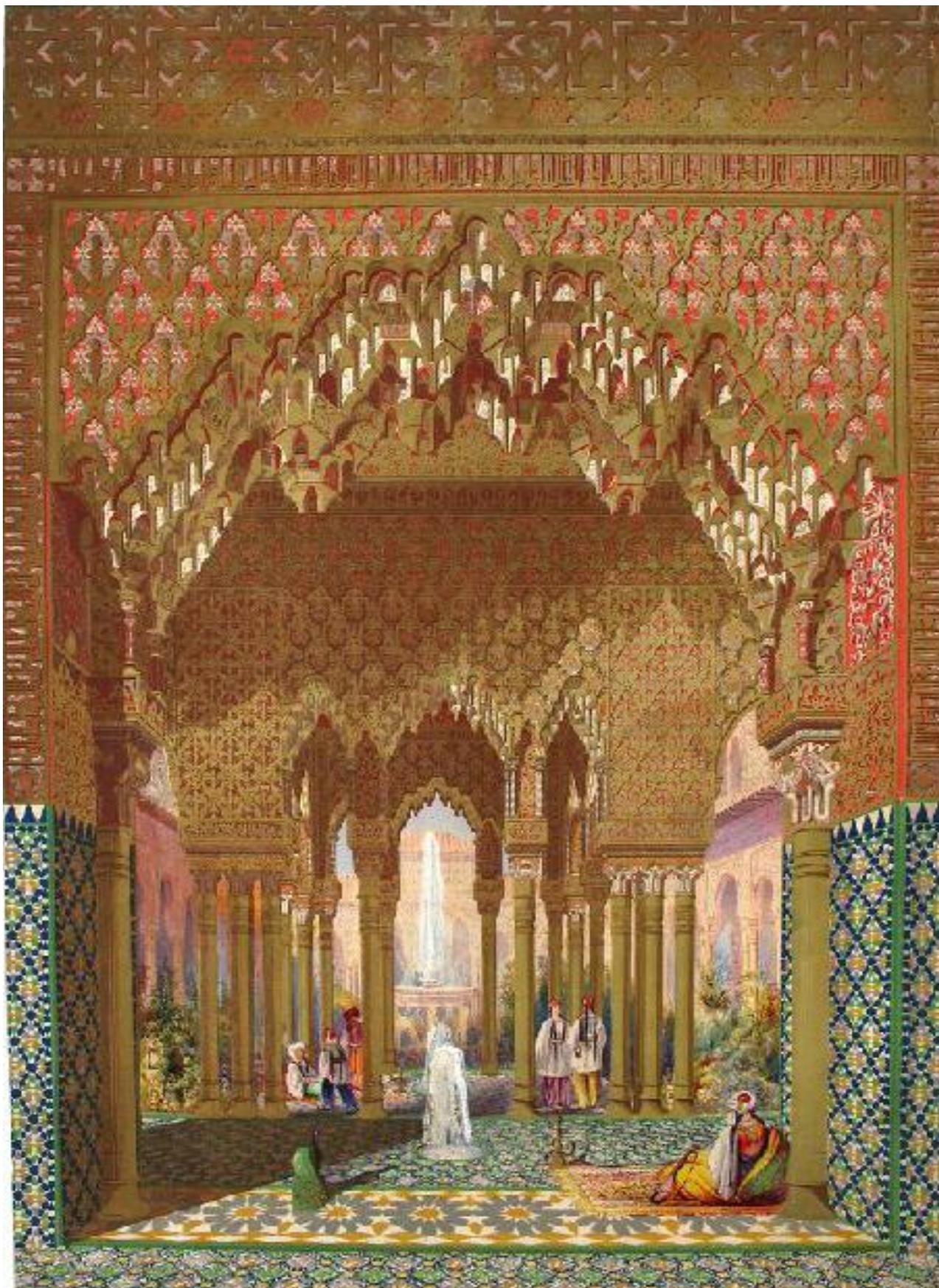


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CATALOGUE 9: 19th Century Developments (lithography, chromolithography, photography, etc.

PLEASE NOTE: All the books have been selected as representing developments in the illustrative and allied arts during the course of the nineteenth century. The catalogue is divided into six sections:

I. The Alhambra.

II. Early Lithography.

III. Chromolithography & Colour Printing.

IV. Transitional, i.e. containing both chromolithographs & photographs.

V. Photography, books with photographs, etc.

VI. Miscellaneous, incl. Art, Architecture, Type Specimens, etc.

GUTTA PERCHA: some of the books which we are offering were originally bound using gutta percha as a backing (a type of rubber that the inner edges of the books were dipped in, instead of being conventionally stitched or sewn) which perishes with age, leading to the contents becoming completely loose, with the consequence that over time the page edges could become chipped, etc. Although quite a few of the books we are offering have loose contents (noted in the descriptions), the page edges, etc., are fine; we have resisted the temptation to employ modern equivalents of gutta percha to rebind the books, believing that better materials will become available in the future.

ALHAMBRA

[ALHAMBRA] JONES (Owen) & GOURY (Jules) [collection from: Plans, Elevations, Sections and Details of the Alhambra, by the late M. Jules Goury and . . . Owen Jones, vol. 1] London, Owen Jones, 1836-1840 £3,500

a fascinating study collection forming part of volume one, comprising:

- 1) **an apparently unrecorded chromolithographic version of one of the most beautiful plates**, with added watercolour probably by the hand of Owen Jones. [see front cover, & detail, overleaf]
- 2) three (of a probable 5) **original printed, decorative, part or fascicule wrappers**, the first of which has important bibliographical information, and the second of which is accompanied by the Subscribers List which also has important bibliographical information.
- 3) 38 (of a possible 52) **plates**.

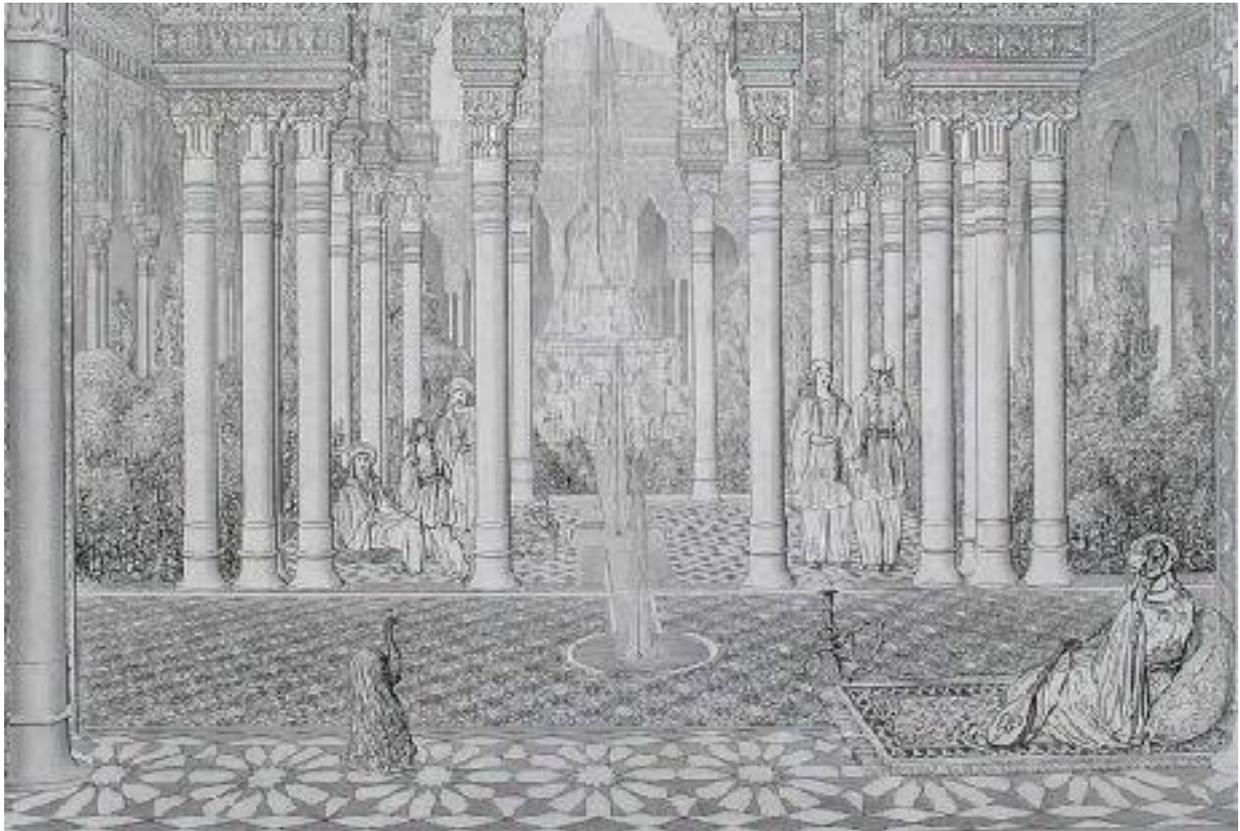
Owen Jones's extraordinary and ambitious illustrated work on the Alhambra is hailed as the first major work to be substantially colour-printed, using chromolithography, in the UK, and in which important innovations were for the first time seen; the history of its execution is fascinating and continues to draw serious academic attention, not least because of Jones's enduring reputation as a pioneer design and colour theorist. The choice of subject by Jones and Goury has been long debated. Although the Alhambra is now a Unesco World Heritage Site, and held to be an astonishing flowering of the Moorish presence in Andalucia (employing a fusion of Christian and Jewish artisanship as well as Islamic in its composition), at the time of Jones's visit it was in danger of ruin. Charles V of Spain had demolished part of it to make way for his own building; during the 18th century it was abandoned; during the Napoleonic Wars the French blew part of it up, and it was also used as a prison and lunatic asylum. Jones, as in other respects, was ahead of his time in recognising its qualities and drawing inspiration from the Alhambra's Islamic patterning and colour schemes, etc. His pioneering in this respect meant that his magnum opus was not taken up by the cognoscenti to the necessary degree, since the mindset of the time still favoured Gothic and Neo-Classicism. For a very expensive undertaking, in which Jones was also pushing technological boundaries, he was left horribly underfunded and without the assistance of his collaborator, Goury, who had died (aged only 31) of cholera during their time at the Alhambra in 1834. The book was due to be issued in 10 parts or fascicules, meant to come out every two months [see illustration], but in the event was prone to substantial delays (caused by Jones's prolonged revisiting of the Alhambra and his struggles with the processes of chromolithography, among other things). The first volume gradually appeared, mostly in clusters of parts, from 1836-1842, with a second volume being added from 1842-1845. Bibliographically, the work is still mired in some confusion. For example, two versions of the parts-issue of volume one were supposedly available: 1) on 'Folio Columbier' paper at £1.5.0. per part, or, 2) on 'Folio Grand Aigle' paper, at £2.2.0. per part. The latter issue was supposedly distinguished by being on Large Paper and being part printed in gold, whereas the former had those respective areas printed in yellow. However, Paul Nash has established that some of the small copies also have the gold printing to the relevant prints, instead of yellow, perhaps in error. Further confusion has arisen as the result of the dispersal of a fair number of remaindered copies (L.P. and small, and parts of both) which took place after Jones's death in 1874, leading to further hybrid copies issued by Quaritch, with variant bound volumes subsequently appearing on the market thereafter. Finally, Abbey's copy (which used to be held as the benchmark) and his methodology in collating it (Abbey, Travel, 156) are not an aid to clarity (at best) or even occasionally anomalous (at worst). For these reasons we have not attempted to collate what we have against Abbey, but have provided the important salient details (titles, dates, etc.) of each of the plates that we have (which should also help identify the

plates that we have not). We have had the benefit of examining our plates next to a fine, early issue copy of the book (in private hands), and a few differences were noticed in terms of positioning of register marks, colour hues, etc. However, the laborious nature of Jones's production led us to conclude that we had found no definitive points, and we suspect that were a large number of copies to be assembled and examined side by side, quite a wide variance between copies of individual plates would be discerned without establishing very much in terms of precedence or early issue, outside those points already noticed by Nash.

1) the first and perhaps most important item that we have is the apparently **unrecorded chromolithograph** (see illustrations and front cover). It is trimmed to the image and measures 65 x 45.5 cms, it has two hardly discernable closed tears and one other small repair but is otherwise in excellent

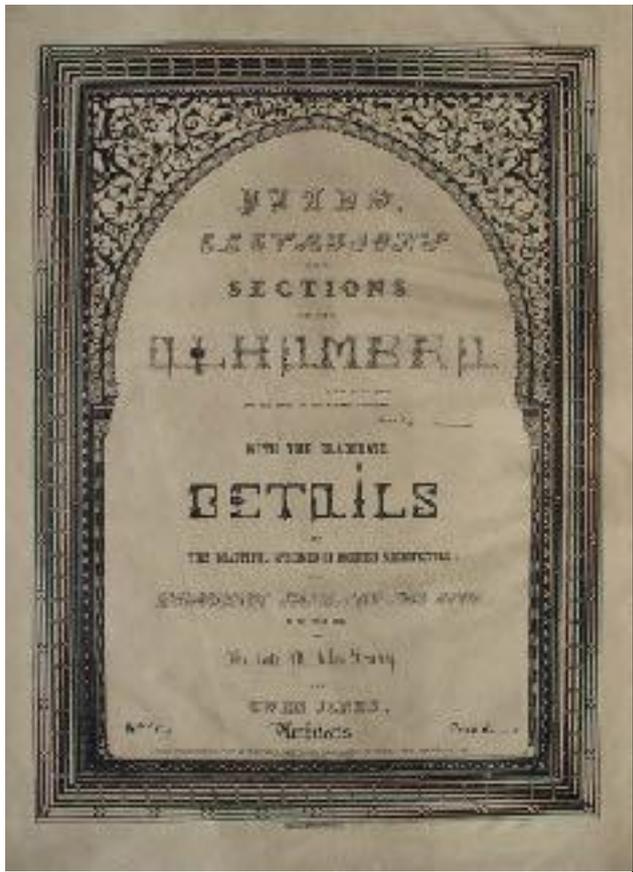


Detail from the lower part of the chromolithograph, showing extra watercolour.

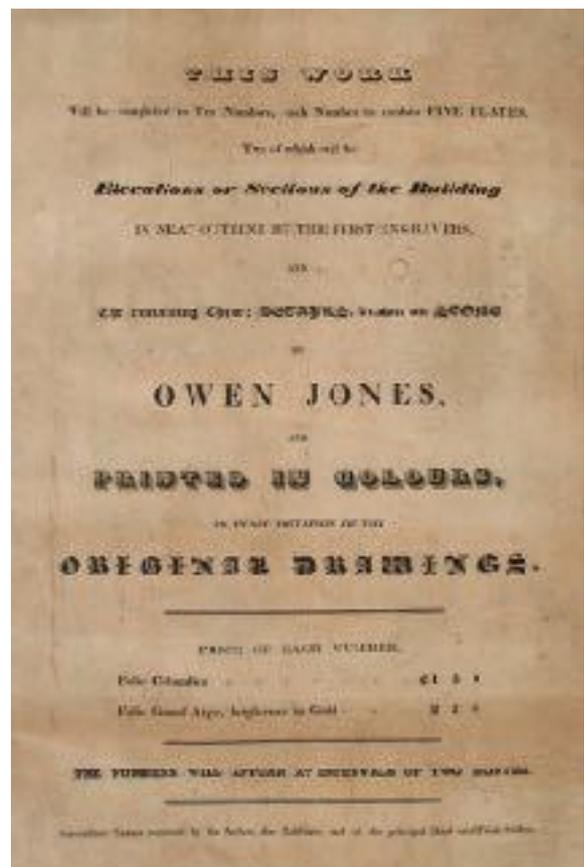


The same detail, from the double-page black and white engraving [7], as it actually appeared in the original condition. It also has **additional watercolour and some heightening in white, which we attribute to Owen Jones himself**. An exact (in dimension and detail) version of the plate (which is also in our collection, plate [7]) appears in the book, but is a double-page black and white engraving, entitled “Entrada del Patio de los Leones,” dated 1837. Why the chromo version did not appear in the finished volume, we do not know. Perhaps technical difficulty, cost, or perhaps an accident, put it out of commission. Whatever the reason, it is nevertheless a magnificent image, employing the full range of colours, i.e. gold, grey, red, blue, green, yellow, to maximum effect, heightened by the additional hand-colouring.

2) we have three original fascicule wrappers from the parts issues, the upper covers are identical, highly decorative, printed in black on buff-coloured paper. At the foot of the all three is a place where the part numbers and prices can be added by hand. In the first, the No. is unspecified; the second represented part Nos. 4,5,6 & 7 (the numbers inked in); in the third, “8 & 9” is inked in. The prices, in ink, in the same hand, were £2.2.0., £8.8.0., and £4.4.0., telling us that what we have here are the more expensive versions, i.e. Large Paper, with the gold printing. The back wrapper of **the first fascicule has important bibliographical information about how Jones had hoped to issue the work**. The back wrappers of the other fascicules are blank. The upper cover cover of the first fascicule has loss to the blank area of the lower left corner and some chipping in the margins. The second fascicule upper wrapper is torn right across the lower third of the sheet, through the image and text, but without loss. The third fascicule wrappers are in very nice condition. The overall measurements are the same, at 68 x 51 cms. The clustering of issue numbers into fascicules such as we have conforms to what is known.



Upper wrapper of 3rd fascicule.



Back of first fascicule, showing issue details.

3) The plates (which have their plain paper or tissue guards intact) are as follows: [A] first fascicule (not numbered) contains 5 plates (the last four with waterstain in the margin extending into image edge), i.e. [1] “Plan de las Casa Real Arabe. En la Fortalenza,” engr. plan, hand-col’d, n.d. [2] “La Alhambra / Transverse Section of the Court of the Fish Pond,” engr. on india paper laid, dated March 1st 1836. [3] “Sala de la Barca. / Details of the Arches in the Hall of the Bark,” chromo, gold border, n.d. [4] “Sala de la Barca / Details of the Great Arches Quarter Size,” chromo, gold line border, n.d. [5] “Sala de las Embaxadores,” chromo on india paper laid, navy blue line border, n.d. [B] second fascicule with part Nos. 4-7 (waterstains in margin / plate edge), plates preceded **with litho. “List of Subscribers,” with an important bibliographical note explaining delays, mentioning Jones’s re-visit to the Alhambra, improvements in technique, etc.;** the plates: [6] “Puerta Principal o de Justicia,” engr. on india paper laid, dated 1837. [7] “Entrada del Patio de los Leones,” engr. double-page, on india laid, dated 1837 (the template for our unrecorded chromo). [8] “Longitudinal Section of the Court of the Lions,” d.p. engr. plate on india laid, dated 1838. [9] “Sala del Tribunal / Section of the Hall of Justice,” two views on one engr. plate, on india, dated 1838. [10] “Fuente de los Leones,” engr. plate on india laid, dated 1837. [11] “Chapelles,” composite plate of 12 capitals, engr. on india paper laid down, dated 1838. [12] “Sala del Tribunal / Details of the Arches,” chromo, red line borders, dated 1836. [13] “La Mezquita / Niche near the Mosque,” engr. on india laid, 1838. [14] “Patio de los Leones,” [composite plate], chromo, black line borders, 1837. [15] “Patio de los Leones / Detail of an Arch,” chromo, gold line borders, 1837. [16] “Patio de la Alberca / Detail of an Arch,” chromo, gold line borders, dated 1838. [17] “Patio de los Leones y Sala del Tribunal,” [6 arch details], chromo, red line borders, dated 1837. [18] “Diversas Salas,” [composite plate], chromo, narrow gold borders, 1837. [19] “Puerta de la Sala de los Abencerages,” engr. on india paper laid, 1837. [20] “Puerta de la Sala de los Abencerages,” chromo, gold line borders, 1836. [21] “La Jarra,” [famous vase], chromo, wide gold decorative border, 1837. [22] “Sala de los Embaxadores / Mosaic,” chromo on india paper laid, narrow blue line borders, 1836. [23] “Sala de las Dos Hermanes,” chromo on india paper laid, narrow navy blue line borders, 1836. [24] “Azulejos / Painted Tiles,” chromo on india paper laid down, dark yellow [?] line border, 1837. [C] third fascicule, containing Nos. 8 & 9, wrappers in excellent order, waterstain in margin of plates, just extending into plate area, [25] “La Ventana. Sala de las Hermanes,” chromo, gold line borders, dated 1840. [26] “Patio de la Mezquita / Facade. Court of the Mosque,” engr. on india paper laid, 1840. [27] “Patio de la Mezquita / Cornice to the Roof,” chromo, gold line borders, 1837. [28] “Patio de la Alberca / Court of the Fish Pond from the Hall of Bark,” engr. on india paper laid,

1840. [29] "Patio de la Alberca / Details of the Arches," engr. on india paper laid down, 1838. [30] "Sala de las Dos Hermanas / Detail of the Upper Story," engr. on india laid, 1840. [31] "Sala de las Abencerages / Detail of the Arches," chromo, gold line borders, 1839. [32] "Actual State of the Colours," chromo, gold line borders, no imprint. [33] "Los Banos / Longitudinal Section," engr. on india paper laid, 1840. [34] "Sala del Tribunal / Center Painting on the Ceiling," chromo, no borders, 1840. [35] "Las Santuras. Salon del Tribunal / Painting on the Ceiling . . .No.2," engr. on india paper laid, 1839. [36] "Las Pinturas. Sala del tribunal / Painting . . . No.3," engr. on india laid, 1839 [37] "Details of the Center Painting," lithograph, no imprint. [38] "Center Painting, Hall of Justice. Head Full Size . . .," litho, no imprint.

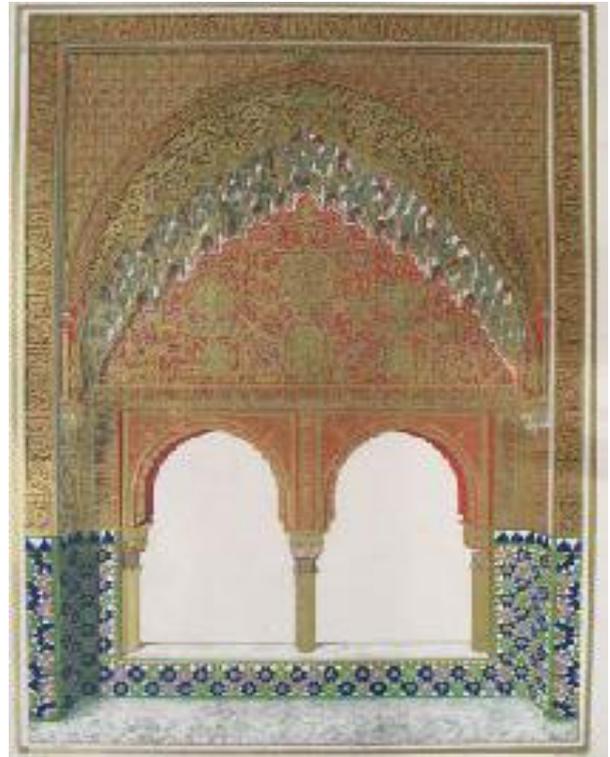
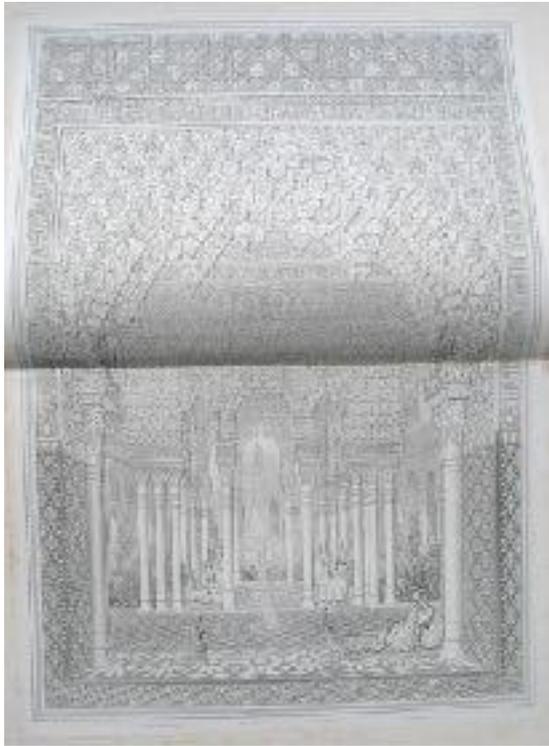


Plate [7] double-page

Plate [25]

So, of volume one we have 38 plates of 52, without the decorative title, and without the text. On the plus side, the great majority of the most important and famous plates are present, together with the unrecorded chromolithograph, and the extremely scarce original wrappers. The collection retains its basic stitching and simple cloth backstrips as issued (it should be recalled that the fascicules were intended to be disbound and then rebound with the text and title-page which were issued with Part 10),

but its strength in the present format perhaps lies in the easiness with which the plates may be displayed for study or exhibition, and the importance that they reveal in the work's troubled publication. Very much more can be said, and we can, of course, supply more details if required. Of the extensive bibliography, we particularly recommend: Paul Nash, "Notable Books. Plans, Elevations, Sections and Details of the Alhambra," Private Library Fifth Series, Vol. 7, No.3, pp. 105-120, Autumn 2004; and the same author's notes in the RIBA Catalogue, under No. 3941.

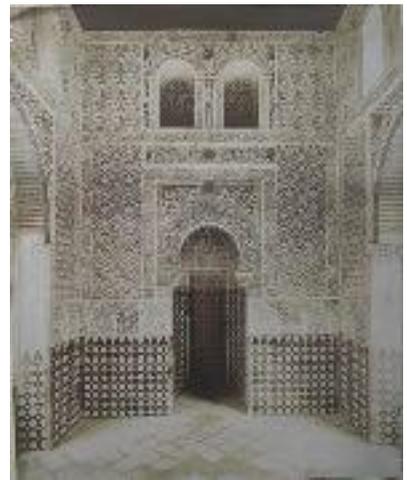
[ALHAMBRA / IRVING (Washington)] The Alhambra. By Geoffrey Crayon. London, Henry Colburn & Richard Bentley, 1832 £120

2 vols, 8vo, title, 2 ff., pp. 312; title, 1 f., pp. 295, 2 ff. adverts., (half-titles discarded), later (ca. 1850) cloth-backed boards, spines gilt lettered, Portsmouth bookplate.

First Edition, possibly a remaindered copy.

[ALHAMBRA PHOTOGRAPHS] group of 8 photos by Sebah & Joaillier, et alia, [Constantinople, Granada, & elsewhere, late 19th c.] £95

14.5 x 11 inches et infra. |



II. EARLY LITHOGRAPHY

[EARLY LITHOGRAPHY] TRENCH (F.W.) [collection of three lithographs]. London, 1818-1821 £320



General Sir William

Tory M.P.,

known for his remarkable mid-1820's panoramic lithographs of London (issued in conjunction with the very large-scale London redevelopments proposed by him), has also latterly attracted attention for the extensive parks and gardens he created at Heywood, involving a massive degree of landscaping, and resulting in a notable Romantic Landscape: three views of which we offer, below:

Frederick Trench (ca. 1777-1859), perhaps best

- 1) "View from the End Window of the Drawing Room at Heywood in the Queen's Co.y Ireland, The Seat of Frederick Trench Esq.re," lithograph on buff paper, 19.7 x 32 cms [I], initials "F.W.T. 1818" beneath the image, left; "Lythography [sic], London," beneath image, centre. [see illustration]
- 2) "View from the Dublin Approach to Heywood in the Queen's Co.y Ireland, The Seat of Frederick Trench Esquire," lithograph on paper, 19.7 x 32 cms [I], "F.W.T. 1818" below image, left; "Printed from Stone by Moser & Harris," below image, right. This view shows a wooded, hilly landscape, with bridge and lake in the mid ground.
- 3) "View from the Dublin Approach to Heywood in the Queens County, Ireland. The seat of Frederick Trench Esq.," lithograph on india paper laid, 25.5. x 45 cms [S], (band of slight dustiness and short tear, left), "F.W.Trench" in image lower left; dated July 6 1821. This view shows a winding road with cone-shaped hill middle left, and an ornamental pillar or obelisk in the gothic style in the mid ground.

[EARLY LITHOGRAPH] attributed to: S[MITH] (C[harles] H[amilton]) [Cavalry in battle; a mounted soldier shooting a man off his horse in foreground, a fallen horse and rider at his feet; battle raging in background, a tower to the right, and in distance on left a bridge], Printed on Stone by D. Redman, n.d. [ca. 1811] £200



unbordered pen lithograph on paper, sheet size 26.3 x 41.8 cms, (slight yellowing of paper)

BM 1874,0711.1029, tentatively attributing this work to Lieut.-Col. Charles Hamilton Smith; the image bears the initials C H S at lower right. The dates assigned are 1810-1818. We would suggest the earlier end of these dates, since the paper is watermarked "J. Whatman 1810," and conforms with other works by Varley, Corbould and others which date to 1811.

Twyman, *Lithography 1800-1850*, p.33, tells us that Redman was actually the first English lithographic printer, since earlier practitioners were from the Continent.

[EARLY LITHOGRAPH] VARLEY (John) [Riverside road with woman and child in the mid-ground, buildings on the left, trees in the background; waterside shed and river to the right, with windmill in the background] [ca. 1811] £200

crayon lithograph on paper; the signature in the stone, and possibly the view itself, in reverse, 22 x 18.8 cms [I], sheet size 27 x 42 cms, (very slight yellowing of paper and some slight rippling)

A very early lithograph by Varley, on Whatman Paper dated in the watermark 1810. No other copy found.



[EARLY LITHOGRAPH] CORBOULD (Richard) artist: [Seated woman and sleeping child at the foot of an oak tree] Rich.d Corbould Del.t 1811

£250

pen lithograph on paper, 27.5 x 18 cms [I], sheet size 41 x 26 cms, (very slight discolouration of paper)

An excellent early impression on Whatman paper dated 1810.

[EARLY LITHOGRAPHY] A Selection of Ornaments in Forty Pages. For the Use of Sculptors, Painters, Carvers, Modellers, Printed at R. Ackermans' [sic] Lithographic Press and Published 1st Jan. 1819 at his Repository of Arts . . . Part 3rd. London, R. Ackermann, 1819 £340



folio, 40 plates (incl pictorial title), original boards with another copy of the title-page pasted on, (boards very worn, utilitarian plain reback), occasional spotting to a few of the plates

We have seen these lithographs described as engravings in some COPAC listings. However, lest there be doubt, in Ackermann's Repository of Arts, Volume 4, the work is advertised as "Printed from Stone." See also Twyman, Lithography 1800-150, p. 39 note. Part I was published November 1st 1817.



[EARLY LITHOGRAPHY] DANCE, untitled] R.Ackermanns [sic] Lithographic Press, Published 20th May 1817 £220



single sheet [8.25 x 11.25 inches], pinkish hue paper, 1 line of musicians, with 3 lines of dancers below, signed "J.M." within the image, (minor creasing)

"Price 1s." at top left corner. A rare and very early lithograph.

LE NORMAND (Mademoiselle Marie-Anne Adelaide.) La Sibylle au

Congrès d'Aix-la-Chapelle suivi d'un Coup-d'Oeil sur celui de Carlsbad. Ouvrage faisant suite aux Oracles sibyllins, Avec des Notes politiques, historiques, philosophiques, cabalistiques, etc., etc., ornés de sept Gravures. Paris, chez l'Auteur, 1819 £250

8vo, half-title, title, pp. 316, lithograph frontispiece by Engelmann, 6 engraved plates, contemporary speckled calf (worn; occasional very slight foxing; the 6 plates have their margins proud and we have not attempted to refold them back in, although they once were)

First Edition; complete, with a noted early lithograph [Winkler 190]. Le Normand, or Lenormand (1772-1843) was a very famous clairvoyant and cartomancer. A particular format and design of fortune-

telling cards, named after her, is still in use today. Depicted as trim and attractive in contemporary prints, one of her biographers describes her as actually “excessively fat and ugly”.

. . . earliest variant . . .

NICHOLSON (Francis) Six Lithographic Impressions of Sketches From Nature. London, Rodwell and Martin, 1820
£400

oblong folio, [12.5 x 16.25 inches] 6 lithographic plates, original wrappers, with printed pictorial title as upr. cvr. (some creasing, dustiness, and short tears to margins of wrappers)



All six plates are signed and dated in the plate “F.N. 1820” however none have printed titles or publication lines, and the pictorial upper wrapper title also does not have a publication line, leading us to suppose that this is a set of proofs, and as such the very earliest issue, taking precedence over those currently known, of which there are three.

The generally supposed first edition is that listed in Abbey, Life, 161, published by Rowney & Forster. However, our copy, without the publication lines and captions, differs also in composition, i.e. the only plate in common being Herne’s Oak.

Our plates are as follows: Plate 1. corresponds to BM1892.0714.4.2, but the whole image reversed. Plate 2. [Shire Oak, near Leeds] **our version materially differs from that issued in 1821**: the background trees are a lot less defined and of a different overall outline, and the branch endings are substantially different in several instances in our copy (below right). Plate 3. possibly BM 1892.0714.4.3, i.e. large tree in middle ground, left of which a distant view of a [ruined?] abbey beyond a lake, but no figures in our copy. Plate 4 on cream paper, tree on left, river between rocks in middle ground, with figure crossing. Plate 5. tree on right, river in middle ground with wooden bridge over, and figures on left beginning to cross. Plate 6 [Herne’s Oak, 1788].

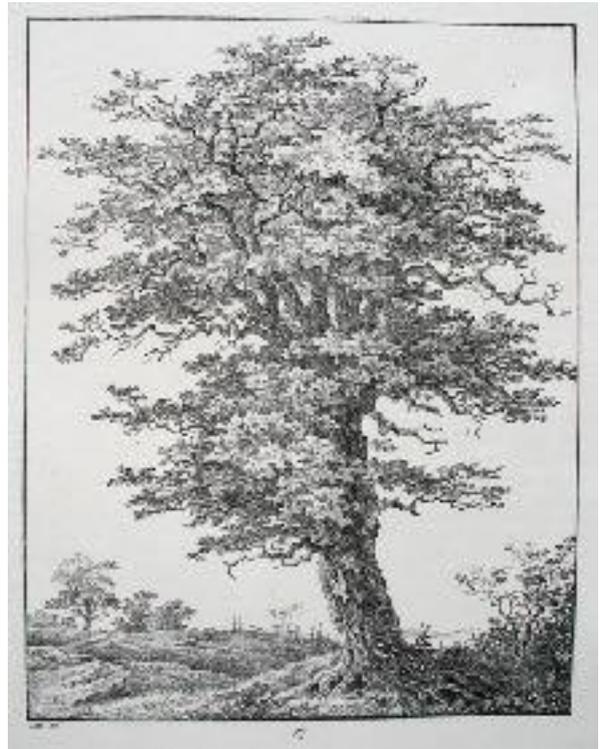


WAGENBAUER (Max Joseph) Vorlagen für Landschaft-Zeichner. [Munich] München, Im Verlage der Lithogr. Kunstanstalt and der Freyertags-Schule, 1823 £395

folio, litho title & 20 numbered litho plates, contemporary English olive-green half morocco gilt, marbled boards and matching end-papers, (corners and edges rubbed, occasional light foxing to contents)

In 1896, the Grolier Club produced a "Catalogue of an Exhibition Illustrative of a Centenary of Artist's Lithography, 1796-1896," in which this work was already described as "Rare." Also cf. Thieme-Becker XXXV23; Winkler 897.

Wagenbauer (1775-1829) studied under J.J.Dorner the Elder, and then Johann Christian von Mannlich, through whose influence he received a royal stipend on completing his military service in 1801, on condition that he produced paintings. He lived in Munich from 1802, first as Court Painter, and then as Inspector of the Royal Paintings Gallery. In 1811, along with J.G. von Dillis and J.J.Dorner the Younger, Wagenbauer explored the hitherto mostly unrecorded landscapes of upper Bavaria, and in fulfilment of their Royal Commission to do so, decorated the banquet hall at Schloss Nymphenburg with paintings of the Bavarian lakes. Wagenbauer's



work suggests that he made many such artistic tours in Bavaria, and his work faithfully records it in watercolour, oils and lithography. He belonged to the Berlin, Hanau and Munich Art Academies.

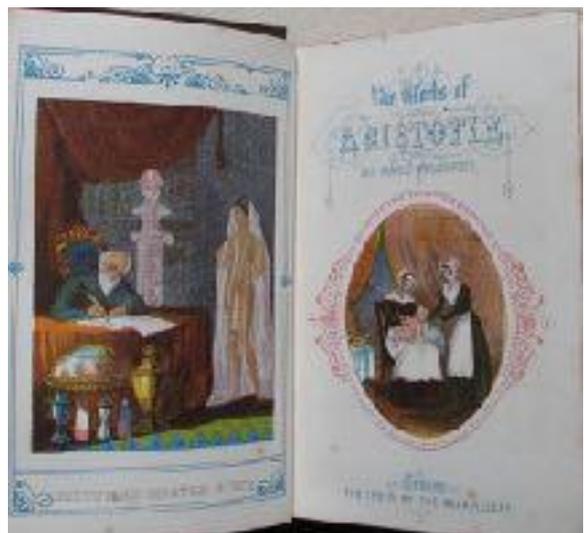
In terms of lithography, Wagenbauer was an early practitioner, and contributed to 'Lithographische Kunstprodukte,' 1805, ". . . regarded as the first publication of artists' lithographs in South Germany," [Man, 150 Years of Artists' Lithographs, p. xvi]. Bookplate of Charles William Packe (1792-1867).

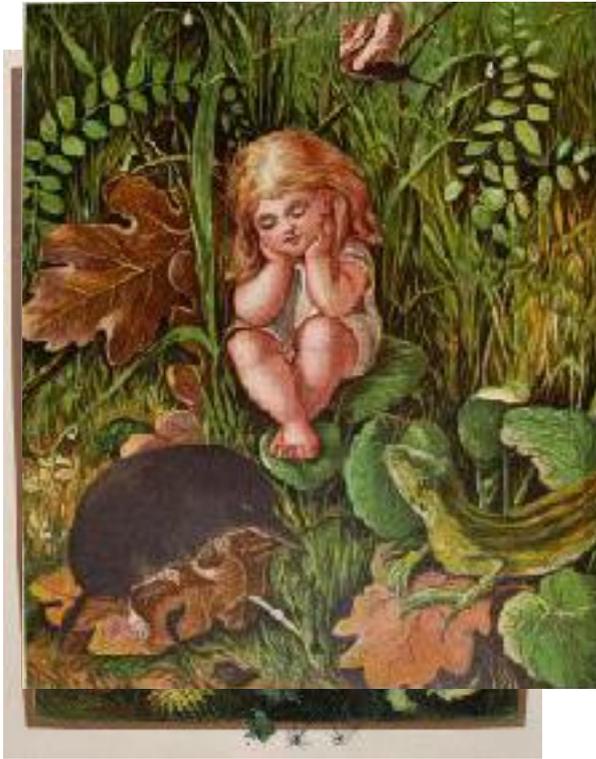
III. COLOUR-PRINTING, CHROMOLITHOGRAPHY, etc.

[ARISTOTLE et alia] Aristotle's Works : containing the master-piece, directions for midwives, and counsel and advice to child-bearing women : with various useful Remedies. London, Published for the Booksellers, [colophon] John Smith, Tooley Street ca. 1850 £35

16mo, 13 cm, pp. 352 p., colour-printed frontis., add. col. t.p., 6 col. plates, brown cloth, spine pictorially gilt, a.e. red

A quite lurid production, cheaply printed, packed with dubious cures for, e.g., venereal disease ("avoid horse riding," "bathe effected parts in milk," etc.).





Item 15

Item 14

B[OYLE] (E[leanor] V[ere]) *A New Child's-Play, with Sixteen Drawings*, London, Sampson Low, Marston, Searle, and Rivington, 1879 £120

4to, 1f. half-title, 1 f. vignette title, 1 f. dedication, 1 f. contents, 16 ff. letterpress, 16 colour-printed plates, original bevel-edged cloth stamped in gilt and black (contents loose, no guards, pencil scribble residue on title and verso the half-title & 1 plate; covers worn, and grubby)

A bit of a wreck, this copy, but the plates are in good shape.

Some confusion arises over this work owing to the similar title of another work by Boyle, i.e. "Child's Play, 17 Drawings" published in 1852 (and again in 1853, 1855, 1859, 1865 & 1866). A work with our title appeared first in 1877, but this consisted of heliotype illustrations after Boyle's original drawings. Both titles were then issued together in 1881, however, according to the note in COPAC recording the V&A copy, it was printed in sepia, reduced in size and reproduced by electrotyping, with some new illustrations also added.

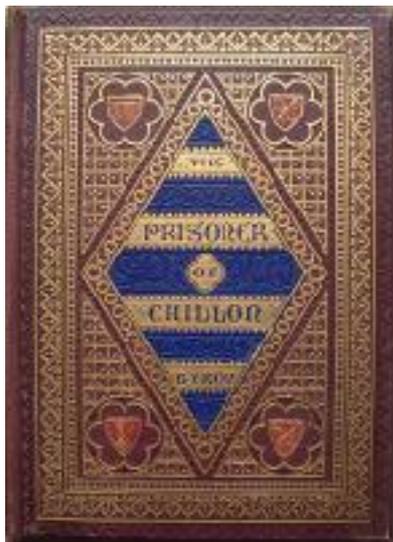
[BOYLE (Eleanor Vere)] illustrator: *The Story Without an End*, from the German of Carové, by Sarah Austin, London, Sampson, Low, Son, and Marston, 1869 £240

4to, pp. vi, 1 f. plate list, pp. 40, bistre-printed frontispiece & 15 colour-printed plates (with original guards), text illus., original bevel edged cloth gilt (with the dragonfly caught in a spider's web design), a.e.g. (covers a bit darkened or dull, slight edgewear, but the contents clean and fresh)

Boyle's distinctive and dream-like illustrations for this work are well noted; the high quality colour-printing by the Leighton Brothers lends them an added richness.

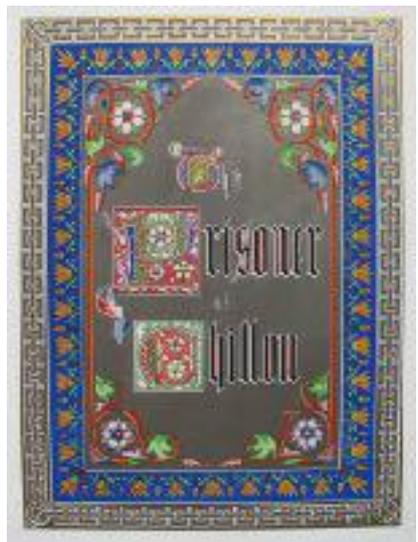
BYRON (George Gordon Noel, Lord) *The Prisoner of Chillon: Poem by Lord Byron, Illuminated by W & G. Audsley*. London, Day & Son Ltd, 1865 £165

4to.(12.6 x 8.9 inches), 20 ff. chromolithographs, printed in full colour, gold, and silver, on the rectos only, including decorative title & 17 ff. of illuminated text within highly decorative borders, first and



last ff. have a small colour plate mounted within the decorative borders, elaborately gilt decorated upper cover, repeated in blind on lwr. cvr., bevel-edged cloth (sometime expertly recased; slight shelf wear, extreme top-right corner a bit worn; some foxing to e.p.'s),

Chromolithographed by W. R. Tymmms after designs by W. & G. Audsley.



MERRIFIELD (Mary

Philadelphia) translator and commentator: A Treatise on Painting, Written by Cennino Cennini in the Year 1437; and first published in Italian in 1821, with an Introduction and Notes, by Signor Tambroni: containing practical directions for painting in Fresco, Oil, Secco, and Distemper, with the art of Gilding and Illuminating Manuscripts adopted by the Italian old Masters. Translated by Mrs Merrifield. With an introduction, copious notes. London, Edward Lumley, 1844 £295

8vo, pp. xii, v-lxx, 177, additional fine chromolithographic title, chromolithographic plate (both with printing in gold) & eight lithographic outline plates; a fine copy in blue morocco gilt, spine with raised bands, compartments ruled and lettered in gilt, marbled endpapers, all edges gilt, (spine sunned, light wear to edges)



First Edition of the first English translation of an important text; inscribed by the translator. A fine **presentation copy**, inscribed by Mary Merrifield to the Rt. Hon. Charles Shaw Lefevre (Viscount Eversley, his bookplate on front paste-down). Inserted at page lxiv is a **two-page autograph letter** dated 1844, to Lefevre from Merrifield, suggesting that as Speaker in the House of Commons and Commissioner on the Fine Arts, and "with reference to the proposed decoration of the Houses of Parliament" he might be pleased to accept the present copy. UCBA I, p. 258.

This, the earliest work by Mary Philadelphia Merrifield (née Watkins; 1804-1889), is a translation of Cennino Cennini's early fifteenth-century work which had been discovered and published in 1821 by the Italian antiquary Giuseppe Tambroni. Merrifield was subsequently employed by the Royal Commission on the Fine Arts to investigate the history of painters' materials and techniques, which resulted in the publication of her "The Art of Fresco Painting," (1846).

[CHROMOLITHOGRAPHY] [The Seasons] With Sympathy Inscribed to all those who love Flowers and their Emblems. Edinburgh, Alexander Hill, n.d., [ca. 1870] £135

folio, half-title ("The Seasons"), 1 f. chromo pictorial title, pp. 14, of which 4 (one for each season) are part pictorial chromolithographic plates with text.

We have been unable to locate another copy. The chromolithographic printing was done by William Husband MacFarlane (1805-1875), on behalf of Hill, "Printer to the Queen." The text, as well as giving context and definitions relating to the language of flowers, incorporates poetry by Elizabeth Barrett Browning and others. To modern eyes, a somewhat mawkish and sentimental production, essentially dressing death in the language of flowers and the changing seasons, but very true to its times, when funerary considerations were on a par with births and weddings, and the language of flowers was taken very seriously.

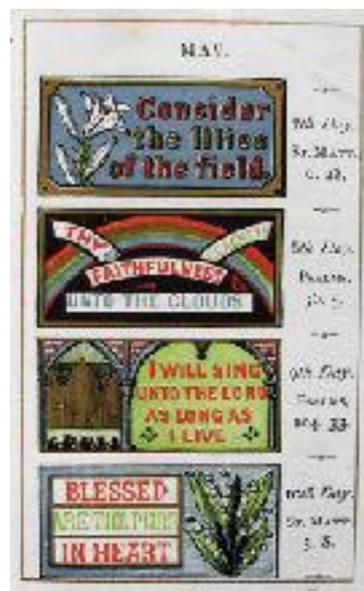


[COLOUR PRINTING / EDMUND EVANS] The Illuminated Scripture Text Book with Interleaved Diary for Memoranda, and a Coloured Illustration for Every Day, by Edmund Evans. London, Frederick Warne, [1872] £75



16mo, pp. 108, incl. colour-printed wood-engraved frontispiece and 108 fine miniature colour-printed pictorial or decorative vignettes composed around biblical texts and aphorisms interleaved with blank page ruled into 4 sections, bevel-edged green cloth, titles blocked in gilt, black decoration, a.e.g.

Bright copy of the First Edition. COPAC locates copies of the 1872 edition at BL, Oxford, Manchester, V&A. Owner inscription dated 1874, and a few of the blank memoranda sections filled in. The colour-printed wood engravings mainly employ gold, blue, black, red and green - to consummate effect. This little work ran to at least six editions and one in



America.

[COLOUR PRINTING / EDMUND EVANS] The Illuminated Scripture Text Book with Interleaved Diary for Memoranda, and a Coloured Illustration for Every Day, by Edmund Evans. London, Frederick Warne, [1873]

£45

16mo, pp. 108, incl. colour-printed wood-engraved frontispiece and 108 fine miniature colour-printed pictorial or decorative vignettes composed around biblical texts and aphorisms interleaved with blank page ruled into 4 sections, brass-edged faux ivory covers with borders blocked in gilt running key pattern with black rules, brass clasp, upper cover gilt lettered, upper cover with central oval cut away revealing colour-printed cloth panel, red leather spine gilt dec. & lettered, a.e.g. (lower cover scuffed and some uneven discolouration) [see illustrations to Item 19, above]

Second Edition. Presumably in a de-luxe publisher's binding. Some of the blank memoranda filled in, otherwise clean and tidy within; an acceptable degree of wear to the binding.

CRANE (Walter) The Frog Prince. Walter Crane's Toy Books Shilling Series. London & New York, George Routledge and Sons, [1874] £95

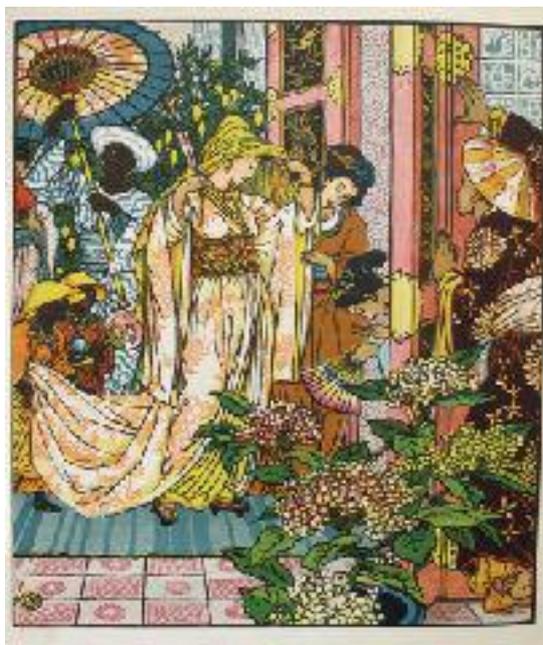


4to, cover title, 6 bifolia letterpress (leaves [1] and 6 pasted onto inside of wrapper, as issued), printed one side only, 4 single-page and one double-page colour wood-engravings by Walter Crane, all with original linen backing, pictorial wrappers, the upper cover has title, series title and imprint in brown, within elaborate blue, orange and brown colour wood-engraving; (covers rubbed, spine frayed and slightly grubby, contents very bright and clean)

List of "Routledge's Shilling Toy Books" printed in brown on lower cover, within decorative border, at the top of the first leaf is a printed ticket for Sharp & Hale, Booksellers, 4 Berkeley Square.

CRANE (Walter) Aladdin; or the Wonderful Lamp. Walter Crane's Toy Books Shilling Series. London & New York, George Routledge and Sons, [1874] £95

4to, cover title, 6 bifolia letterpress (leaves [1] and 6 pasted onto inside of wrapper, as issued), printed one side only, 4 single-page and one double-page colour wood-engravings by Walter Crane, all with original linen backing, card covers, the upper cover has title, series title and imprint in brown, within elaborate blue, orange and brown colour wood-engraving; list of "Routledge's Shilling Toy Books" printed in brown on lower cover, within decorative border, (covers rubbed & slightly grubby, spine frayed, contents very bright and clean), at the top of the first leaf is a printed ticket for Ahrp & Hale, Booksellers, 4 Berkeley Square.



The ordinary edition was issued at the price of one shilling, or, as here, mounted on linen at two shillings.

CRANE (Walter) Beauty and the Beast. Walter Crane's Toy Books Shilling Series. London & New York, George Routledge and Sons, [1874] £125



4to, cover title, 6 bifolia letterpress (leaves [1] and 6 pasted onto inside of wrapper, as issued), printed one side only, 4 single-page and one double-page colour wood-illustrations by Walter Crane, all with original linen backing, card covers, the upper cover has title, series title and imprint in brown, within elaborate blue, orange and brown colour wood-illustration; list of "Routledge's Shilling Toy Books" printed in brown on lower cover, within decorative border, (covers rubbed & slightly grubby, spine frayed, contents very bright and clean), at the top of the first leaf is a printed ticket for Ahrp & Hale, Booksellers, 4 Berkeley Square.

The ordinary edition was issued at the price of one shilling, or, as here, mounted on linen at two shillings.

CRANE (Walter) The Alphabet of Old Friends. Walter Crane's Toy Books Shilling Series. London & New York, George Routledge and Sons, [1874] £95

4to, cover title, 6 bifolia letterpress (leaves [1] and 6 pasted onto inside of wrapper, as issued), printed one side only, 4 single-page and one double-page colour wood-illustrations by Walter Crane, all with original linen backing, pictorial card covers, the upper cover has title, series title and imprint in brown, within elaborate blue, orange and brown colour wood-illustration; list of "Routledge's Shilling Toy Books" printed in brown on lower cover, within decorative border, (covers rubbed & slightly grubby, spine frayed, contents very bright and clean), at the top of the first leaf is a printed ticket for Ahrp & Hale, Booksellers, 4 Berkeley Square.

The ordinary edition was issued at the price of one shilling, or, as here, mounted on linen at two shillings.

CRANE (Walter) Goody Two Shoes. Walter Crane's Toy Books Shilling Series. London & New York, George Routledge and Sons, [1874] £85

4to, cover title, 6 bifolia letterpress (leaves [1] and 6 pasted onto inside of wrapper, as issued), printed one side only, 4 single-page and one double-page colour wood-illustrations by Walter Crane, all with

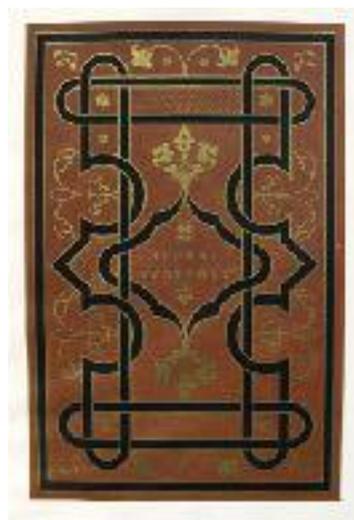
original linen backing, card covers, the upper cover has title, series title and imprint in brown, within elaborate blue, orange and brown colour wood-engraving; list of "Routledge's Shilling Toy Books" printed in brown on lower cover, within decorative border, (covers rubbed and slightly grubby, spine frayed, contents very bright and clean), at the top of the first leaf is a printed ticket for Ahrp & Hale, Booksellers, 4 Berkeley Square.

The ordinary edition was issued at the price of one shilling, or, as here, mounted on linen at two shillings.

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

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

An unrestored and tired copy of an important work (cf. Maclean, *Victorian Publishers' Book-Bindings*, p. 15), although the text is clean and tidy.



D'LEINA (Wil.) *Spring Wild Flowers*. London, Thomas Nelson, 1846 £30



16mo, chromo. frontispiece, pp. xii, 224, original cloth, spine decoratively gilt, covers blind dec., a.e.g.

The chromolithographic frontispiece was printed by Fr. Schenck, Edinburgh. Bookseller's ticket of W. & R. Holmes, Oxford Street, [London]. Excellent condition.

DOLMETSCH (Heinrich) *The Historic Styles of Ornament containing 1500 Examples from all Countries and all Periods exhibited on One Hundred Plates mostly printed in gold and colours.* London, B. T. Batsford, [1906] £180

folio, 100 plates (36 full colour and gold), letterpress (n.n.) with text illus., original clith gilt (spine faded), t.e.g.

First published in Germany in 1889, then in an English translation in 1898; this is the second, revised English edition. A useful adjunct to Owen Jones's "Grammar of Ornament." In excellent condition.

GRAY (Thomas) *An Elegy Written in a Country Churchyard*. London, Sampson, Low, Son and Marston, 1869 £40

8vo, 15 ff., 1 f., 16 col. plates, titled guards, 2 ff. facsimile ms., original bevel-edged brown cloth blocked in gilt and black, printed binder's ticket for Burn & Co. on back paste-down, (contents loose / shaken with some chipping of tissue guards; shelf wear to cloth edges)

“Illustrate From Drawings By R.Barnes, R.P.Leitch & others. Printed in Colours by Cooper, Clay & Co.”

HAYLEY (William) *The Triumphs of Temper.* Chichester, William Mason for T. Cadell and W. Davies 1817 £175



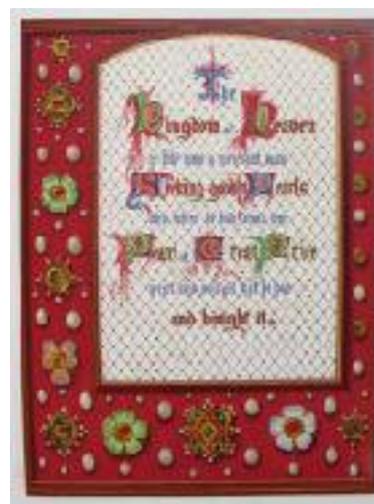
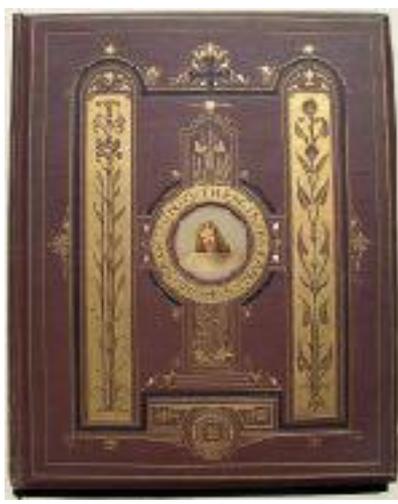
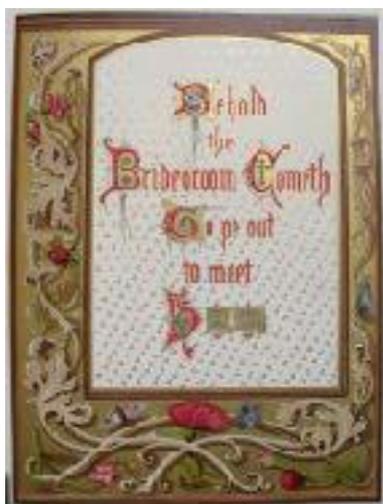
sm.8vo., stipple-engraved frontis. printed in 5 colours, (half-title discarded), pp. xii, 166, polished navy calf, gilt, marbled end-papers and edges

Abbey, Life, 243; Friedman, Color Printing in England, 31.

HIND (Lewis) designer: *Twelve Parables of Our Lord, Illustrated and Illuminated.* London, Macmillan & Co., 1870 £100

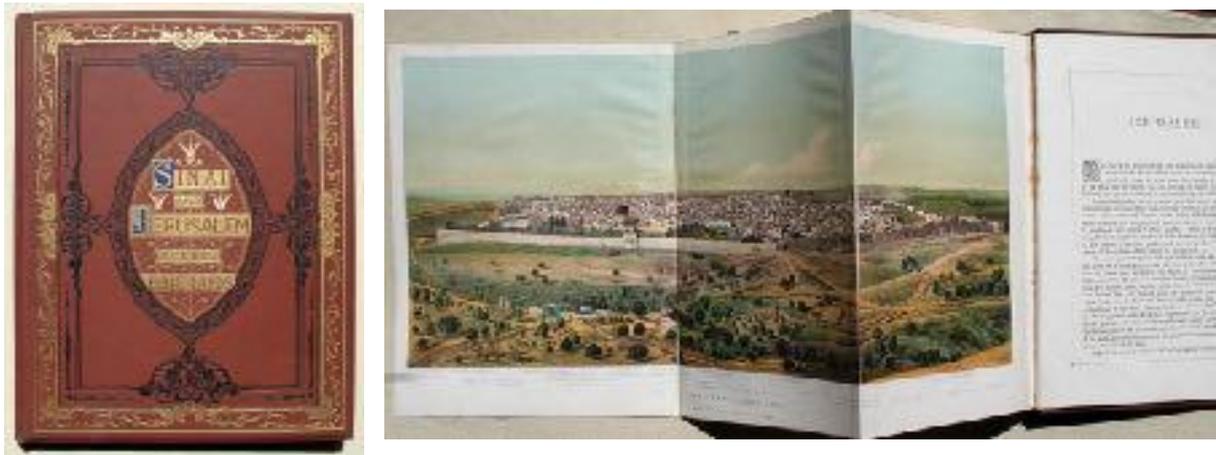
4to, 28 ff. (n.n.), including: chromolitho. frontispiece and 12 chromolitho. scenes illustrating the parables, chromolitho. title, and 12 chromolitho texts with ‘illuminated’ borders, 1 contents page, 1 colophon page, original bevel-edged cloth, richly blocked in gilt and black, circular chromolitho. onlay of Jesus, all edges gilt

The illustrations to the parables are after sketches by H.R. McEniry; the frontispiece after John Jellicoe. The illuminated borders are taken from the Brevario Grimani in St. Mark’s Library, Venice. The colour printing was achieved by Cooper, Clay, & Co., and the binding executed by Burn & Co. The overall design was by Lewis Hind.



HOLLAND (F.) Sinai and Jerusalem. London, ca. 1865

£120



4to, pp. 52 (title printed in red and black), 11 col. chromo plates + folding col. chromo panorama of Jerusalem, fine brown bevel-edged cloth elaborately gilt and black, a .e.g.

Excellent condition. |

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

£725

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



As usual, the gutta percha has perished, however the leaves are all in fine condition, and neither the covers nor the spine are chipped: i.e. a fine copy. In imitation of a medieval Book of Hours, and redolent of the Gothic revival, this is a work that has been widely noticed: McLean VPB-BP, pp. 12-13, 51; McLean, *Victorian Book Design*, pp.100-103, 210; Middleton, *History of English Craft Bookbinding Technique*, pp.138-139; Ball, *Victorian Publishers' Bindings*, pp.45-6, 144; Maggs Cat. 1075 Pt.II, 310.

JONES (Owen) *The Song of Songs*. London, Longman & Co., 1849

£450

[21 cms tall, or 8.25 inches], 16 chromolithographic card leaves, printed both sides in blue, green, red and gold, blind embossed light brown calf binding with gothic revival design, bound by Remnant, Edmonds & Remnant (small bindery ink stamp at foot of f.e.p.), with gilt roll-tooled turn-ins and edges, and decorative foliate chromolithographic endpapers printed in blue and gold, a.e.g. (slightly rubbed, corner extremities slight soft; very slight foxing of e.p.'s; contents loose)



First Edition. Inscribed on the front blank leaf (possibly by Jones): “To Fred. A. Eck, Valparaiso.” Eck was Swiss-born but arrived whilst young in London, where he joined Anthony Gibbs & Sons in 1823, becoming a manager (and partner), and moving to Lima around 1825. Thereafter he moved to Valparaiso (Chile), before returning to Britain ca. 1852. His mansion in Scotland was Hollybush House (which he had built), and he also had a house in London’s Cromwell Road. A highly cultured and private man, his mineral collections were gifted to the Hunterian Museum around the time of his death, in 1884.

[JONES (Owen)] *The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church Illuminated: and illustrated with engravings from the Works of Great Painters.* London, John Murray, 1845 £340



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

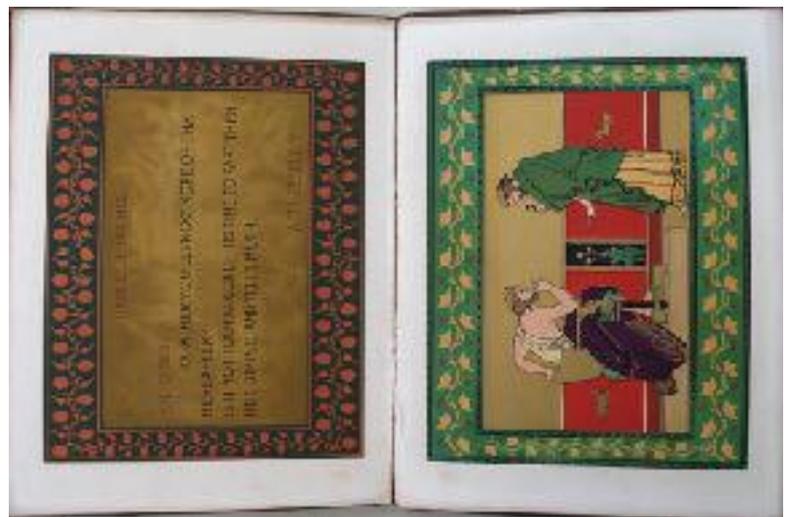


McLean, *Victorian Book Design*, p. 66: "one of the important examples of Owen Jones's commercial decoration, but it made a loss for the publishers. It was reprinted in 1863 in fewer colours, and omitting the colour title-pages."

The present copy has at some point been "customised" by the addition of well-executed and very bold hand illumination of the decorative borders and initials, and in a few instances by the addition of photographs (ca. 1860). This is either an enhancement of the work, or not, depending on your point of view, but was not an unusual practice (cf. Walter Severn's comment, Item 48, below, note).

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

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



A striking work in a number of respects. The last page serves as colophon: "Illuminators / Owen Jones and Henry Warren / On Stone by A. Warren."

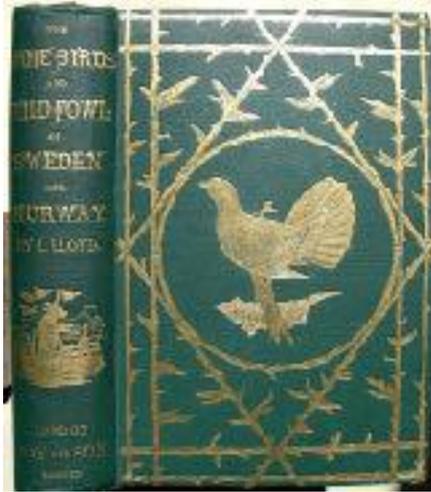
LINDSAY (Lady Caroline Blanche Elizabeth) *About Robins. Songs, Facts & Legends, Collected & Illustrated by Lady Lindsay.* London, Routledge & Sons, [1889] £80

4to, pp. 111 (1), 2 ff. music, text illus., incl. 8 col. (some full-page), original cloth-backed robin-pattern paper-covered boards (edge-wear, one or two small adhesion losses to upr cvr.; one leaf loose)

Presentation Copy: "To my own dear Nell, for whose help and encouragement I will give no thanks, as I could never give enough. Blanche Lindsay, Oct. 3rd 1889". First Edition.



LLOYD (Llewellyn) *The Game Birds and Wild Fowl of Sweden and Norway; with an Account of the Seals and Salt-Water Fishes of those Countries.* London, Day and Son Ltd., 1867
 £750
 £725



4to, pp. xx, 599 (1), plates and text illus. as called for, incl. 48 chromos & folding map in rear pocket, original elaborately pictorial green cloth gilt, (occasional slight foxing), a.e.g.

First Edition, and a **bright copy** of this substantial work. Engraved armorial ex-libris bookplate of Claude Douglas-Pennant; ink name of F.M.Wilson.

[MEDICAL] *Aristotle's Works : containing the master-piece, directions for midwives, and counsel and advice to child-bearing women : with various useful Remedies.* London, Published for the Booksellers, [colophon] John Smith, Tooley Street ca. 1850 £25

16mo, 13 cm, pp. 352 p., colour-printed frontis., add. col t.p., 6 plates, purple cloth, spine pictorially gilt, (a bit rubbed; some slight foxing & dustiness). [see also Item 13, nearly identical]

[PIONEER WOMAN PUBLISHER] FLEET (Esther Faithfull) artist / illuminator / publisher: *Te Deum Laudamus*, Illuminated by Esther Faithfull Fleet, Chromolithographed by M. & N. Hanhart. [London] Esther Faithfull Fleet Printer and Publisher in Ordinary to Her Majesty, Victoria Press, Princes Street, Hanover Square, [1868] £300

small folio, title-page with decorative borders all in red, dedication page to the Queen, 29 chromolithograph plates, 9 pp. letterpress, original bevel-edged blue cloth, gilt and blind, a.e.g., (gutta-percha perished / contents loose; binding slightly worn)



First Edition. Emily Faithfull (1835-1895) was a remarkable woman. Her understanding of the **lack of employment opportunities for women in the trades and professions led her to found the Society for Promoting the Employment of Women in 1859, followed by her setting up of the Victoria Press in 1860.** Only women were employed as compositors, although men were employed to teach the women and perform the heavier tasks. The print union took a very dim view, and sabotage ensued. Despite this, the Victoria Press produced a steady body of



work over twenty years, including thirty-five volumes of the Victoria Magazine, which advocated rights for women, particularly with regard to employment. In 1862 she was appointed Printer and Publisher in Ordinary to Queen Victoria. Later, she toured and lectured in America, 1872 /3, 1877 and 1882, resulting in her book, "Three Visits to America," 1884. The present work, perhaps the most beautiful to be published by Faithfull, was featured in the exhibition "Unseen Hands: Women Printers, Binders & Book Designers," curated by Rebecca Davidson at Princeton University in 2004.

SOMERS (Emma) editor: *Pretty Tales for my Children. Adorned with Pretty Pictures.* Edited by Emma C. Somers. London and Edinburgh : Thomas Nelson, 1848 £65

sm. 8vo, pp. x, (11)-139 (1, blank), blue letterpress, printed within blue rules and blue decorative frames, chromo frontispiece by Fr. Schenk of Edinburgh, red roan-backed ed cloth gilt, (cloth slightly marked; head of spine a bit eroded), a.e.g.



COPAC locates copies at Cambridge and Oxford, with an almost identical variant (slight differences in pagination, the frontispiece described as having a chromo surround to a central hand-colored scene; not the case with our copy) at the V&A.

WILLIAMS (Robert Folkestone) *Lives of Edward the Black Prince, Edward of Caernarvon, and Edward of Windsor, Princes of Wales.* London, Henry Colburn, n.d. [ca. 1843] £100

vol. 1 [all published], 8vo, pp. x, 516, frontispiece triple portrait after G.F.Harding, and chromo title-page printed by C. Graf, map in the text, half morocco gilt



COPAC gives diverse dates: 1840, 1843 & 1845 for this work, with locations at V&A, BL, Cardiff, and Leicester.

WRIGHT (Lewis) *A Course of Experimental Optics, chiefly with the Lantern,* London, Macmillan & Co., 1882 £45



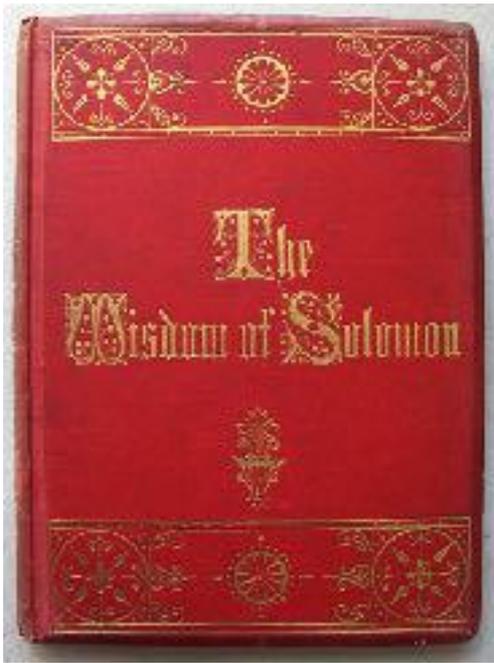
8vo, pp. xxiii (i), 8 plates (4 colour), original cloth (slight shelf wear)

£45

First (& only) Edition.

IV. TRANSITIONAL i.e. Books with Colour-Printing and Photographs

[CHROMOLITHOGRAPHY / PHOTOGRAPHY] *The Wisdom of Solomon Illuminated* by Samuel Stanesby. London: Published by Griffith and Farran, [ca. 1865] £135



8vo, chromo title with chromo colophon verso, 1 f. with chromo panel (centre blank, verso blank), 1 f. 'frontispiece' with mounted b/w photograph (recte blank), 25 (+1 n.n.) i.e. 13 double-sided chromo leaves, original beveled-edged red cloth, upper cover decoratively gilt (design repeated in blind on lower cover, spine with gothic gilt lettering, sometime



recased (losing the tissue guards but retaining the original end-papers), a.e.g.

COX (Edward Young) *The Art of Garnishing Churches at Christmas and Other Festivals, with Illustrations from Original Designs and Ancient Examples.* London, Cox & Son, [1871 / 1873] £150



8vo, half-title, pp. iv, 1 f. contents, pp. 63 (1, blank), 9 ff. (catalogue 'Advertisement' [bearing date of 1873], and prospectus for the Society of Decorative Art), 40 plates (2 mounted albumen photographs, 8 coloured, 1 double-sided), original brick-red cloth, upr. cvr. with black ruled borders enclosing

an elaborate gilt decorative centre plaque, lower cover with a different design in blind, all edges red



Gernsheim 416. A near-enough fine copy of the Third Edition. The plates are numbered 1-42, but plates 19 & 20 never appeared, and are skipped in the letterpress as well.

LYTTON (Lord Edward Bulwer) *The Bulwer Lytton Birthday Book.* London, George Routledge, [A. Guthrie, Printer, Ardrossan], [1879] £75

16mo, pp. 308 (chromo title, red ruled page borders), mounted portrait photo frontispiece, orig. cloth gilt & black blocking, excellent condition.



"Quotations, in prose and verse, from the works of Lord Lytton for every day in the year, with a

biographical sketch and indices and a portrait.”

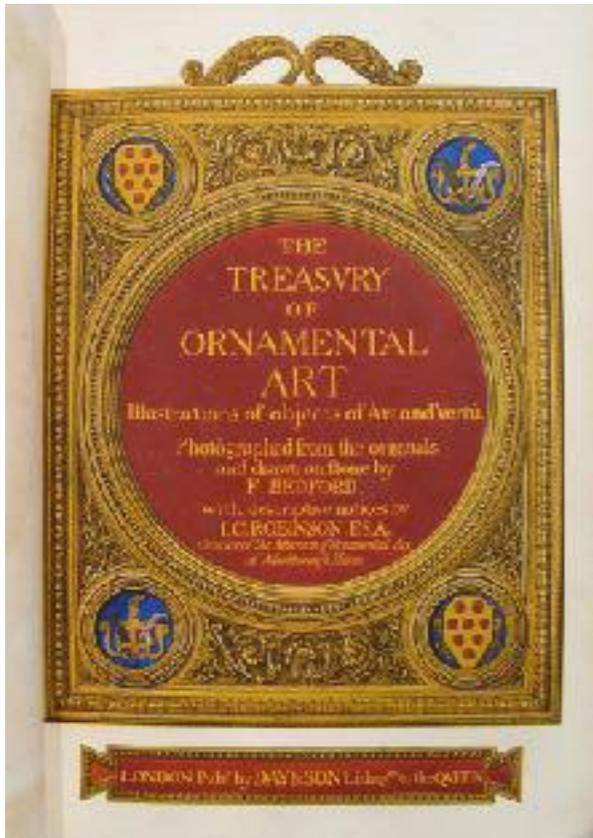
[PHOTOGRAPHY] SHAKESPEARE (William) The Seven Ages of Man described by William Shakespeare. Depicted by Robert Smirke. London, L. Booth & S. Ayling, 1864 £90

16mo, 24 ff., 1 f. advert. (“Preparing for immediate publication, The Celebrated Shalespeare Gallery, consisting of ninety-one photographs,”), 9 mounted photos, original limp cloth blocked in gilt on upr cvr.

Gernsheim 264. COPAC: V&A, BL, NLoF S.



ROBINSON (Sir John Charles) [chromo title:] The Treasury of Ornamental Art: Illustrations of choice objects of Art and Virtu, selected from the Museum of Ornamental Art, Marlborough House. Photographed from the originals and drawn on stone by F. Bedford. London, Day and Son . . . & Thompson and Co., 1857 £265



4to, unpaginated, additional chromo title-page & 71 plates with original guards, decorative gilt tooled cloth, beveled edges, corners v. slightly rubbed, original spine relaid (lacking top two inches of the original)

An important transitionary work, chromolithographic, but with the images taken from photographs by Francis Bedford (as stated in the title). the book is usually a wreck; our copy, albeit with the restoration done, is about as good as we have seen.

Robinson (1824-1913), museum curator and collector, had a notably keen eye, and was at the height of his powers when this book was issued.

Bedford is now best remembered for his photography. Victoria and Albert had become patrons of his at the first annual exhibition of the Photographic Society of 1854. Thereafter they commissioned him to take the photographs of the Royal Collection, as exhibited at Marlborough House, resulting in the present work.

SEVERN (Walter) & GOODALL (T.F) illuminators: The Order for Morning and Evening Prayer, Litany and Occasional Prayers. London, Longman, Green & Co., 1874 £175

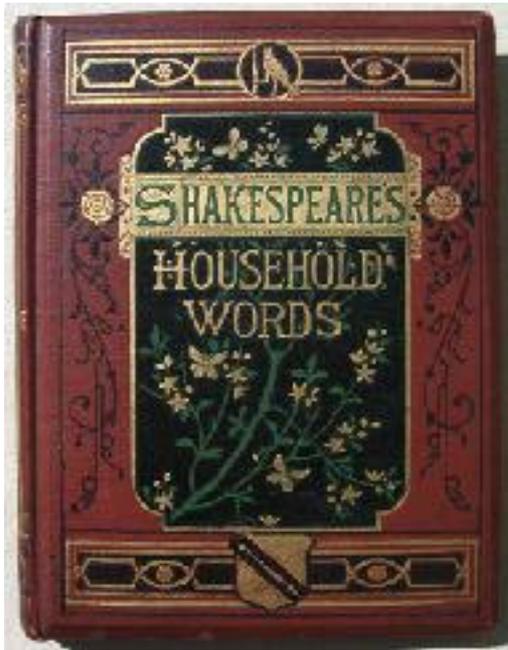
4to, pp. 1 f. title printed in gold, pp.73 (1), with ornamental pictorial or patterned borders in red, gold, blue, brown, green, etc., 9 photographs applied in the borders (see note below) with original green bevel-edged cloth gilt and black, upper cover with decorative title in gilt against a green, white and purple ground, a.e.g.



With a preface and explanatory notes by W[alter]. Severn loosely inserted. This copy also has the 4 pp. "Opinions of the Press" and further 'Notes'. It can be argued that the illustrated text borders show early evidence of the **Aesthetic Movement**. The accompanying loose notes state: "The present Volume is intended to be quite complete as printed, and there is no necessity for any handiwork, but **amateurs . . . may feel tempted to embellish the pages with colours and gold, and to insert here and there photographs . . .**" The owner of this copy has done just that, with 9 photos applied in appropriate places (gaps in the designs). For the practice of embellishment, see also Item 38, above.

[SHAKESPEARE] Shakespeare's Household Words, A Selection from the wise saws of the Immortal Bard Illuminated by Saml. STANESBY. London, Griffith & Farran, [1859] £150

Small, [13 cms tall], 16 ff., all with chromo illuminations by Stanesby, printed in colours by Ashbee & Dangerfield, with an oval woodbury-type photo of a Shakespeare bust mounted (as called for) on the second leaf, interleaved with guards, original decorative rust and black cloth with gilt, (one plate sprung), a.e.g.



Maclean, Victorian Book Design, p. 100. A very nice copy.

STANESBY (Samuel) illuminator: The Sermon on the Mount. Illuminated by Saml. Stanesby. London, Chas. Courtier & Sons, 40 Fleet Street, n.d. £120



small, 2 0 illuminated leaves printed in colours incl. gold by Thomas Bessent, the frontis and 1 other leaf have applied photographs, in contemporary brown morocco, ruled in blind, lettered in gilt on upper cover, a.e.g.

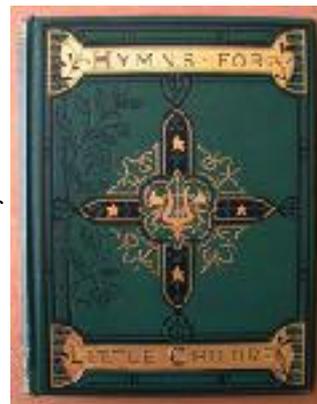
Another edition, with 20 leaves, like this, was published by John Field [1861], according to the entries in COPAC (BL & Cambridge).

V. PHOTOGRAPHY, incl. BOOKS WITH PHOTOGRAPHS

ALEXANDER (Mrs Cecil Frances, née Humphreys) Hymns for Little Children. London, J.Masters and Co., 1888 £45

8vo, pp. viii, 72, 12 woodburytype photos mounted on card, red ruled borders throughout, green cloth blocked in gold and black, a.e.g. (foxing to e.p.'s and edges of first 2 ff.; otherwise a bright copy)

67th Edition of a hugely popular work which first appeared in 1848. This is the only edition we know with woodburytypes, although there might be others. COPAC locates 2 copies of this edition at Oxford & the National Trust. A very pleasing and bright copy.



[AMERICANA] Gathered Fragments: briefly illustrative of the Life of George Dillwyn of Burlington, West New Jersey ... London, A.W.Bennett, 1858

£50



8vo, pp. 58, 1 f., 2 mounted photos, contemp. pebbled cloth, (scattered pale foxing)

Gernsheim 81; Sabin 20180.

ANDERSON (E.L.) Modern Horsemanship. An Original Method of Teaching the Art, by Means of Pictures from the Life. Edinburgh, David Douglas, 1895

£75

8vo, pp. 207 (1), 12 ff. illus. publisher's cat, illus with woodcuts and numerous "movement-photographs," red roan backed spine, the upr. cvr. with two photographic images, (slight rubbing at head and foot of spine with loss of colour)

Fifth Edition, Revised and Enlarged. For this edition the new photographs were taken by Rombach & Graene, of Cincinnati, and the reproductions made by the Heliotype Company of Boston, USA.

A very nice copy of a book mostly found in a a poor state, displaying a fairly novel use of photography for the binding. With the fine, large, gold-printed pictorial ex-libris bookplate of Eileen Crawford Scott.



B[OYLE] (E. V.) In the Fir-Wood. London, Macmillan & Co., 1866

£140

8vo, pp. 32, 8 mounted photographs by Cundall & Fleming, of E.V.B.'s original artworks, original cloth, Westley's ticket on rear end-paper, (contents foxed, photos foxed and faded, cover corners and head and foot of spine a little worn, inner hinge split),

Gernsheim 326. **Presentation copy** from the author to Alex Gordon, later bookplate of Louisa J. Boyle. A rarity, but a ropey copy.

BAXTER (Lucy) The Life of William Barnes, Poet and Philologist. London, Macmillan & Co., 1887

£35

8vo, mounted albumen print portrait frontispiece, pp. xiv, 1 f., pp. 358, 32 (adverts.), original cloth, spine ruled and lettered in gilt (upr. cvr. with large patch of colour loss)



First Edition. **John Sparrow's copy**, with his bookplate.



BOYLE (Mary Louisa) translated Woodcock. Being a Free and Easy Translation from the German . . . Illustrated by Frederic Leighton Esq., A.R.A., The Lady Marion Alford, The Hon. Mrs Richard Boyle, and the Rev. Spencer Cautley. London, Thomas McLean, 1864

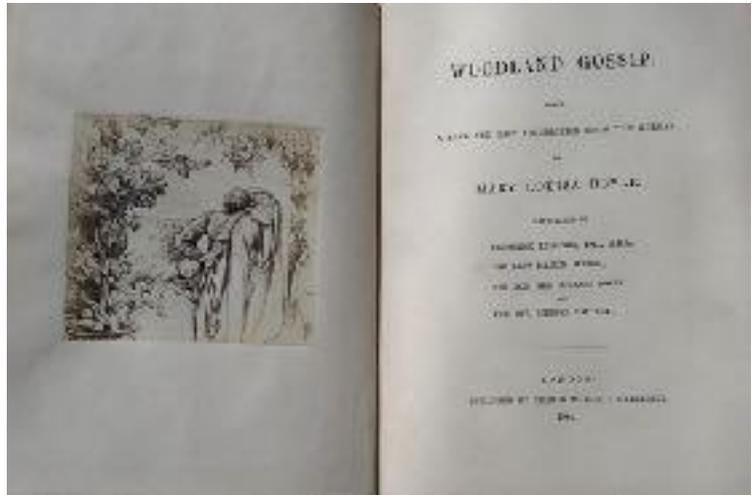
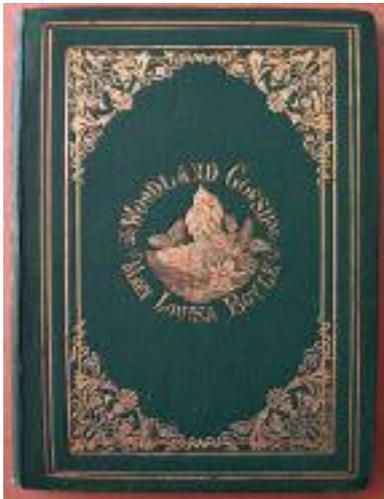
£145

8vo, 4 ff., pp. 74, 1 f. colophon, 6 mounted photographs of original artworks by Frederic Leighton (1) E.V.Boyle (3) Spencer Cautley (1) Lady Marion Alford (1), full black morocco, cover borders ruled with single gilt fillet, spine with raised bands gilt ruled and lettered, comb-marbled end-papers, a.e.g., binder's gilt monogram of T.J.S.N. (linked by a twisted arrow) on front paste-down, (covers slightly bowed, upr. hinge cracking / flaking)

Gernsheim 247. **Said to be the first children's book to be illustrated by photographs.** A quaint high-Victorian volume, utilising the talents of two of the Boyles, and this copy owned by a third: Louisa J. Boyle, with her fine and elaborate late 19th century engraved bookplate.

- another copy: BOYLE (Mary Louisa) translator: Woodland Gossip. Being a Free and Easy Translation from the German. London, Thomas McLean, 1864 £200

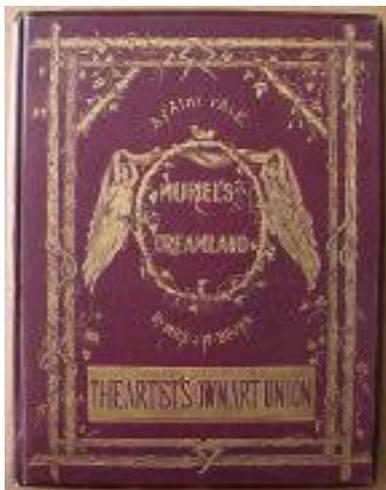
8vo, 4 ff., pp. 74, 1 f. colophon, 6 mounted photographs of original artworks by Frederic Leighton (1) E.V.Boyle (3) Spencer Cautley (1) Lady Marion Alford (1), original green cloth elaborately gilt, a.e.g.



Gernsheim 247. Allegedly the first children's book to utilise photographs. A very pleasing copy, in **fine, original condition.**

BROWN (Mrs J.W.) Muriel's Dreamland: A Fairy Tale. London, Griffith and Farran, 1871 £180

sm. 4to, 3 ff., pp. 85 (1), vi (Press Opinions), 6 mounted photo plates (incl. frontispiece) & mounted photographic vignette on title, original brown bevel-edged pictorial cloth elaborately gilt (spine faded)



One p l a t e
loose. "Large Quarto Edition," as specified by a printed sheet before the half-title 9.75 x 7.5 inches. Ex-libris The Wills Collection.

BRUCHMANN (Friedrich, of Munich) photographer: The Ebers Gallery : A Collection of Paintings Illustrating the Romances of Georg Ebers By These Illustrators L. Alma-Tadema, W.A. Beer, W. Gentz, P. Grot-Johann, H. Kaulbach, Ferd. Keller, O. Knille, F. Simm, Laura Tadema, E. Teschendorff, P. Thumann : With Descriptive Letter-Press : Photographic Reproduction by Friedrich Bruckmann of Munich. New York, William S. Gottsberger, 1886 £340

large folio, 1 f. title, 1 f. List, 20 ff. letterpress, 20 mounted photo plates, mounted captions beneath, the entire contents on thick paper, all leaves neatly stub-mounted, full dark burgundy morocco gilt, gold-veined marbled end-papers, a.e.g.

A fine copy of a luxurious production, with the Easton Neston library shelf label (filled in in ms.).

[CEYLON] Charles SCOWEN & Co. [Entrance to / Group of Palms in the Botanic Gardens, Peradeniya]. [Scowen & Co., late 19th c.] £200

2 fine, large, richly tonal albumen photographs, 22 x 28 cms & 28 x 22 cms, mounted on contemporary buff paper, captioned in ink.



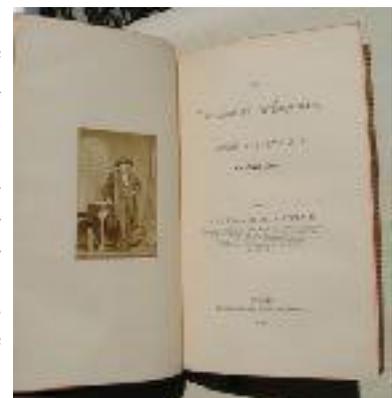
CHATELAIN (Jean-Baptiste François Ernest, Chevalier De) Le Testament d'Eumolpe, oeuvre semi-lyrique. En Trois Actes. Londres, Thomas Hales Lacy [printed at The Dryden Press], 1871 £325

8vo, 4 ff. (incl. red & black ded'n.), pp. 130, 2 ff., mounted photo portrait frontis. (probably by Clara), fine tan morocco, covers with wide gilt decorative and running roll-tool borders, spine richly gilt in compartments, a.e.g.

The **AUTHOR'S COPY**, with his & his wife's joint circular bookplate to the front fly-leaf, with his, and his wife's, monograms stamped in gilt to front and back cover. Four copies only, found via Worldcat: BL, C, BnF, & Trinity (Dublin).

The first part of the book comprises a drama about Eumolpe, "vieux Poète débauché", and is dedicated to the Jerseyman, James Bertrand Payne, who by that date had already become notorious and ruined through his involvement in the fall of the publishing house Moxon's. The second part of the book is devoted to extravagant puffs and press opinions for the most recent works of both Ernest and Clara de Chatelain.

Ernest, Chevalier de Chatelain, was born in Paris in 1801, and was educated at the College des Ecosais and at the Lycée Charlemagne. Whilst in London, he began a weekly paper, "Le Petit Mercure," later (1826) the "Mercure de Londres." In the early 1830's he travelled widely on the Continent, mostly on foot. Whilst editing "Le Propagatur de la Gironde," he was imprisoned and fined. He spent 1835 and 1841 mostly in Paris, publishing many works and receiving the Prussian Order of Civil Merit. He returned to England in 1842 and was naturalized in 1848. His main residence was Castelnau Lodge, Regent's Park, where he wrote or translated upwards of fifty published works, many of them **translations of Shakespeare** and the English poets. He died there in 1881, and was buried in Lyndhurst.



His wife, **Clara** (née Clara Du Muzet de Pontigny, b. London, 1807), was a prolific author, translator, composer, and **photographer** (she most probably was responsible for the frontispiece in this work, and vide her posthumous 1878 work "Photographs of Familiar Faces, by a Female Photographer,"). She employed many pseudonyms for her books and articles (for London Society, and other English and French journals), including Leopold Wray, Rosalina Santa Cruce, Leopoldine Ziska, and Baronne Cornélie de B. The couple married in 1843, travelled widely together (claiming to walk up to thirty miles a day), including to the Channel Islands (where they befriended Victor Hugo), and enjoyed an open and literary house in London. She died insane, supposedly as a direct result of her literary labours, in 1876, and was buried at Lyndhurst, Sussex.

[COACH DRIVING] WARD (C.S.) Hints on Driving . . ., by the Well-Known "Whip of the West," Paxton Stables, (opposite Tattersall's). London, Published by the Author, Commission Stables, 1870
£120

4to, mounted portrait photograph frontispiece, pp. 24, original stiff red cloth, gilt lettered on upper cover, (last leaf toned)

A pleasing copy of a scarce work. Affixed to the front end-paper is a letter-copy on headed paper from Frank Ward, "Dealer in Horses and Job Master," to a Mr Douglas Pennant, dated April 14, 1920, sending the book and reporting on a horse.

[COLLOTYPE] Victorian Art. Reproductions by the Collotype Process of Some of the Pictures in the Loan Exhibition held in the Art Gallery of the Corporation of London, at the Guildhall, in 1897. London, Blades, East & Blades, 1897
£60

folio, 6 ff., 21 ff. letterpress, 22 collotype plates with tissue guards, bevel-edged cloth, gilt titled (some fading to covers; slight spotting at beginning and end)



Detailing the Sixth Loan Exhibition at the Guildhall, seen by 248,000 visitors over 3 months, the present work provides a snapshot of late Victorian art and the critical concepts behind it. Artists include Burne-Jones, D.G.Rossetti, J.E.Millais, et alia, providing us with nudes, Shakespeare, portraits, opium smoking orientals, portraits of Royalty, etc.

COLVIN (Sidney) Children in Italian and English Design. London, Seeley, Jackson, and Halliday, 1872
£120

sm. 4to, pp. [iv], 60, 12 mounted photographs, text illus., (some foxing) original green cloth, gilt lettered, all edges gilt; (contents loose, i.e. gutta percha perished)

Bentley & Nurmi 1047A. Sole Edition and quite rare. The photographs are mostly after works of art by **William Blake, Thomas Stothard, and John Flaxman**. Easton Neston printed book label to front paste-down.



[COUNTRY HOUSE PHOTOGRAPHS] Springkell, Dumfries-shire, Scotland. Carlisle, B. Scott & Son [Photographers], ca. 1890 £225



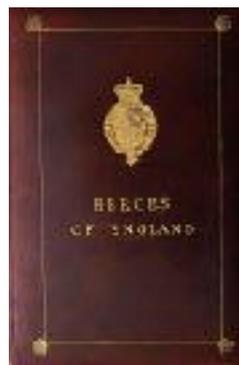
6 large folio card leaves, with five full-plate (14 x 11 inches) photographs mounted (foxing to mounts and some images), and a further 4 on one card leaf

Springkell was built in 1734 and greatly enlarged in 1818, a huge Grecian-style edifice with centre and wings, and landscaped grounds with an eighteenth century walled garden, home of the Maxwell family. Between 1940 and 1945 it functioned as an evacuation centre for Dr. Barnardo's. The larger photos depict, with pencil captions: The Bower (an elaborate summer house); The Estate Office; The East Avenue; The North Front; the South Front. The 4 smaller photos

depict Palmersgill Bridge; Haymaking at Wetheral (a group of children); a rustic bridge; a family group (matriarch and 3 clergy with wives).

EDGAR (John G.) The Heroes of England . . . With twelve illustrations in Permanent Photography. London, Bickers and Son, 1886 £120

8vo, pp. xii, 408, 12 mounted photos (of artworks), contemp. brown crushed morocco, plain gilt rules and lettering, **Royal Arms on the front cover** (spine slightly faded; light shelf-wear)



GRAY (Sir Thomas) Poems and Letters. London, Printed at the Chiswick Press, 1874 £90

4to, 1 f. (printed / ms. presentation leaf), pp. xvi, 415 (1), 4 mounted photographs, full calf gilt, a.e.g., by Riviere,

Gernsheim 188 (1863 edition, reissued 1867, 1869). Each boy leaving Eton was given an inscribed copy of this (or another book) as a present from the headmaster, in this case J.J.Hornby to A.C.Cattley.

GRUNDY (William Morris) Sunshine in the Country. A Book of Rural Poetry embellished with Photographs from Nature. London: Richard Griffin & Co, 1861 £275



sm. 4to, [9 x 7 inches], pp. viii, 152, 20 original small mounted photographs with original pink tissue guards, original bevel-edged mauve cloth, blocked in gilt and blind (faded all over), a.e.g.

Gernsheim 153. A nice, clean copy with a pleasing **presentation ink inscription**: "To Mr Samuel Bolton, with the Publisher's Compts. Xmas 1861 London."

HAMMOND (Robert) The Electric Light in Our Homes. London, Frederick Warne & Co, [1884] £100



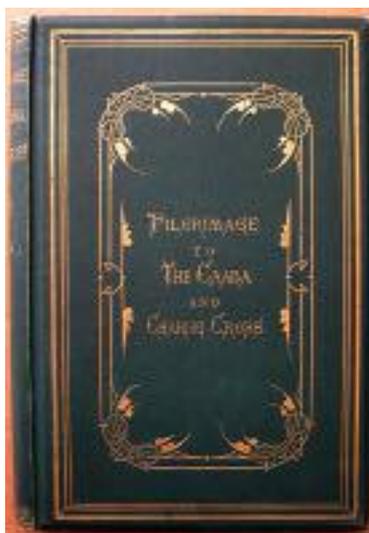
8vo, pp. xii, 188, numerous text illus., 2 mounted photographs, blue cloth pictorially gilt by W. Greening (ticket on rear paste-down), patterned e.p.'s, (waterstains to the mounts of the photos; frontispiece loose; spine dulled, ink patch to outer border of upr. cvr.)



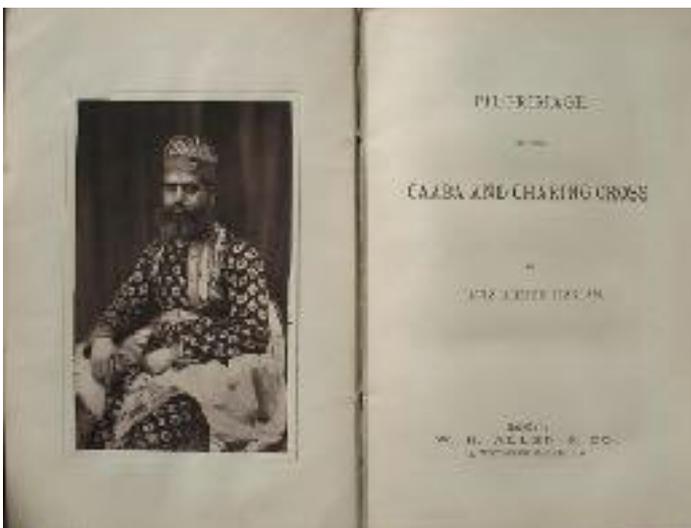
First Edition, 6th

Thousand. Later issues (from 1884) run to a slightly expanded pp. xii, 206 pp & 3 leaves of advertisements; with an extra pasted in Woodburytype photograph (i.e. 3 in all). Our earlier issue, with 2 photos, conforms with the copies on COPAC listed at Oxford and BL.

HASSAN (Hafiz Ahmed) Pilgrimage to the Caaba and Charing Cross. London, W.H.Allen, [1871] £450



8 v o ,
original



mounted photo-portrait frontispiece, pp. viii, 174, 10 (adverts), original bevel-edged green cloth gilt.

Sole Edition; excellent condition. Hassan saw much, travelling in the service of the Nawab of Tonk (Hindustan), a Muslim granted permission to undertake the Hajj to Mecca and that journey, his stay in England, etc., are all vividly reported.

. . . birthplace of Coleridge . . .

HAYMAN (Henry) photographer: [3 views of St. Mary's Church, Ottery St Mary, Devon] £200

[1] albumen print [24 x 19cms] of the inside of the nave (even fading), original card mount with red line border, printed **label of Henry Hayman verso**. [2] exterior view [11 x 16cms] of the church showing scaffolding at the altar end, original plain card mount. [3] similar view [11.5 x 19cms] with the scaffolding no longer present, original card mount (foxed) with red line border (same as [1]).

Samuel Taylor Coleridge was born (1772) in Ottery St. Mary, where his father, the Rev. John Coleridge, was the Vicar until his death in 1781. The church itself (consecrated in 1260) has been described as a miniature Exeter Cathedral, and by Pevsner as "lying large and low, like a tired beast." The church was restored in 1850.



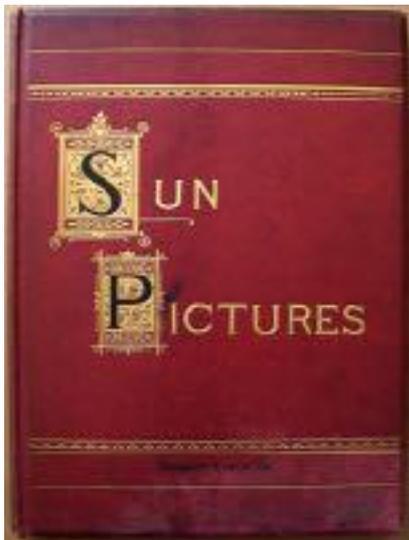
Henry Hayman (born Sidbury, Devon, ca. 1820) was succeeded as a photographer in Launceston by his son Charles. The name Hayman has long connections with Ottery St. Mary.

Provenance: from the auction of contents of the Coleridge family home, Chantry House, Ottery St. Mary, in 2006.



[HELIOTYPES] Sun Pictures: A Series of Twenty Heliotype Illustrations of Ancient and Modern Art. With descriptive letterpress. London, Sampson, Low, Marston, Low and Searle, 1872 £95

folio, 4 ff., 20 heliotype plates, each with title leaf and letterpress leaf, bevel edged cloth blind and gilt by Burn & Co. (printed ticket at rear), a.e.g., (some damp / waterstaining at foot of covers, not affecting text; adhesion of strip of foot of the f.f.e.p. to the front paste-down)

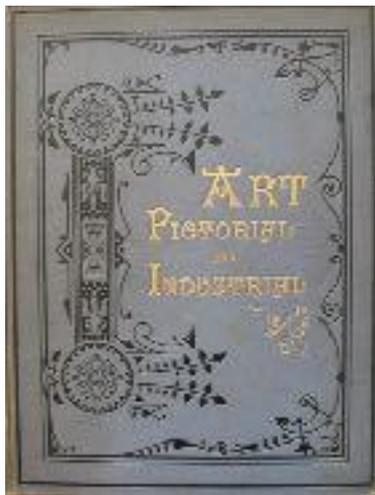


The contents depicted are intentionally diverse (Raphael to Doré) and of not great interest now, perhaps. More interestingly, the Preface suggests: “. . . a special interest attaches to a volume which exhibits, with fair success, the capabilities of that new style of printing which, competent judges expect, **will form the favourite method of the book-illustration in the future . . .**” The Preface then further extols the new Heliotype process for its “special and unprecedented freshness . . . the delicate accuracy of the best silver photographs . . . absolute permanence . . . [etc.]” Owner’s small monogram in stamped purple ink to title-page, initials “D.R.”. Small note on front paste down, printed “267. Sun Pictures,” overwritten in ink: “From the Bell Collection.”

[HELIOTYPES] Art Pictorial and Industrial. Thirty Heliotype Illustrations from Pictures by Eminent English and Continental Artists with Explanatory Text. London, Bickers and Son, [ca. 1871] £165 4to, title, 1 f. contents, 36 ff. (n.n.) letterpress, 36 plates, original cloth pale grey / blue with gilt lettering and “aesthetic” style decoration, (spine dulled and worn)

Rare, no copies found on COPAC; Worldcat locates a copy at the State Library of Victoria.

Pages from this work were exhibited by the Heliotype Company at the Royal Photographic Society Exhibition of 1871 (exhibits 279-282). The Heliotype Company was chosen by Charles Darwin for his illustrations of “The Expression of the Emotions in Man and Animal,” a choice which proved expensive and caused delays. Robert Cooke (John Murray’s cousin) was sent to investigate and found a rowdy



strike in progress. Ernest Edwards, the inventor of the process (the Heliotype Company of Regent Street was formerly known as Edwards & Kidd) emigrated to the USA in 1872.

Provenance: inscription, "Mr J.E.Walker from his sincere friend J.G.Storey, 1879."

from the Eton "Montem" to the Seven Hills



IDEA, 1860
Rome, with a Prologue and Epilogue, by IDEA. London, Chapman and Hall, 1860
£180

sm. 4to, half-title, title, pp. viii, 156, mounted photo-frontispiece, and 11 mounted photo plates (all after watercolours or artworks), original bevel-edged cloth dec. in gilt and blind, spine gilt lettered, a.e.g.

A very nice copy. COPAC: BL, V&A, O, Glasgow, NL of Scotland, C.
One or two of the photographs after watercolours are signed in the image E.A. Dolby, or M.E.A.D., or J [?] .E.A.D., perhaps a clue to authorship. And the half-title is inscribed from "I.A.D." Further clues come with the inclusion, pp. 48-54, of the poem "Montem at Eton College. A Descriptive Ode," the author giving his first-hand account; and from the dedication to Lieut.-Col J. D.Crichton Stuart, a lifelong friend who accompanied the author on the tours round Italy.



... J.T.Blight's copy ...

JAMES (Colonel Sir Henry, R.E., F.R.S., F.G.S., M.R.I.A., Director General of the Ordnance Survey, Plans and Photographs of Stonehenge, and Turusachan in the island of Lewis ; with Notes Relating to the Druids and Sketches of Cromlechs in Ireland. Southampton, Ordnance Survey, 1867 £1,950

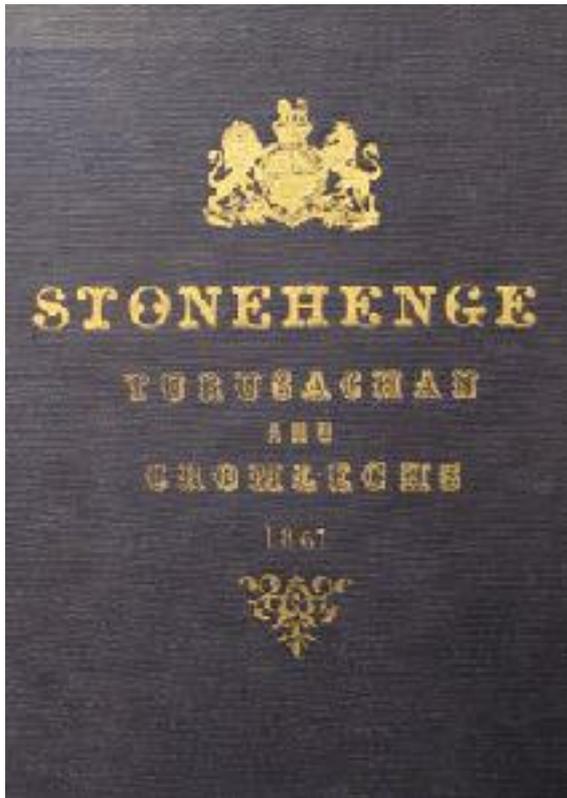
lge. 4to (often called folio), title, 1 f. ded'n., pp. 20, plates 1-3 litho. plans of Stonehenge, plates 4-11 mounted photographs of Stonehenge, plates 12 & 13: litho. plan of Callernish + litho. view; plates 14-17 litho. views of Irish cromlechs, (weakish impressions of the photographs, with uneven fading across some of them, as often; expertly rebaced with the original spine)

Gernsheim, Incunabula of British Photographic Literature, 359 [illustrated as front cover dustwrapper, and at p. 54]. John Michell, 'Megalithomania,' (p.50) makes an interesting observation about this work, "In 1867 Colonel Sir Henry James, Director of the Ordnance Survey, published a book which contained **eight of the earliest photographs to be taken of Stonehenge**, and the monopoly of the artist was broken. There followed a rapid plunge in the standards of archaeological illustration as dim photographs replaced the work of highly trained draughtsmen." One such, already struggling by this time, was the owner of this book, John Thomas Blight whose career ended in 1871, terminated by madness brought on by stress.

Provenance: "J.T.Blight, 1867," in his hand on the f.f.e.p. John Thomas Blight F.S.A. had visited Wiltshire, in particular Stonehenge and Avebury, in 1867 (the year of publication of this book), according to the late John Michell, in his biography of Blight, "A Short Life at the Land's End." Michell also tells us that Blight was extremely hard up at this time in his life.

It is very rare to find a book from Blight's library, let alone a relatively expensive one such as this. Nowadays Blight is best remembered for his work in recording and illustrating the disappearing megalithic monuments of Cornwall (indeed, in certain instances his are the only recordings of monuments no longer extant); for his troubled relationship with the Reverend R.S.Hawker, of **Morwenstow**; for his friendship with the **Shakespearean scholar J.O.Halliwell**; and for his consummate wood-engravings of antiquarian and other subjects. His relatively early nervous demise (he

ended his days tranquilly and completely forgotten in the Lunatic Asylum, Bodmin), though he lived long (d. 1911), has meant that he is still little known outside Cornish and antiquarian circles. With an interesting collection of later material 1870's - ca. 1901, incl. 5 photos of Stonehenge (ca. 1880?), ms. plans, a newspaper cutting (lamenting the parlous vulnerability of Stonehenge, including its



undermining by rat burrows, the rats having been encouraged by picnic leftovers), a stereoscopic view, etc.



Item 76



[KEBLE (John)] *The Christian Year: Thoughts in Verse . . .* Oxford & London, John Henry & James Parker, 1864 £35

8vo, [7 x 5 inches], pp. viii, 383 (1), 12 mounted photographs, contemporary tan bevel-edged morocco, stoutly decorated with black, (slight foxing to the mounts), a.e.g.

Gernsheim 205, noting this as the earliest of several editions.



Item 77 (top) Item 78 (below)

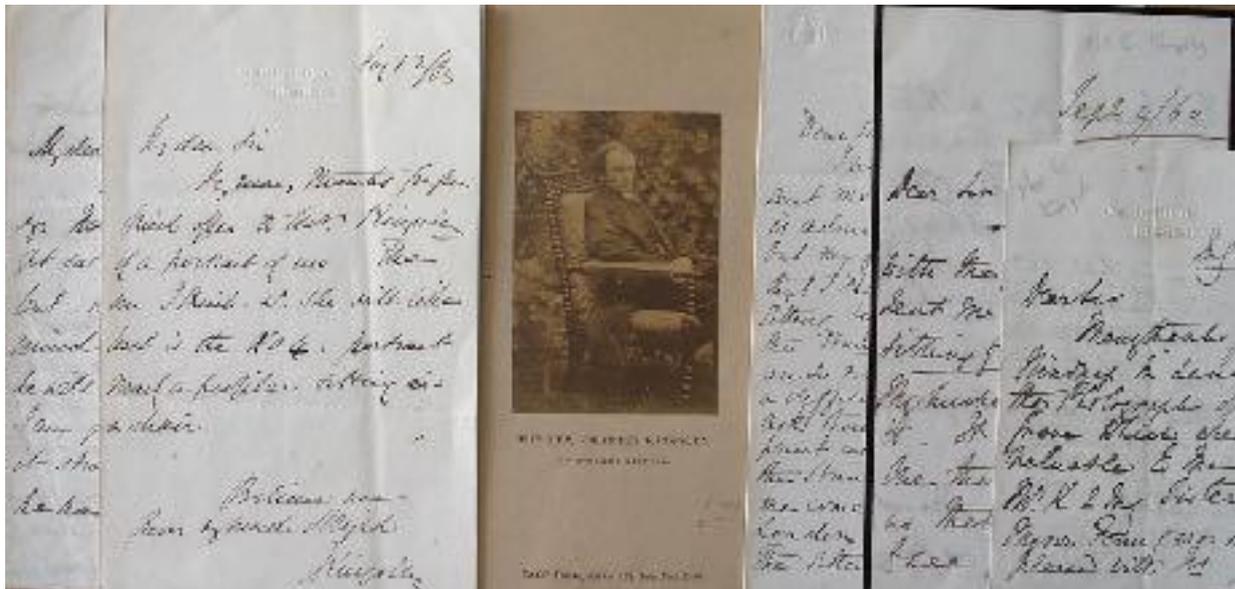
[KEBLE (John)] *The Christian Year: Thoughts in Verse . . .* Oxford & London, James Parker, 1873

£35

8vo, [8.5 x 6.5 inches], pp. xii, 383 (1), additional title with mounted photo & 12 mounted photographs, contemporary tan bevel-edged publisher's morocco, plainly decorated with black, (slight rubbing), a.e.g.

[KINGSLEY (Charles) & family] [small archive of autograph letters relating to photographic portraits, and one photograph] early 1860's £450

2 x a.l.s., Charles Kingsley (4 pp. & 1 p.); 2 x a.l.s. Mrs Kingley ; 1 x a.l.s., Henry Kingsley (1p. +), 1 albumen portrait photograph mounted on card with imprint



An important little archive, **all the letters devoted to (and shedding some light on) the matter of photographic portraits**. One of the letters is addressed to Mr Mason (and we surmise that the rest of them are too), no doubt Richard Mason, of Mason & Co. who published photographs for Cundall, Downes & Co.

The most important letter, Charles Kingsley to Mr. Mason, dated Aug 19 / [18]61, runs as follows: “The Dean of Windsor says that he has never yet sat for his photog.: but that if you will remind him in October he will try to sit for you. I am glad of this. I urged it strongly on him. But he had refused several times before & his is a most striking & handsome face. / I wish for [you to] send a copy of the large photog. (Watkins) of me, & also one of the carte de visite to **Lowes Dickinson Esq.** Langham Chambers, Langham Place, as soon as possible and also a copy of each of Cundall’s best over. **He wishes for all possible photos of me before painting my portrait.** Mrs Kingsley wants here 6 of Watkins’ sitting cartes de visites. Also 6 of the Cartes by Cundall of me at the shed door - the one with the flaw in the plate. Excuse this scrawl . . . Please send me also cartes de visite of Sidney Herbert, Rajah Brooke, & Lord Elgin.”

The letter is revealing of a number of salient points: the promotion of photography by people who have already sat for photographs; the prevalence even at the highest levels of society for the craze of collecting cartes-de-visite portraits, and not least, in this instance, the **close link between photography and its use in portrait painting**. The portrait of himself that Kingsley speaks of in this letter is undoubtedly the one hanging in the National Portrait Gallery and dated 1862 (NPG 2525). The pose and the chair are quite obviously modelled on a photograph, which the NPG also has, but which is attributed to an “unknown photographer”. The photograph we have is the same as the NPG one, except with a reduced background. The imprint gives us: “The Rev. Charles Kingsley at Eversley Rectory / Cundall, Downes and Co., 168 New Bond Street.”

The other letters are also not without interest, and are dated (Charles Kingsley) 1863; (Mrs Kingsley) 1860, and 1863; (Henry Kingsley), undated. All throw light on the selection procedure for photographic portraiture.

LESLIE (C.R.) A Hand-Book for Young Painters. London, John Murray, 1855

£175

8vo, pp. xiii (i, plate list), 313 (1, corrigenda), 32 pp. publisher’s catalogue (dated April, 1867), 24 plates (incl. 1 mounted photo of a Rembrandt painting by Joseph Cundall), original dull green cloth (spine faded to dull brown; occasional scattered foxing)



First Edition, but with a later publisher’s catalogue perhaps indicating that the work was remaindered. The text is loosely based on a series of lectures given by the author at the Royal Academy.

Gernsheim 43, erroneously implying that the work has 20 photographic plates by Cundall (whereas only one such is mentioned in the plate list). The book is rare (COPAC locates copies at Aberdeen, Chetham’s, Tate), so perhaps Gernsheim never inspected it. In 1933 a copy appeared in Quaritch Catalogue 480. Weinreb, Catalogue 39, had a copy of the second edition of 1870, (same collation as the first).

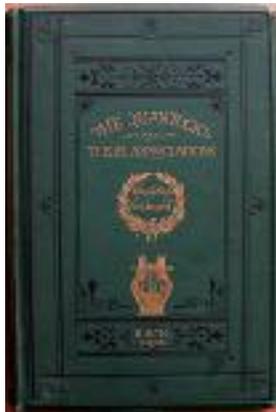
MARTIN (Charles Wykeham) *The History and Description of Leeds Castle, Kent.* Westminster, Nichols & Sons, 1869 £295

folio (15 x 11.5 inches), pp.x, 210, xxxvi. 8 mounted original albumen photographic plates, hand-col'd plan, double-page pedigree and facsimile letter, text illus., original bevel-edged cloth (wear to corners)

Gernsheim 458. First Edition. **Presentation Copy**, inscribed by the author to Emily Greenhalgh.



NICHOLS (W.L.) *The Quantocks and their Associations ...*, Bath, Printed for Private Circulation, 1873 £45



8vo, pp. 41 (1), Appendix, xxxi (i), original albumen photograph of Wordsworth's Glen, Alfoxden (as called for), original bevel-edged green cloth gilt and black (cocked; one or two patches of pale small spotting to covers), a.e. red

First Edition. The Quantocks, a distinct hill area of Somerset, is associated with Coleridge and Wordsworth. Owner name in pencil of Mrs Fleay, Holford, on f.e.p.

ORFORD (Horace Walpole, 9th Earl of) *Leggi e Memorie Venete Sulla Prostituzione fino alla caduta della republica. A spese del conte di Orford.* Venezia, [Privately Printed], 1870-72 £850

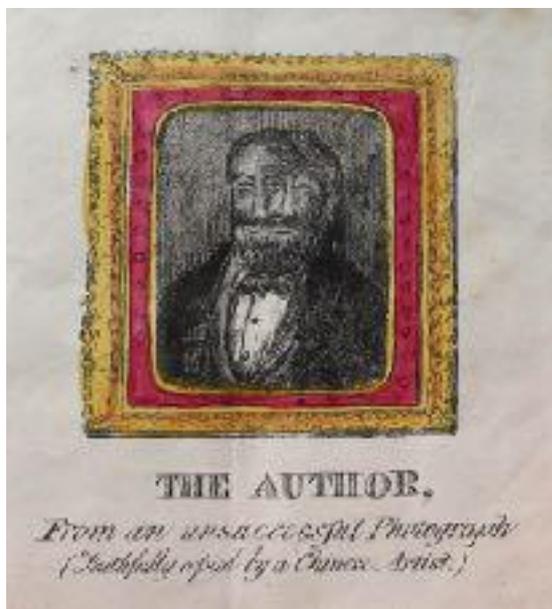
lage 4to, 1 f. limitation, pp. viii, 399, 2 ff., 4 mounted photographs, 2 litho. plates, a full-page reproduction (in red and black) of a title-page for "Pronostico alla Villota sopra le Putane," [1558] at p. 393, some initials and head / end-pieces printed in red, full contemporary olive morocco gilt, with very wide scrolling gilt border to upr. cvr. repeated in blind on lwr. cvr., gilt centrepiece of winged lion, a.e.g., (foxing to some gatherings and blank sides of some mounts; spine faded to brown)



This curious book about the History of Prostitution was issued in only 150 copies, none of them for sale, and this is copy 149. Loosely inserted is an interesting **manuscript list (probably Orford's hand), detailing the recipients of the 50 copies sent to Britain, including the Prince of Wales, B. Disraeli, Baron Ferdinand Rothschild, the Lord Chief Justice, Lord Lytton, and the Countess Waldegrave.** Horace Walpole (1813-1894), ninth Earl of Orford, converted to Roman Catholicism early in life, and subsequently spent much of his life in Italy, where he was known for his culture, erudition and eccentricity. His estranged wife maintained a Bohemian lifestyle in Florence, where she died in 1886. Provenance: probably a retained copy belonging to Orford, since it formed, many years ago, part of a very large job lot of his books that came under the hammer at Sotheby's.

PARKINSON (William) *Lively Sallies after Punch*. [London, but s.n., s.l., ca. 1866]

£240



4to, title from upper wrapper (on pink glazed paper, with three women dancing around a punch bowl, hand-coloured, and three stanzas of verse below; pasted to the verso, on thin paper, an explanation: "This was got up for a Bazaar in aid of a Ragged School, and having since served at other Bazaars copies left in hand after doing their best for Human-beings . . . over to the Annual Bazaars of the Temporary Home for Lost and Starving Dogs [lately at] Holloway and now at Lower Wandsworth Road, Battersea . . ."), 9 ff. [see note below], pp. 4 (separately published piece:) "The Home for Lost and Starving Dogs . . . Special Appeal," lower pink glazed wrapper with 1 f. printed flyer pasted within, (loss to to upper wrapper, involving loss of text; tears, etc.; some quite serious tears in the text leaves; altogether a bit of a wreck, but charming withal) **[contents listed overleaf]**

The 9 ff. as follows:

- 1) "An Appeal for the Hard Worked Poor", 2 ff. with hand-coloured scene at head of the first leaf. 2) "The Author, From an unsuccessful Photograph (Faithfully copied by a Chinese Artist)," 1 f. with hand-coloured scene at the top, and verse below [see illustration]. 3) "Preface, or Apology of the Author for his Muddle-headedness," three hand-colored scenes, interspersed with verse. 4) "The Author's Son and "Heir", (Query Hair?)" three hand-coloured scenes with verse. 5) "A Case of Suspended Animation or Parental Despair and Filial Innocence," hand coloured scene with verse. 6) "The Waterloo Bridge Tragedy. Or the Mysterious Carpet Bag," hand-coloured at head, with two columns of verse. 7) "The Window above, and the Window below," large hand-coloured scene and verse below. 8) "The Haunted House," hand-coloured scene with verse below

We have found only one other copy (Yale Center for British Art) with a variant composition. Their copy lacks our items 2, 3, 5 & 7. Our copy lacks their items: “Why spoil our game of leap-frog so,” and [a satirical print of Charles Green in his balloon].

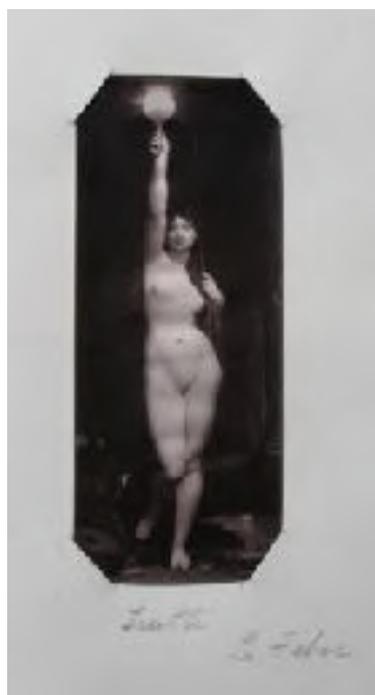
PHILLIMORE (Lucy) Bishop Wilberforce: A Sketch for Children . . . reprinted from the Magazine for the Young for July 1874. London, Mozley and Smith, 1876 £30



16mo, mounted photo portrait frontispiece, pp. 30 (2), pages with red line border, original bevel-edged cloth gilt, (small stain to pp. 7 & 8).

[PHOTOGRAPH ALBUM] [Female Nudes] [England, 1870's]

£400



sm 4to album [10 x 7.5 inches] bound in red morocco gilt, 135 original photos, entirely composed of free-mounted [i.e. the photos tucked in by the corners through slits in the album leaves], nudes from paintings

The photographs mostly fall somewhere between straightforward nudes and erotica; 119 of the photographs are neatly captioned in English, in ink, giving the artist and title of the painting.

The first image (and the only one with a page to itself), by Le Febre, is entitled “Truth” [see illustration], perhaps indicating the collector’s thinking in assembling the collection. Artists represented include J.L.Gerome, E. De Beaumont, Guerard, Chaplin, and others of that genre, and a few more famous names, such as Ingres.



[PHOTOGRAPHS] HAWTHORNE (Nathaniel) The Marble Faun. Leipzig, Tauchnitz, 1860

£80

2 vols in 1, sm. 8vo, extra-illustrated with photos from Studio Alinari, full vellum gilt.

. . . Rossetti . . .

[PHOTOGRAPHS - ITALIAN & PRE-RAPHAELITE] HOWARD (Dorothy) owner: ca. 1894 £300

2 folio half-morocco (rubbed & worn; some of the photos lifting) photograph albums, containing numerous photos of Italian works of art, a few Italian views, and including a series of photographs of works of art by D.G.Rossetti (and a few others by Flaxman, and 1 by E.J.Poynter)



One of the albums contains the inscription “Dorothy Howard, from Mother and Father, April 1894”. The other album is captioned throughout, and contains the photos of Pre-Raphaelite works of art.

Dorothy Georgina Howard (1881-1968), later Lady Henley, was the daughter of Rosaline and **George Howard, 9th Earl of Carlisle, artist and patron of the Pre-Raphaelites**. Lady Dorothy, once described as “last of the great Liberal Ladies,” was active in the governance of **Girton College** (which she attended 1901-1905, and where her personal archive resides), the Liberal Party, and the Yorkshire Rural District Council. Her chief interests (similar to her mother the “Radical Countess”), were: votes for women and temperance. She was also a keen amateur actress.

In her book (written under her married name: Dorothy Henley) “Rosalind Howard, Duchess of Carlisle,” 1958 she tells much of her parents’ relationship with the Pre-Raphaelites. See also: Jan Marsh’s “Pre-Raphaelite Sisterhood.” Page 320 tells us “Rosalind Howard was an eccentric, strong willed aristocrat of ‘dominating character and imperious temperament’ . . . Her annual Italian holidays ‘sounded like fairy tales’ to the younger children left behind.” William Morris’s wife, Jane, accompanied the Howards on some of their Italian holidays, and later on some of the Howard children. All of which gives these albums the beginnings of a pleasing context, given to Lady Dorothy when she was thirteen years old.



Item 88, above, photos of works by D.G.Rossetti

[PHOTOGRAPHS] JEFFREY (John) and HOWIE (Charles) Trees and Shrubs in Fife and Kinross. Printed for Private Circulation by Reid and Son, Timber Bush, Leith, 1879 £1,350

folio, pp. viii, 92, 29 very large woodbury types by Andrew Young, original half morocco (rubbed) over pictorial cloth gilt, a.e.g.

Rare.



[PHOTOGRAPHY] The Photographic News: A Weekly Record of the Progress of Photography. Volume X. Edited by G Wharton Simson. London, Thomas Piper, 1866 £160

4to, pp iv, 624, 2 plates, bound in contemporary binders' cloth, (lacking the spine; a few small corner chips with no loss of text; end-papers foxed; a good working copy



First Edition of volume 10 of this scarce early photographic weekly, complete with the two plates: 1) a mounted woodburytype portrait by **Henry Peach Robinson**, entitled: "A Mountain-Dew Girl: Killarney." 2) the other a folding double-page "litho-photograph, from nature" by Major Gresley. A good account of this periodical is provided by Gernsheim, Incunabula of British Photographic Literature, 1001, "... its volumes contained considerably more subject matter than those of its contemporaries..."

[PHOTOGRAPHY] A Description of the Hundred of Salford Assize Courts of the county of Lancaster : to which are appended some particulars of the new Gaol of the Salford Hundred ; also a brief outline of St. George's Hall, Liverpool ; and the Leeds Town Hall. Manchester : Printed and published by Beresford and Havill, E. Chadwick, Librarian, Assize Courts, [1868?] £250

8vo, pp. 42, 3 ff. adverts (incl. one for Gothic Domestic Furniture manufactured by James Lamb), folding plan & 8 mounted albumen photographs, original navy blue fine-grain cloth by Warner, upr. cvr. ruled and lettered in gilt, a.e.g.



Sole Edition, rare, and a pleasing copy. The architect who designed the Assize Courts was Alfred Waterhouse. The photographs, (including a fine bird's-eye view of the gaol) are possibly by the Alfred Brothers.

Binder's ticket on rear paste-down, along with the gold ticket of the Wills Collection of Photographica. The front paste-down carries the fine red and black printed wood-engraved armorial bookplate of Joseph Jones.

COPAC gives Chetham's Library, Manchester, BL, Cambridge.

[PHOTOGRAPHY] COOPER (T.) Men of Mark, a Gallery of Contemporary Portraits, . . . Photographed from Life by Lock and Whitfield . . . London, Sampson, Low, Marston, Searle, and Rivington, 1876-1883 £650

7 vols, [all published], 4to, 253 mounted woodbury types (of a possible 254, i.e.lacking the plate of the German Crown Prince - also lacking in other sets), uniformly bound in contemp. half morocco, marbled boards, by Hersant (occasional slight scrapes and scuffs; volume 7 spine a little faded)



Burton



Darwin

First Editions.

Vol.1: 4 ff., 1 mounted photo-portrait as frontispiece & 36 mounted oval portrait photographs, 36 ff. letterpress, (amateur repairs to the blank versos of two text leaves; very occasional slight spotting). This volume contains the portraits of Captain Richard Burton, Lord Lytton, Samuel Plimsoll, John Everett Millais, et al.

Vol.2: 2 ff., 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional slight spotting; small area of blank corner of 35th leaf cut away). This volume contains portraits of Victor Hugo, Jules Verne, Capt. Burnaby, Heinrich Schliemann, et al.

Vol.3: 2 ff., 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional slight spotting). This volume includes Charles Darwin et alia.

Vol. 4: 2 ff., lacks frontis. of the Crown Prince of Germany (as do other sets we have come across), 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional slight spotting). This volume contains the portraits of Kuo Sung-Tao, H.M.Stanley, et alia.

Volume 5: 2 ff., 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional dustiness). This volume contains portraits of Wilkie Collins et alia.

Volume 6: 2 ff., 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional dustiness). This volume contains portraits of Marcus Stone, G.F.Watts, et alia.

Volume 7: 2 ff., 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional dustiness). This volume contains portraits of Wilkie Collins et alia.

Volume 6: 2 ff., 36 mounted oval portrait photographs, 36 ff. letterpress (very occasional dustiness). This volume contains portraits of Henry Irving, Alfred Tennyson, et alia.

... permission to photograph in Spain ...

[PHOTOGRAPHY] MAXWELL-LYTE (Farnham) [manuscript document in the form of a letter to the "Right Hon.ble Sir John Packington" [sic] from the Spanish Minister, re the entry into Spain, of Farnham Maxwell Lyte, for photographic purposes] 17 Hereford Street, Mon. 22nd 1860 £175

2 pages of text, folded three times, on paper watermarked "Joysson 1859"

A curious document, unsigned, it runs: "The Spanish Minister presents his compliments to Sir John Packington [sic]. and has the honour to inform him, in answer to his repeated recommendation in favor [sic] of Mr. Farnham Maxwell Lyte, that the Spanish Government is ready to grant this gentleman a permission to carry his photographic apparatus into Spain. - It is however requested that Mr Farnham



wil leave in the Custom house at his entrance into the territory a signed obligation of re-exporting his apparatus within a reasonable term. - And, it is also necessary that he will inform the Spanish Minster beforehand and in due time, at what town he intends to effect his entrance into Spain.”

Maxwell-Lyte was a pioneer of photographic processes and techniques, and particularly well-known, especially in France, for his distinguished views of the Pyrenees, having settled at Pau in 1856. He more or less abandoned photography ca. 1870, and we have not discovered whether he actually went to Spain.

[PHOTOGRAPHY] PRIDEAUX (Sarah Fox) Kingsbridge Estuary; with Rambles in the Neighbourhood. Kingsbridge, G. P. Firend, Gazette Office, £295

1864

8vo, 4 ff., pp. 172, 26 albumen photographs (a bit faded as usual) mounted on paper, original cloth patterned in blind, gilt armorial to upr. cvr., gilt-lettered (expert hinge repairs)

Gernsheim 253. The photographs were taken by the author’s brother, and, according to the preface, only appeared in some copies of the book. The book is compiled from the usual sources, but freshly includes material gleaned word-of-mouth from inhabitants of the area.

[PHOTOGRAPHY] TRENCH (Richard Chevenix, Dean of Westminster) / Messrs. MASON & Co., Photographers: Westminster, Oct. 7 / [18]58 £100

3 pp. a.l.s., in Chevenix Trench’s hand; docketed / endorsed perhaps in the hand of Robert Hindry Mason himself, or a staff member; creased where sometime folded

Trench, Dean of Westminster, was also a poet, and, as a philologist, is sometimes regarded today as the father of the Oxford English Dictionary.

In this letter he is replying to one from Messrs Mason & Co. inviting him to contribute a photograph of himself to be included in the projected “Church of England Photographic Gallery,” he is happy to appear, but “I have no photograph of myself with which my friends are satisfied.” He suggests he would be “glad to give your photographer a sitting,” but at his own convenience. The National Portrait Gallery have a single photographic portrait by Mason & Co., but it is dated vaguely as mid to late 1850’s and also 1860’s. This letter perhaps helps to pin the date down somewhat.



[SALISBURY] TREBLE: photographer [View of Salisbury with backdrop of the Cathedral], [Salisbury? ca. 1860] £50

photo [20.5 x 15 cms], original card mount

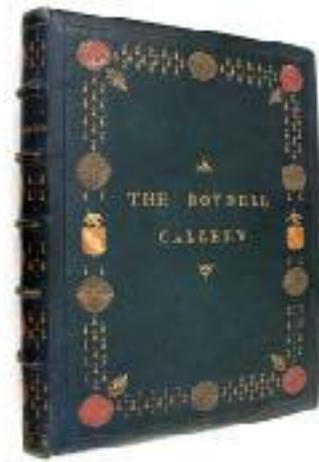
The mount carries the raised blindstamp of the photographer: “Treble, Catherine Street, Salisbury.”

Frederick Treble (b. ca. 1830) at one point ran a studio in Salisbury; two of his sons were also photographers.



[SHAKESPEARE] The Boydell Gallery. a Collection of Engravings Illustrating the Dramatic Works of Shakespeare, By the Artists of Great Britain. London, Bickers and Son, 1874 £300

folio, pp. 12, 97 ff. letterpress, illustrated with 97 mounted plates in “permanent woodburytype,” additional woodburytype as vignette on title, finely bound in full green morocco by Ramage of London, elaborately gilt, (slight rubbing, slight scattered foxing), a.e.g.



A heavy tome in a luxury binding; the contents reproduce the famous assemblage of images instigated by Boydell in 1786.



[WINDSOR] [PHOTOGRAPHS] [a collection of 18 albumen photographs of Windsor Castle, interior and exterior views, and one or two views in Windsor Great Park] ca. 1870-1880
 SOA FRIDERS (Globe) photographer & publisher: Views of East London. King William's Town, Geo. H. Dersley, 1894

£90

obl. 4to, title, 1 f., 30 photo-reproduction plates, original cloth lettered in gilt, borders in black, (slight wear to head and foot of spine and corners; slight mottling of cloth to lower cover)

STEPHENS (William Richard Wood) Memorials of the South Saxon See and Cathedral Church of Chichester. London, Richard Bentley & Son, 1876 £85

8vo, pp. xv (1, contents), 1 f. letterpress to plan, pp. 357 (1), 1 f. adverts., 8 woodburytype plates (on 7 leaves), 1 plan, original dark blue bevel-edged cloth, spine gilt lettered, gilt seal device on upper cover (slight edge wear; inner hinge parting; very slight spotting; but a bright copy)

Sole edition. Bookplate of Gordon Hills, (name crossed out and "J. Sainsbury with compliments," penned in). Later compliments slip of Chichester City Treasury loose within.

THOMPSON (Stephen) Old English Homes. A Summer's Sketch-Book. London, Sampson Low, Marston, Low and Searle, 1876 £165



4to, [11.5 x 9 inches] half-title, pp. viii, 215 (1), 23 mounted photographs by Thompson (5.25 x 7 inches, et infra), 1 plate (facsimile letter), original publisher's blue cloth, elaborately blocked in gilt and black (a little rubbed, edge-wear, contents slightly shaken)

A year too late for inclusion in Gernsheim, who notes a number of other works by, or with photographs by, Stephen Thompson.

VAN GRUISEN (N.L.) A Holiday in Iceland. London, Elliot Stock, 1879 £250



8vo, pp. vi, 1 f., pp. (5)-98, 1 f. colophon, 5 mounted albumen photographs, original cloth gilt & black, (a slightly tired copy in places internally - 1 plate loose - externally, quite a bright copy)

First Edition. Presentation Copy from the author to St Margaret's Library. with their oval stamp scattered throughout.

[WINDSOR] [PHOTOGRAPHS] [a collection of 18 albumen photographs of Windsor Castle, interior and exterior views, and one or two views in Windsor Great Park] ca. 1870-1880 £160

each 7.5 x 9.5 inches (bar one, slightly larger), the majority with some fading in the margins, all but 4 mounted at the corners onto contemporary paper, all by the same unidentified photographer

[WINDSOR] WOODWARD (Bernard Bolingbroke) Windsor Castle, Picturesque and Descriptive . . . A Series of Photographic Views Taken by Her Majesty's Most Gracious Permission. London, Edward Moxon, Son, & Co., [1875] £600

large folio, title printed in red and brown, 1 f. plate list, pp. 5 (1), 23 ff. lettrepress printed in brown, 23 mounted b/w photographs, original guards, 24 woodcut pictorial initials printed in brown, original half red morocco gilt, large circular gilt arms on upr. cvr., (some shelf wear), marbled end-papers, a.e.g.

Woodward (1816-1869) was Royal Librarian at Windsor, and this work was published posthumously. He had worked closely with Prince Albert in the development of the Library at Windsor.

MISCELLANEOUS [ART, ARCHITECTURE, TYPE SPECIMENS, etc.]

. . . out with the old . . .

[ARCHITECTURE] DENHAM (Joshua Frederick) Views Exhibiting the Exterior & Interior & Principal Monuments of the Very Ancient and Remarkable Church of St. Dunstan in the West, in the City of London. To which is Added an Historical Account of the Church. London, F. Walter, Printed by Engelmann, Graf, Coindet & Co., [ca. 1830] £450

folio, litho title with applied vignette view on india paper, 1 f. contents, pp. 33 (1), 5 litho. plates after original drawings by Thomas Talbot Bury, lithographed on stone by William Gauci, on india paper laid, half claret-coloured polished calf, spine gilt, t.e.g., (some occasional foxing; binding quite worn and dusty or scuffed at the edges, but sound)

Sole edition. Adams 166. Weinreb & Hibbert, pp. 703-5. Bookplate of Henry Lloyd Gibbs; pp. 25-33 have ink marginal notes.

COPAC locates copies at BL (2), V&A, O, C (2), Lambeth, NT, Guildhall, Soc. of Antiquaries.

Adams gives a good account of this work, and points out that the drawings by Bury were probably his first independent commission. In 1825, Bury began his career in the offices of Augustus Pugin (the Senior). In 1830 he set up his own architectural offices in Gerrard Street, Soho, by which time his **skill in reproducing architectural drawings, most notably Pugin's and Owen Jones's**, was well established.

St. Dunstan in the West, Fleet Street, was first mentioned in 1189, and was then added to, ad hoc, in the usual way. Surviving (by mere yards) the ravages of the Great Fire of 1666. A famous clock was erected in 1671 as a thanksgiving by the people: within an Ionic frame, two figures with clubs struck the bell every 13 minutes. Built by Thomas Harris, it apparently was the first clock in London to have a double face and the minutes marked. In 1711 the church underwent major repairs, and the roof was replaced. In 1830, the church was demolished, and the site reduced due to the widening of Fleet Street. The new octagonal church was designed and built by John Shaw, and finished in 1833, and is an example of early Gothic Revival. Many of the old monuments were rehoused in the new building, but the clock was only returned, by Lord Rothermere, in 1935.



St. Dunstan in the West had an incredible **wealth of literary associations**. The New Testament translator **William Tyndale** was briefly preacher there, on first arriving in London, in 1523, and there is a bust of him in the porch. **John Donne** was rector there from 1624 until his death in 1631. His friend, **Izaak Walton** was 'scavenger, questman and sidesman' there between 1629 and 1644; his most famous work, the *Complete Angler*, was published in the church yard in 1653. **Samuel Pepys** famously attempted to seduce maidens there in 1667, as recorded in his diaries. The famous clock, originally overhanging the street, was mentioned by **Oliver Goldsmith, in *The Vicar of Wakefield*, and by Dickens, in *Barnaby Rudge*.**

The present work, then, is an important record of old London in a time of great transition, documenting the fabric of the old building, before the redeployment and altering of the site, and the erection of Shaw's cutting-edge Gothic Revival church.

[ARCHITECTURE: PANORAMAS vs. MUSIC HALL] [BURTON (Decimus)] A Description of the Royal Colosseum, Re-Opened in MDCCCXLV... Re-Embellished in 1848. With numerous illustrations, and eight sections of The Grand Panrama of Paris by Moonlight, [BOUND WITH] Description of the Royal Cyclorama, or Music Hall: Albany Street, Regent's Park. Opened in MDCCCXLVIII...with numerous illustrations of the Cyclorama of Lisbon before and after the Earthquake in 1755, projected and designed by Mr. W. Bradwell. London, Chisman, 1850 / 1849
£120



sm. obl. 4to, pp. 23 (+1), 6 plates, 8 panoramic plates of Paris from a balloon, wood-engr. text illus.; pp. 14, 4 + 10 plates of the Lisbon earthquake, original red cloth gilt by Bone & Son, (slight wear to spine and edges)

Adams 203 discusses the earlier, 1845 edition of the first work. The Paris panorama designed by Bradwell (who also materially altered Decimus Burton's original building), replaced the London panorama. This issue of the work provides an interesting insight into the evolution of a famous entertainment space. Faced with dwindling visitor numbers, the panoramas gave way to the Music Hall.

Inserted between pages 5 & 6 of the first work is a leaf (printed both sides) cataloguing and offering for sale the sculptures and jardinières of the Glyptotheca.

Cf. Altick, Shows of London, chapter 11.

[ART] RUSKIN (John) The Pleasures of England. Lecture 1 [-IV], Orpington, George Allen, 1884 / 1885
£80

the 4 parts as issued in printed wrappers

[ART] RUSKIN (John) & ANDERSON (J.R.) St Mark's Rest. The History of Venice, Orpington, George Allen, 1877, 1877, 1877, 1877, 1879
£125

8vo, 3 parts + 2 supplements: pp. viii, 40, pt. title, 41-88, pt. title, pp. 89-125 (1), pp. iv, 46, 1 f., pp. x, 36, contemporary vellum gilt, by Edward Goodran (tiny printed label), a.e. red, (slight foxing)

First Editions of the parts, here assembled.

[BINDING / CRANE (Walter) illustrator:] WISE (John R.) The New Forest: Its History and Its Scenery. With 12 etchings by Heywood Sumner. 63 Illustrations Drawn By Walter Crane, Engraved By W. J. Linton, and Two Maps, London, Henry Sotheran, 1883
£300

4to, pp. xi, [5], 335, [1] p. : front., woodcut illus. by Linton on india paper laid,., 12 plates, 2 maps (1 fold.), 29 cm., morocco-backed wooden-style boards with engraved [?] pictorial upper cover, (slight splitting to upr. hinge)

“Artists' Edition,” Limited Edition, 344/350 copies. An unusual binding design and a sumptuous production.

[CARTOON HUMOUR] PARRY (John Orlando) Ridiculous Things, Scraps and Oddities. Some with, and many without, any meaning . . ., London, Published by Thos. McLean, 26, Haymarket, 1854
£600

folio, 32 ff. illustrated [i.e. pictorial title, pictorial presentation leaf, plates numbered 2-27, 2 ff. (cover title, 2 pp. music printed in green, the third page given numbered "pl.30", the fourth page blank), plates 31 & 32], most ff. printed in one colour (i.e. blue, brown, green, red, etc.), mostly on one side only, (slightly later cloth, quite a tears with reasonable amateur repairs)



COPAC gives the V&A, BL, National Trust, Cambridge, NLOfS, Oxford. Twyman, Early Lithographed Books, 1.170.

John Orlando Parry (1810-1879) was the only son of the Welsh musician, John Parry. He was well known on the London stage in his capacities as actor, pianist, artist, comedian and singer. Having received a classical training in Italy and elsewhere, he performed works written, by among others, **Charles Dickens** and **Albert Smith**.

The present work was the result of a period of mental derangement brought on by work stress. A myriad of references are discernable in the cartoons, with three pages lampooning Albert Smith; other cartoons mention Dickens or characters from his work. The work provides an interesting footnote, at a point in time, to the oft-observed link between mental difficulties and cutting-edge humour.

[COUNTRY HOUSE RENOVATIONS] PRIESTLEY (Eliza) Hygiene Under Difficulties, London, Allman & Son, [1891] £50

8vo, photo frontispiece, 3 ff., pp. 130, diagrams, cloth gilt

First Edition. With 2 original photos, distant prospects of the house, loose within. Expanded from an anonymous pamphlet published by the National Health Society, the authoress takes on Laggan, a very large dilapidated lodge on the fringes of the Spey Valley and attempts to renovate it, with an emphasis on drainage and water supply. Unintentionally almost a parody of the genre, with chapter titles such as "The Howling Wilderness," and "Dangers Unseen."

HERRICK (Robert) & WOODROFFE (Paul) illustrator: A Country Garland of Ten Songs Gathered from the Hesperides of Robert Herrick. Set Into Music by Joseph S. Moorat. With a Cover & XV Drawings by Paul Woodroffe. London, George Allen, [1897] £145

4to, pp. 53 (1), 1 f. adverts, 15 full-page illustrations, pink pictorial boards, cloth spine lettered in pink, t.e.g., pictorial end-papers



Excellent. clean, copy of a charming book, a happy marriage of the words by Robert Herrick (1591-1674) and the illustrations of a young Paul Woodroffe (1875-1954).

Kingsley on Darwin, etc.

[KINGSLEY (Rev. Charles) / VARIOUS] Report and Transactions of the Devonshire Association for the Advancement of Science, Literature and Art, [Bideford, 1871] £200

8vo (1 vol, being "Vol.IV Pt. II"), pp. 365-702, 8 folding tables 11 plates, contemporary half calf gilt, (slightly rubbed)

Rare; although 283 members are listed at the back, early volumes of these transactions are hard to find. An important barometer of 19th century thinking. Pages 377-395 consist of the President, Charles Kingsley's Address to the members, a quite fascinating text, wide in scope, quoting a range of sources from Wordsworth to Coleridge, Sir Charles Lyell to Helen Maria Williams, and including a contextual critique of Darwin's "Descent of Man." (p.383 onwards, passim) " ... the fancy will have its day ..."

Other papers include 2 on etymology (On the Name Britain and the Phoenicians, by Richard Edmunds; The Etymology of Dartmoor Names, by C.Spence Bate), 2 on caves (Pridhamsleigh, nr. Ashburton & Kent's Cavern), several on archaeology (On the Prehistoric Antiquities of Dartmoor, by C.Spence Bate, with 6 plates; , several rainfall studies (incl. the influence of the moon), A History of Lundy Island, by J.B.Chanter, geology, etcetera.

Bookplate of the United Services College Natural History Society, Westward Ho.

[PERIODICAL] JERROLD (Douglas) editor: The Illuminated Magazine. London, Published for the Proprietors, 1843-1845 £600

4 vols bound in 2, 4to, [vol.I, May-Oct. 1843] frontis., chromo title-page, 348 (incl. index); [vol. II, Nov. 1843-April 1844] chromo title-page, printed title, pp. 322 (incl. index); [vol.III, May-Oct. 1844] chromo title, printed title, pp. 360 (incl. index); [vol. IV, Nov. 1844-April 1845] printed title, pp. ii (with chromo heading to p. i), pp. 352 (incl. index); plates: [Vol. I] none [Vol.II] 2 fine hand-col'd engraved plates after John Leech, 'Tom Houlaghan's Guardian Sprite,' & 'Geoffry the Diver,' [Vol.III] 4 plates (3 after **John Leech**, heavily foxed) + 1 [vol. IV] (after John Leech); text illustrations throughout by **W.J.Linton**, **Kenny Meadows**, and others; contemp. half calf (rebacked); contents very good and clean except heavy foxing of 4 plates in vol. III due to paper quality as usual)



Sole Edition and all published. An exceptional periodical from an important era in terms of illustration and content. The illustrations in the text are noteworthy, and the text includes contributions by WILKIE COLLINS ('The Last Stage Coachman'), W.J CARLETON, LOUISA COSTELLO, et alia, and significant reviews, e.g. for Mrs Shelley's 'Rambles in Germany and Italy.' Other content includes serialised supernatural and fairy stories. legends, etc., ('Elfina, A Fairy Fancy ...,' by Mrs. Pardoe) and social



comment ('Dwellings of the Poor. From the notebook of an M.D.').

[PRINTING TYPES] Specimens of Printing Types of the Caslon Letter Foundry. London, H.W.Caslon & Co., [ca. 1873] £775

4to, [357 ff. in all, unpaginated and all printed on one side only], 1 f. title printed in green and gold, 1 f. printed intro., 1 f. price list, 2 ff., (i.e. double-page) List of Printing Materials and Prices, 1 f. "Newspaper Estimates," 2 ff. (i.e. double-page) Estimates for Small (and Large) Jobbing Offices, 105 ff. specimens (incl. 1 folding), 1 f. title: "Specimens of the Ancient Caslon Printing Types," printed in red and black, 160 ff. specimens (incl 4 folding; some printed in red and black), 1 f. title, ". . . Flowers, Cormers, and Grounds . . . Metal Ruled Borders . . . Polytyped Ornaments . . .," printed in read green gold, etc., 82 ff. specimens (9 folding, some printed in colours, gold, etc.), contemporary publisher's green half morocco

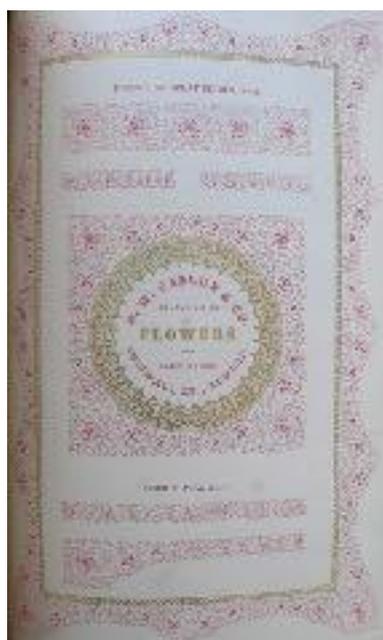
Titled on the spine: "Specimen of Printing Types. H.W.Caslon & Co., London." Rare, substantial, and sometimes confused with early 20th century editions of a similar composition.

[SCOTTISH TYPE SPECIMEN CATALOGUE] Specimen of Modern Printing Types, Cast at the Letter Foundry of Alex Wilson and Sons, Glasgow, [Glasgow], 1833 £535

4to, 1 f. title, 1 f. "To the Printers", 1 f. part title, 64 ff. [n.n.] specimens, 1 f. part title, 94 ff. [n.n.] specimens + large folding specimen of newspaper founts at the end dated 1833, contemporary quarter claret coloured morocco, Roxburghe style boards, (paper toned; foxing, mainly to the margins; some shelf-wear)

Presentation inscription on the f.f.e.p. to John Smith, dated 1833. **Rare:** COPAC locates 2 copies: NL of Scotland (as our copy) and Glasgow, Large Paper with and 1834 supplement.

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