerning a very popular Plan, that is carrying on at this time, upon a very extensive scale, for the education of the children of the lower orders, but which appears to me, after the most attentive and deliberate investigation of its principles, to be of a nature which may eventually render it highly detrimental to the interests of that Church, for which you are so powerful an Advocate . . ."

Sarah Trimmer (1741-1810), educationalist and children's author.

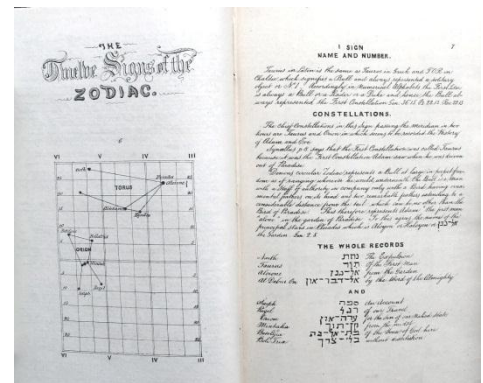


75. VALE (Rev. B.) Philological Lectures, [Chester], Lithographed by J. McGahey, [1854?] £140

8vo, pp. [2], 86, lithographed throughout, contemporary cloth, ms. paper spine label

Fine copy. COPAC ascribes a date for this work of 1854 and locates a single copy: BL. Referenced by, Twyman, *Early Lithographed Books*, pp.98-100.

Fine engraved pictorial, masonic bookplate with cancellation, for the "Supreme Council."

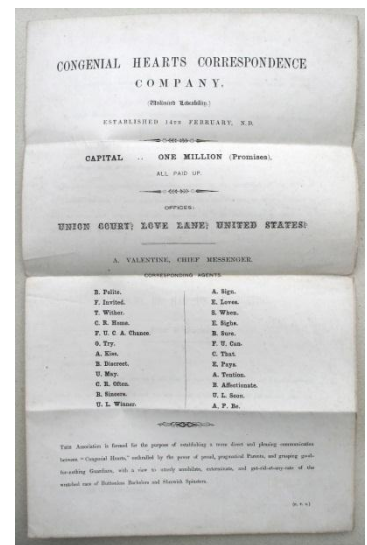


76. [VALENTINE / SPOOF COMPANY PROSPECTUS] CONGENIAL HEARTS CORRESPONDENCE COMPANY. (Unlimited Loveability) Established 14th February, N.D. Capital . . One Million (Promises). All Paid Up. Offices: Union Court, Love Lane, United States . . ., [England, ca. 1865] £35

foolscap folio, pp. [4], i.e. 2 pp. of printed prospectus and docket title on p. 4, (folds; docket title-page dusty and with small ink splash)

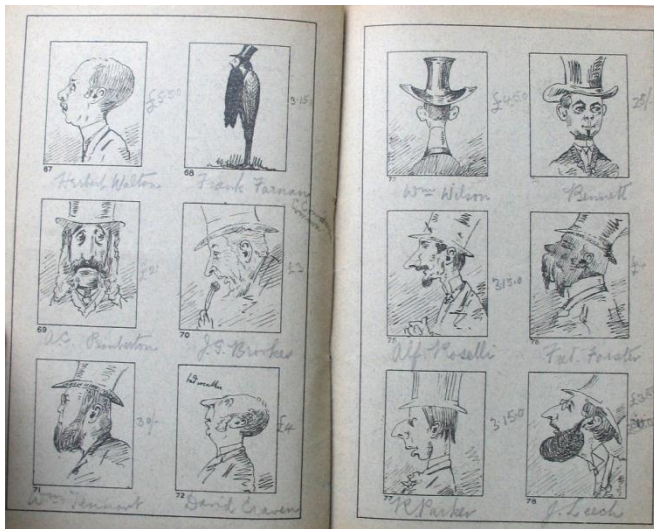
An unusual piece, The prospectus states: "The Association is formed for the purpose of establishing a more direct and pleasing communication between "Congenial Hearts" enthralled by the power if proud, pragmatial Parents, and grasping, good-for-nothing Guardians, with a view to utterly annihilate, exterminate, and get-rid-of-any-rate of the wretched race of Buttonless Bachelors and Shrewish Spinsters . . ."

Page three carries a share application form and a clue to the date / year of the piece, "186-."



77. [VANITY FAIR CARICATURIST] PROSPERI (Liberio) Catalogue of Original Caricatures by 'Lib' exhibited at 24, Mincing Lane, December 1st to 18th, 1884. Which will be sold by auction...at the London Commercial Sale Rooms London, E L Billing, [1884] £125

8vo, pp [20], including printed wrappers, 102 caricature portraits, 6 to a page, printed on grey blue paper, the subjects identified in pencil beneath each image, bound in later silked cloth, slight chipping to upper wrapper, but a very good copy

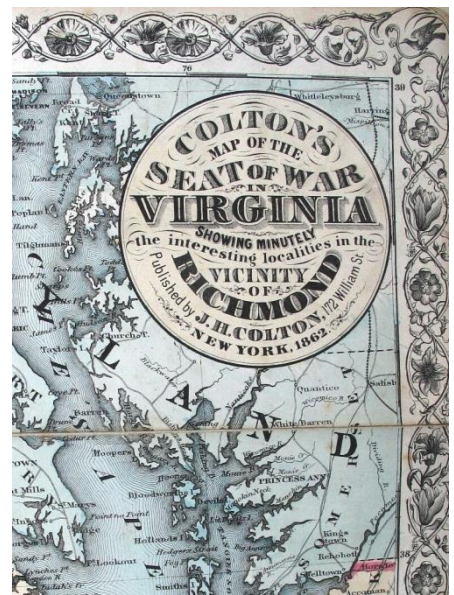


Pencil inscriptions give the prices, and for 1884 they are quite impressive. Prosperi [1854-1928] was a caricaturist who afterwards worked for *Vanity Fair*. This little item is a very rare record of his prior work, apparently unrecorded. The caricatures, all named in pencil, are all of city gents; almost without exception sporting beards and or moustaches.

78. [VIRGINIA MAP CIVIL WAR ERA] Colton's Map of the Seat of War in Virginia showing minutely the interesting localities in the Vicinity of RICHMOND, New York, Published by J.H.Colton, 172 William St., 1862 £275

engraved map in 8 sections, linen-backed, hand-coloured, (some pale waterstaining and wear in the folds; the linen backing discoloured)

Quite a rare map. Said to have been favoured by American Civil War soldiers, who used it as a pocket map.



79. WILLIAMS (Miss. C.) Musical Notes Learned in a Day, or, The Child's Pictorial Friend Exeter, Fitze and Hannaford, [1845] £120



upper board as title-page, 1 f. preface, 12 pages on one continuous strip, each page with illus. & music, lithographed throughout by C. Risdon of Exeter, original roan-backed boards (covers off & worn; old tape repair to first fold)

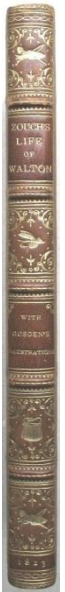
One copy found worldwide, at the Pierpont Morgan Library, who give a collation as follows, which ours conforms to: "2 leaves (2nd leaf folds out to 12 pages) : illustrations ; 14 cm. Lithographed throughout; unfolds to a long strip."

80. [ANGLING] ZOUCH (Thomas) The Life of Isaac Walton; including Notices of his Contemporaries, London, Septimus Prowett, 1823 £350



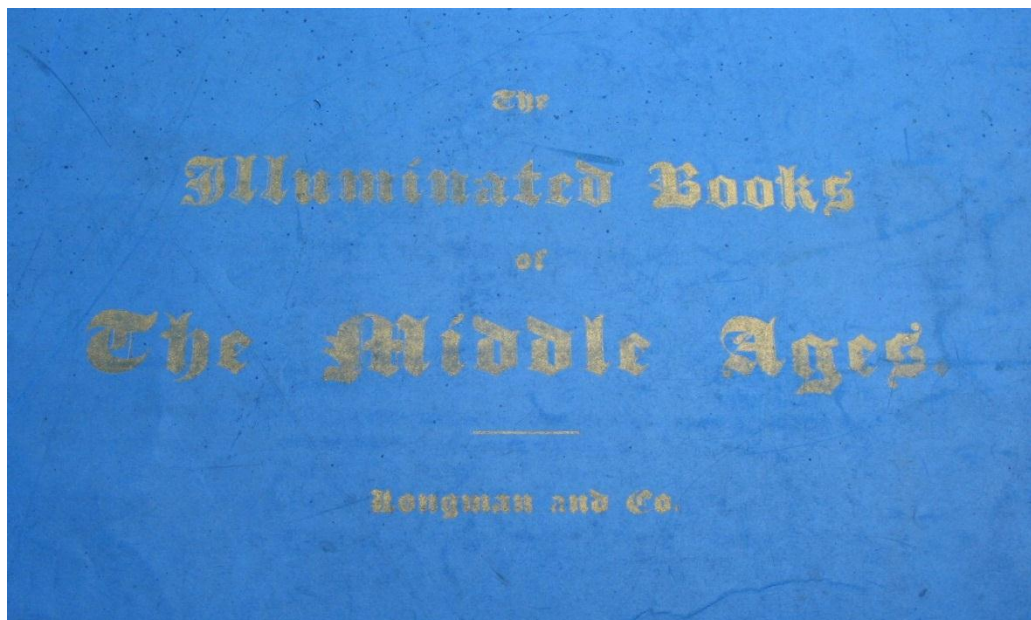
8vo, half-title, title, pp. ii, 93 (1), engraved frontispiece & 19 plates (of which 8 marked 'Proof'), wood engraved vignette on t.p., 1 wood engraved pictorial initial, 1 text illus., 1 end-piece; fine full polished, later calf gilt, spine gilt with Gosden-style piscatorial gilt ornaments (fishing rods, creels, etc.) in compartments, raised bands, two morocco gilt labels (one of which says: 'With Gosden's Illustrations'), a.e.g., (slight rubbing to extremities; some occasional pale foxing)

First Separate Edition, with the finely engraved illustrations from Gosden's edition of Walton's 'Compleat Angler,' as usual. Handsomely bound (unsigned but probably by Riviere), and a splendid provenance: 1) James Heywood - bookplate. 2) John Raymond Danson, fine engraved bookplate by STEPHEN GOODEN.



ADDENDA

81. HUMPHREYS (Henry Noel) The Illuminated Books of the Middle Ages. A History of Illuminated Books, from the IVth to the XVIIth Century. . . Illustrated by a Series of Specimens, consisting of an Entire Page of the Exact Size of the Original, from the most Celebrated and Splendid MSS., . . . Printed in Gold, Silver, and Colours, Part I [and II], London, Printed for Longman, Brown, Green, and Longmans, 1844 £160



large folio, 21.5 x 14.75 inches, [Part I] printed title-page, 6 ff., [Part II], 6 ff., original powder blue wrappers, narrow red cloth backing (all now loose, the backstrips split in two; wrappers with short tears, slight stains and chips; the contents foxed, some minor staining, one or two short tears; tissue guards gone)

Parts I & II only, and as such mainly of academic interest, although very rare in this parts- issue state, with the titles printed in gold on the wrappers. Typically, for one of these early and ambitious chromolithographic projects, it took years to complete, the final version only appearing in 1849.



What we have reveals the painstaking nature of the work. The illuminated vignettes (large and small) have all been cut and laid onto the page by hand, as have some of the large plates (but not all; some are actually printed directly onto the page. In this early issue, Owen Jones does not receive accreditation. The colour printing Contents: Part I: printed title-page, 1 f. "Description of Ms. Recollation of the Chronicles of England," with 4 applied colour-printed pieces, 1 large plate with imprint 'Day & Haghe lith.rs to the Queen,' 1 f. "Description of Ms. The Orations of Demosthenes," with 2 applied colour-printed initials, 1 plate leaf with cut and applied colour plate; 1 f. "Description of Ms. The Venetian Diploma of Semitecolo," with one applied miniature coat of arms, 1 plate leaf with cut and applied colour plate. Part II: "Description of Ms. The Hours of Henry VII," with 2 cut and applied (one with imprint for Day & Haghe within the image), 1 plate leaf with two cut and applied plates, 1 f. "Description of Ms. "Les Merveilles du Monde," with single large applied illuminated border and initial, 1 plate leaf with large applied colour plate with imprint: "Printed in Colours by C.Graf," 1 f. "Description of Ms. A Psalter of the Thirteenth Century," with large applied initial, 1 plate leaf with 2 applied colour plates both with imprint for Graf.

82. [PHOTOGRAPHIC CARTE DE VISITE CARICATURES] London, Rock & Co., 1860's £240

collection of 47 engraved pictorial cards of uniform size, 3.75 x 2.5 inches

A sustained humorous spoof on the mid-19th century craze for, and obsession with photographic carte-de-visites, and hence the size of these spoofs. Several series seem to have been produced, by different publishers, and our cards mostly bear numbers. The cards ridicule the social mores of the time, the pomposity, stiffness, and poses of cartes-de-visite. A few of the cards are anthropomorphic or seasonal (relating to Christmas, the New Year, etc). They are all captioned below.

In addition to the 23 Rock & Co cards, are 8 without a visible imprint, and 16 published by J.S. & Co., all in a very similar vein, all the same size, some of the J.S. cards with the monogram for the artist Thomas Onwhyn. The

condition of the Rock cards varies from excellent (the majority) to quite grubby (with glue residue to the versos). The other 24 are in excellent condition.



The exact purpose of the cards is unclear, but we have seen examples with trade advertisement material pasted to the versos. The cards are surprisingly rare and we have found no locations of complete sets. The V&A apparently has a handful only, and Christie's sold a collection (Lot 108 / Sale 7979) in 1998.



Item 56

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