

FOUR FOR VARIETY

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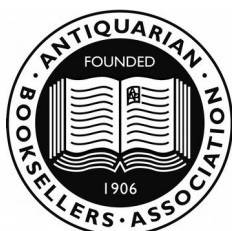
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1 **ANNAN Thomas. THE OLD COUNTRY HOUSES OF THE OLD GLASGOW GENTRY.** One hundred photographs by Annan, of well known places in the neighbourhood of Glasgow, with descriptive notices of the houses and the families. Second edition [revised and enlarged by J.G. Smith and J.O. Mitchell]. Glasgow: James Maclehose, [1870] 1878. **£ 1,250**

ONE OF 225 COPIES. Large 4to, xvi, 289pp including list of subscribers to both first and second editions. Red turkey morocco spine backed green boards with gilt lettering and impressed gilt design of a country house on upper board; head and base of spine slightly rubbed with scuff mark along spine; else a very bright copy. Signature of previous owner on the half title 'Agnes M R Dunlop'.

This book was essentially commissioned by well-to-do members of the old aristocracy and merchant class to record the houses in the Glasgow area and is a parallel to his book on Ayrshire houses. 100 mounted carbon prints, plus three other mounted plates, two of which are maps of Glasgow. Hard to find in this condition.

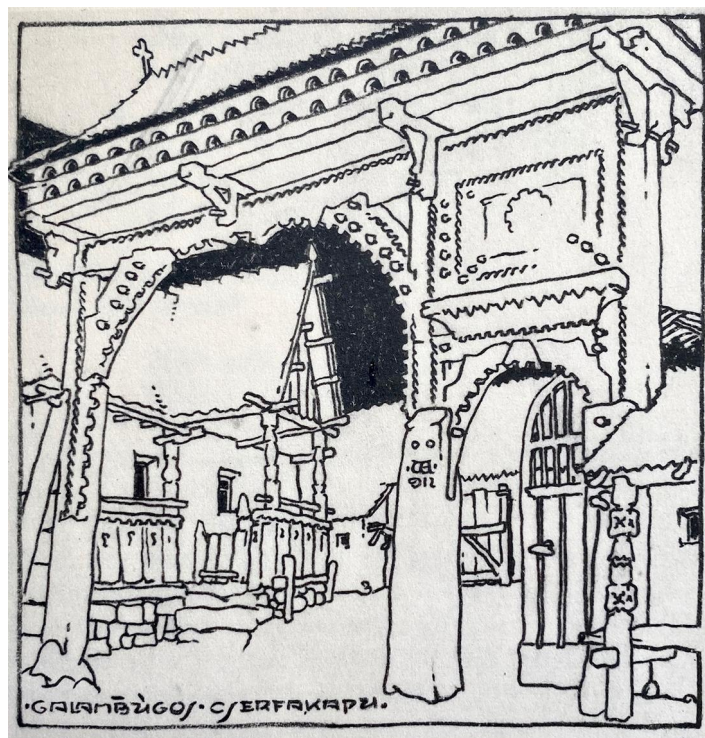
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2 **(Architecture, Hungary) TOTOCZKAI-WIGAND, Ede. CSERÉNYOS HAZAK (REED HUTS).** Budapest: Taltos Kiadasa, 1916. **£ 380**

Quarto (26.5 x 21.5 cm); (29 +(1) pp. with half title vignette and final page vignette and decorative initials + 15 plates with illustrations printed in black of interiors and exterior architectural scenes. Original stiff red paper covers with illustrations in black on upper cover; stabbed and tied with cord; paper spine lacking 1.5 cm at spine heel and split and chip at spine head; small ink spot on upper cover; faint pencil marks on lower cover; some dust darkening to outer margins of text; inscription on half title; in all, a very good copy.

First edition of this exploration of the architectural and decorative folk art characteristics of Transylvania by the Hungarian architect Ede Toroczkai-Wigand. Totoczkai-Wigand was highly regarded for his successful adaptation of folk art to modern design and architecture.

hinckandwall@gardenhistory.com





AN EXHIBITORS EXHIBIT?

3 **BERTHAUD, Michel.** EXPOSITION UNIVERSELLE 1878, B. H. Berthaud Photo-Lithographe 9 rue du Cadet. [1878]. £ 2,850

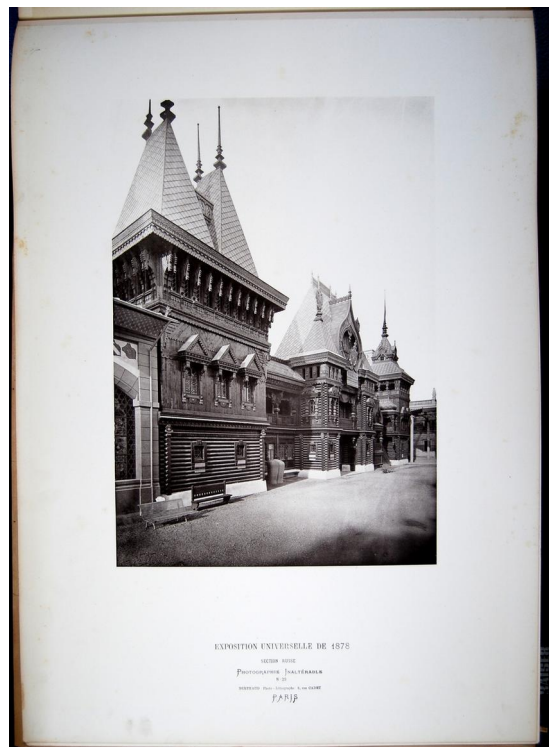
Oblong Folio, 30 Heliogravure plates [395 × 570 mm. image size 260 × 360 mm]; original pebble grain brown cloth, the upper cover lettered in gilt, some scuffs and abrasions

A superb album of large scale views of this important Paris Exposition.

In all probability this large format album was used as an Exposition piece by Michel Berthaud (1845-1912) for we have been unable to trace another copy or indeed examples of the prints in any public collection.

Michel Berthaud was active from 1864, and by 1870 was head of the Maison Hélios at 9 Rue Cadet in Paris. Together with his brother he expanded the business and opened several branches in France during the 1870 and 1880s. Michel Bethaud won a silver medal at the 1878 exposition and later a gold medal at the 1889 Exposition Universelle from which date the business was advertised as Berthaud Frères.

The plates include the following titles: 1- Administration des Forest, Chalet Forestier; 2- Pavillon des Gardes; 3- Administration des Forest, Chalet Forestier; 4 - Pavillon des la Ville de Paris; 5 - Pavillon des la Ville de Paris ; 6 - Facade de la section Autrichienne; 7 - Facade du Pavillon de Beaux-Art; 8 - Pavillon des Beaux-Art; 9 - Entre du Pavillon des Beaux-Art; 10 - Panorama du Trocadero; 11 - Parc du Champ de Mars; 12 - Parc du Champ de Mars; 13 - Palias du Trocadero; 14 - Palais du Champ de Mars; 15 - Palais du Champ de Mars; 16 - Façade de la Section Anlaise; 17 - Vue du Palais du Trocadero; 18 - Vue de la Rue des Nations; 19 - Façade de la Section Portugaise; 20 - Façade de la Section des Pays-Bas; 21 - Section



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Norvegienne; 22 - Façade de la section Belge; 23 - Façade de la section Americaine; 24 - Section Italienne Exterieur; 25 - Vestibule d'Honneur; 26 - Section Etrangeres; 27 - Section Espagnole; 28 - Section Italienne; 29 - Section Russe; 30 - Façade de la section Chinoise.

No copy located either of the album or any individual image.

jolyon@mrb-books.co.uk

BAUHAUS ASSOCIATIONS

4 **BIEBERKRAUT, Helene & James et al.** ARCHITECTURAL VIEWS OF TEL AVIV. Unpublished portfolio of architectural images by the Artist-Photographer. Tel-Aviv, nd, c. 1934. £ 1,350

33 photographs in sepia and black and white in two hand made albums [described below].

Album 1 [size 350 x 240 mm], stiff brown card, ribbon tied. 9 photographs comprising 4 images of the Ramat - Gan Synagogue, [170 x 235 mm], designed by M C E Pataky, one smaller image of a bank interior and 3 images of apartments designed by Gandler.

Album 2 [size 250 x 175 mm], comprises images entitled "Making of Architectural Models according to exact measure light of weight and sold by Professor James Bieberkraut." This was presumably a display album illustrating the kinds of items which Bierberkraut could make. 14 pages, stiff brown card, ribbon tied, with small mounted photographs and six loosely inserted duplicates in black and white. The images are approximately 120 x 170 mm or less, for commercial, religious and domestic buildings, some images of housing schemes in Germany.



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James Bieberkraut [1879-1975] married art photographer Helena Joseph in 1928. Until 1934 James Bieberkraut was demonstrably based in Munich and worked as a painter and etcher. They lived at a number of residences in Munich; including Neureutherstrasse 18, and finally Linprunstraße then, probably because of the Nazi Regime, emigrated to Palestine in 1934. These images suggest they moved to Tel Aviv. Both extremely talented artists in their own right, Helene as an architectural photographer and James as an etcher, engraver and model maker as well as book restorer in this latter capacity assisted in unrolling the Dead Sea Scrolls for restoration. Helene's photographs here record the contemporary White City Style of the Bauhaus émigré architects who made their homes in Tel Aviv and the wider areas of Israel after leaving Germany. Very good.

books@janetteray.co.uk



TERROR IN THE DRAWING ROOM

5 **BLOCK, Adolph (1829–1903) and HABERT, Louis Alfred (1824–1893).** DIABLERIES – THE UNDERWORLD IN STEREOGRAPHIC COLOUR. 1860s–70s. **£ 800**

Four tissue stereographs, albumen prints, each hand-tinted and with pin-prick detail, one dated 1860 and three signed by the sculptor in the work, each titled in the negative; two in pale yellow arched-corner embossed mounts with the initials of the mount-maker E. Legendre, the others in darker yellow arched-top embossed mounts with the credit 'BK' for photographer and publisher Adolph Block; some even fading of prints and the mounts a little dirty and/or rubbed, one mount with a little surface loss, but generally very good with the tissue intact allowing the detail to show as intended.

Titled *Le Jugement Dernier* (A2), *Théâtre de Satan* (A30), *Une Course à Satanville - Enfer* (A35) and *Les Pompiers de l'Enfer* (A54) these 'devilments' - all sculpted by Alfred Habert - emanate from the series designated 'A' by the authors in the recent book by May, Pellerin and Fleming (*Diableries*, 2nd edition, 2019).

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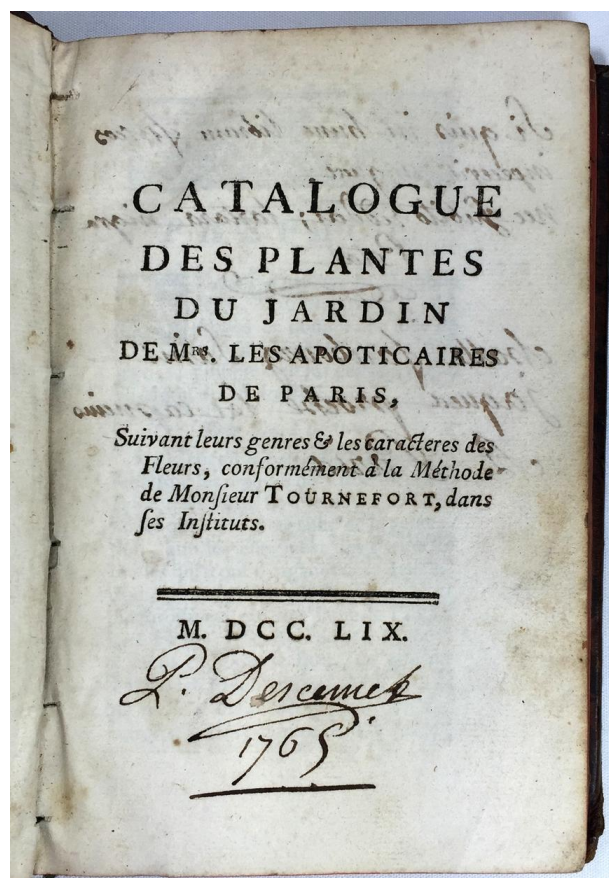
The first three were published by Block in 1868 and the last by him in 1873, although at least the first subject was created several years earlier by Habert in 1860. They veer over this period from those intended to be more serious such as the early 'Last Judgement' to the daft skeleton 'firemen'; the first depicts skeletons at the mercy of a whip-wielding Satan as they are destined for Hell rather than Heaven, while the latter shows firemen in Hell mostly partying - drinking, canoodling and generally having fun - while only three of them make any attempt to control the flames. In each example the modelling is exquisitely detailed and the colour adds the final touch. When the cards are viewed in stereo and held to the light the demons' red eyes glint more menacingly, jumping out in 3D to scare the viewer.

photographs@stewartandskeels.co.uk

6 (Botanical Garden - Paris) (DESCEMET, Pierre).
CATALOGUE DES PLANTES DU JARDIN DE MRS.
LES APOTICAIRES DE PARIS. Suivant Leurs Genres
& Les Caracteres Des Fleurs, Conformément A La
Méthode De Monsieur Tournefort, Dans Ses
Instituts. (Paris:) 1759. £ 800

8vo (18.3 x 11.7 cm); xxii + (ii) + 136 pp. with printer's ornaments. Bound in full contemporary leather with decoratively gilt panels and gilt lettering piece on spine; corners and extremities scuffed, slight worming (half centimetre) to edge of upper cover; contemporary marbled endpapers; dated notations on title page, a pen inscription on verso (a caution against book theft in Latin) bleeds through to title. There is also a penned notation on the final text page (106) before the index; very old and faded damp-staining in gutter at upper margins of a few pages of the preface, not affecting text; one text page loosened from sewing just at the upper gutter only.

Second and enlarged edition of this complete catalogue of the plants growing in the Jardin Des Apothicaires in mid 18th century Paris. First published in 1741. In addition to being a major source of medicinal plants in the city, this important Parisian physic garden, whose origins dated to the late 16th century, was used extensively by medical students and botanists for the study of plants and herbs. The printed catalogue was compiled specifically as a guide for those students and was sold at the gardens for their

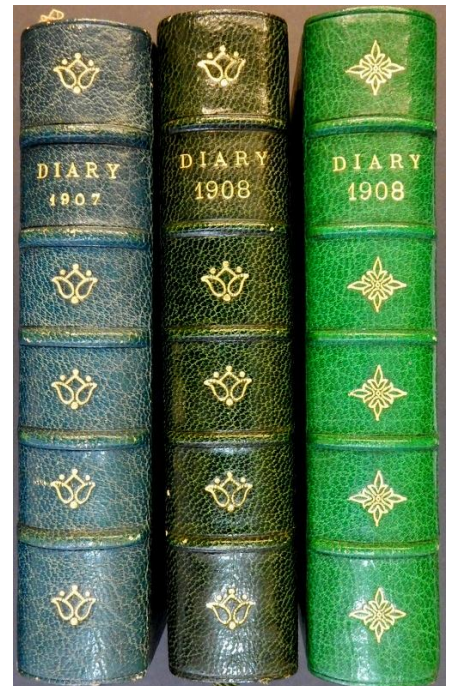


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Fenella Hepburn-Stuart-Forbes-Trefusis, later Bowes-Lyon, to give her name in full was born in 1889 at Fettercairn House in Aberdeenshire, Scotland the daughter of Charles, 21st Baron Clinton and his wife Jane - Fettercairn probably now best remembered as the source of a cache of Boswell's Papers. The album covers the period from 1908 to 1912, her coming out years, when she was expected to do the rounds of country house parties, hunts and social events, and of course to find a suitable husband. This she did in marrying John Herbert Bowes-Lyon (1886-1930) in September 1914, the second son of the 14th Earl of Strathmore and Kinghorne and thus the elder brother of the future Queen Elizabeth, consort of George VI.

The album was begun in August 1906, just a few days before her 17th birthday when she visited Murlthy Castle, or rather Old Murlthy as the new building was never quite completed and suffered extinction when it was blown up in 1949 - Fenella designs the album as a series of tableau's, often melding postcards or photographs, interspersed with autographs of the other guests, sketches, etc. We are lucky to have two volumes of Fenella's diary for 1907 and 1908 the content of which help to understand this rarefied world. In September she was at Glen Arm Castle in Antrim, but nothing again until August 1907 when she stayed with the Fergusson-Buchanan's. These were tentative steps in the album's design and it was in 1907, and now 18, when she visited at Scone Palace for the Perth Meeting that she becomes more adept at melding the various content. In her diary Fenella writes on the 18th August 'Hurrah, to-day is the last day I shall be 17! I am very tired of it as every one has been throwing my age in my teeth! The people here are Lillian, Mother & Capt. Burn whom I don't much like, Miss Jean Bruce, who is charming, tickles beautifully! & her brother Mr George Bruce who is quite delightful, Lord Balfour of Burleigh, their father, who loses his temper most awfully at Bridge & Capt. Hunter Blair, a nice old thing.' Hunter Blair was but 47! The Perth Ball was a red letter day for her as her diary further relates on September 25th 'At last the day has come! We met Fox Ramsey at Bridge of Duns & he travelled on with us. He is a darling. The party at Scone is rather old I am afraid, but I have hardly made them all out yet. - the following day she tells that 'The ball last night was simply ripping' and lists everyone she could remember. The next night 'The second ball was even better than the first. We stayed till 6 a.m. when we were kicked out. I danced last dance & Auld Lang Syne with Ld. Leven, Jean Campbell was making up to him most vulgarly. He snubbed her.' The next night she danced again until 6 a.m. and then a bit the worse for the excitement she was motored home. The album has tickets and signatures including 'Mary Lyon' and 'Rose Lyon', Fenella's future mother-in-law and sister in law, so connections were really already being made between her and her future in-laws.



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Next was the Forfar Ball on the 4th October 1907 when she stayed close by a Fotheringham House visiting the Bowes-Lyon pile, Glamis Castle, for another dance. On the 4th October she met her future husband, probably for the first time as an adult at a social occasion. 'The Forfar Ball. The best fun I ever had in my life. I danced every dance 4 or five times with Mr Alec & 4 times with Mr Jock Lyon. They both dance awfully well ... Mr J. Lyon said I was the best partner he had ever danced with, he is a dear. We left at 3.30, much too early, but it was lovely.'

She next stayed at Kinnaird Castle by Brechin and then attended the Berwickshire Hunt Ball staying at The Hirsell with the Douglas-Home's; then a week later it was the Buccleuch Hunt Ball at Kelso. By the beginning of 1908 the album becomes generally more ornate with personal photographs, sketches, decorative lettering and several caricatures. During this year Fenella also started to travel around a wider country to other house parties in England, although at the beginning of the Hunt Season she was in Scotland and again at Glamis Castle, her base was always her own home. By this time her album was probably something of a social talking point and 'everyone' was expected to provide at least a signature. Over two pages we have practically the whole Bowes-Lyon family, most making their mark with a small sketch and their signature, even the 8 year old future queen signs together with a photograph affixed in which she smiles to the camera.

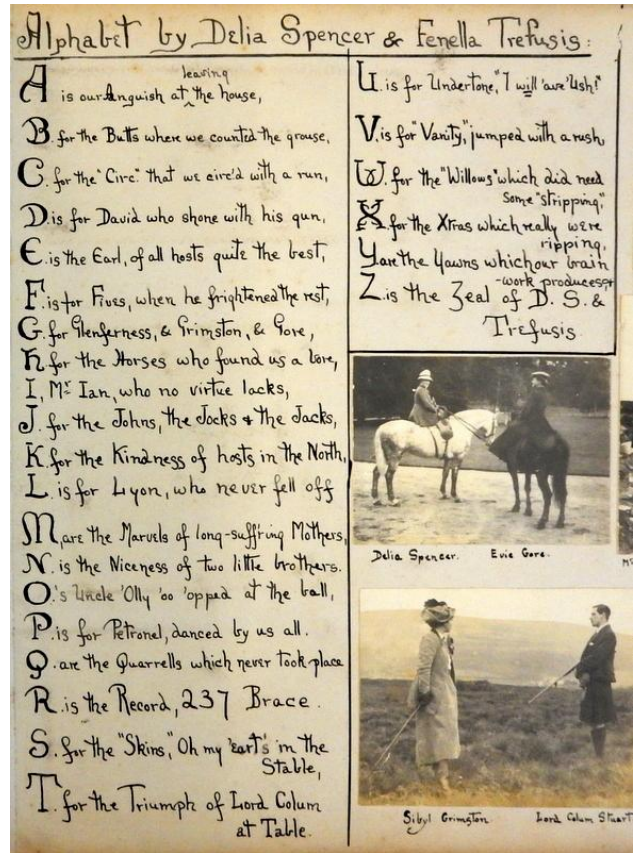
Also in 1908 Fenella and her future husband John Bowes-Lyon are becoming more intimate and he gives her a sketch in profile a page devoted to that years Forfar Ball. In truth she was often at Glamis for balls, parties, cricket matches and shoots and one feels that a marriage match was actively being encouraged between the Bowes-Lyon and the Trefusis families. We know that John Bowes-Lyon, who was a stockbroker in the City, had a nervous breakdown of some kind in 1912, and coincidentally the album stops too in 1912 by which time Fenella would have been 23, one wonders what their relationship was before their marriage. He was to die in 1930 at only 44, leaving Fenella with four young children, two of them severely mentally disabled.

Other places that Fenella stayed include Althrop, Ardgowan, Bicton House, Bisham Abbey, Boyton Manor, Bradfield Cullompton, Camperdown, Carberry Towers, Castle Hill - South Molton, Clovelly Court, Cortachy Castle, Drumkilbo, Glenferness, Goldings, Greenlands, Heanton Satchville, Hindlip Hall, Hurstbourne Park, Kinnaird, Kirlington, Longford Castle, Newton Don, Oswestry, Quidenham, Rolls Park, and Wilton, but it was Glamis and the Bowes-Lyon's who got the most attention.

The album is constructed in a loose leaf format, so Fenella would have carried separate leaves with her to the various country houses before slotting them together on her return home. Some of the leaves have been placed in the slightly the wrong order over time but the correct chronology can be easily discerned.

An altogether unusual item.

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FIRST PUBLISHED IN *LILLIPUT*

8 **BRANDT, Bill (1904–1983). WINTER IN A PARK [CRYSTAL PALACE, LONDON]. 1938.** £ 10,000

Large gelatin silver print, ferrotyped, 14¼ x 11½ inches [36.2 x 29 cm.], mounted on card, trimmed close to image.

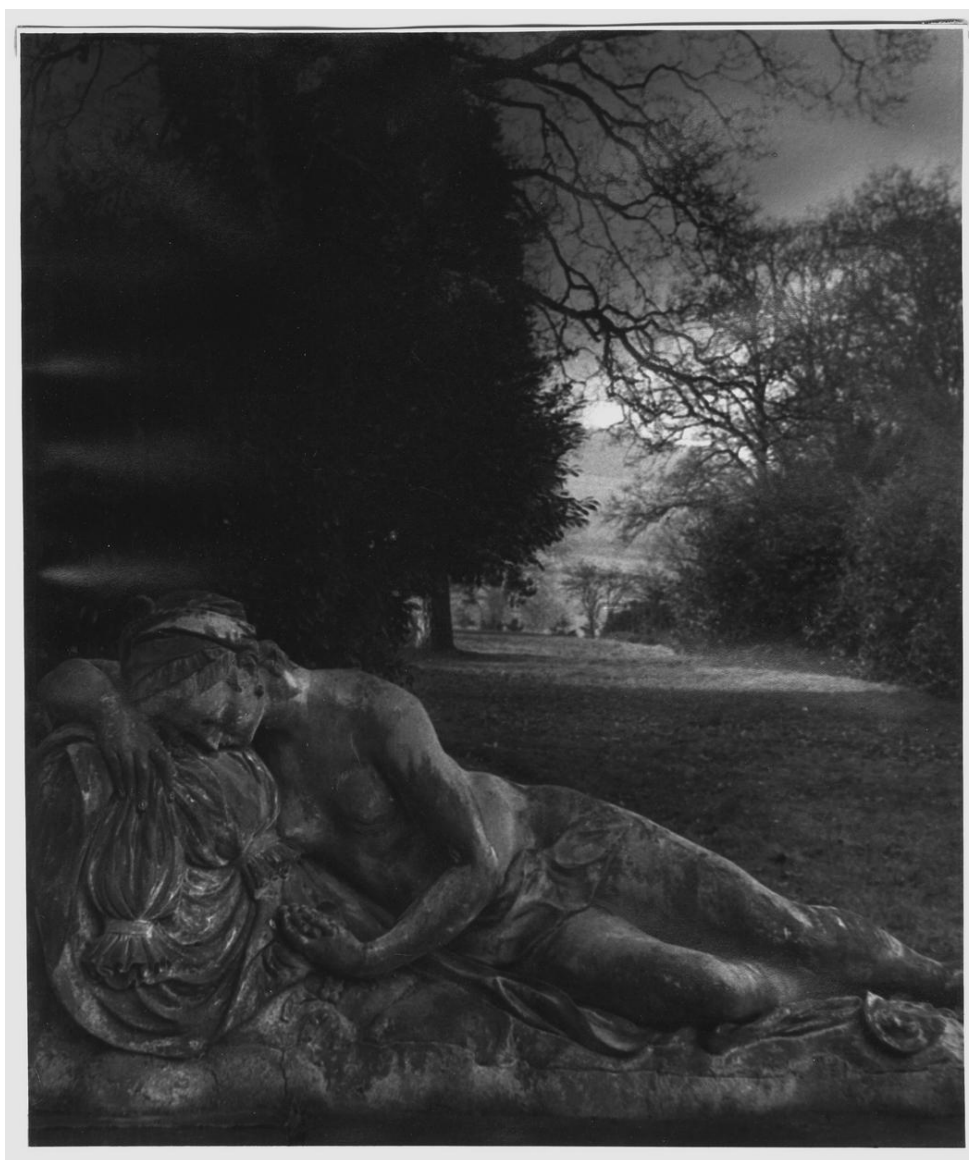
When this image appeared in *Lilliput* in January 1942, it was one of two winter pictures by Brandt included in a spread of eight. A poem by Dylan Thomas accompanied the sequence with these lines inserted below: 'Asleep may stalk among lightnings and hear the statues speak, The hidden tongue in the melting garden sing like a thrush And the soft snow drawing a bellnote from the marble cheek'.

An unusually large exhibition print for this early period in Brandt's career, ferrotyped after printing to produce a high gloss finish and mounted on card. Another print, from the same collection and presented in the same format, matches the description in a contemporary review of one of the photographs that Brandt included in the exhibition titled 'Modern Photography'. This was a group show held at Marx House, London in 1940, in which his brother, Rolf, persuaded him to participate. It seems likely the print offered here was made at the same time.

Brandt returned often to explore solitary sculpture in a landscaped garden setting - notably also at Chiswick House and West Wycombe Park. His surrealist eye was inspired by the highlighting effects of frost or a light sprinkling of snow, rendering detail, sensuality or humour.

This photograph remained in the collection of Bill Brandt's first wife, Eva Boros, until her death in 1989, when it was inherited by a close friend from whose family it has come direct to Stewart & Skeels.

photographs@stewartandskeels.co.uk



BRANDT IMAGE EXHIBITED AT MOMA IN 1948

9 **BRANDT, Bill (1904–1983). EVENING IN WEST WYCOMBE PARK, 1943. £ 12,000**

Gelatin silver print, 12½ x 10⅝ inches (31.8 x 27 cm.), mounted on card, trimmed close to image, photographer's ink credit stamp 'Bill Brandt / 58 Hillfield Court / Belsize Avenue / London, N.W.3' on verso.

This image was one of twelve photographs by Brandt selected for the exhibition 'Four Photographers: Lisette Model, Bill Brandt, Ted Cromer, Harry Callahan' at the Museum of Modern Art in New York, which ran from December 1948 until the end of January 1949. This print is likely to be one he made at the time of that exhibition, when he was still favouring a subtle gradation of tones within a dark palette in his prints. By the 1960s he preferred a higher contrast approach to photographic printing. An installation shot reproduced in Meister, *Bill Brandt/ Shadow and Light*, shows the photograph in a run of five prints, placed between a nude (with table, black umbrella and watch on chain) and a landscape 'Loch Slapin, Isle of Skye (1947)'.

West Wycombe Park, a country house in Buckinghamshire, England, was built during the second half of the 18th century, for the libertine and dilettante Sir Francis Dashwood. Sir Francis was the driving force behind The Society of Dilettanti, established in 1732 to foster knowledge and appreciation of classical culture in Britain for those who had been on the Grand Tour. Another notorious qualification for membership was apparently having been continually drunk while absorbing the delights of classical art during one's travels abroad.

The gardens are among the finest 18th century gardens to survive in England. The languid sculpture chosen by Brandt was one of two reclining nymphs, adorning the wall of the cascade, when it was redesigned towards the end of the 18th century.

This photograph remained in the collection of Bill Brandt's first wife, Eva Boros, until her death in 1989, when it was inherited by a close friend from whose family it has come direct to Stewart & Skeels.

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**COBURN'S FIRST PHOTOBOOK,
FOR WHICH HE PREPARED THE PRINTING PLATES AND PROOFS HIMSELF**

10 COBURN, Alvin Langdon (1882–1966). LONDON...WITH AN INTRODUCTION BY HILAIRE BELLOC. London: Duckworth & Co; New York: Brentano's, [1909]. **£ 15,000**

FIRST EDITION. *Folio, pp. 21, [3 (blank)] and 20 photogravure plates tipped on to mottled grey card; with half-title; original quarter green roan and drab boards, gilt lettering on upper board, with large fragments of original dustjacket, usually lacking; some wear to spine with losses to joints, but in good condition, not rebound or rebaked as is now more common, overall size 16¼ x 12¼ inches [21.5 x 31 cm].*

The work marks a "... a shift in attitude that triggered the final push towards photographic modernism" (Parr & Badger).

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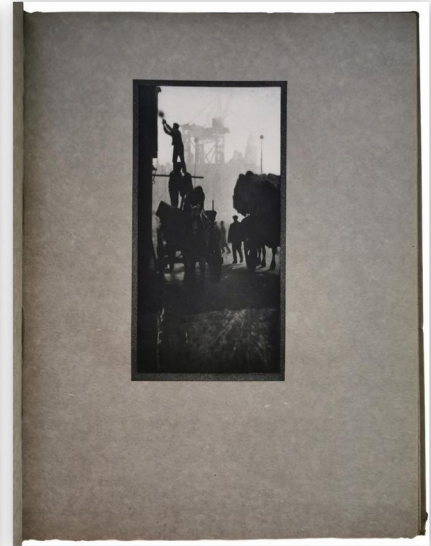
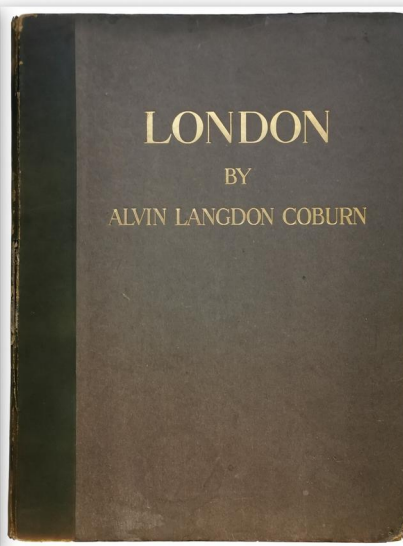
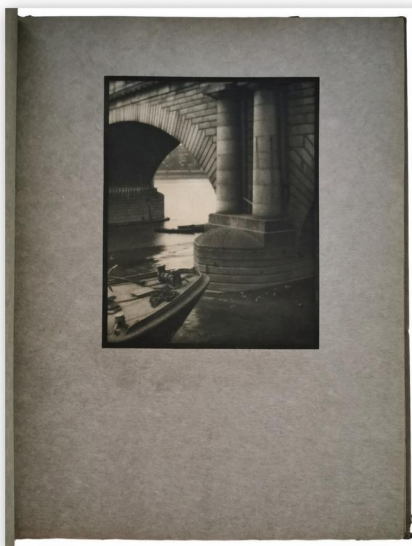


This book was published the same year as Coburn moved to his new home 'Thameside' in Hammersmith where he 'set up two printing presses in addition to studio and darkroom... So far my photographs had been published only in other people's books and in magazines, but later this year, 1909, appeared my book *London* with twenty plates... I prepared the printing plates myself... and pulled proofs on various grades of paper until I had a specimen for my printer to follow'. He used a variety of papers so that the tones and textures complemented each view. Coburn had been visiting London from 1904, the starting point for his portrait series culminating in *Men of Mark*.

'For three years from 1906 onward, whenever I was in London I used to go twice a week to learn the process of photogravure at the London County Council School of Photo-Engravings' (*Alvin Langdon Coburn, photographer, an Autobiography*). He photographed and became close friends with George Bernard Shaw, who wrote the introduction to *London* – however Duckworth favoured Belloc's text and rejected Shaw's. *London* set the format for *New York*, which was published the following year.

The Book of 101 Books, pp. 38-39; *Imagining Paradise*, pp. 224-225; *The Photobook*, p 74.

photographs@stewartandskeels.co.uk





11 (Cut Paper Flower Collages) EXQUISITE PRESENTATION ALBUM WITH TEN DELICATE CUT PAPER FLOWER DESIGNS. (France): Juin, 1848. £ 1,950

Folio (40 x 28.5 cm); 10 cut paper flowers pasted inside folded sheets of paper and mounted on larger album leaves + two additional chromolithographed illustrations of flower bouquets. Each recto of the album has a gold printed square as a suggested frame and the 2 chromolithographed flower designs fill those, but the paper cutting on tissue paper spread beyond those or are loose on the page. Contemporary and original gilt-embossed cloth with decorative leather spine; occasional very minor and inevitable damage to the fragile cut paper designs (one quite small loss of stem to one design), but still very well preserved.

A lovely album preserving ten delicate and meticulously prepared cut paper flower arrangements. The album is inscribed on the front fly leaf "Souvenir à Mlle. Heloise Bigaud / Hector de D. Juin 1848" and was almost certainly specially prepared as a gift of friendship (or courtship). The front cover displays the gilt initials "H. B." in gothic letters framed within a decorative gilt border. The flowers themselves are cut from various multi-colored papers. The minute detail and perfect composition of several of these flower "collages" make these exceptional examples of this largely domestic artistic genre requiring much skill and keen observation of nature.

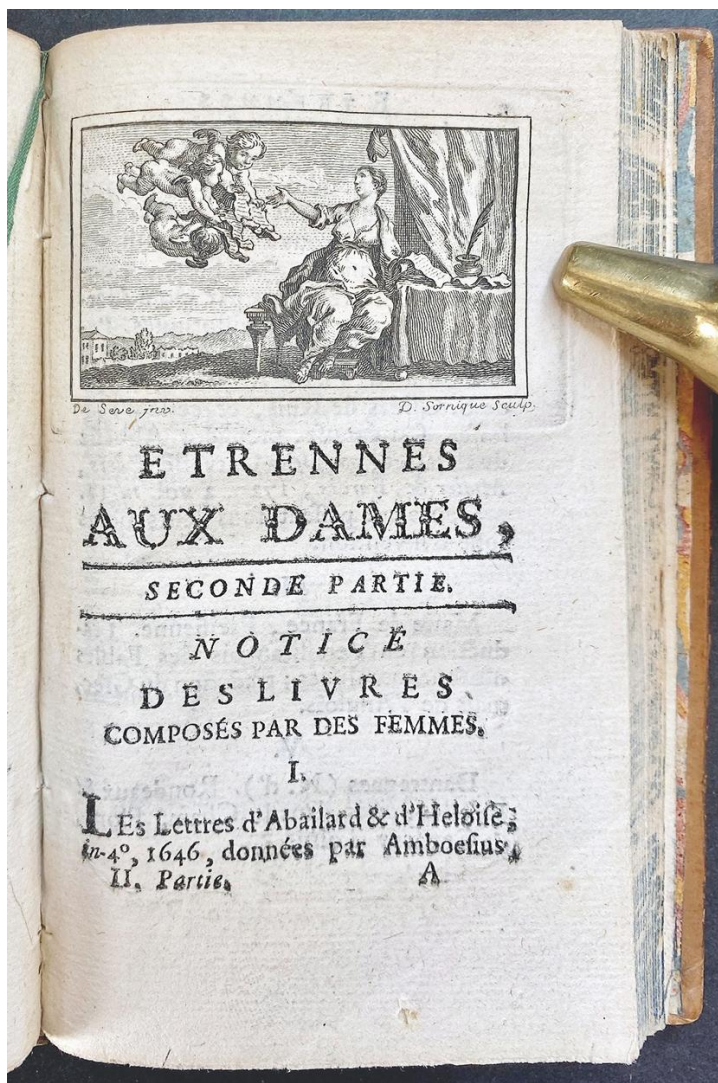
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EARLY BIBLIOGRAPHY OF WOMEN WRITERS

12 (Early Bibliography of Women Writers) (MUSIER, Jean-Baptiste-Guillaume). ETRENNES AUX DAMES, AVEC LE CALENDRIER DE L'ANNÉE 1763. Premier Partie: Notices Des Femmes Illustres Dans Les Belles-Lettres; ETRENNES AUX DAMES, Seconde Partie. Notice Des Livres Composés Par Des Femmes. Paris: chez Musier, fils, 1763. £ 2,800

FIRST EDITION. 18mo (13 x 17.5 cm) vi + (6 unnumbered pp. of calendar) + 46 pp. + (ii) + 48 pp. with engraved title vignettes as well as engraved vignettes at the two section headings; includes approbation on p. 47 and a list of corrections on the final page. Contemporary mottled calf with gilt decorated spine; red leather lettering piece chipped; marbled endpapers; ribbon marker; text fresh and bright; printing pressure left small holes on a few page numbers.

A very early bibliography of women writers generally attributed to its publisher/bookseller J.B. Guillaume Musier. The first part identifies 121 illustrious women mentioned in literature or *belles-lettres*, the second part of the book is devoted to a bibliography of books written by 90 of those women. Published as a popular - rather than strictly bibliographical - work, the vernacular text is indexed by the names of the women who have been included. Most of the bibliographical entries include: title; author; publisher; place; number of volumes and format. If more than one book or piece was written by a given author, that is included in the entry. The authors are mostly, but not exclusively, French women who wrote: poetry; history or biography; translations; essays; memoirs; tragedies and comic operas. Of interest is the printing in the text of an *Ode Anacréontique* written by Mademoiselle (Marie-Thérèse) Potar Dulu at the age of 17. Musier had hoped to continue this publication annually, but the almanac only appeared again in 1764. According to Grand-Carteret that edition was issued without the title vignettes. There are section vignettes which are present on the section titles in this 1763 edition. These were drawn by Jacques de Sève and engraved by Dominique Sornique.



In OCLC we locate a copy at Oxford; at Staatsbibliothek zu Berlin; 2 copies at BNfr; and one copy of the 1764 edition at Sächsische Landesbibliothek. A very good copy. Rare.

Grand- Carteret 365.

hinckandwall@gardenhistory.com



‘THE FINAL END AND METHOD OF
EXPRESSION IN MONOCHROME PRINTING’

13 EMERSON, Peter Henry (1856–1936) and GOODALL, Thomas Frederick (1856–1944). *WILD LIFE ON A TIDAL WATER. THE ADVENTURES OF A HOUSE-BOAT AND HER CREW...* London: Sampson Low, Marston, Searle and Rivington, Limited, 1890. £ 2,200

FIRST EDITION, ‘ORDINARY’. 4to, pp. xiv, 122, 145, [1], with 30 photogravure plates - each with printed tissue guard - and 1 folding map ‘Plan of Breydon’; some foxing to a few leaves, faint brown spot affecting two plates, small brown spots only grazing two other plates, but generally clean, Plate VI cracking at plate-mark on lower side but holding; in original blue cloth boards with cover design by Suffolk artist T. F. Goodall (almost complete losses to leather spine), original endpapers; good condition, not rebound or rebacked as more often found.

Emerson took up photography in 1882, becoming a controversial yet prominent voice in photographic circles in the 1880s. He strove to express artistic truth in his images and promoted photography as an art form – not merely as reproduction – while publicly rejecting the generally accepted norms of photographic aesthetics as put forward by figures such as Henry Peach Robinson. He disagreed with mimicking the pictorial elements from paintings in photographs. Instead he aligned himself with the ‘rustic naturalists’ within the New English Art Club, including Goodall whom Emerson had met on his first cruise in Broadland in 1885.



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Emerson and Goodall collaborated on several other titles, including *Life and Landscape on the Norfolk Broads* (1886), *Pictures from life in field and fen* (1887), *Idyls of the Norfolk Broads* (1887). Emerson later stood down from his earlier position on photography as art but continued to photograph. Even the 'ordinary' editions of this work were relatively expensive on the market – priced at over £1. This ordinary edition was limited to 500 copies as noted on the half-title; however, only 300 were ever printed. The 'de luxe' edition (with a vellum binding) was limited to 100 copies. The contents of both appear to be identical. Both have often been 'broken' in the past to provide individual prints for sale.

Goldschmidt & Naef 197.

photographs@stewartandskeels.co.uk



AN ABUNDANCE OF RICHES TO TEMPT THE VICTORIAN ART FAIR VISITOR

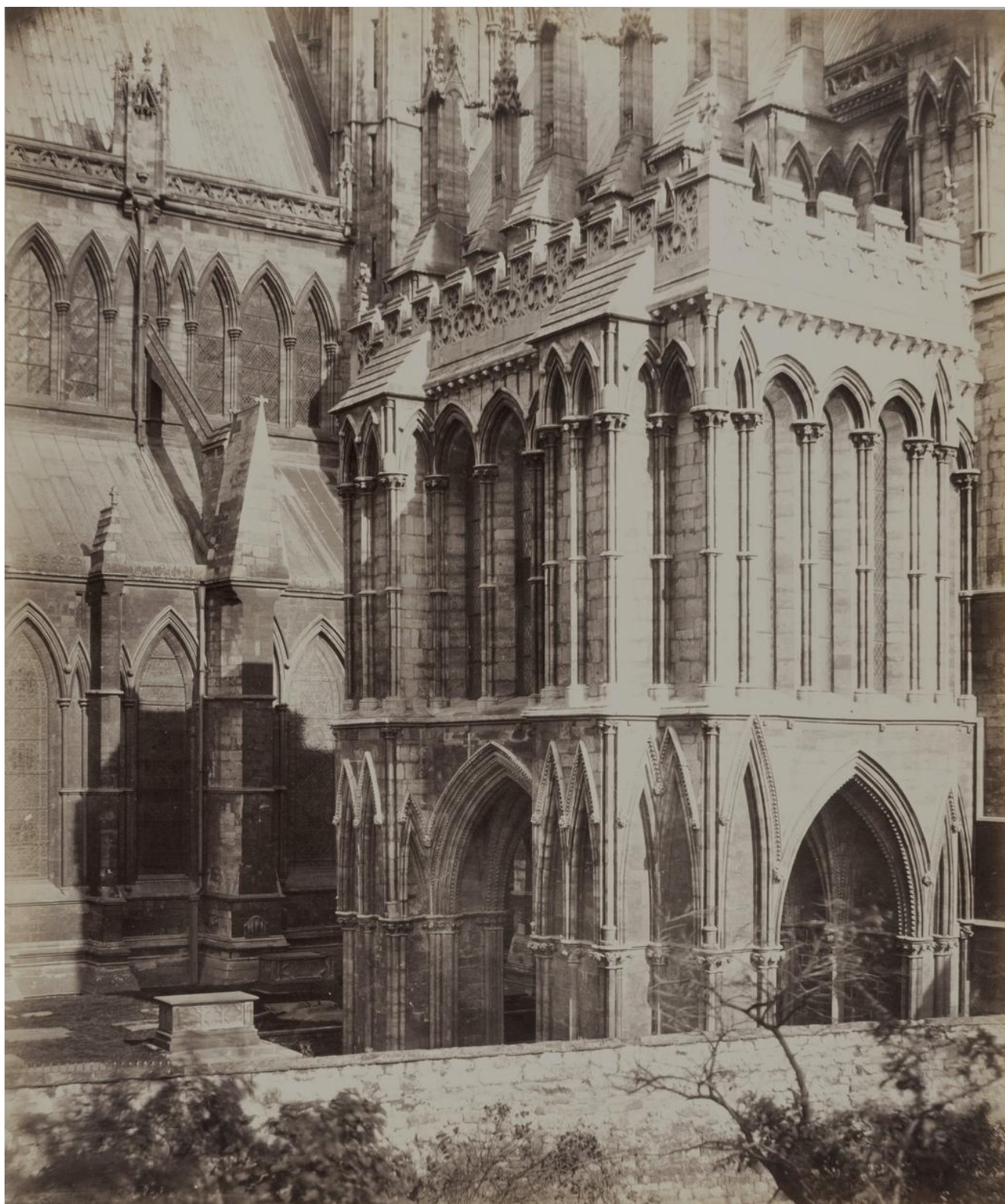
14 ENGLAND, William (1830–1896) and possibly others for the London Stereoscopic Company. The International Exhibition. 1862. £ 350

Nine albumen-print stereographs on yellow card mounts with printed numbered captions and publisher's credit in the margins

This selection includes several examples where the photographers show off the decorative glass and ceramics displays in the glass-roofed interior of the exhibition building, a gigantic structure that covered some 23½ acres in South Kensington. Over six million visitors came to view the building and its exhibits. The London Stereoscopic and Photographic Company paid for the exclusive rights to photograph the International Exhibition of 1862 and William England and other photographers produced a series of 350 stereographs.

Titles from the cards are: No. 6. The Austrian Court, No. 2; No. 19 - The Nave. looking towards the Western Dome; No. 33. - Tinted Venus, by Gibson (2); No. 41. - The Glass Court (1); No. 53. - The Nave, from the Western Dome. (2); No. 79. - Austrian Court (10); No. 81. - Engraved Glass, by Messrs. Naylor & Co.; No. 113. - Engraved Glass, by Naylor & Co. (3); No. 122. - Messrs. Hunt & Roskell's Case.

photographs@stewartandskeels.co.uk



15 FENTON, Roger (1819–1869), printed by Francis FRITH. LINCOLN CATHEDRAL, GALILEE PORCH. 1857, printed 1860s. £ 3,000 +VAT in EU

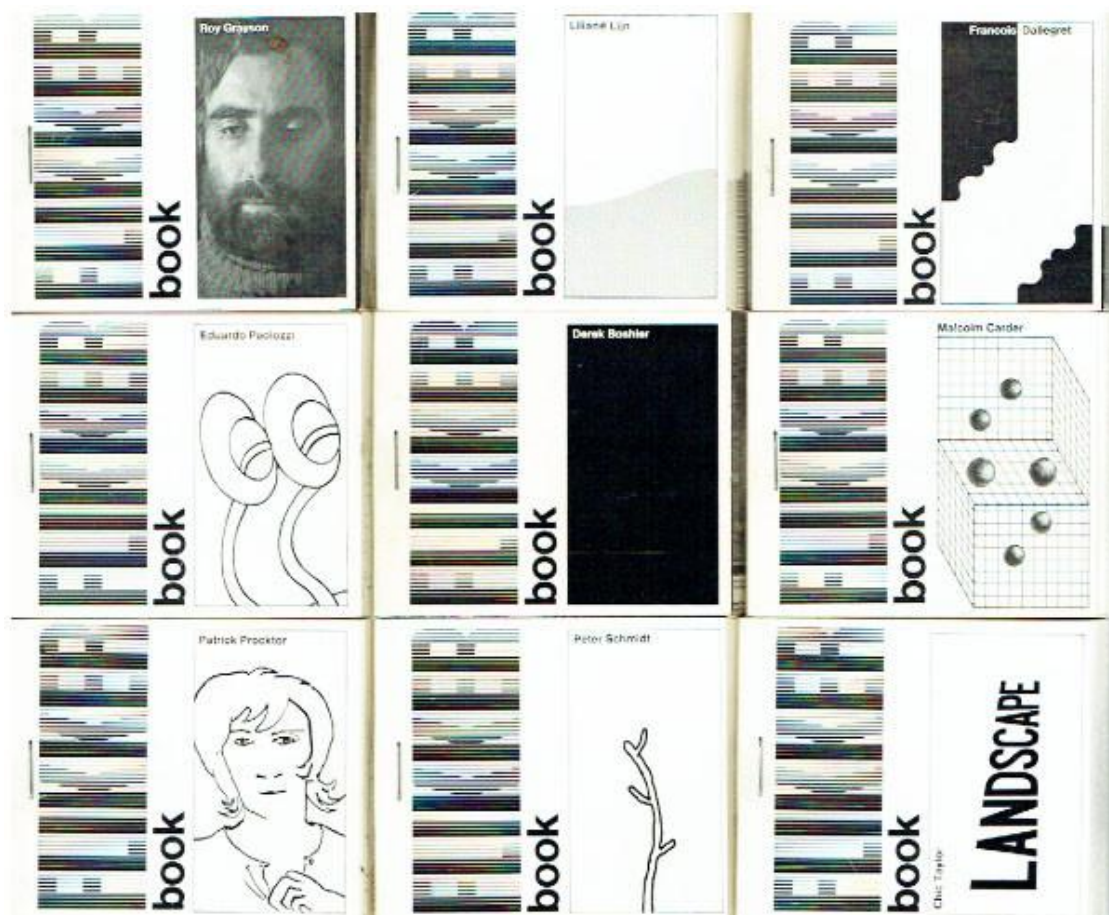
Albumen print, 16½ x 13¾ inches (41.9 x 34.9 cm) mounted on card 19⅝ x 16¾ inches (49.9 x 42.5 cm), titled in pencil on mount below in later hand, a few fox marks to mount (not affecting image).

Roger Fenton was one of the few photographers of his era who excelled equally in still life, architecture, landscape, genre and portraits. His photographs of English cathedrals are amongst his most impressive in scale and use of light. This study of Lincoln's 13th-century Galilee Porch celebrates the importance of the formal entrance used by Bishops at a time in the 19th century when many other earlier elements of the cathedral's architecture had been removed due to structural issues. There is just enough showing behind to locate the

FOUR FOR VARIETY

porch within its architectural context but all is tightly constrained within the edges of the frame forcing our attention on the form and detail. After a series of highly successful photographing trips to Egypt and the Middle East in the late 1850s, Frith settled in Reigate and spent the 1860s publishing his images, as well as those by other photographers including Roger Fenton. Frith had acquired some of Fenton's negatives when Fenton retired in 1862 and published a portfolio titled *The Works of Roger Fenton – Cathedrals*.

photographs@stewartandskeels.co.uk



1970s ARTY SOUVENIRS

16 **[FLIKKER BOOKS]**. SET OF NINE FLIKKER BOOKS - ALL PUBLISHED. 1. Francois Dallegret. 2. Chic Taylor. 3. Eduardo Paolozzi. 4. Patrick Procktor. 5. Malcolm Carder. 6. Liliane Lijn. 7. Pater Schmidt. 8. Roy Grayson. 9. Derek Boshier. London: Editions Alecto, 1972. **£ 900**

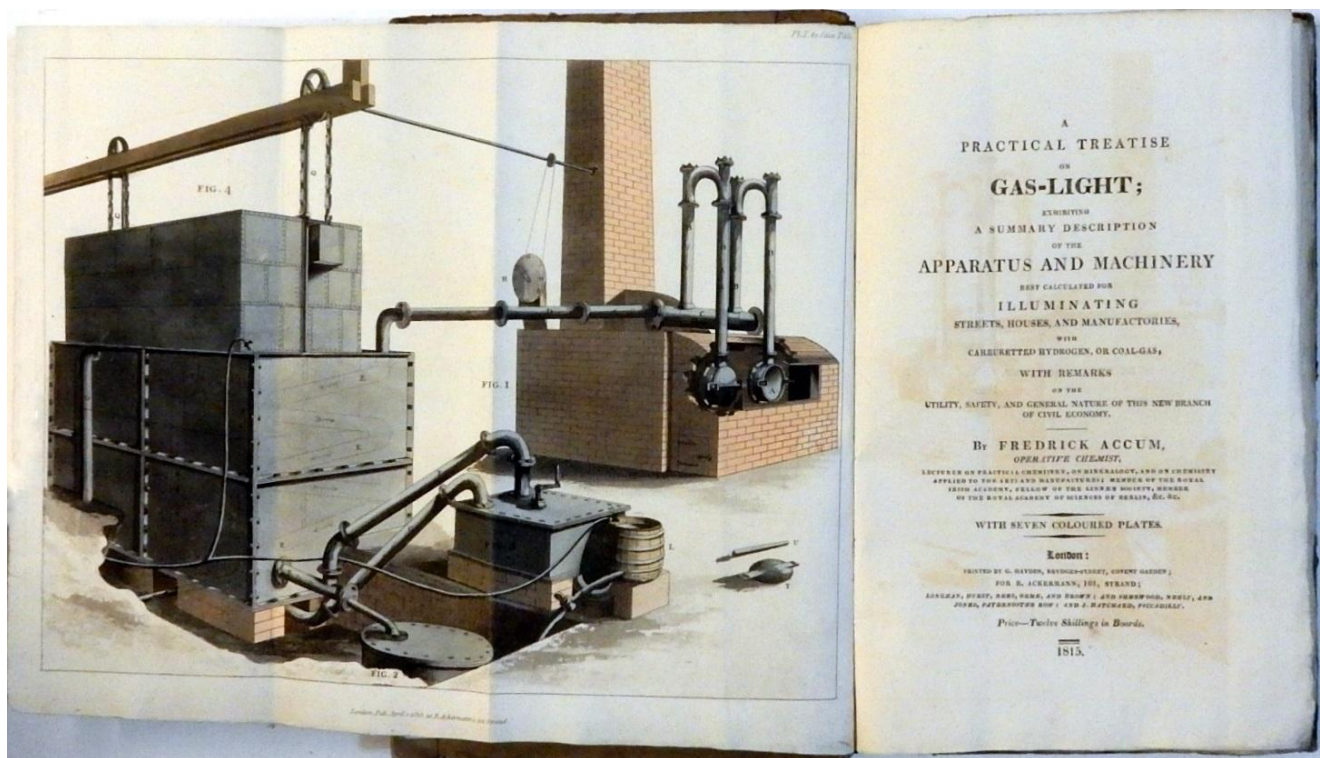
Each book unpaginated with one black & white illustration per page, printed on rectos only, [90 mm x 75 mm], with stapled black and white card covers.

Hard to find. Produced by Alecto for the Museum of Modern Art in New York and listed in their Christmas catalogue for 1972. Lovely items. books@janetteray.co.uk

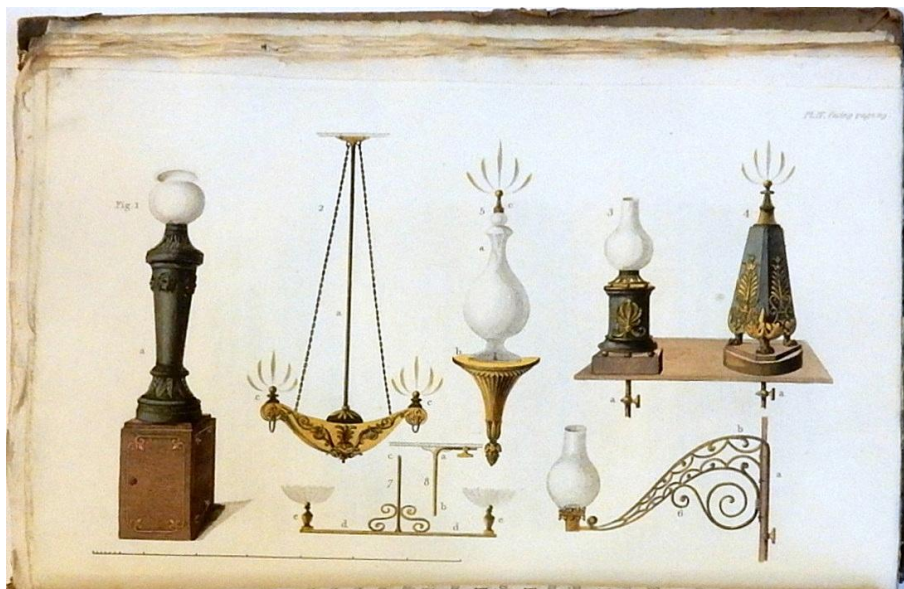
ILLUMINATING ACCOUNT

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

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



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



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

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

Ford, *Ackermann 1783-1983 the business of art*, 1983, p. 220.

jolyon@mrb-books.co.uk



A PHOTOGRAPHER AMONG THE
HAVELL FAMILY OF ARTISTS & PRINTMAKERS

18 HAVELL, Edmund, junior (1819–1899), *attributed, and other photographers.* 'THE RUSTIC ALBUM' OF RURAL LIFE, ART AND ARCHITECTURE. Likely 1870s. £ 1,600

Oblong 4to, 108 albumen prints on 48 leaves, photographs 1 x ¾ inches [2.5 x 1.9 cm] to 8¾ x 11 inches [22.2 x 27.9 cm] or the reverse (approx. 55 after art), some numbered in the negatives, several with ink or pencil captions, printed decorative borders on rectos, printed label for bookseller G. G. Walmsley of Liverpool on verso of front free end; a very little foxing; green morocco, blind embossed borders, gilt monogram on upper board, clasp; joint cracking slightly but firm, some rubbing, but good condition.

A photographic illustration of rural life and landscape, contemporary art and education.

Four images are credited – 'Havell Photo' or 'H' below or in the negative, of which three are equestrian subjects. In addition to artists' studies of horses, cattle and sheep, there are cats and dogs, some of the former likely by Harry Pointer of Brighton, and several images of Rugby School, which was attended by Charles Cedric Havell from 1909, so possibly also attended earlier by his ancestors. Church and cathedral interiors and landscapes feature, many from North Wales (the coastal town of Llandudno, the 'Fairy Glen' of Betws y Coed, Beddgelert Bridge and Aberglaslyn Pass in Snowdonia), as well as the Lake District (Langdale Pikes); Glastonbury (St Joseph's Chapel, Glastonbury Abbey); Rugby (School House, Rugby, Mr Burrow's House, Rugby Chapel); Hereford, Windsor and Warwick (Warwick Castle and Beauchamp Chapel). Three small photographs relate to Dane Bank House, Congleton in Cheshire, including two intriguing groups of boys with staff all looking equally glum 'before our dose' and



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'after our dose'. These likely represent the pupils of a private school for the sons of gentlemen, which was run at Dane Bank by the Rev John Palmer Firmin, who occupied the house from around 1856 until 1872. From 1857 he was Vicar of the newly formed parish of Eaton, which bordered the Dane Bank Estate and in the 1870s he moved to a newly constructed vicarage at Eaton, where provision had been made for him to continue his school. (Ian Doughty, Congleton Museum, 2020).

The Havell family were originally Berkshire farmworkers, who in one generation rose from tillers of the land to a dynasty of prominent landscape and portrait artists, publishers and - in this instance - photographer. Edmund junior's grandfather, Luke Havell (1752–1810), was a farmworker who became drawing-master at Reading Grammar School and owned a print shop in the same town; Luke's son Edmund Havell inherited the shop and also the position at Reading School. His son, the Edmund Havell junior (1819–1894) likely of this album, continued the family's success, first training under Benjamin Robert Haydon and going on to make a portrait of Queen Victoria. He kept a photographic studio at 31 Edgware Road from 1866 to 1867 and was a member of the Photographic Society (later The Royal Photographic Society) from 1871. He regularly exhibited paintings in London and once exhibited in Philadelphia. A Frederick James Havell (1801–February 1841) apparently made experiments in photography but the dates of this album would be too late for any direct connection to him. On the other side of Edmund junior's family was his grandfather Luke's brother Robert Havell (1769–1832), who was a printmaker and seller in London; together with his son Robert junior (1793–1878) he produced Audubon's *Birds of America*.

M. Pritchard, *A Directory of London Photographers 1841–1908* (1994).

photographs@stewartandskeels.co.uk





GEORGE IV EMBARKS FOR SCOTLAND

19 **HAVELL, Robert.** COSTA SCENA, or a Cruise along the Southern Coast of Kent, the drawing taken from Nature by Robt. Havell, Junr. London: Published March, 1823. **£ 9,850**

Strip panorama engraved in aquatint and hand coloured, in a cylindrical treen case, consisting of seven sheets all conjoined, measuring 82 x 5,480 mm overall, including the publisher's label at extreme right. the treen case carries a design in black and gold consisting of Britannia, her shield carrying a roundel portrait of George IV, accompanied by Neptune holding a trident, riding in a shell drawn by two horses with tails, which is driven by a putto, a patterned stay is attached to the extreme right edge of the panorama.

Havell's panorama, dedicated to George IV, simultaneously celebrates the Northern Excursion - George's state visit to Scotland - and the delights of steam boat travel, at this date still novel.

The scene is that on 23 Aug. 1822 when the king embarked at Greenwich. The royal procession advances down river, the king on board the 'Royal George', towed by the 'Comet' steam-boat (ref. 5). The Lord Mayor's barge is shown near Woolwich towed by the 'Sovereign' steam boat (ref. 76). We pass by Belvedere (ref. 11), Greenhithe (ref. 14), Northfleet (ref. 16), and Gravesend (ref. 17) where we see the 'Flamer' gun-brig, awaiting the King's arrival. Near Sheerness (ref. 23) we note the royal yachts, the 'Sovereign' and the 'Regent' with a frigate and two gun-brigs. Here 'we take our leave of His Majesty, with whom we imagine ourselves to have been sailing since we left Greenwich, [and wishing] the Royal Party to a safe and pleasant voyage, we take our leave and pursue the coast.' We pass the Isle of Sheppy (ref. 27), Whitstable (ref. 31), Margate (ref. 35), and Broadstairs (ref. 39). The yacht of Sir William Curtis M.P. (ref. 42) is shown steering for Ramsgate Harbour. In fact Curtis had accompanied George IV to Scotland, exciting much merriment by wearing a kilt. We observe the wreck of an Indiaman (ref. 53), 'an object but too frequently to be contemplated in the North Seas', and then cross the Channel from Dover in a fierce storm. A battered frigate (ref. 60) loses its main top mast. The steam boat in which we travel, however, reaches Calais (ref. 62) 'in perfect safety.'

For a full account of George's Northern Excursion see John Prebble, *The King's Jaunt* (Edinburgh: Birlinn 2000). The Thames part of the story is described on pp.156-164.

Abbey, *Life*, 490; Prideaux, p. 339.

jolyon@mrb-books.co.uk



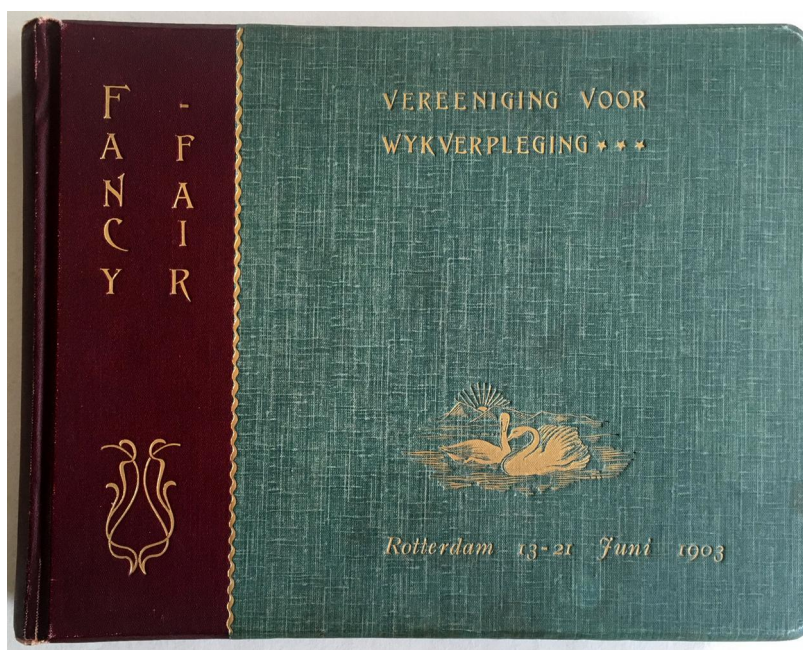
EXHIBITION STAND DESIGN

20 JAPANESE INFLUENCES - ROTTERDAM CHARITY FAIR. PHOTOGRAPH ALBUM OF DISPLAY STANDS FANCY FAIR ROTTERDAM. 1903. £ 650

14 sepia images mounted on single sided card mounts in specially designed album.

Produced for a Fancy Fair held in aid of a nursing charity which appears to have raised funds for the free provision of medicines and bandages etc. to those who needed them. "Vereniging voor Wykverpleging", June 13-21 1903.

This is a great resource for art nouveau/Japanese/Asian style exhibition stands. Images are generally 120x150mm. Containing photographs of people in front of the elaborate stands at a trade fair held in Rotterdam in 1903. Fascinating period document. books@janetteray.co.uk





PARISIAN JEWELLERY DESIGN

21 [JEWELLERY DESIGNS]. [CAVEZANA, P.] A COLLECTION OF 211 DESIGNS. [France: 1925-1935]. £ 1,450

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

A varied collection of designs for brooches, bracelets and buckles, set with diamonds, sapphires, jade and coral from the studio of P. Cavezana (joaillier fabricant). We have not been able to identify the designer but he probably worked close by to the great jewellers houses of the rue de la Paix and the Place Vendôme in Paris during the 1920s and 30s.

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

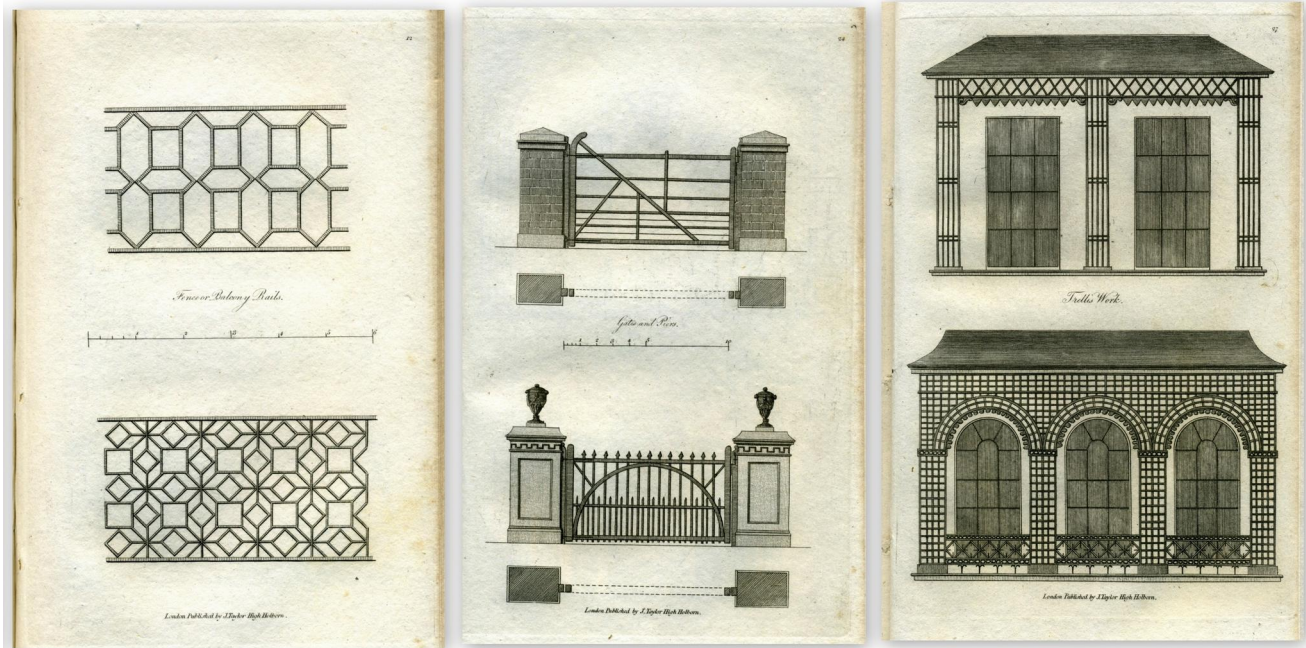
'It was then that the characteristic Art Deco palette of tango (orange-red), ultramarine, eau de Nil (a pale green), buttercup, lavender, and black made its first appearance in jewellery, expressed in enamel, lacquer, or a variety of such materials as jade, ivory, lapis lazuli, stained agate, onyx, or jet, with the distinctive tango represented by coral or cornelian. Many of the jewels that are associated with the 1920s-the bandeaux, the plumed aigrettes, the long tasselled neckchains, and pendulous earrings-were already established fashions before World War I. Jewels were designed to sway with the body in time to the rhythms of the tango and the Charleston: Oriental fashions took an even firmer hold in the 1920s. Jewels were set with carved precious stones from India and Chinese jades. The Parisian firms of Lacloue, Cartier, and Boucheron led the field at this time. The trend towards simplicity



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and formality became crystallized in the abstract geometrical designs of Jean Fouquet (1899-1984), Raymond Templier (1891-1968), Gérard Sandoz (1902-95), Jean Desprès (1889-1980), and Georges Fouquet (1862-1957). In 1929, the year of the Wall Street crash, attitudes to jewellery changed, making it a focal point on the costume rather than a complement to the body. Neck chains and aigrettes were out, and long pendent earrings were replaced by compact earclips. Two new styles emerged, both fixed to the dress rather than the person: the plaque brooch, which was exactly what its name suggests, and the clip, secured by clamping it to the neckline or lapel. It was the age of the gadget, and clips were often made in pairs so that the two could be united in a single 'double-clip' brooch or even a bracelet. Jewellery tended to be large and impressive, a symbol of security in an insecure age. Oriental fashions held their own, dominated by Chinese style. The geometrical style manifested itself in the hooked and stepped decoration of Aztec Mexico and in the mechanistic cocktail jewellery of the 1940s. [*The Grove Encyclopaedia of Decorative Arts*]

jolyon@mrb-books.co.uk



REGENCY PATTERN-BOOK

22 MIDDLETON, Charles. DESIGNS FOR GATES AND RAILS, Suitable to Parks, Pleasure Grounds, Balconys, &c., also some Designs for Trellis Work. London: Published by J. Taylor, at the Architectural Library, High Holborn, [c. 1810]. **£ 450**

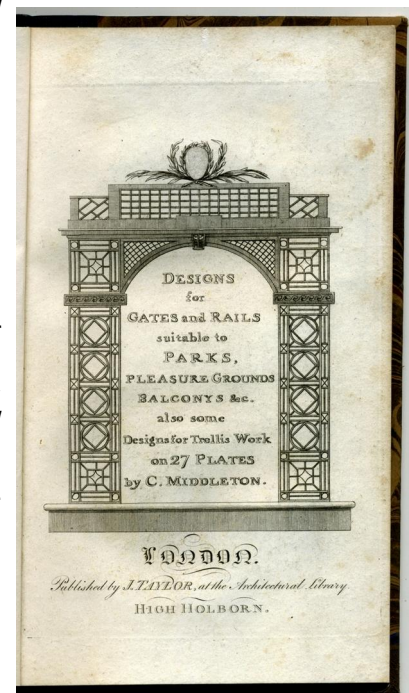
8vo, engraved decorative title and 26 engraved plates; modern cloth backed marbled boards.

Entirely devoted to designs for the embellishment of parks and gardens.

The plates including the decorative title, illustrate a whole array of rustic fences and gates in wire work, iron and timber, some supported by simple wooden posts and others flanked by grand brick or stone pedestals. At the end of the work are added six engravings of elaborate orangeries and other small garden buildings with trellis work added as a support for vines or other climbers.

Charles Middleton (1756- c. 1820), architectural draughtsman, was a pupil of James Paine and superintended the reconstruction of Carlton House to the designs of Henry Holland. He published two collections of designs for smaller domestic buildings which appeared as *Picturesque and Architectural Views for Cottages, Farm Houses and Country Villas*, engraved by himself in 1793, and *The Architect and Builders Miscellany* which came out in 1795 and contained a series of plans and elevations "through all the gradation of Buildings, from the Primitive Hutt, to the superb Mansion".

A fine copy of this charming Regency pattern-book. Colvin, 3rd edition, p. 652; not in Archer or Berlin Katalog. jolyon@mrb-books.co.uk



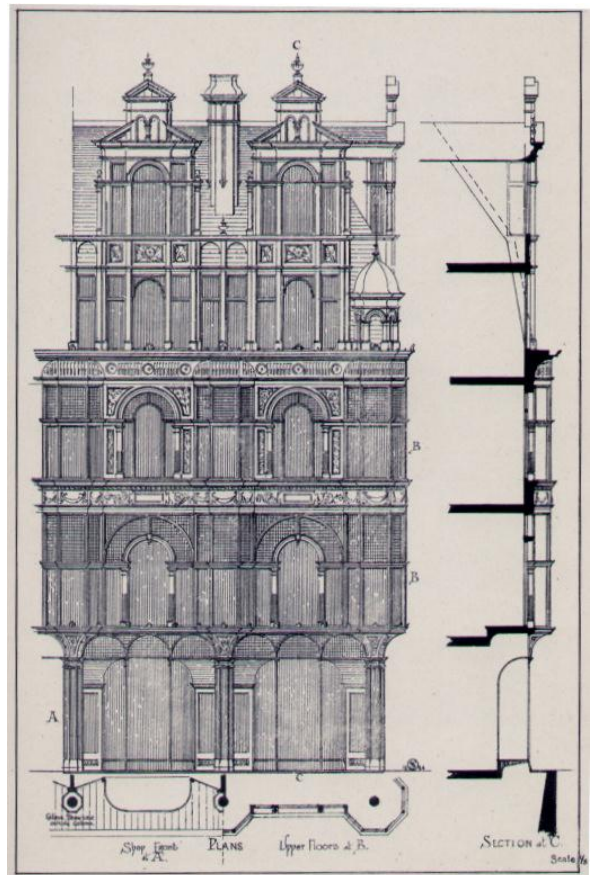


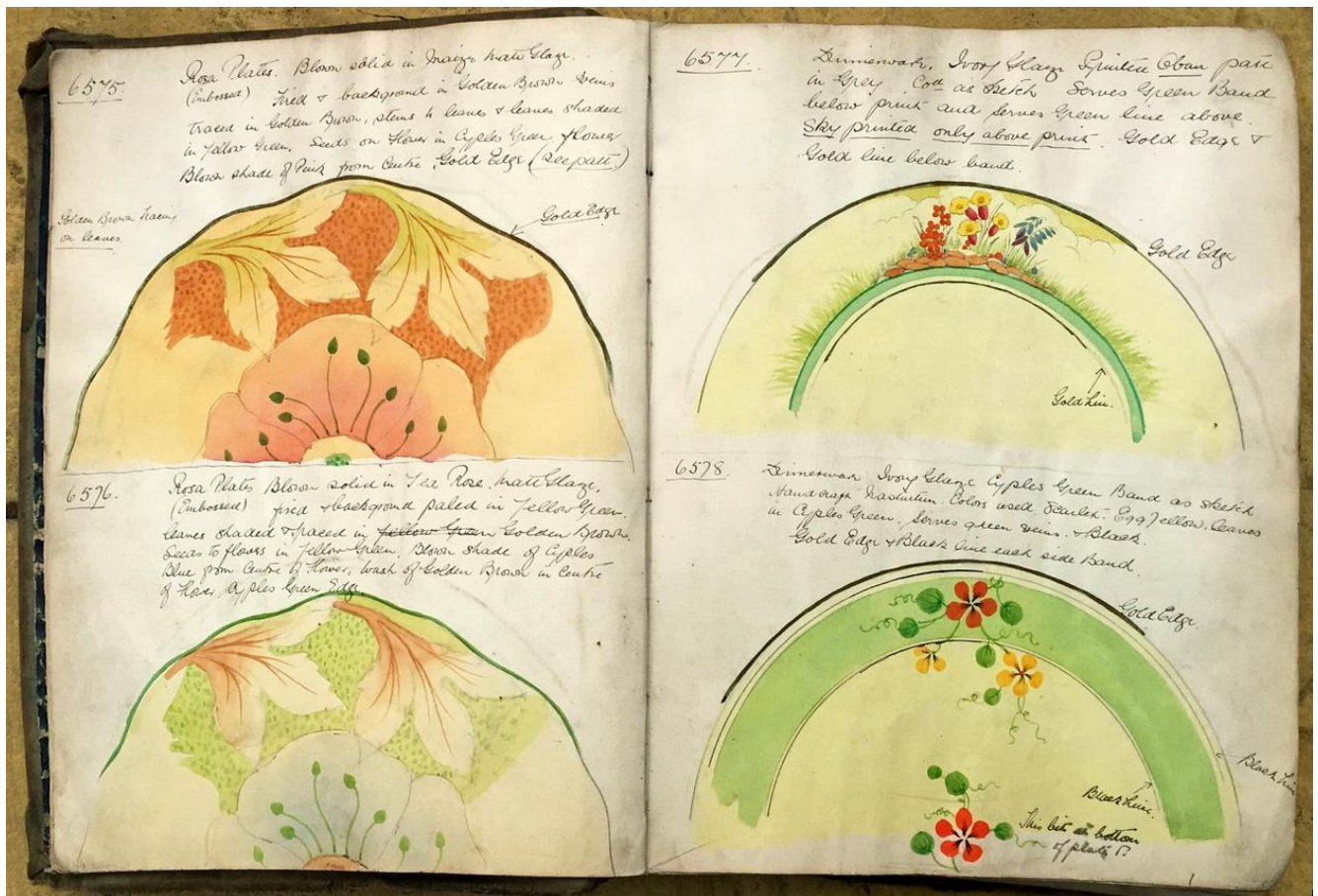
23 **OGDEN, William Sharp.** **MERCANTILE ARCHITECTURE:** Constructional design for warehouses, shops and offices including an appendix shewing the application of hydraulic elevators and lifts. London: B.T. Batsford, 1885. **£295**

SECOND EDITION. *Small folio, Title page, 2 pp. text and 55 plates; original cloth with gilt lettering along spine; cloth a little faded and worn and boards a little bowed else good. Internally very good.*

First published in 1876 and expanded slightly in 1885. A third edition followed with information on lifting gear included. All editions are uncommon. Ogden's building designs were governed by the need to get the maximum amount of daylight into his buildings. He advocates the value of the book in his own preface drawing attention to the lack of books on the design of buildings in business quarters of industrial cities. The book contains some very original ideas. The author was an architect in the Cheetham-based practice Ogden & Charlton.(Manchester). Dedication copy from the author. Signed in the pencil.

books@janetteray.co.uk





24 [PATTERN BOOKS]. THE STAFFORDSHIRE POTTERIES. 1931 and 1938-1939. £ 2,400

Two Volumes, large 4to, Marbled end papers, stiff card pages; cloth bound, frayed at all edges and the spine of volume one is called for. Internally a little dusty.

Two pottery design pattern books containing original water colours of designs used by Staffordshire potteries including Royal Crown Derby designs, Avon Ware etc.

These two volumes reveal a typical pattern for mid-range ware, hand painting and gilding applied over transfer print outlines in some cases. Each item has an allocated number. Book One 1931 number 4436-5426 with details of glazes and images given for each piece. Book Two similarly is numbered 6563-7544. The pottery is not identified but may have been in Hanley based on the paste down labels in the books. In the first book emphasis is on art deco designs whilst the second book is more wide ranging including classic "Cottage Gate" and "Willow Bridge" designs. Together they indicate how, over almost a decade, there was a dilution of art deco style towards more populist motifs. These books appear to have been compiled by a lesser known pottery but the images reveal the wide range of clients served including the hotel market as well as retail clients. The images are all hand drawn. Their purpose was for use by the china painters, gilders, travellers and agents. It also meant that a matching item could be re-ordered if required.

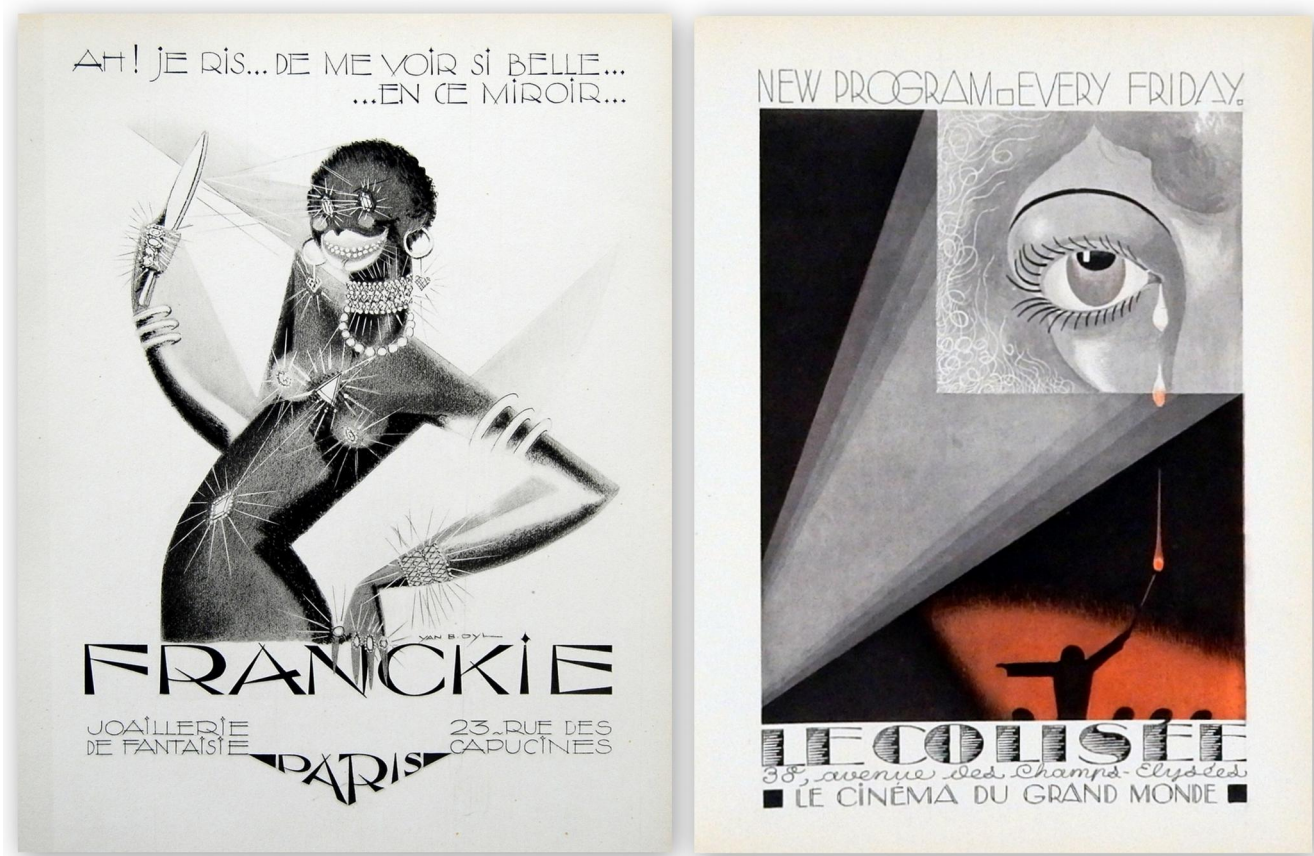
books@janetteray.co.uk

THE ROARING 20s - À LA FRANÇAISE

25 POIRET, Paul [editor]. PAN ANNUAIRE DU LUXE A PARIS AN. 1928 [cover title]. Paris, [Paul Poiret Fondateur], 1928. £ 1,250

Large 4to, glassine printed title-page, portrait of Poiret, 'Homage' leaf with added ink ms. inscription (see below), pp. [1] introduction, 6 sectional title and 115 advertisement plates mounted on Japanese paper stubs, including many in colour; by Bofa, Dyl, Boucher, Oberle, Fujita, Dufy, Cocteau and others; original buff coloured cloth lettered in silver and black and with corresponding black end-papers; light wear to extremities.

Poiret's masterful collection of more than 100 examples of advertisements for all manner of luxury goods designed by his friends and fellow artists.



A separate title leaf precedes each of the six sections, variously comprising: “Monsieur et Madame” (fashion and fashion accessories), “La Maison”, “La Table”, “Fantasies” (gifts and sundries), “La Ville” (theatres and restaurants) and “Voyages et Sports”. Artists such as Dyl, Foujita, Dufy, Oberle, Bofa, Cocteau, Dignimont and Boucher provide advertisements for a wide range of firms including Van Cleef & Arpels, Judith Barbier, Mitsubishi, Maigret, Hermès, Lanvin, Callot Soeurs, Maxims, Moulin Rouge and others. The final paste-down bears the discrete advertisement label for Magnier Frères who executed the binding of this work.

Paul Poiret (1879–1944), the self-styled “King of Fashion,” is best remembered for his lavish clothing designs which saw women throw off the heavily corseted attire of the late nineteenth century. However, it was Poiret’s remarkable innovations in the cut and construction of clothing that secured his legacy. Associated with the likes of Ida Rubinstein, Isadora Duncan, Eleanore Duse and Sarah Bernhardt, he opened several shops in Paris. In 1909 he published a brochure illustrated by Paul Iribe and Georges Lepape entitled *Les Robes de Paul Poiret* and in 1911, a second brochure called *Les Choses de Paul Poiret*. However, by the time he compiled *Pan* his reputation was on the wane and he was declared bankrupt in 1929. This book publication documents in the most splendid manner how, particularly in France, the arts, literature, design and fashion merged into one cultural movement. Surrealism, primitivism, cubism, art deco, novel materials, shiny surfaces, celebrity cult, conspicuous consumption, are all phenomena determining this era of which Poiret’s *Pan* is a fine pictorial summary.

Provenance: This copy was presented to one Monsieur Rosenfeld by the perfume house of Marcel Guerlain, with presentation inscription in lilac ink on the *Hommage* page.

OCLC locates copies in the Getty, in Topeka and Shawnee County Public Library, at Princeton, in the Metropolitan Museum of Art, and in Lyon. jolyon@mrb-books.co.uk

“RIEN N’EST PETIT AUX REGARDS DE L’OBSERVATEUR ATTENTIF”

26 (Romanticism) BRÈS, Jean-Pierre. VOYAGE PITTORESQUE ET ROMANTIQUE SUR LA CHIMINÉE. Paris: Louis Janet, n.d. (ca. 1828). £ 550

FIRST EDITION. 18mo; 166 pp. including half-title, title and decorative title with hand coloured lithographed illustration; with decorative head and tail pieces, in addition to the hand coloured decorative title, 7 hand-coloured plates of which 5 are numbered, all with tissue guards; in original pink printed paper covered boards with slight fading and rubbing; a.e.g.; remnant of ribbon marker; in printed pink paper covered boards, a bit scuffed; bottom corners bumped; internally light to moderate foxing, mostly to margins; plates clean.

A completely engaging little narrative of varied imaginative meditations provoked by the narrator's perusal of the objects on his chimney piece, very much in what we might, today, be tempted to call a "confinement" genre.

Jean Pierre Brès (born in Limoges in 1782) is perhaps best known for his children's books (he is credited with having written the first interactive children's book, *Le livre joujou avec figures mobiles*, 1831), but he also served as editor of the *Revue Encyclopédic* and was an active member of a group of prominent French artists and writers of the Romantic period. The very title of this book suggests an affectionate poke at le baron Isadore Justin Taylor's massive and popular *Voyages Pittoresques et Romantiques dans l'Ancienne France*, itself inspired by the romantic ideals of the literary and artistic salon lead by Charles Nodier at the Arsenal. As the narrator of Brès's work sits in the boudoir of a Madame de Clémire, he reads Cook's voyages and becomes so infused with a sense of adventure, and the desire to describe what he encounters, that he embarks on a tour of the objects on the room's chimney piece, each object observed under the microscope of his imagination. Lacking a vessel to cross the seas, he imagines himself mounted on a chariot of clouds pulled on ribbons by butterflies (as illustrated in the hand-coloured title page). In imitation of great narrative voyages, he locates the territory he explores "à quarante-neuf degrés et demi de latitude Nord; et sa longitude est à zéro du méridien de l'Observatoire de Paris." One object after another evokes questions and historical, sometimes scientific, observations. The narrator reflects upon the capricious nature of love while meditating upon the configuration and design of the mantle clock. Continuing his voyage, he comes across a copy of the *Journal des Dames et des Modes* and, exclaiming himself delighted to pick up current news on his journey, comments in detail on the importance of *La Mode* in all walks of life, noting that all the objects he has examined in his account owe their form to it. Of particular interest is his focus on



an album where he encounters further images in the current Romantic taste: a landscape of the lake of Geneva; images of flowers by Redouté and von Spaendonck; and references to Grétry, Rousseau, and the hermitage at Montmorency. The album's illustration of a butterfly, whose wings he compares to a parterre, is created as one of the book's illustrations. The reader quotes and ponders various autograph inscriptions made within the album. In all, a fascinating meditation revealing much about the philosophical interests of the period. The 7 hand-coloured hors-texte plates illustrate the principle objects examined in "the journey".

Vicaire I p. 923; Hoefler p. 327.

hinckandwall@gardenhistory.com

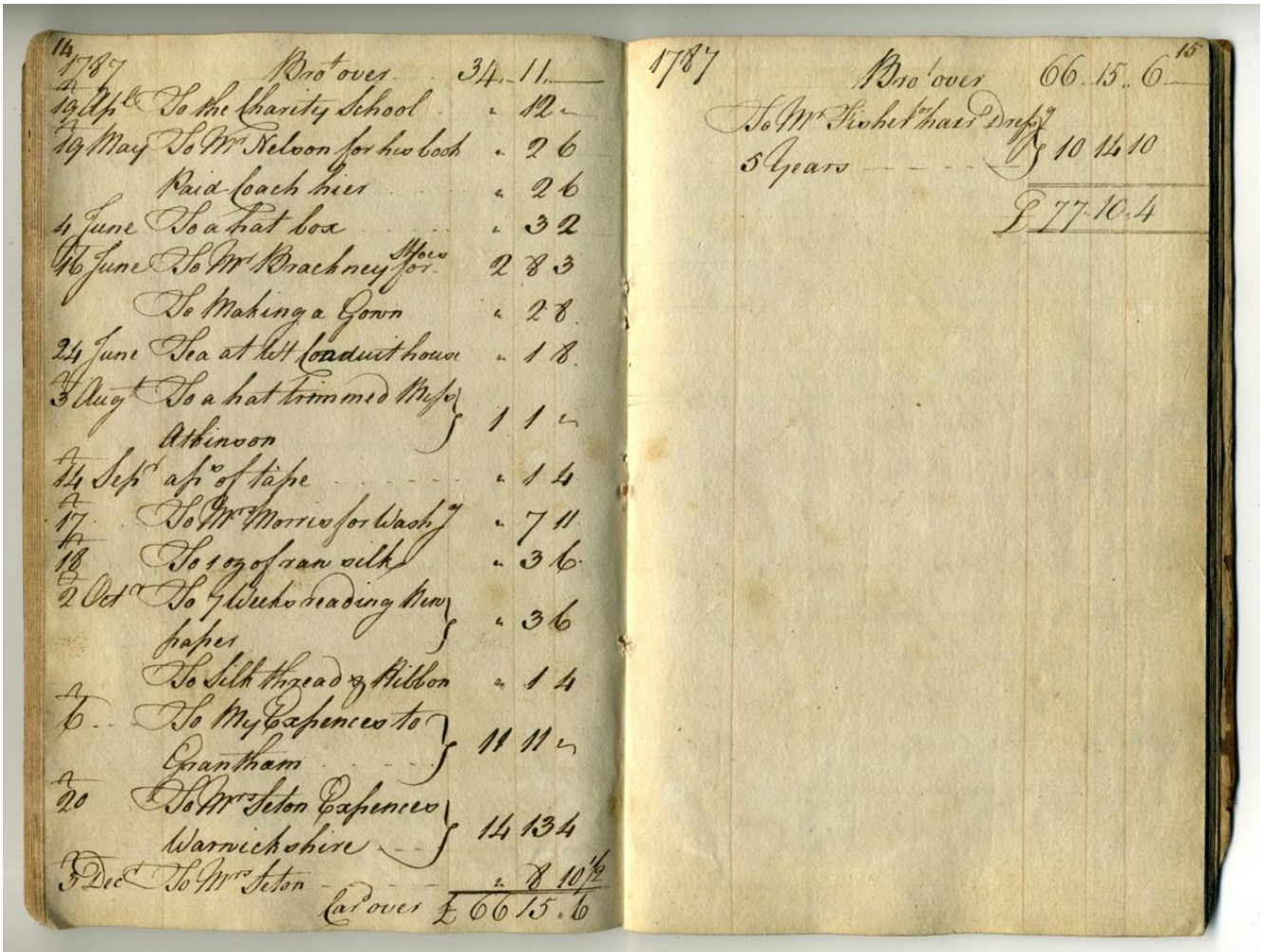
EXPENSE BOOK OF A LONDON CABINETMAKER, UPHOLSTERER AND FUNERAL DIRECTOR

27 [SETON, John]. MANUSCRIPT NOTE BOOK of 'Private Expenses'. [London]. 1784-1788.

£ 850

Manuscript in ink, 8vo, pp. 18, interleaved with blanks, with a further seven blank leaves; stitched as issued in contemporary limp calf, a little rubbed and worn, but still a very good copy.

A private expense book of the London cabinetmaker, upholsterer and funeral director covering the period before his bankruptcy in 1789.



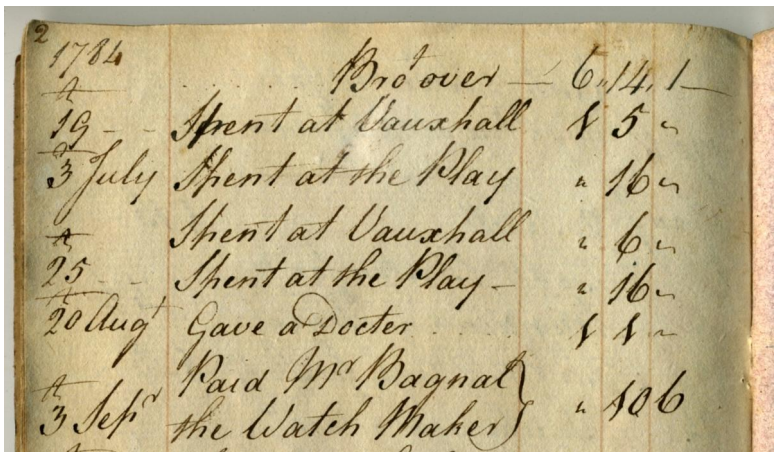
John Seton (1755-1792) was a grandson of Sir John Seton, Bart. of Garleton, and as with many scions of well to do Scots family they were wont to 'shift for themselves' as there was little in the way of money, especially so as the family chose to fight for the Jacobite cause. John's father, also John Seton had settled in London where he carried on business as an upholster from 'the corner of Drake Street, Red Lyon Square' until his death in 1775. After this date his son carried on the same business probably under his mothers guidance.

The expenses noted down in his new account book began on the 1st January 1784 with the purchased '2 Hatts' for £1 15s other purchases included buckles, silk waistcoats, shoes, coats, etc. but including the rather charming entry for the '11th June: Paid the Doctor for my dog' 3s 6d. There is something about his accounts that show him as being a dandy of sorts for through June and July 1784 several adjacent entries confirm that John enjoyed himself: 19th June 'Spent at Vauxhall £1 5s 3rd July 'Spent at the Play' 16s / 'Spent at Vauxhall' 6s; '25th July Spent at Play' 16s.

Unexpectedly John inherited the Garleton title and also by way of the Earls of Seton that of Winton too. There is some vagueness as to whether the baronetcy was also inherited - the appellation 'Sir' was never used by John - but he may have felt impelled to seek an elevated position in society.

His mother died about November 1784 with the expenses of her funeral recorded as £26 2s on the 14th and on the 20th he 'Paid Mr Fischer for a gold watch and a pair of diamond earrings' £20. On the 30th Seton paid another £1 10s for dressing his hair and the very same day £15 6s 3d to the tailor. From this date forward a certain largesse is evident:- 'Spent at play' £1 1s; 'Spent myself' £1 1s; '2 suits of cloths for my nephew' £1 6s; 'Paid 4 Weeks Newspapers' 2s.

When John's sister died 'Mrs Douglas her funeral' the cost came to only £3 9s 8d with a further outlay of £2 2s for carriages



etc. The following February John got married to Mary Hughes, daughter of John Hughes, of Berryhall, Warwickshire and although this event it not mentioned in the account book the personal expenses continue unabated for the next few years until the last entry on in December 1788 at which time John appears to be staying in lodgings.

The reason the accounts end so suddenly is because John Seton had gone bankrupt. Brought up against his creditors at Guildhall on the 2nd January 1789 his property was soon disposed of in auctions on the 26th and 27th of January when his stock in trade had been removed to Mr Weales auction room in Oxford street and sold to pay his debts. It appears he may have spent his remaining years in debtors prison and died in 1796.

This manuscript was cited in a legal case brought by Mary Broadbent, youngest and only surviving daughter of John and Mary Seton in the 1840s, and putative heir to the earldom of Winton. The testimony makes two quotations from this manuscript to prove her case. The first, relating to a pedigree, "... that the Pedigree was originally framed about this time, is proved by the following entry in an Account Book of Expenses kept by Mr. Seton: 1785, July 29, Paid Bickland for Pedigree, £2, 2s", and, "The burial is proved to have been that of the eldest infant son of the marriage, by means of the following entry in the account book of household expenses, already referred to:- 1787, January 14, Dues at St. Pancras for my son John; and Jan. 15, To a black-trimmed bonnet. From entries in the same account book, it appears that the second infant son, John Joseph, died about November 1788". This claim was to no avail as the line could only be proved through the male line.

jolyon@mrb-books.co.uk



BUILDING TO COMMEMORATE THE SLOVAK NATIONAL UPRISING

28 (SNP) STAVOPROJEKT, N. P. (25 ROKOV SOCIALISTICKÉHO BYTOVÉHO HOSPODÁRSTVA). Bytovy Podnik Bratislava-I Leskova UL. C. 14 Rekonstrukcia Domu Jiráskova UL. C. 6. Brastislava SNP, c. 1974. **£ 380**

Album [410×320 mm.] containing 28 full-page [280×280 mm] and 63 smaller [90×90 mm] original black & white photographs pasted on black pages and protected by tissue guards; gilt printed text on cream paper; gilt lettering on front cover; red cloth paste down and end papers. Protective cloth slip case. A beautiful album in fine condition.

Photographic record of the reconstruction of No 6, Jiráskova Street [named after the Czech writer Alois Jirásek (1851-1930).

It is a two-storey building which is now in the popular pedestrian area of Bratislava (Venturská). The building however once was a public house where the Slovak National Uprising allegedly started in 1944. In 1974, on the occasion of the 30th anniversary of the founding socialist Slovakia, a major reconstruction of the building was undertaken and it repurposed as a socialist memorial. It became the 'Municipal House of Resistance'. The photographs show its reconstruction from cellar to roof, its new facade as well as its functional yet stylish interior designed by the architects Eva Spurná (b. 1940) and Lubica Galikova (b. 1937). Text in Slovakian. An excellent record of a specific reconstruction project. Possibly a one off production or very limited one. Unrecorded.

books@janetteray.co.uk



PARISIAN FAÏENCE MANUFACTURER'S CATALOGUE

29 [STOVES AND FIREPLACES TRADE CATALOGUE]. [VOGT, Victor]. MANUFACTURES DE POÈLES & CHEMINÉE EN FAÏENCE DE VICTOR VOGT. Paris: L. Debaeker, 92 rue de la Roquette, 4 Passage Charles Dallery, nd, dated on first leaf '1886'. £ 1,250

Folio, double-page chromolithographed plate, illustrating 97 samples of tiles, 23 further chromolithograph coloured plates of stoves and fireplaces; together with a dated price list forming plate 24 printed in monochrome; cloth with gilt lettering on upper board, faded and repaired on spine.

Not listed on OCLC, COPAC or KVK.

books@janetteray.co.uk

30 [SUNDIALS] PILKINGTON AND GIBBS LTD. 'TIS ALWAYS MORNING SOMEWHERE IN THE WORLD. The patent Helio-chronometer 9 Universal sun-dial. Preston Pilkington & Gibbs Limited, nd c 1910. £ 125

35 pp. catalogue illustrated with black & white line illustrations and including two perforated order forms on last two pages, unused. Decorated wrappers, a little dusty else good catalogue. Prices given for the various designs. Loosely inserted 4pp folded typescript explaining the process of measuring time using a sundial. Attractive catalogue. On title page pink cancellation label indicating the firm taken over by J Casartelli & Son, 18 Brown Street Manchester by the time this item was dispatched.

In 1906 Gibbs applied for a patent for a type of sundial he had designed—the Universal Equinoctial Mean Time Heliochronometer or “Gibbs Heliochronometer” for short—which was able to accurately determine GMT to within a minute at any time of the year and at any latitude. List of clients and testimonials form part of this publication indicating the sun dials were supplied world wide. Production ceased around 1914 at the outbreak of World War I. books@janetteray.co.uk



WALKING UNDER THE THAMES AND BOATING ABOVE.

31 [THAMES TUNNEL - 'DOUBLE-DECKER' PEEPSHOW]. A BRIEF ACCOUNT OF THE THAMES TUNNEL. [London: Published by Azulay, Thames Tunnel, after March, 1846]. £ 1,250

Plain blue paper upper panel with applied engraved sheet, 3 pierced aquatint and engraved panels and a back panel with the figures of pedestrians, hand coloured and pasted on plain paper, [170 × 180 mm]; contained in the original marbled paper wallet, spine repaired and flap carefully repaired; with a printed explanation on giving details of the tunnels construction and the visit of Queen Victoria in 1843.

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

Inside the front cover is pasted descriptive text with the heading, 'A Brief Account of the Thames Tunnel', but without Azulay's imprint details. This is identified as 'Azulay text B version 2' in *The Triumphant Bore*, with a paragraph added describing Queen Victoria's visit in July 1843 and the number of passenger traffic to March 26th 1846. On the blue front-face appears a steel engraving of the Royal party about to disembark their ceremonial barge, the top half of T. C. Brandon's print (*The Triumphant Bore*, 119). There are three peep-holes. The cut-out panels for the top peepshow consist of views of river traffic and another variation of the Peepshow we have not met



with before in having Brandon's print hinged on the back scene, the effect being of looking over the Thames at the Royal party's arrival. The bottom peepshow depicts the Tunnel itself with pedestrians but no vehicles including a repeating scene.

Another unseen addition is the use of scenes of shipping engraved by 'J.T.Wood 33 Holywell St, Strand' These appear to be cut down versions of Wood's scenes along the Thames one of which is clearly 'Railway Pier, Blackwall, from the River Thames' but with the back scene removed, Azulay happy re-use redundant images to bolster his design.

'The young Queen Victoria, accompanied by Prince Albert, giving virtually no warning, paid the Tunnel a royal visit, arriving at Wapping in the Royal Barge [on the 26 July 1843] Sir (Marc) Isambard was not there: he was attending the launch in Bristol of his son's revolutionary steamship, the Great Britain. To commemorate the royal visit T. C. Brandon published a plate with two steel engraved images, one of the Tunnel, the other a view of the Queen disembarking at Wapping. A banner flying on the Wapping pier announces, 'Prince of Wales', a reference to the couple's first son, Albert Edward, born in November 1842. Inside the Tunnel souvenirs could be purchased at counters erected in the cross arches between the Western and Eastern archways. On the occasion of the royal visit one of the counter holders, in the manner of Sir Francis Drake with his cloak, laid silk souvenir handkerchiefs on the ground for the Queen to walk upon. After the event several peepshows were issued After the event several peepshows were issued incorporating Brandon's steel engraving of the royal visit ... Where paper peepshows were concerned, Azulay collaborated closely with his neighbour in the Tunnel, T.C. Brandon. Both men described themselves as 'Perspective View Manufacturers', 'perspective view' being their term for peepshow. What the relationship between the two men was is not clear, but it could be that Azulay succeeded Brandon quite promptly and in the process absorbed some of Brandon's material into his own stock. Both men broke with the practice of the London trade in housing their peepshows in slip-cases. Brandon housed his in delicate patternpaper wallets. On opening the wallet you found the peepshow attached to the left and an 'Explanation of the Tunnel under the Thames' pasted down on the right. He also issued peepshows in codex-like covers made of limp marbled boards and a cloth spine with his 'Explanation' pasted down on the left and the peepshow attached to the right. On later copies Brandon's details have been sliced off the foot of the 'Explanation'. An even later version of it carries Azulay's details. Azulay incorporated Brandon's print of the royal visit into several of his peepshows and also his view of the Tunnel entrance as well as the descriptive text already mentioned. His peepshows frequently have the format of a small book with covers made of marbled board and a cloth spine. In the centre of the front cover will normally be pasted a label – often circular and with the words 'Bought in the Thames Tunnel' or 'A Present from the Thames Tunnel'. On opening the 'book' one finds the descriptive text – either Brandon's or Azulay's own – on the inside of the front cover, and opposite this the front-face of the peepshow proper.' [Hyde/Gesterner]

See Gestetner-Hyde and Elton, *Triumphant Bore* for other varieties of this item. jolyon@mrb-books.co.uk



AN ITALIAN MARBLE SPECIALIST

32 (Trade Broadsheet - Specimen Marble Table Top) SIBILIO, Francesco. CATALOGO / Di una Tavola tonda di Marmo del diametro di palmi sei ed oncie cinque Romani, composta di Pietre a forma di squamme Orientali ed Occidentali, dure e tenere, contornate da listelli di Nero Antico e circondata da una fascia di Pietra Nepitica e spicci di Lapis-lazzoli chiaro, inventata ed eseguita da Francesco Sibilio in Roma Piazza di Spagna N. 92 (Translation: Catalogue of a Round Marble Table with the diameter of six palms and five Roman oncie, composed of Stones in the shape of Oriental and Western squares, hard and soft, surrounded by strips of Nero Antico and surrounded by a band of Nepitic Stone and clear Lapis-lazuli, invented and performed by Francesco Sibilio in Rome Piazza di Spagna No. 92). Roma: Dalla Tipografia Salvincci, 1833. £ 500

(Broadside 66 x 48 cm); type impression: 54 x 40; With a small engraved device marked "Arts" at bottom right. Printed broadsheet a bit smudged and wrinkled at edges and corners, else fine.

CATALOGO

Di una Tavola tonda di Marmo del diametro di palmi sei ed oncie cinque Romani, composta di Pietre a forma di squame Orientali ed Occidentali, dure e tenere, contornate da listelli di Nero Antico e circondata da una fascia di Pietra Nefelica e spicchi di Lepidocrazoli chiaro, inventata ed eseguita da Francesco Sibilio in Roma Piazza di Spagna N. 92.

Table with 14 columns (Prima Fila to Quattordicesima Fila) listing various marble types and their characteristics. Includes a small illustration of a coat of arms and the text 'ROMA Nella Via Gregoriana S. Andrea 1833'.

A rare printed broadside cataloguing the elements of a remarkable and intricate inlaid marble table top created by Francesco Sibilio in Rome during the first half of the 19th century.

Sibilio was "uno dei più abili artefici italiani del Primo Ottocento" [1] and the decorative marble pieces from his studio were popular with Grand Tour visitors to Rome during the first half of the 19th century. They were also purchased or commissioned by other important collectors of the period - most notably Nicolai Demidoff, but also Faustino Corsi, the brothers Tommaso, Francesco Belli, and Edward Dodwell. This 1833 broadside "catalogue" lists all the inlaid stone and marble components of a large and unusual round table top created by Sibilio. Three hundred ninety-two different stones are identified, apparently with none repeated. The exceptional number and variety of stones, together with the repetitive uniformity of their arrangement, suggest that the table may have been built as a kind of a sampler for the different marbles available from Sibilio's studio in the Piazza di Spagna in Rome. This printed catalogue would thus have served as a key to the identity of all the stones included in the table. For each of the 14 circular "rows" on the table top, 28 varieties of marble or stone are listed, thus creating a banded circular surface with a total of 392 inlaid stones. Additionally, as noted at the conclusion of the broadside, there was a design in the centre of the table composed of gray with a

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garland of white and red crochets, surrounding a centre of lapis lazuli. We find no trace of this broadside in any of the standard library holdings. [1 : For more information on Sibilio, the catalogue of Sotheby's "Stone: Marble and Hardstones" sale of 4 November, 2019 refers to an article by A. Gonzalez-Palacios on "Marmi, Pietre e Vetri: Lavori de Sibilio," in Casa Vogue Antiques, March 1991, nr. 12, pp. 84-89, (the source for this quote)]

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33 (Trade catalogue - Iris) YOKOHAMA NURSERY CO., LTD. (YOKOHAMA UEKI KABUSHIKI KAISHA, *corp. title*). IRIS KAEMPFERI. 25 Choice Var. Yokohama: The Yokohama Nursery Co., Ltd., n.d., ca. 1890-1900.. **£ 2,000**

Folio (17.5 x 29 cm); 13 colour lithographed plates printed on rectos only. bound in iris paper, with with purple yarn ties; in about fine condition, with only slight fading to ties and minimal shelf wear at extremities.

A tall and beautifully preserved color lithographed horticultural catalogue from the Yokohama Nursery Company, justly famous for the attractiveness of its publications. "The Yokohama Nursery Company catalogues from the mid-1890s through the mid-1920s are impressive documents, written in English and beautifully illustrated with coloured plates..." (ARNOLDIA 64/2-3, Del Tredici. "From Temple To Terrace" p. 4). There are 25 varieties of iris illustrated with two varieties per page, 12 large plates, and one large specimen alone on one plate, all of them shown in full flower with some foliage. The flower colours include shades of white, blue, pink and purple with touches of yellow printed against a pale green background. Varieties include: Zama-no-mori; Yedo-jiman and Kumo-no-obi; Wase-banri and Kyodaisan; Shokko-nishiki and Toru-odori; Koki-no-iro and

Sano-watashi; Chosei-den and Aoigata; Nishiki-no-shitone and Bondai-no-nami; Hana-aoi and Uji-no-sato; Okubonri and TaiKeirobu; Hatsushimo and Gosetsu-no-mai; Shirataki and Kuma-funjin; Datedogu and Sofu-no-koi; Kurokumo and Idznmigawa. The only trace of previous ownership is an occasional small pencilled "x" next to the printed name of a variety. hinckandwall@gardenhistory.com

EVERYDAY ITEMS INTO OBJECTS OF BEAUTY

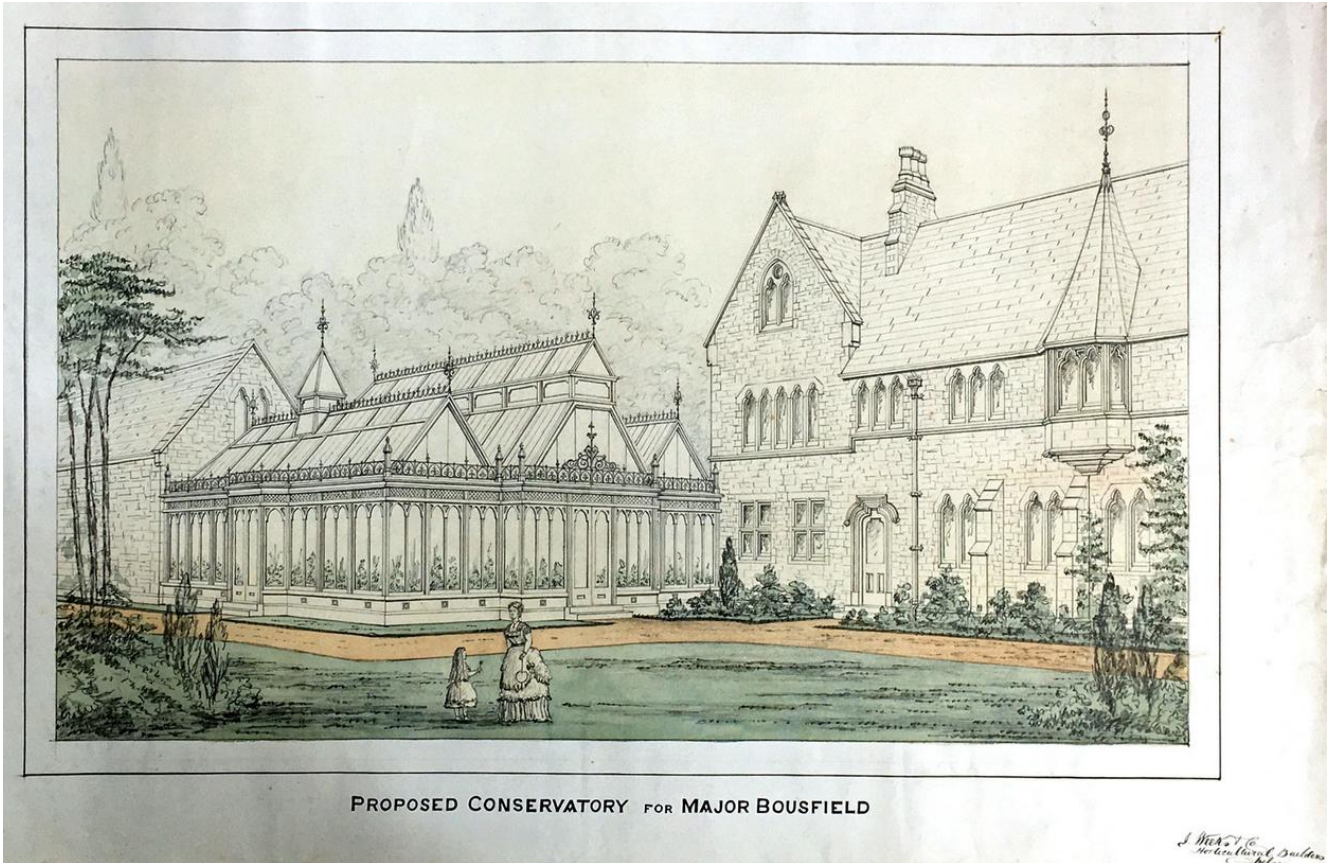
34 (TRADE CATALOGUE - Paper and Stationery for Pharmaceuticals, etc.) A. WATON *printer*. IMPRIMERIE / LITHOGRAPHIE / PAPETERIE. PRIX COURANT GÉNÉRAL. Spécialité d'Étiquettes Pour Pharmaciens / Liquoristes & Confiseurs/ Conserves Alimentaires & Parfumerie.... (cover title). St. Etienne: A. Waton. 1890. £ 450

Sewn pamphlet, 26 x 19 cm; 65 ff., many printed on rectos only, including 2 double -page chromolithographed plates featuring fancy boxes, tins or small cases with decorative labels and numerous other pages printed in chromolithography. Original cloth backed, highly decorative colour printed paper covers, both upper and lower, with heavy chipping at edges and corners, fold line at spine edges; front cover detached; internally there is a small closed tear at the bottom margins not affecting printed text or illustration. Cover chipping and separation of cover title, but very good internally.

A richly illustrated trade catalogue from this French chromolithographer specializing in labels or "étiquettes" for medicines and pharmaceuticals. Each page is typographically interesting and many are full of vibrant chromolithographed examples of the labels and boxes available from the firm. Among the more vibrant examples are: two double page colour spreads illustrating small boxes and tins with decorative labels; 1 page of coloured sealing waxes; 1 page of folders or packets for medication; 1 page of designs for tinted decorative papers; 1 page of labels in 4 colours; another of labels in 3 colours; etc. With other designs and price charts throughout. Referring to other work printed by Waton, Michael Twyman notes that his plates "transform everyday items into objects of beauty." (Twyman, *A History of Chromolithography* p. 260. See Twyman's book for further mentions of A. Waton). Very scarce. We have not located this item in OCLC.

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PROPOSED CONSERVATORY FOR MAJOR BOUSFIELD

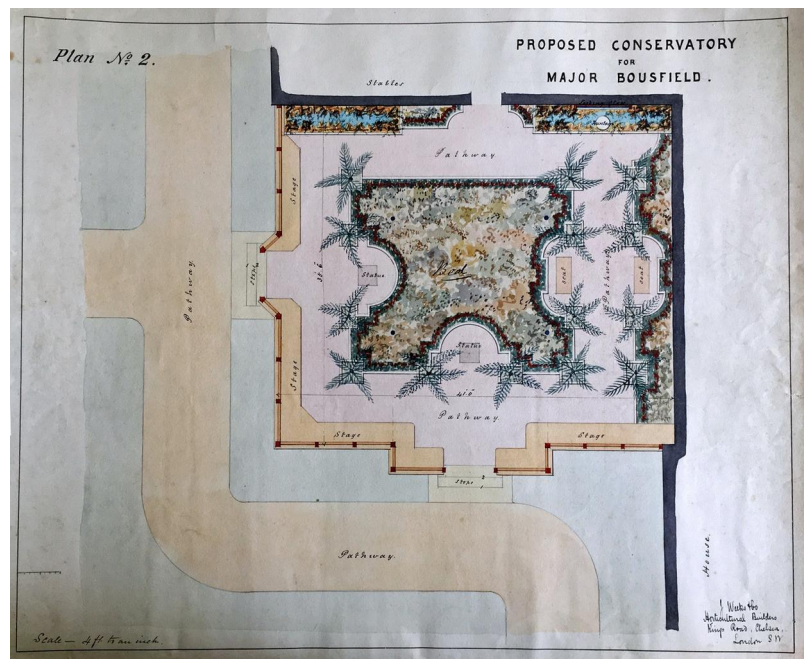
J. Weeks & Co.
Horticultural Builders
Chelsea

35 **WEEKS & CO, CHELSEA, Horticultural Builders.** PROPOSED CONSERVATORY. for Major Bousfield: Four Original Drawings for a Conservatory at Parkside, Kendal. London: Weeks & Co, Kings Road, Chelsea, ... 'Horticultural Builders and Warming Engineers. nd, c. 1869-1875. **£ 680**

Perspective view of the conservatory in pen and ink [350 x 580 mm] together with two plans and a sectional drawing [each 300 x 500 mm]; unframed.

Major Nathaniel Bousfield, MP for Bath lived for a few years at Parkside in a house designed by J. S. Crowther for Robert Crewdsen, a textile manufacturer from Alderley Edge where Crowther was based. Crowther is probably best known for his restoration work at Manchester Cathedral.

He built a fine gothic revival house in 1865. The Crewdsen family sold the property to Bousfield in 1869 but they sold it on in 1875 dating these drawings between these two dates. Superb pen and ink perspective and one plan which documents the floor plan with plants in situ. Beautifully executed. Weeks & Co are well known firm and were working from the 1820s on glass houses. By 1818 they had established a nursery in London but soon developed both a system of hot houses and heating systems for them using steam. The firm had various financial ups and downs but after 1840 they grew from strength to strength. In 1853 it designed the Grand Winter Garden at Chelsea to promote the firm and act as a second Crystal Palace for London. Surviving plans for domestic hot houses rarely appear on the market for sale. There are plans for Ingestree Hall by Weeks in Staffordshire Record Office and other sets for sites in Suffolk and Herefordshire. books@janetteray.co.uk





MICHELANGELO IN LONDON

36 WILLIAMS, T. R (1824–1871) *Attributed*. THE ITALIAN COURT, CRYSTAL PALACE AT SYDENHAM. Mid-1850s. £ 1,500 + VAT in EU

Stereoscopic daguerreotype, arched-top black card mount and the original paper seal, with elaborate paper label for seller on the reverse 'City Stereoscopic Depot. Gladwell, 87, Gracechurch Street. [London]', promoting their 'Views on Paper and Glass of England, Wales, Scotland, Crystal Palace, Switzerland, Paris, Heidelberg, Italy, Rome, The Rhine, & c., & c.', small ownership label affixed to reverse.

This view is very similar to that included by T.R. Williams as No. 23 in his series of Crystal Palace views - 'No. 23 - The Italian Court - Constructed after the model of the Farnese Palace with the statue of Guliano de' Medici, and the figures of Light and Night, from San Lorenzo, Florence. In the centre is seen the fountain of the Tatarughe, from Rome.' It varies only in showing a little less of the doorway on the right. This series was published in card and daguerreotype formats and another stereo-daguerreotype for comparison is in the Howarth-Loomes collection at the National Museums of Scotland. Other photographers commissioned by the London Stereoscopic Company to make photographs at the Crystal Palace in its new location at Sydenham from 1854, included William England and William Russell Sedgfield.

From the collection of the late Margaret Harker, British photographer and photographic historian and first woman president of the Royal Photographic Society. She acquired it in London in 1975.

photographs@stewartandskeels.co.uk



OLYMPE FERMIÈRE, DAME DE CHÂTEAU, MAÎTRESSE D'ÉCOLE ET MÉDECIN

37 (Women and The Land) SAVIGNAC, Alida de. LA JEUNE PROPRIÉTAIRE. Ou L'Art de Vivre à La Campagne. Paris: Désirée Eymery, 1838. £ 600

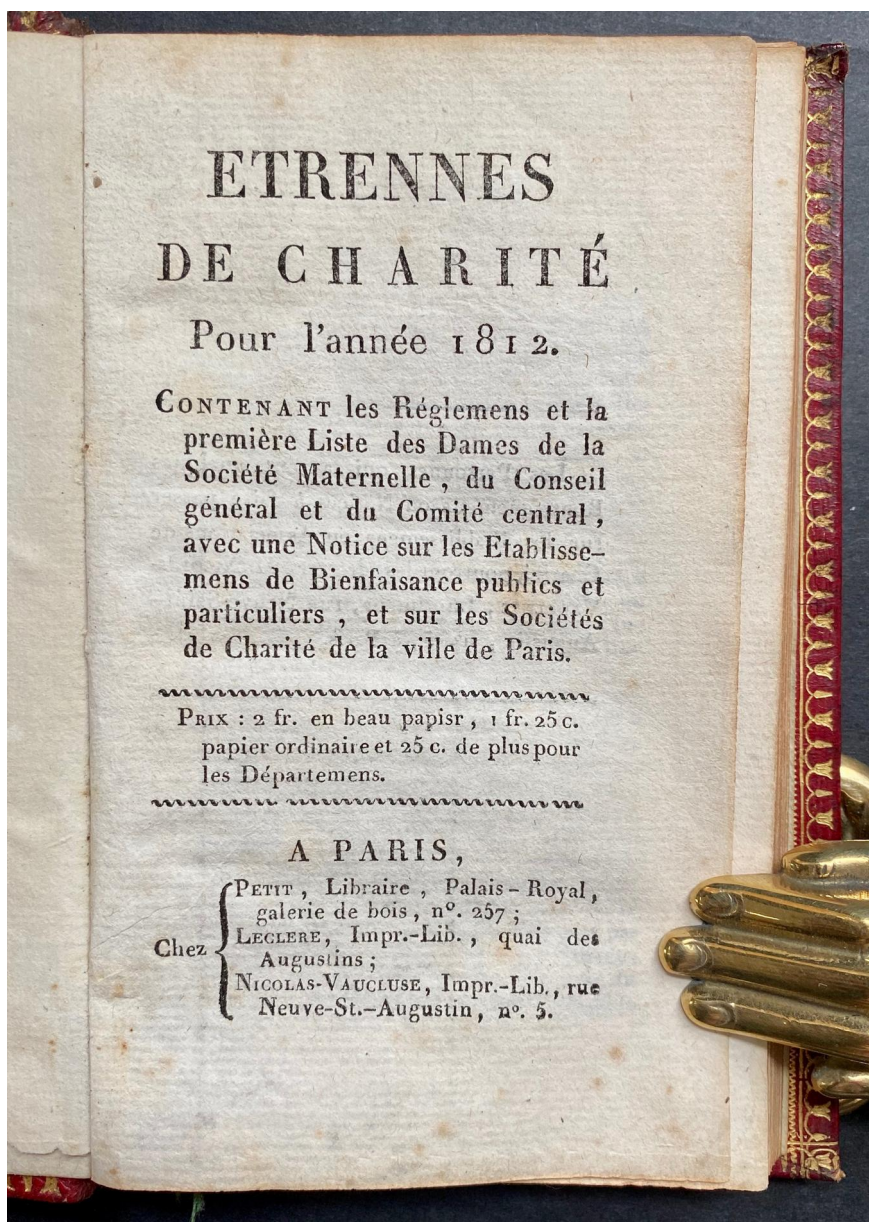
FIRST EDITION. 8vo (17 x 10 cm); (vi) + 322 pp. with text illustration + engraved frontispiece + 2 engraved plates. Contemporary decoratively embossed leather covers with gilt tooled borders; gilt ornamented spine, titled in gilt; corners bumped and frayed, head and heel of spine very gently worn; small gutter tear on page 1 not affecting text; marbled endpapers with book label of F.M. Caye on front pastedown; occasional browning, mostly to margins. The final pages with the two new stories added are more foxed. An attractive and well-preserved copy in a decorative Romantic binding.

"...Alida de Savignac's *La jeune Propriétaire ou l'art de vivre* (1837) is a novel-cum-handbook advising on the multiple aspects of running a country house..." (Finch, Alison. *Women's Writing in Nineteenth-Century France*, p. 79).

This is the story of how the fictional Olympe de Saint-Julien, a young woman accustomed to delicate activities such as dance and music, but, also, a child of the revolution, regains her nearly ruined family estate through the efforts of a guardian relative, and then learns how to run the rural property on her own. She agrees to study the popular manual *La Maison Rustique* and then proceeds to tackle the reclamation of the house, garden, and farm, transforming decaying structures into stables, granges, poultry houses, etc. Her new plans and those advised by her guardian include making water courses to help in the creation of a fish pond, the planting of fruit and ornamental trees, and designing appropriate arrangements of the house and its rooms (the kitchen being most important). Providing supplies of medicines for the care of her workers was essential. Olympe's guardian also offers instruction on the milk house, the poultry yard, the pigeon house, and the sheep hold. All of this is discussed in great detail and with an eye to profitability. There must be a vegetable greenhouse, a fruitier, and a grand shed for gardening and agricultural tools, as well as carpentry shop equipment. Eventually, Olympe rises at six each morning to survey the operations of the farm. She teaches local children and dispenses medicine. Nor is the ornamental garden neglected, with green lawns and roses planted in front of the chateau. Politics and romance play their part in the story and two tales, *Les Jumelles* and *La Fête de Sainte-Catherine* are added as lessons. Written by a woman and published by another - Désirée Eymery - who published the *Bibliothèque de l'éducation* - this is a strong example of literature produced in early 19th century France encouraging women to seek empowerment. In the U.S. we locate only one copy of a later 1853 edition, and five other various editions located in France.



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CETTE SECONDE PROVIDENCE

38 (Women of Charity) (NICOLAS-VAUCLUSE, François, ed.?). ETRENNES DE CHARITÉ. POUR L'ANNÉE 1812. Contenant les Règlemens et la première Liste de Dames de la Société Maternelle, du Conseil général et du Comité central, avec une Notice sur les Etablissements de Bienfaisance publics et particuliers, et sur les Sociétés de Charité de la ville de Paris. Paris: chez Petit; Le Clere; Vaucluse, (1812). **£ 800**

FIRST EDITION. 12mo (13 x 8 cm); vi + 104 pp. + (viii) pp. calendar. Contemporary full red morocco with gilt tooled borders on upper and lower covers, gilt panelled spine compartments with fleurs de lys, title in gilt on spine; pale blue silk moiré endpapers; a.e.g.; light scattered foxing to text; closed margin tear on final page not affecting text.

An unusual and rare French almanac compiling a record of the numerous women who were active in or helped support hospitals, hospices, and other charitable institutions already established or newly sanctioned by the Emperor Napoleon. Among others, it includes a list of the names of the numerous women who supported what may have been regarded as the most important of these institutions during the Empire. There is a list of names for the *Société Maternelle*, beginning with the princesses of the empire, the *Dames du Palais*, *Femmes des grands-officiers* and *duchesses*, followed by an alphabetical listing of 500 "Mesdames" located throughout the empire. The regulations for this society are spelled out and followed by the names of the officers in each designated region, all of these approved by the Empress (Marie Louise). Those who are helped by the *Société* are also classified; pregnant women having lost their husbands, etc. Additionally, other charitable organizations or societies are outlined: *la Caisse Diocésaine*; *la Société Philotrope*; (with a list of deceased benefactors

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and their gifts); *Asile de la Providence, Pour des Veillards des Deux Sexes, et des Orphelines; la Société de la Providence; Institution de Madame Adelaide-Raymonde pour la jeunesse délaissée; Association de Travail et de Charité*; and more. This little almanac offers another example of the comprehensive civic organisation and the many generous charitable activities that characterised much of Napoleonic rule even as the emperor was marching his tired army eastward into Russia.

In OCLC we locate only a single copy in Lyon.

Grand-Carteret 1652

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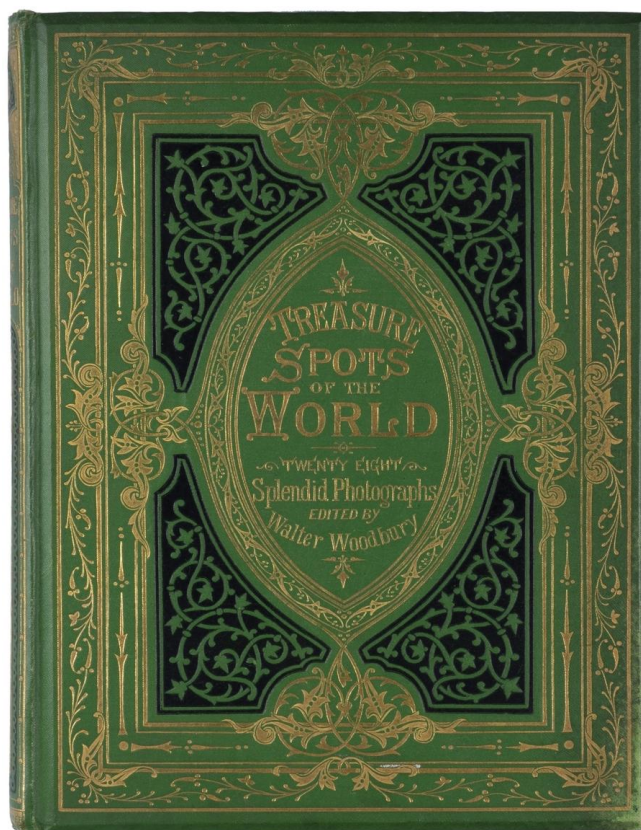
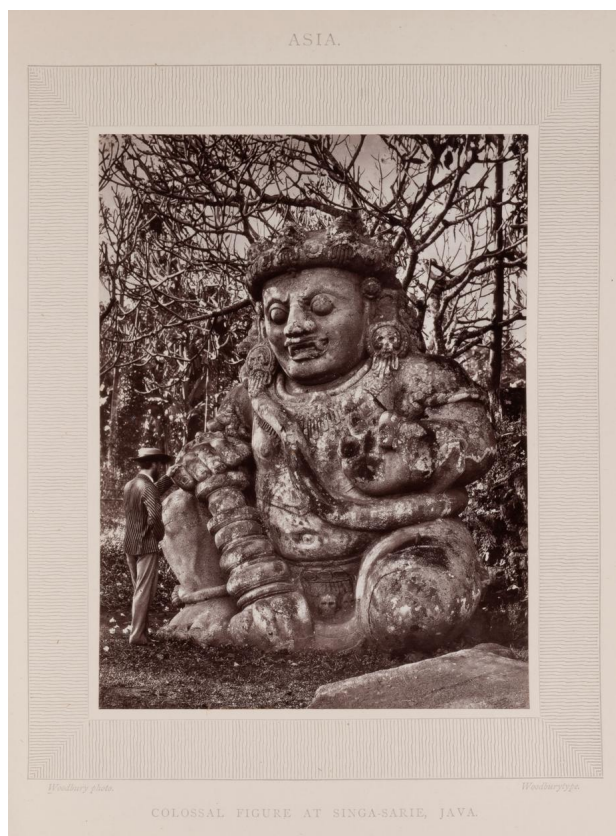
“THIS BOOK IS A PRIME EXAMPLE OF THE BEAUTIES AND
POTENTIAL OF THE WOODBURYTYPE PROCESS”
(OLIVER, *A HISTORY OF THE WOODBURYTYPE*, 2006)

39 **WOODBURY, Walter B. editor, Bierstadt, Braun, Houseworth, Thomson et al. TREASURE SPOTS OF THE WORLD. A Selection of the Chief Beauties and Wonders of Nature and Art. London: Ward, Lock, and Tyler, Paternoster Row, 1875. £ 2,200**

4to, pp. [iv (manuscript dedication and blanks)], [vi], [56 text and 56 blanks accompanying plates], [2 ads]; 28 plates including frontispiece, mounted Woodburytype prints in varying hues, each approx. 6½ x 4¼ inches [16.5 x 10.8 cm] or the reverse, gift inscription in ink dated January 11, 1875; publisher's pictorial cloth gilt, all edges gilt, minor foxing to endpages and slight fading to cloth at lower right front and lower left back corners, but an excellent copy, [overall 28.5 x 22.3 x 3 cm].

Edited by Woodbury and including photographs by himself and other leading photographers, this was printed using the permanent process of Woodbury's own invention.

His preface states: 'The object of this, the first gift-book of its character, is to place before the public a selection of the most celebrated of the world's beauties and wonders, which being all pictures of the unerring sun's work are necessarily true to the places they represent, without any flattery.... the proofs being printed



in imperishable pigments by the Woodbury Process are thus guaranteed from fading or ever losing their brilliancy.' This excellent copy provides evidence that he was not unrealistic in his claims, the plates remaining clean, crisp and completely unfaded. It was Woodbury's hope that this might be the first of a yearly collection of similar volumes, but no subsequent volumes have been recorded. His hope was based on the premise that there was an 'endless choice of earth's beautiful scenery' for photographers to depict and publish so it is not entirely surprising this volume has been described more recently as 'the first model for publications like *National Geographic*.' (Oliver, *ibid.*) *National Geographic* magazine was launched in 1889 and the first photograph of a natural scene (as opposed to a map) was included in 1890. The photographers whose work was included by Woodbury in this volume were mostly those whose reputations were firmly established in their different locations worldwide, and many also contributed to the descriptive text. The contents page lists photographers as follows: Stuart (4), [Frank M.] Good (4), Woodbury (2), [?Horatio Nelson] King, [William] England (2), [Adolph] Braun (4), [John] Parret, [Stephen] Thompson (4), [Carlo] Naya, [Thomas] Houseworth, [Charles] Shepherd and [John] Thomson (2). photographs@stewartandskeels.co.uk

EARLY TRANSPARENCY BY ORME

40 **YATES, Honourable, [Charlotte].** A COTTAGE ON FIRE. From the Original Transparent Drawing by the Hon.ble Mrs. Yates. Sold & Published Jan. 1st, 1799, by Edwd. Orme, Conduit Street, London. [1799]. **£ 850**

Hand coloured mezzotint, [510 x 305mm.] a couple of closed tear to the margins, however the image in excellent condition.

An excellent transparency showing a night time scene of a family desperately, if rather inadequately, carrying buckets of water towards a cottage already well ablaze and nearing total destruction.

This form of print was often cut to the edge and placed for good effect on a window pane. These transparent prints were expensive with Orme retailing them at 15 shillings. Whitman notes that Charles Turner engraved many of the plates for Orme's 'Transparencies', and that of the plates published by Orme and enumerated by him at the end of his *Essay on Transparencies*, this print was mentioned by Turner in his diary written at the time he was engraving for Orme.

By a process of elimination the only candidate identifiable with the 'Hon.ble Mrs. Yates' at this period was Charlotte Yates. She was the seventh child and youngest daughter of John 11th Lord St. John of Bletsoe. She was born on the 15th March 1763 and married Joseph Yates of Peel Hall in Lancashire, only son of Judge Yates on 28th March 1787 and died 24th July 1803. Her only child turned out to be an artist too, Charlotte Perrott of Cracum Park, who illustrated a very uncommon work *A selection of British Birds* 1835 of which only one part was issued before her death the following year.

FOUR FOR VARIETY

Although scarcely documented we believe that Joseph Yates had run up debts and the family fortunes were fairly desperate in the last decade of the eighteenth century. Orme may well have used the name of the Hon. Mrs Yates to give kudos in the better circles of society to his newly available transparent prints and for Charlotte bring in some necessary cash.

See Whitman, Alfred, *Nineteenth Century Mezzotinters: Charles Turner*, London, George Bell & Sons, 1907, p. 286. jolyon@mrb-books.co.uk

