

Salmagundi :

A gathering; Manuscript, Print, Artefacts.



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1) Full deck of Hall and Son playing cards circa 1820



A complete set of 52 original playing cards in Near Fine condition, published by Hall and Son circa 1820. The original wrapper discarded upon opening the pack. The deck has delightful single figure unturned court cards and plain white backs and is printed on a thick card stock and cut with square corners. All cards, except from the Ace of Spades were printed from woodblocks, the ace being printed from Intaglio plates in sheets of 20, with the ace having the die number 103. The ace shows "G.111 Rex" and a duty levy of one shilling and six pence. The ace is known as a garter ace after the pattern of the central image, the design first employed in 1765, and is catalogued as the HB2 design. In around 1823 Hall and Sons became Hall and Bancks [*Hall went into business with his brother in law*] and later Bancks Brothers in 1841. There was apparently some crossover during the business amalgamation, and some old stock Hall and Son cards were sold in Hall and Bancks wrappers for a few years. Hall and Bancks were trading at No.15 Picadilly, London in 1823.

£575

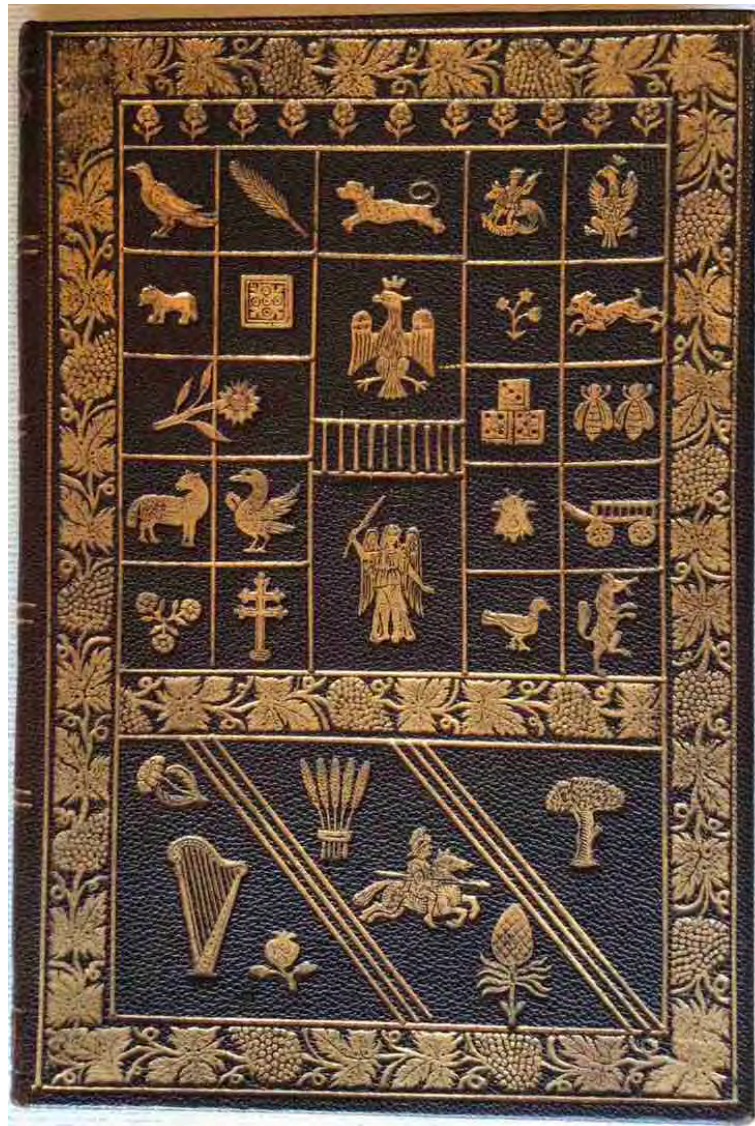


2)

Binding: Liber Amicorum Manuscript

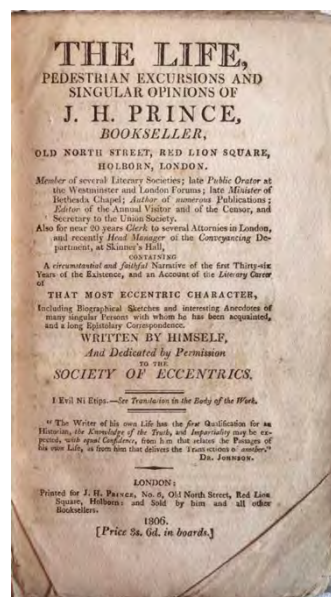
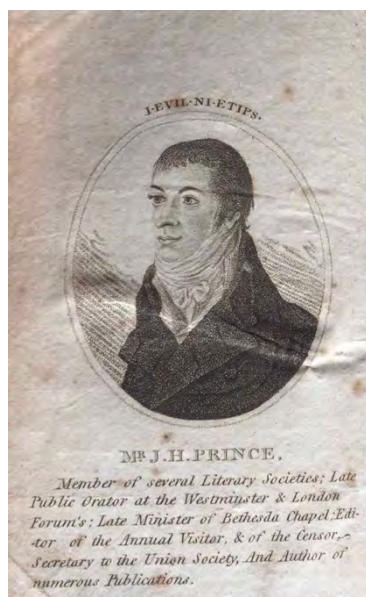
Manuscript, pp32 unnumbered stitched pages, 16 of which with poems, quotations, drawings and illustrations in pen ink and watercolour. The manuscript approx 67 mm x 125 mm held by silk tape into binding approx 106 mm x 157 mm. The manuscript pages have gold inked borders and are uncut. The repurposed binding is in brown morocco with worn silk covering the pastedowns. The upper cover is framed with gilt flowers, and has a frame of square and rectangular gilt lines, each segment filled with gilt tools showing birds, a feather, heraldic animals, ducks, sheep, a harp, a knight on horseback etc, all designed to amuse a juvenile reader. The rear cover has a floral border, with a single parasol gilt tool mark. The spine, a little worn, is ruled into five compartments. The binder is not identified, and there is little to identify the author. A page with a quote from Spenser's *Faerie Queen* (with initial FQ underneath) has "Mentone 1899" which at least offers a date for the manuscript insert. There is a Mentone in France, and another perhaps less likely, in Australia. Another page with the name Margaret illustrated gives a clue to a recipient. A beautifully conceived, and rather strange little token of affection.

£550



3)

Eccentric Bookseller



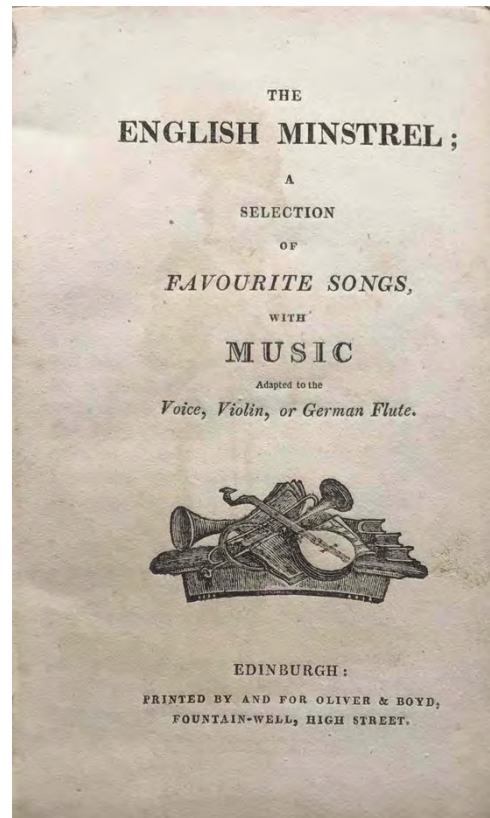
PRINCE, John Henry. *The Life, Pedestrian Excursions and singular opinions of J.H. Prince, bookseller.* London, printed for J.H.Prince, Red Lion Square Holborn. 1806 First edition. Stipple engraved portrait frontispiece. Large 12 mo. Collates [xii] 13-240 [complete]. Some offsetting on to title, some foxing and staining, lightly browned, grey paper covered boards and paper spine and label in imitation of original publisher's boards. Apparently rare in commerce, and not common elsewhere with Library hub listing two holdings at Edinburgh and Liverpool University Libraries , WorldCat adds the British Library and only seven copies in Canada and U.S.A.

DNB has the following :

"PRINCE, JOHN HENRY (fl. 1818), author, born on 21 May 1770 in the parish of St. Mary, Whitechapel, was son of George Prince, originally of Dursley, Gloucestershire, by his wife, Dorothy Dixon. He was educated in the charity school of St. Mary's, Whitechapel; he started life as errand boy to a tallow-chandler, and eventually, about 1790, became clerk to an attorney in Carey Street, Lincoln's Inn. Dismissed after three years' service, he entered another office, and a year later became secretary to a retired solicitor, who gave him access to an excellent library. His weekly salary was only half a guinea, but he deemed it sufficient to maintain a wife, and was married on 29 May 1794. One child, a daughter, was the fruit of this union. From 1796, when an essay from his pen 'On Detraction and Calumny' appeared in the 'Lady's Magazine,' he began to turn out articles and pamphlets on the most varied subjects. He left his patron in 1797, and served with several firms of solicitors. Besides his literary and legal work, he found time to act for a while as minister of Bethesda Chapel—a methodist congregation—and was prominent in debating societies, such as the London and Westminster Forums. A religious organisation of his own, of a methodistical type, had a short-lived existence. In 1813 he was living at Islington (Gent. Mag. 1813, ii. 18), and in 1818 he published a small legal treatise on conveyancing. The date of his death is unknown. He wrote, besides ephemeral tracts including three letters (1801–2) attacking Joseph Proud [q. v.]: 1. 'A Defence of the People denominated Methodists,' London, 1797, 8vo. 2. 'Original Letters and Essays on moral and entertaining Subjects,' 1797, 8vo. 3. 'Observations on the Act for Incorporating the London Company, including Remarks on the Dearthness of Bread, and on Monopoly, Forestalling, and Regrating,' 4th edit. 1802, 8vo. 4. 'The Christian's Duty to God and the Constitution at all Times, but especially at this critical juncture,' 1804, 8vo, 3rd edit. 5. 'Remarks on the best Method of barring Dower,' 1805, 8vo (republished, with additions, 1807). 6. 'The Life, Pedestrian Excursions, and singular opinions of J. H. P., Bookseller... Written by himself,' 1806, 8vo. 7. 'Original Precedents in Conveyancing, with Notes and Directions for drawing or settling Conveyances,' 1818, 8vo."

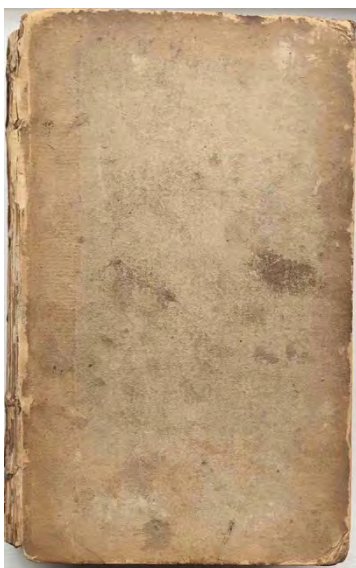
£550.

4) Songbook in publisher's boards



[ANON] The English Minstrel; A selection of favourite songs, with Music. Adapted to the Voice, Violin, or German Flute. Published by Oliver & Boyd, Edinburgh, circa 1815.

12mo. Pp[viii] , 216; engraved frontispiece, title vignette & music and lyrics throughout; Bound in original publisher's boards. some light spotting of the first and last leaves but generally a very good uncut copy. The spine lacks some of the original paper covering, and the edges are dusty. Uncommon. £165



5) Prisoner of War bone carved dominoes in box



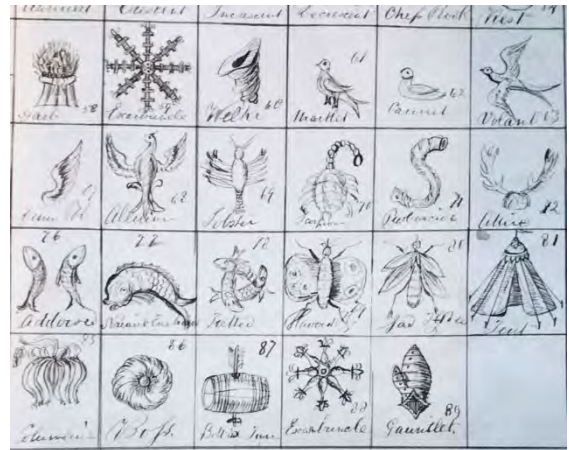
ANON. French Prisoner Of War bone carved casket with sliding lid, containing a full set of dominoes [*double six, twenty eight dominoes in total*]. Approx 15 cm x 6 cm x 3.5 cm, the casket decorated with two coloured miniature portraits of an archaic soldier and a young woman, both behind glass. The bone sheets are attached to a wooden box, and are decorated with roundels in red and green. The dominoes vary a little in size but are around 2.2 cm long. The box would have been made circa 1790-1815 by French prisoners of war, who were actively encouraged to make and sell artefacts to supplement their rations. This is a particularly good example, with a complete set of dominoes and very minor damage to the carved bone box. A rare survival.

£1100



6)

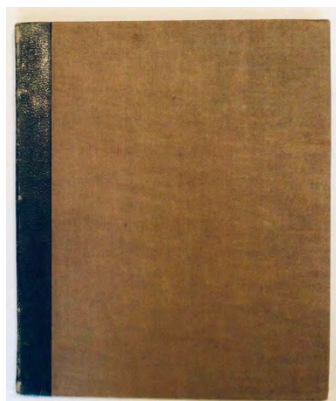
Manuscript Manual of Heraldry



Heraldry [*Manual of Heraldry*] manuscript, with 7 pages of neatly drawn pen and ink heraldic shields, symbols, crowns and wreaths etc., preceded by pp 22 of heraldic terms in a tidy ink hand, and followed by a further pp3 of further notes. A tidy piece of work in black ink and pen. Bound in the original morocco-backed cloth with a gilt lettered spine, some rubbing, but firm in the binding and in Very Good plus condition. Small 4to. No date but perhaps circa 1820.

£295

Salamander is like a small common lizard, its legs & tail are long, the belly is white, one part of the skin is black & the other yellow; both of them being bright with a black line all along, & here there is a spot out of which (as some soulders will have it) a certain figure of a humour proceeds, which gives it the heat of fire when it is in the



7) Extraordinary Hand Painted Playing Cards



BATES, E.K. Croydon [*London U.K.*] 1909. A most unusual group of 13 playing cards consisting of four suits of court cards [*Jack, Queen and King of each suit*], plus a duty ace of spades bearing the words “Painted by E.K. Bates, Croydon 1909.” Outlines in blue pen work with gouache paint used on the court cards, and black ink for the duty ace. The playing cards are painted on to thick card, somewhat toned, with a white background, the backs also hand painted. The detail on the cards is exceptionally fine work- only close viewing reveals the cards to be hand painted. We have not been able to definitively trace the artist.

£495



8)

King Arthur and his Round Table.



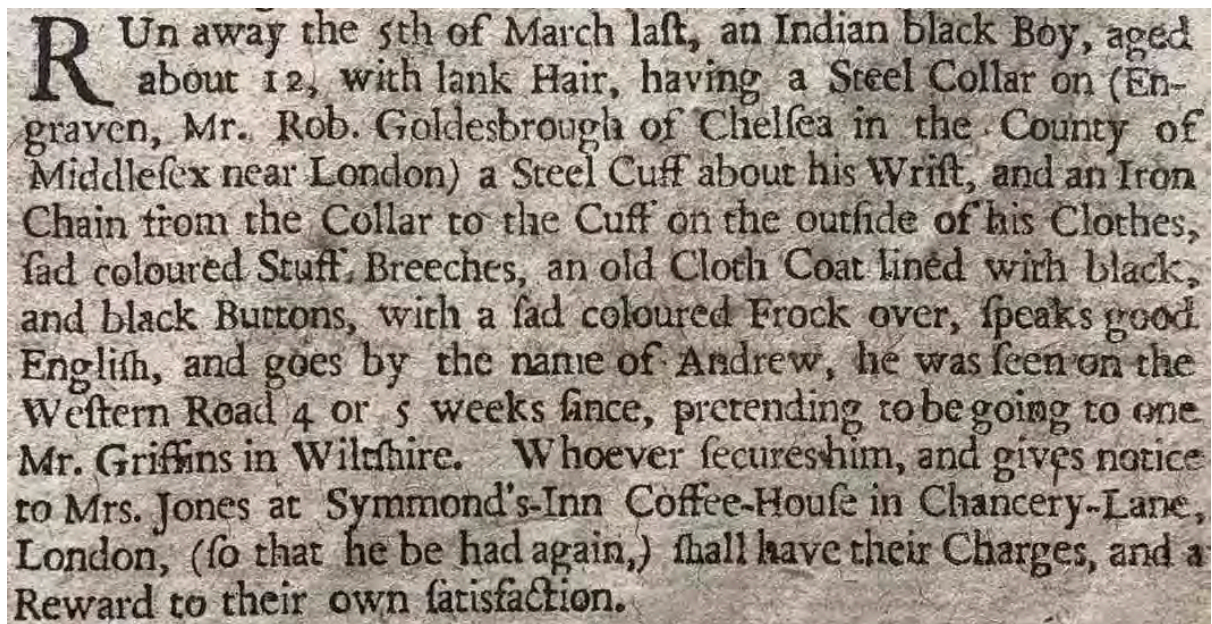
MANUSCRIPT : Watercolour and ink calligraphic drawing on laid paper. C18th century . An image of Arthur and the round table very similar to the one to be found painted on the table top hanging in Winchester castle [1067] . Approx. 24.5 cm x 26 cm. Some wear, staining and discolouration with light creasing and a small edge tear to top and bottom edges. Compass hole to centre.

The table in the drawing features the following names: Sr Galahalt (Sir Galahad), Sr Launcelot deulake (Sir Lancelot de Lake), Sr Gavey (Sir Gawain), Sr Pcyvale (Sir Percival), Sr Lyonell (Sir Lionel), Sr Tystram de Lyens (Sir Tristan de Lyoness), Sr Gareth (Sir Gareth), St Bedwere (Sir Bedivere), Sr Bibrys (Sir Bleoberis), Sr Lamtemale Tayle (Sir La Cote Male Taile), Sr Licane (Sir Lucan), Sr Promyds (Sir Palamedes), Sr Lamorak (Sir Lamorak), Sr Borsde Ganys (Sir Bors de Ganis), Sr Safer (Sir Safir), Sr Pelleus (Sir Pelleas), Sr Kay (Sir Kay), Sr Ector-de Marys (Sir Ector de Maris), Sr Degonet (Sir Dagonet), Sr Degore (Sir Degore), Sr Brumear (Sir Brunor), Sr Lybpus Dyscovy (Sir Le Bel Inconnu), Sr Alynore (Sir Alymore), and Sr Mordred (Sir Mordred)

[The Winchester Round Table bears the names of various knights of Arthur's court and is thought to have been created for a Round Table tournament. The table is 5.5 metres (18 ft) in diameter .The table was overpainted by order of Henry VIII , but the original date of construction to is thought to be from 1250–1280, during the reign of Edward I .Edward was an Arthurian enthusiast who attended at least five Round Tables and hosted one himself in 1299, which may have been the occasion for the creation of the Winchester Round Table. Another theory following an examination of Edward's financial accounts, links it instead with a tournament King Edward held near Winchester on 20 April 1290, to mark the betrothal of one of his daughters.]

£350

- 9) Chained slave runs away from his Chelsea Owner 1690.
Goldsborough Family plantation owners in Maryland U.S.A.



RUn away the 5th of March last, an Indian black Boy, aged about 12, with lank Hair, having a Steel Collar on (Engraven, Mr. Rob. Goldesbrough of Chelsea in the County of Middlesex near London) a Steel Cuff about his Wrist, and an Iron Chain from the Collar to the Cuff on the outside of his Clothes, sad coloured Stuff Breeches, an old Cloth Coat lined with black, and black Buttons, with a sad coloured Frock over, speaks good English, and goes by the name of Andrew, he was seen on the Western Road 4 or 5 weeks since, pretending to be going to one Mr. Griffins in Wiltshire. Whoever secures him, and gives notice to Mrs. Jones at Symmond's-Inn Coffee-House in Chancery-Lane, London, (so that he be had again,) shall have their Charges, and a Reward to their own satisfaction.

LONDON GAZETTE, April 21st, 1690. Published By Authority. Printed by Edw: Jones in the Savoy. This issue of the London Gazette contains three advertisements featuring black protagonists. The most interesting story concerns a young slave, named Andrew by his owners, who has run away “having a Steel Collar on [“Engraven, Mr. Rob. Goldesbrough of Chelsea...”] a Steel Cuff about his wrist, and an Iron Chain from the Collar to the Cuff on the outside of his Clothes...”

We think that the slave owner could be the Robert Goldsborough who was born about 2 Dec 1660 in Blandford, Dorset which would make him around thirty years old when his slave ran away. It seems that he was then living in Chelsea, before emigrating to Maryland, certainly before 1692. He was the son of Nicholas Goldsborough and Margaret [Howes] Goldsborough and he married Elizabeth [Greenberry] Goldsborough in 1697 possibly in Talbot Maryland U.S.A. with whom he had thirteen children. He was a planter, slave owner, and Justice of Talbot County Maryland. Burgess, Provincial Assembly for Talbot County 1704-1707 and Deputy Commissioner for Talbot County 1692-1699. He died in Talbot in 1746. The family had held plantation land for some years before he arrived in Maryland, and they continued to hold tobacco plantations worked by slaves into the mid C19th.

The account offers an extraordinary and emotive description of “Andrew”, possibly the only record of his life extant, and a rare account of a black life in London in 1690.

The Gazette also contains another two stories about black people in England, one mentioning a black Highway man with two accomplices of a “brown complexion” involved in a robbery near St. Albans. It seems possible that the highwayman was one of a large gang of robbers led by one James Whitney in Hertfordshire at that time.

The last advertisement mentions some soldiers who have deserted from Captain Francis Marsh's Company of Fusiliers. James Waye, a Corporal is described as “middle sized and black” with a pronounced stutter and a black Periwig. We have been unable to trace Waye's military service records. An interesting record of varied black lives in c17th London.

£1100

10) Profusely Illustrated Manuscript Gebetbuch 1817



THOMA, Johann Joseph. Gebetbuch. German Manuscript Book of Prayer, created for Maria Dorothea Zeidlerin 1817. A delightful early C19th German manuscript book of prayer, more commonly known as a Gebetbuch. [2] pp246, approx 17.2 cm x 10.5 cm x 2.7 cm, bound in original blind stamped diced leather, original orange endpapers, blanks present. Written by Johann Joseph Thoma, in Hardeck, Bavaria, Germany, and dedicated by him to “the honourable and virtuous Virgin Maria Dorothea Zeidlerin in Majersreith”. Thoma created nine full page miniatures and fourteen smaller illustrations in what has become known in America as the “Fraktur” style, which travelled from its German roots to Pennsylvania. The work is accomplished and lively, with some illustrations heightened in gold, and there are floral headers to each text page. The titles and some text is written in red and blue, with black ink for the majority of the content. Overall in Very Good and pleasing condition. There is wear with minor loss to the binding. The title page has suffered from some staining, with several letters blurred, and there is minor staining throughout. In addition, there is an image of the Virgin [“Maria”] loosely tipped in. £1100.



11) Manuscript French “Jeu de Sept Familles” variant



ANON. French happy families quartet game of 32 cards in manuscript, possibly derived from the French game of “Jeu de Sept Familles” in an eight family variant. The game is first found in France from an 1876 example designed by the artist and cartoonist André Gill, which had seven families, consisting of Father, Mother, Son, Daughter, Valet and Cook. This example owes more to the English “Happy Families” game [first found in 1851] with Father Mother, Son and Daughter. Drawn in ink with added touches of colour onto a medium weight card stock. Square corners, blank backs. The characters are very lively and vibrant with witty nomenclature as follows , with our attempted translations. “Piedevaux, boucher” [Calvesfoot, the butcher]; “Dupruneau, épicier” [Prune, the grocer]; “Monsieur Lamorue,” [Mr Cod, fishmonger] ; “M. Lafleur, jardinier” [Mr Flower, gardener] “Monsieur Lamèche” [Mr Lash the coachman]; “Monsieur Tripstar” [uncertain translation, possibly Mr Tripe the tripe dealer] ; “Monsieur Chicaneau” [a good translation might be Mr Quibble, the lawyer] “Monsieur Grippeson” [possibly Mr Grip, the miser/ banker]. We love the very quirky caricatures which follow tradition by showing “the tools of the trade” - knives for the butcher, a coffee roaster for the grocer etc- and which are determinedly grotesque. French, or possibly English lampooning the French? We have never seen another example.

£1100



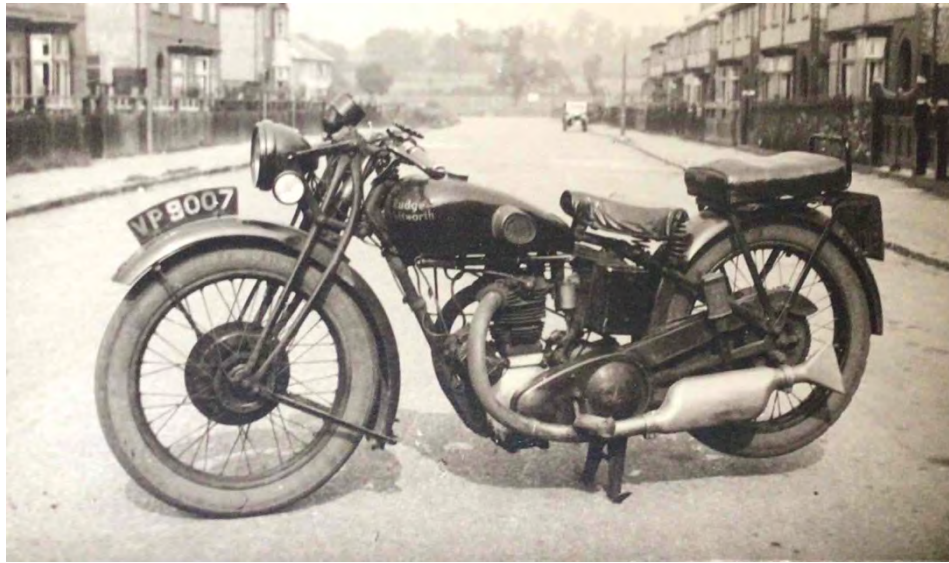
A Remarkable Woman: Phoebe Bown of Derby

A REMARKABLE WOMAN.

A traveller from Derby thus writes:—"But the greatest wonder I saw was Miss Phoebe Bown; in person five feet six, about thirty, well proportioned, round-faced and ruddy, a dark penetrating eye, which, the moment it fixes upon your face, *stamps your character*, and that with precision. Her step (pardon the Irishism) is more manly than a man's, and can easily cover forty miles a day. Her common dress is a man's hat, coat, with a spencer over it, and men's shoes: I believe she is a stranger to breeches. She can lift one hundred weight with each hand, and carry fourteen score; can sew, knit, cook, and spin, but hates them all, and every accompaniment to the female character, except that of modesty. A gentleman at the New Bath recently treated her so rudely, "that she had a good mind to have knocked him down." She positively assured me she did not know what fear was. She never gives an affront, but will offer to fight any man who gives her one. If she has not fought, perhaps it was owing to the insulter being a coward, for none else would give an affront. She has strong sense, and excellent judgment, says smart things, and supports an easy freedom in all companies. Her voice is more than masculine, it is deep-toned; the wind in her favour, she can send it a mile; has no beard, or prominence of breast; accepts any kind of manual labour, as holding the plough, driving the team, thatching the ricks, &c.; but her chief avocation is breaking horses, at a guinea a week; always rides without a saddle, and is supposed to be the best judge of a horse, cow, &c. in the country; and is frequently requested to purchase for others at the neighbouring fairs. —" She is fond of Milton, Pope, Shakspear, also of music: is self-taught, performs on several instruments, as the flute, violin, harpichord, and supports the bass-viol in Matlock Church. She is an excellent marks-woman, and, like her brother-sportsmen, carries her gun upon her shoulder. She eats no beef or pork, and but little mutton; her chief food is milk, and also her drink, discarding wine, ale, and spirits."!!!

LLOYD'S EVENING POST Sept 3-6 1802. Pp8, disbound. A complete and original issue of this newspaper in Very Good condition. Small holes in the spine from original binding. The paper carries a good piece [*about six column inches of very small type*] about a young woman Miss Phoebe Brown; "well proportioned, round-faced and ruddy, a dark penetrating eye...her step is more manly than a man's and can easily cover forty miles in a day". She dresses as a man but the writer "believes that she is a stranger to breeches". She is renowned for her strength and can "lift a hundredweight in each hand, and carry fourteen score" She can also sew, knit, cook and spin "but hates them all and every female accomplishment except that of modesty" The article goes on to describe her willingness to fight, the depth of her voice, her excellent sense and judgement, and fondness for manual labour. She is judged to be the best appraiser of livestock locally, is fond of Milton, Pope and Shakspear and performs on several instruments, including playing the bass viol in Matlock church. In other accounts, she was known as "The Matlock Amazon" and an image of her, and further biographical details of Phoebe can be found online.

Rudge Motorcycle tour 1931



ANON: Typed and manuscript journal of a holiday in Devon and Hampshire of a holiday in 1931 on a Rudge motorcycle, [made circa 1928/9 with a Birmingham VP registration] and a shorter break on the South Coast. 2 albums, size 10" x 12", boards, stiff buff paper leaves. The account is typewritten on oblong 4to sheets, 11 pages describing the journey, plus 6 hand-drawn maps in ink and colour, showing routes, and sixty photographs of places, each approx. 4 inches x 6 inches. The first page has a good close-up photo of the Rudge. Places visited include Selworthy, Peppercombe, Drewsteignton, Chagford, Postbridge, Burrator Dam, Newton Ferrers, Holberton, Brixham. Many of the photographs are street views with thatched cottages. There follows an account of a few days on the South Coast (by bus), 2 typed pages, 1 map and 21 photographs, including 9 photos of shipping at Southampton, including "The Mauretania", "under the stern of the Berengaria" etc. At the end are 3 pages describing a trip to the East Coast, plus 3 photographs.

Near Bigbury "every so often there were watersplashes to go through - yours truly took the last one too fast and completely filled both shoes with water. A halt was called whilst the wet socks were duly attached to the handlebars to dry in the breeze" There is a photograph of the motorcycle titled "Through the splash on the way to Modbury". At Dartmouth he mentions that "anchored up the river are numerous vessels laid aside owing to the depression".

£295

Rudge motorcycles were produced in Coventry from 1911 to 1946. The firm was known for its innovations in engine and transmission design, and its racing successes. Their sales motto was "Rudge it, do not trudge it".



14) Unrecorded chapbook: Old Darby and Joan's Garland

Not in ESTC, Library Hub, Roud ballad index, or WorldCat.



CHAPBOOK, c18th. Darby and Joan's Garland Containing Five Songs. Pp8, no publisher or date. Approx 11.cm x 15.5 cm, sewn in to possibly contemporary paper wraps. Stained to the bottom third [old damp staining?] and roughly trimmed to fore edge and bottom edge of the inner leaf without loss of text. The title page bears a woodcut of a man and woman kissing. This seems to be rather a rare chapbook. We can find no examples of it recorded anywhere in this format. The songs are as follows: Old Darby and Joan, Chloe's Answer, The Age of Man, JOVE I'll be Free, and The Answer. The series of songs seems to be based around earlier slip songs and broadside ballads titled with or containing various versions of "Chloe Monita", subsequently published as 'Old Darby and Joan', 'Advice to Chloe' and 'Damon's advice to Chloe', and with the same first line "Dear Chloe while thus beyond measure". The earliest versions of "Chloe" ballads seem to have had parallel Latin and English texts, and there is an 8 page Belfast imprint "Montrose's lines. To which is added Old Darby and Joan" recorded in ESTC and dated 1758. "7 ould song" in ink to the original wrap. Rare. £450

15) "Stop Them Now": Holocaust in Poland evidenced in 1942

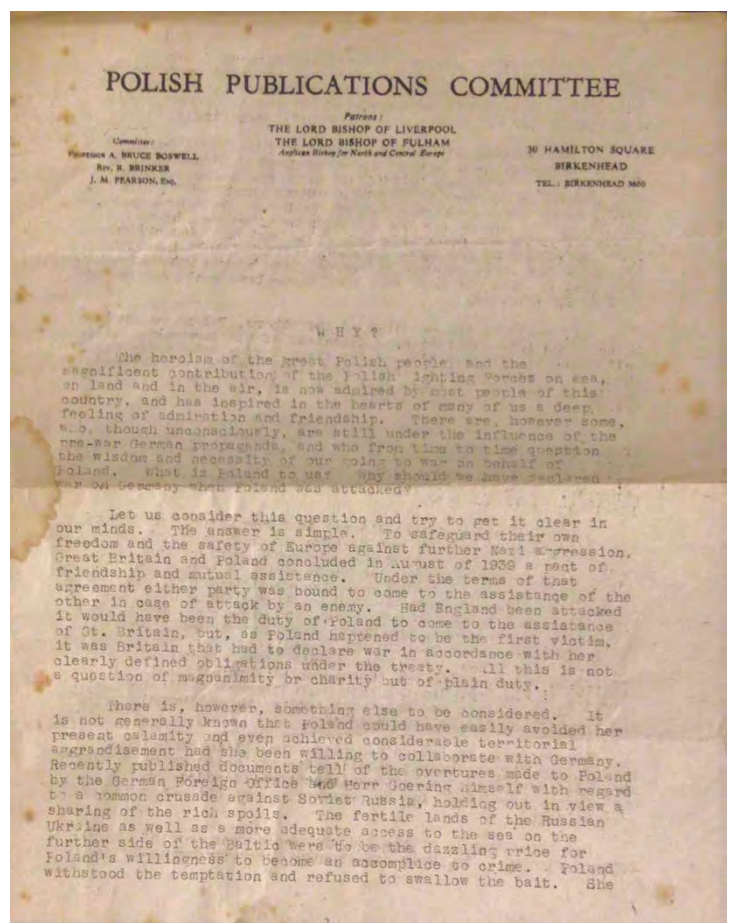
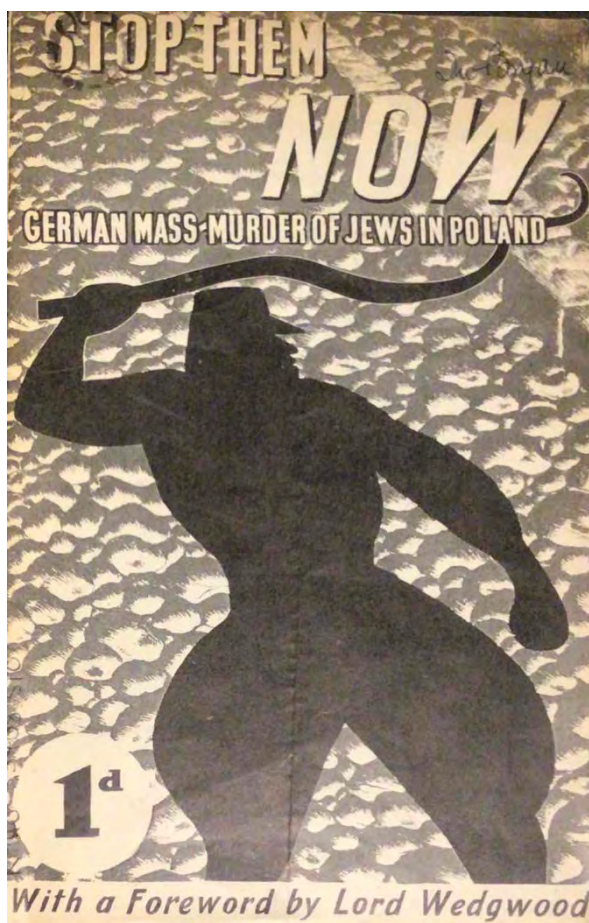
[ZYGIELBOJM, Szmul] Stop Them Now German mass- murder of jews in Poland. Liberty Publications, London 1942. With foreword by Lord Wedgwood [Frances Charles Bowen 2nd Baron Wedgwood of Barlaston]. Pp 16 including printed wraps. Illustrated: "The photographs reproduced in this pamphlet were smuggled out of Poland through underground channels". Approx 21.5 cm x 13.7 cm. Price 1d. Ex Nottingham Public libraries reference library with inked catalogue numbers and stamps to p2/3, and a name in ink on the front wrap. The hard hitting introduction "It IS True" is by the London-based Szmul Zygielbojm, who tragically committed suicide less than a year after this publication. The pamphlet supports evidence that the allied powers were fully aware of the details of the Jewish Holocaust some two and a half years before American and British troops "discovered" the horrors of the extermination camps, and choose not to act upon the knowledge, despite having prepared war crime indictments against Adolf Hitler and senior Nazis. In March 1943, Viscount Cranbourne, a minister in Churchill's War Cabinet apparently expressed the opinion that Jews should not be treated as a special case, and that the British Empire was too full of refugees to accept any more. Hansard for 17th December reports an answer by Sir Anthony Eden to a question by private notice from Mr Silverman thus; "Yes, Sir, I regret to have to inform the House that reliable reports have recently reached His Majesty's Government regarding the barbarous and inhuman treatment to which Jews are being subjected in. German-occupied Europe. They have in particular received a note from the Polish Government, which was also communicated to other United Nations and which has received wide publicity in the Press...I should like to take this opportunity to communicate to the House the text of the following declaration which is being made public to-day at this hour in London, Moscow and Washington: "The attention of the Governments of Belgium, Czechoslovakia, Greece, Luxemburg, the

Netherlands, Norway, Poland, the United States of America, the United Kingdom of Great Britain and Northern Ireland, the Union of Soviet Socialist Republics and Yugoslavia, and of the French National Committee has been drawn to numerous reports from Europe that the German authorities, not content with denying to persons of Jewish race in all the territories over which their barbarous rule has been extended the most elementary human rights, are now carrying into effect Hitler's oft repeated intention to exterminate the Jewish people in Europe. From all the occupied countries Jews are being transported, in conditions of appalling horror and brutality, to Eastern Europe. In Poland, which has been made the principal Nazi slaughterhouse, the ghettos established by the German invaders are being systematically emptied of all Jews except a few highly skilled workers required for war industries. None of those taken away are ever heard of again. The able-bodied are slowly worked to death in labour camps. The infirm are left to die of exposure and starvation or are deliberately massacred in mass executions. The number of victims of these bloody cruelties is reckoned in many hundreds of thousands of entirely innocent men, women and children."

Yad Veshem, *[the Holocaust remembrance memorial in Israel]* expresses the opinion, that although the knowledge about the mass murders of Jews had reached the free world, it is unclear to what extent the Allied leaders understood the information in their hands. This seems borne out by the apparent shock of the troops and their commanders who liberated the camps at the end of the war.

Together with; what must be a very rare survival of a four page typewritten and duplicated letter from the Polish Publications Committee, headed WHY? which answers those unconsciously "under the influence of pre-war German propaganda" questioning "the wisdom and necessity of going to war on behalf of Poland". The last page has a report on conditions in Dachau, and of starvation rations, extermination of a whole village and of 109 people murdered on Christmas Eve.

£350



16)

Transformation Cards : British circa 1855



MANUSCRIPT A set of costume transformation cards, we think probably British. Hand painted watercolour portrait of a woman , with six overlay cards with different costumes to transform the portrait. Approx 11.5 cm x 15 cm. In Near Fine condition, with a few minor spots only, and preserved in a recent paper and card wrap. Five of the costumes have pencil notes describing them ; Turkish, Roman Peasant, Gypsy, Aragon, Swiss, and the sixth card depicts a crowned queen. We have handled several sets of these cards each by a different hand, suggesting that the creation of the cards was a popular pastime, probably for women. There are two signatures to the portrait verso: “E.M.Gulland 1855” and “M.A. Beard”, which might bear further research, but we are presuming that one name refers to the artist, the other to the sitter. £1100



17) Prisoner of War miniature bone playing cards and dominoes

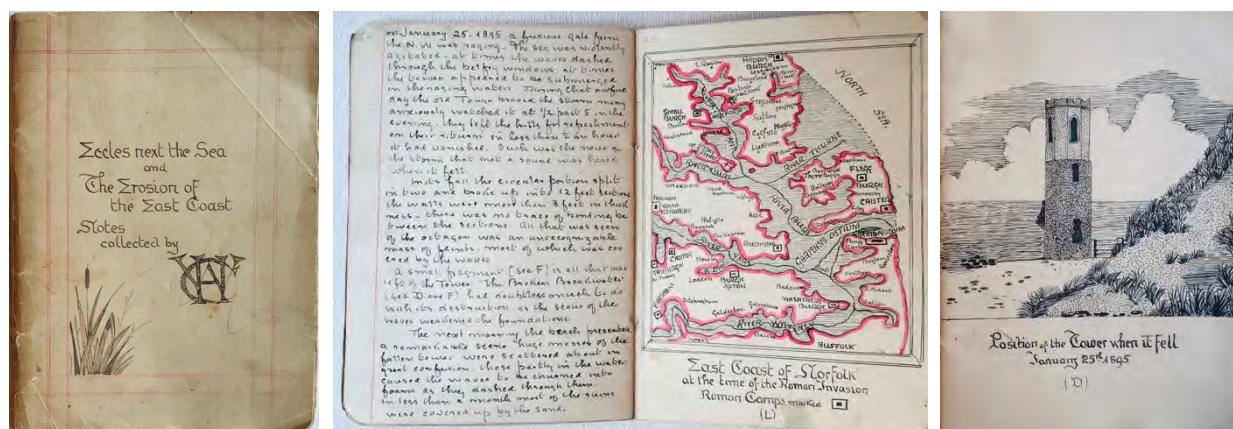


Two rare C18th and early c19th bone carved boxes with sliding lids, containing miniature bone and painted playing cards, together with a “regimental drum” containing a full set of tiny dominoes. The two lots of bone cards are contained in neatly constructed boxes each with a sliding lid, and they came from the same source. The first has the remains of decoration to the lid, minor damage to one side of the box and measures approx. 6.5 cm x 4 cm x 1.7 cm. The other box measures approx. 6.2 cm x 3.9 cm x 1.7 cm. The first set is complete, but with one card, [3 spades] restored, and probably taken from the other set, as the card is smaller, and more closely matches the second set. The second set lacks six cards. Playing cards are more unusual prisoner of war artefacts, as they required more artistic skill in the execution, rather than the more common domino sets. The two sets £975

The domino set contained in a bone carved military drum standing approx. 3.5 cm tall with a diameter of 3.5 cm. It contains a complete set of double 6 dominoes in bone. The drum is threaded at either end so that the drum skins act as lids, and finely pierced all round. It is complete and undamaged- an extraordinary survival. The drum with dominoes £480

[War with France began to come to a head in 1793 against Revolutionary France, and subsequently in opposition to Emperor Napoleon Bonaparte. Hostilities lasted until 1815, post Waterloo, with the whole of Europe engaged at various times as well as conflicts in the Caribbean, North Africa and the Indian Ocean. Around two hundred thousand French and Dutch soldiers and sailors were captured and imprisoned in the United Kingdom, with other nationalities in smaller numbers. The Admiralty Transport Board were in charge of the captives, and they housed the prisoners in prison ships, (“hulks”) and prisons such as Norman Cross near Peterborough, and later at Dartmoor and Perth. Prisoners had permission to work inside the prisons, making and selling artefacts made from bone and straw, and were allowed to meet with the public to sell their work. There were many skilful artisans producing toys, ship models, straw work and treen, dominoes and rather less commonly, playing cards, and when eventually repatriated, it was reported that some inmates had accumulated up to 100 guineas.]

18) Norfolk Manuscript for a work by W.H.Cooke



COOKE, William Henry. [1841-1930]; Catfield and Stalham, Norfolk, U.K. "Eccles Next-the-Sea and the Erosion of the East Coast" Notes collected by [monogram] W.H.C. 1908. Manuscript booklet in wraps, the title in pen with penwork reeds and monogram. Illustrated with pen drawings by the author. Pp 51 with illustrations lettered AA through to L including two maps. The work is in two parts, the second being the Erosion of the East Coast. The first four pages are loosely tipped in, and consist of four sketches "from photographs taken by Mr. R. Gurney Ingham Hall" with an accompanying letter from Cooke explaining the cliff erosion pictured in the first image. An additional letter accompanying the booklet is written on the headed notepaper of a Norwich bookseller H.W.Hunt [but signed B.J.Hook] telling the recipient of the letter A.A.Blake Esq. that he has just received 102 copies of the printed booklet, and returning the original ms copy, thus neatly providing provenance for this little work.

[William Henry Cooke was born in 1841 in Catfield Norfolk; his parents Anne and Henry Cooke were farmers. William initially worked in London. The 1861 census sees him working as a warehouseman; the 1871 working as a travelling salesman for a map publishing company. Other works by Cooke are held by the Norfolk Record Office, Ref.COL/8/81/1-4 Notes with illustrations by William Cooke of Stalham including: On the Abbey of St Benet at Holm and Ludham Legends, the printed version of this manuscript, a work on Ingham Church and the Priory of St. Victor, and The Inghams and Stapletons, with a letter from Cooke giving the items to R.J.Coleman.]

An interesting Norfolk item. £ 795



Manuscript holiday journals; “Rambles of the Harding Family”

HARDING, Edmund J. Manuscript “Rambles of the Harding Family By it’s “slightly deranged” member Edmund J. Harding. With illustrations (mostly copied from the great masters) By: the same Lunatic. London. “The hand” Printing Press” 1880.” Title, half title, dedication [*“To Miss Rachel Nicholson of Stockwell College and to all other ladies who honour me with their friendship”*], contents, pp147. Bound in a limp black leather covered lined notebook, gilt borders to the covers , the spine repaired to the bottom 4 cm. Marbled endpapers and page edges. Bookplate of Charles Benson to the front pastedown, also a label for “Nissen Arnold Stationers Limited, 45 Mark Lane”. Written in ink in a pleasingly easy to read hand and illustrated with pen and ink drawings throughout.

Harding’s account of his family holiday is written in a rather self consciously “amusing” style, very readable and entertaining in a “Pooterish” manner. The family stay in Ilfracombe, with trips to the Torrs, Watermouth, Lynton and a visit to Clovelly by steamer.

Chapter One begins the narrative; “What a glorious feeling comes over the poor City Clerk when he takes his candle and proceeds to his bedroom the night before the commencement of his vacation!...”

“Yes it was true! I was going away, not as a common "excursionist" with a ticket for Margate at 5/- there and back__ no! I was going right away [...] with a thirty-five shilling "tourist" ticket to spend a fortnight in the County of Devon the "English Switzerland". Edmund’s family meets the train at Ilfracombe, his sister’s nose “already red at the tip like a poker just out of the fire”. They head for



the “Parade Inn” with its “comfortable little sitting room” with sloping floors “as if a heavy family had been in the habit of sitting round the table and had bent it in”. Chapter Two sees Edmund exploring the town and delighting in the novelty of the whole scene before him. He describes the bathing arrangements “the calm & mighty ocean washing around my feet, while those great ornaments to a coast, the Gulls wheeled majestically around my head. Here I could lie at full length and read *Westward Ho!* And appreciate somewhat the enthusiasm which moved the pen of its author. But suddenly the calm of the scene was broken by the crack of a rifle, and one of the gulls fell upon the water. This aroused my indignation. Surely it was hard that so great an ornament should be shot down, not because it is a



useful article of food, but simply to gratify the selfish satisfaction to be obtained from looking along the barrel of the gun."

Chapter Three has a description of an ascent of the nearby hills, "The Torrs", the author's mother being carried in a donkey chaise. They arrive at a Turnpike which had "a pleasant house and still



pleasanter woman. She had several pretty daughters one of whom was a woman, but her mother seemed desirous that she should remain ignorant of the fact for she still kept her in short petticoats". The descent affords excellent views ; " By the advice of an elderly gentleman I descended to the beach by some rude steps cut into the rock, and was well repaid for my trouble , the view of the chasm far below being particularly striking..."

Chapter Four has the party visiting caves at Watermouth, accessed at low tide and one, Briary Cave approached " through a narrow passage , which might almost be termed a crevice in the rock" where they meet a man who takes a penny toll from each visitor, who " admitted to having been imbibing Whiskey with a friend , and the half quarrelsome manner in which he expressed himself was almost amusing..." He offers them milk, there being no public house for refreshment nearby ; "If yew like tee haave it, yews are welcome tew it, but if yew don't I caan't help it".

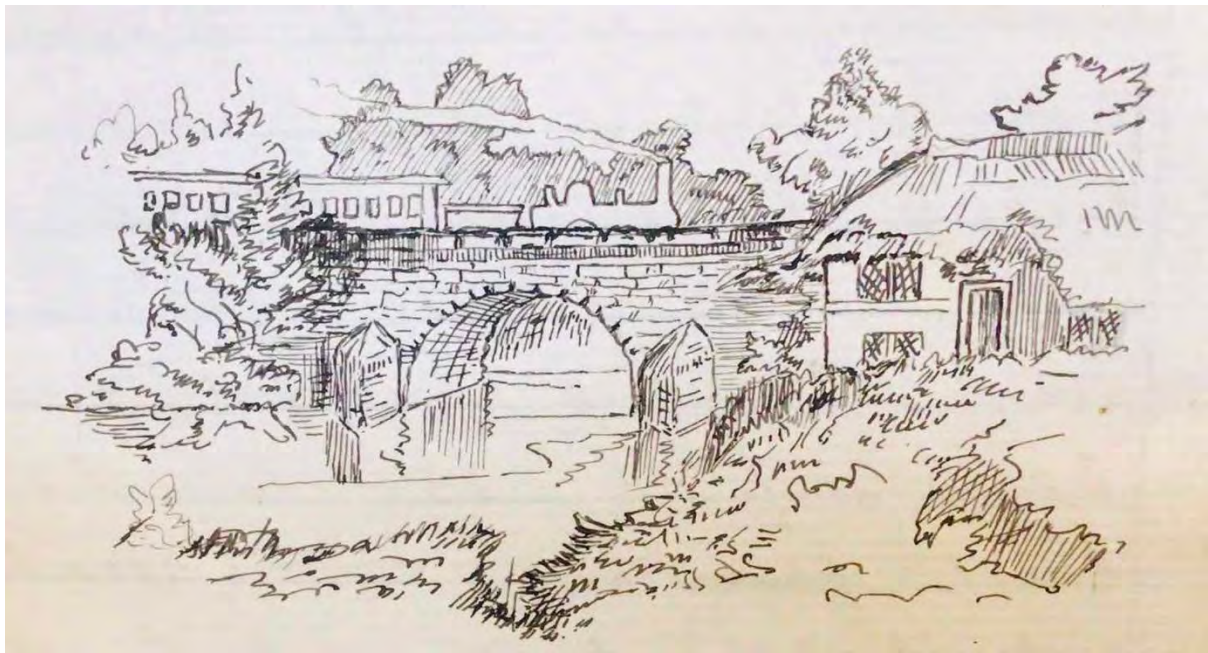


Chapter Five A trip to Lynton being deemed indispensable , two traps are hired for the excursion and a picnic is prepared."We [...] smoked like furnaces, & addressed all the natives in affectionately familiar terms. On we sped, stopping now and then to refresh the inner man with ale, or to bring a little "lacteal fluid" to the ladies, and varying the monotony of the proceedings by occasionally getting out to walk up the hills, or pluck such flowers as the hedges afforded...Still we dashed on, now trotting round a winding path, anon diving down into a dale only to ascend the hill on the other side; now stopping a moment at some halfway house to partake of "Brighton Tipper" [ale, a Dickens "Martin Chuzzlewit" reference], now



shouting the call of the Tyrolese: and now, like Barnaby Rudge & Madge Wildfire rolled into one, trimming our hats with fern leaves & singing snatches of songs, principally in reference to a "night in June upon the Danube River..."

Chapter Six sees an excursion to Clovelly by steamer on the "Vellindra"..."although a large vessel, is not a very pleasant one for passengers, being somewhat dirty, and some of those mixed odours such as the engines & the greens produce is not over savoury, especially to people who are looking anxiously forward to being ill...We steamed along at a good rate, the vessel only indicating that we were on the sea by rising very gently as if it were breathing, and then sinking softly and gradually down again." The author is delighted by Clovelly and enjoys asking locals about "Crazed Kate's Cottage" as they seem "somewhat confused as to the identity of the unfortunate victim of insanity" despite pointing it out to visitors and selling post cards of it.



Chapter Seven introduces the imminent end of the holiday journal, with the return home by the 2.30 p.m. train. "In vain I felt in my pocket for the once 'heavy purse' which had made my heart so light; it had collapsed and now contained nothing but the return half of my railway ticket, and a fourpenny piece 'which last' I had determined either to give to the guard, or to expend in two glasses of 'Brighton Tipper' on the journey up." Family members see him off, and he arrives home at eleven o'clock "the trip altogether the most enjoyable I had experienced for many years".

An entertaining journal.

£1100.00

20) Charlotte's pressed flower family album 1864

SUTTON, Charlotte, [née Nelthorpe]. Album of drawings, pressed flowers, leaves, seaweed and feathers. Dated variously 1864/5. Approx 75 pp filled, mostly on rectos. 20 cm x 17 cm. Specimens mounted [some with loss] with tabs and glue, and with notes naming locations, [Scarborough, Whitby, Wiseton, Southwell, Hardwick.] donors and dates. Identified by drawings made by some of her children "drawings done by my 3 little ones" [named]. A more than usually evocative album, giving a rather touching insight into Charlotte's family life and community. Very much a "family album".

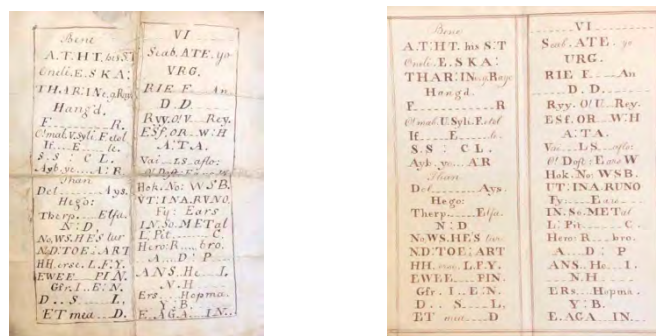


Charlotte Nelthorpe [1815-1872]. Born about 6th March 1817 in Bilsthorpe, Nottinghamshire, married to Revd. Robert Sutton, Rector of Bilsthorpe, [also cricketer & Justice of the Peace], Nottinghamshire U.K. Mother of Evelyn Charlotte Sutton, Robert Nassau Sutton -Nelthorpe, Henry John Sutton, Francis Richard Sutton, Mabel Albina Sutton, Waldo-Sibthorp Sutton, Janetta Nina Sutton and Hugh Nelthorpe Sutton. The boys were educated at Eton College, as was their father.

£400

21) A Whimsical Epitaph

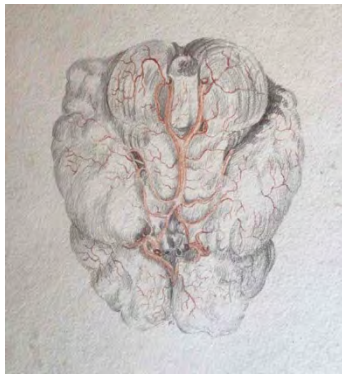
MANUSCRIPTS. Two manuscripts, one mounted on linen, the latter with some damage along folds and repaired with sewing. Approx. 20 cm x 15.5 cm and 19 cm x 15.9 cm. Both written in brown ink, possibly in the same hand, perhaps one being a copy of the other in order to preserve the text, given the frailty of one version. No date but the text was current in the late c18th. The text, a "puzzle epitaph"



was first published in John Wesley's Arminian Magazine in 1786 [first publication of *The Arminian Magazine* was in 1778] with the following introduction; "To be jocular in death is preposterous; nor is it less-so to inscribe low jests on the Monuments of the dead. We insert the following as a remarkable instance of this sort of buffoonery, found, in a country Church-yard, on the tombstone of one Katharine Gray, who in her lifetime had been a dealer in earthenware. To understand this ridiculous piece, you are to follow the letters, till they make up a word: not regarding whether they be great or small; nor how they are divided or pointed".

The solution : Beneath this stone lies Katharine Gray, chang'd from a busy life to lifeless clay. By earth and clay she got her pelf, and now she's turn'd to earth herself. Ye weeping friends let me advise, abate your grief and dry your eyes. For what avails a flood of tears; who knows but in a run of years, in some tall pitcher or broad pan, she in her shop may be again. £150

22) Anatomical drawings from the time of the body snatchers.



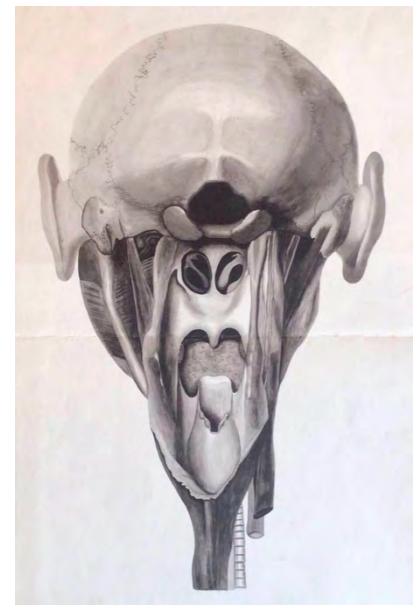
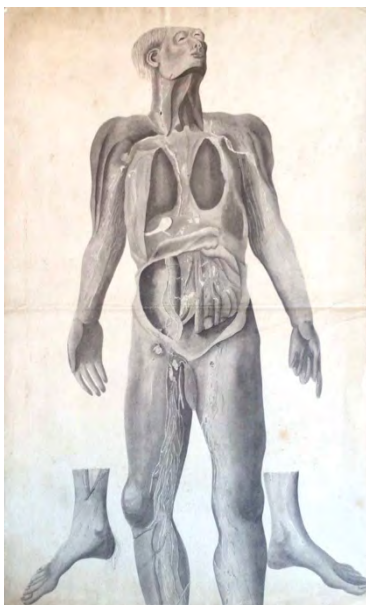
ANON. A collection of 87 original drawings in pencil, pen and ink and wash, the paper with watermarks dating from around 1814 onwards until 1838, many annotated. In several different hands and on a wide variety of paper stock, suggesting that a previous owner has gathered the drawings from several sources. Some papers bear stationer's blind stamps from Bath, and Gloucester.

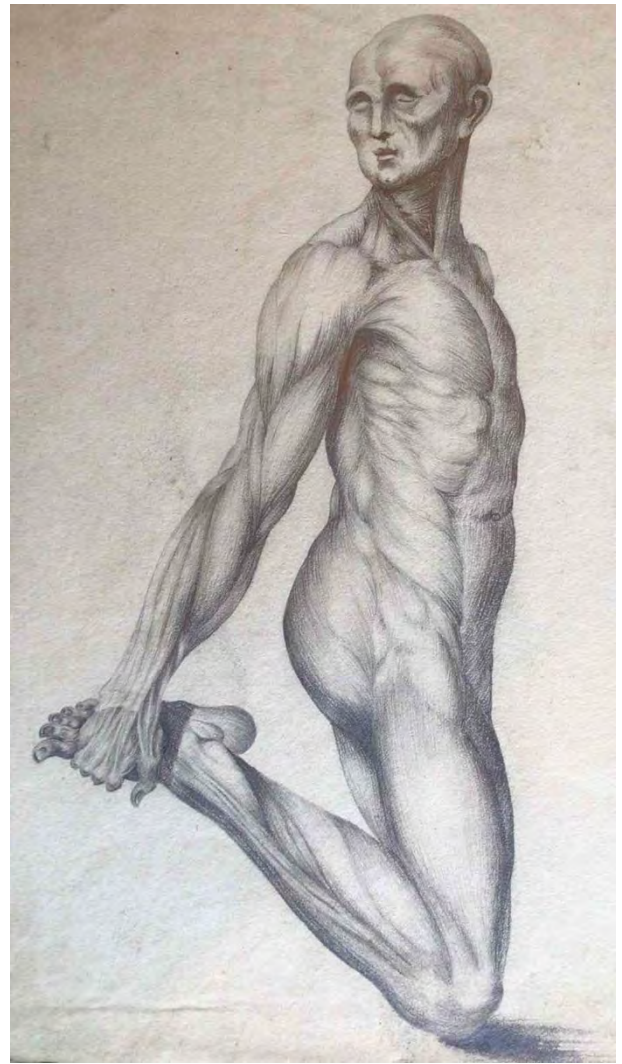
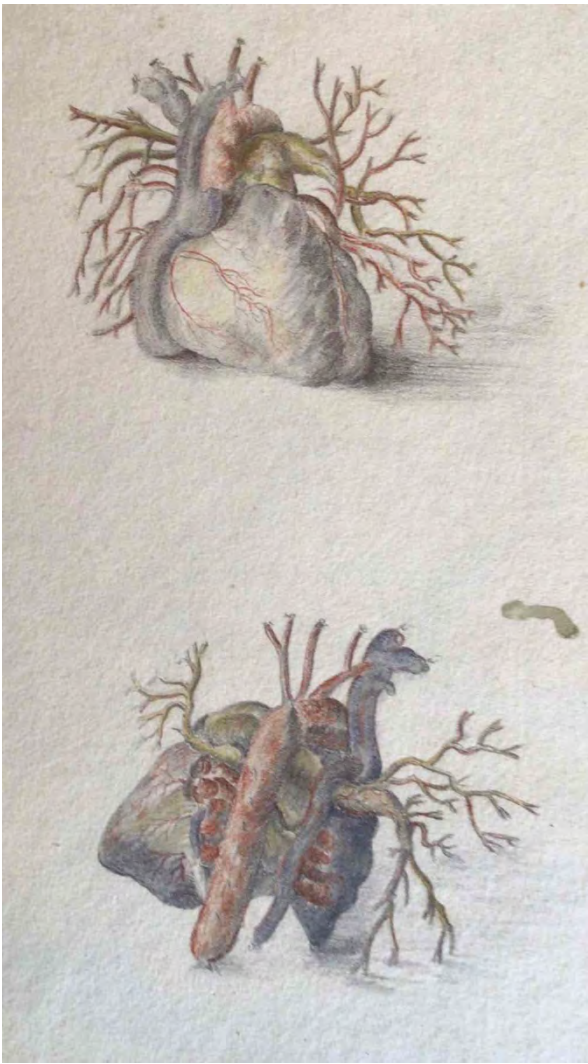
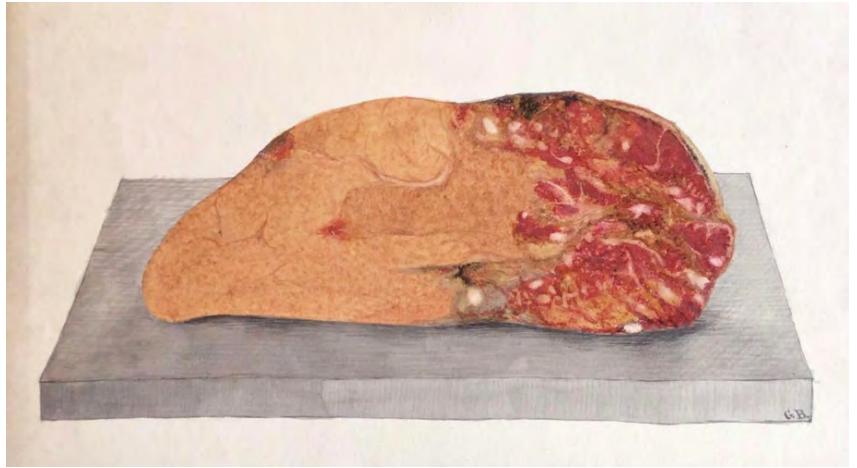
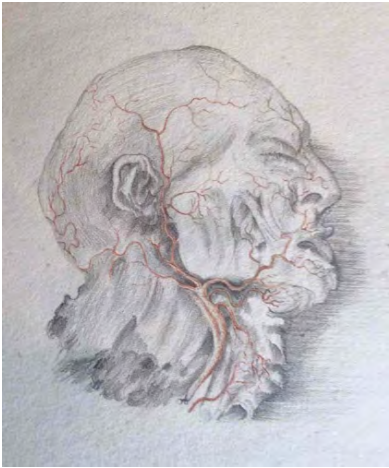
The history of anatomy, and the sourcing of the required cadavers for medical students is both fascinating and gruesome. In the c18th, many bodies were exhumed at night from churchyards by men who became known as resurrectionists, who then sold the bodies on to the medical schools. The bodies of hanged criminals were also available, but even when the number of crimes punishable by hanging increased to over two hundred, demand still outstripped supply.

The early c19th brought about an increased need for surgeons in the army and navy during the Napoleonic wars, leading to an increase in the foundation of private medical schools. The trade in illicitly acquired bodies was brisk, and even murders were committed for the value of the victim's corpse [*Burke and Hare et al*]. After 1832, the need for illegally sourced corpses diminished as the Anatomy act of 1832 allowed for the bodies of the unclaimed poor from workhouses to undergo dissection, and poor houses were allowed to sell bodies to teaching hospitals to contribute to the poor relief in their parish. Poor and grieving relatives of the deceased also sold corpses to dealers, who sold them on to anatomy schools, either whole, or divided into separate organs for a greater price. It is in this context that this collection of drawings can be seen.

There is a wide range of skill shown in the work of the medical students who must have made the drawings, and in the degree of finish to the individual drawings. Some are fully worked drawings with wash, others more ephemeral sketches. In all, a fascinating collection.

£1100

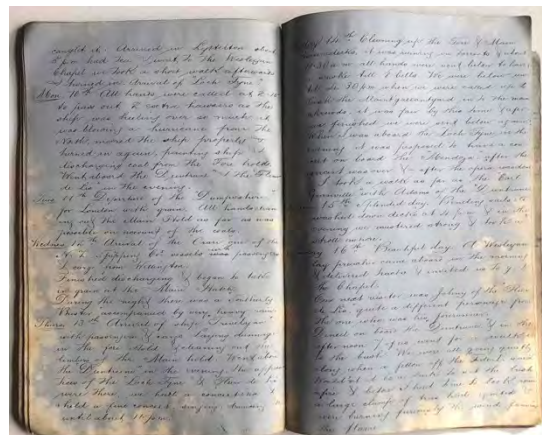




Log of the barque Mendoza on a voyage to Australia and New Zealand 1879

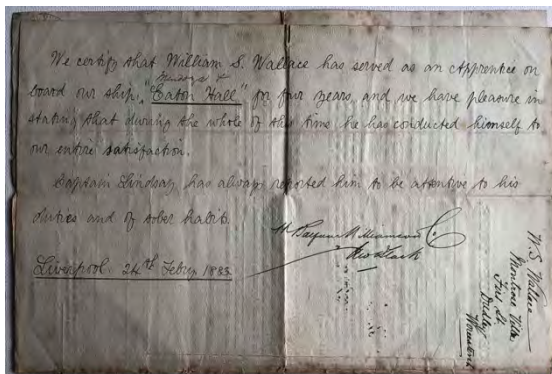


WALLACE, William Sutherland [1863-1908] . Manuscript log of a voyage from East India Dock, London, to Newcastle New South Wales, Australia, and Lyttleton, New Zealand. Pp 88 of log entries in black ink in a very readable hand . Bound in the original boards, with marbled paper , and brown leather spine. The covers distressed and heavily worn. There is a manuscript title label to the front board with “Log of the Mendoza kept by W.S.Wallace on a voyage to Newcastle N.S.W.” Internally, the blue paper shows evidence of water damage throughout, but without loss of the sense of the text. The author has pasted two cut out prints of fashionable young women to the front pastedown and front free endpaper, and has added what might be flying fish “wings” or fins to one of the images, turning her into an angel, whilst the other figure looks up at her.



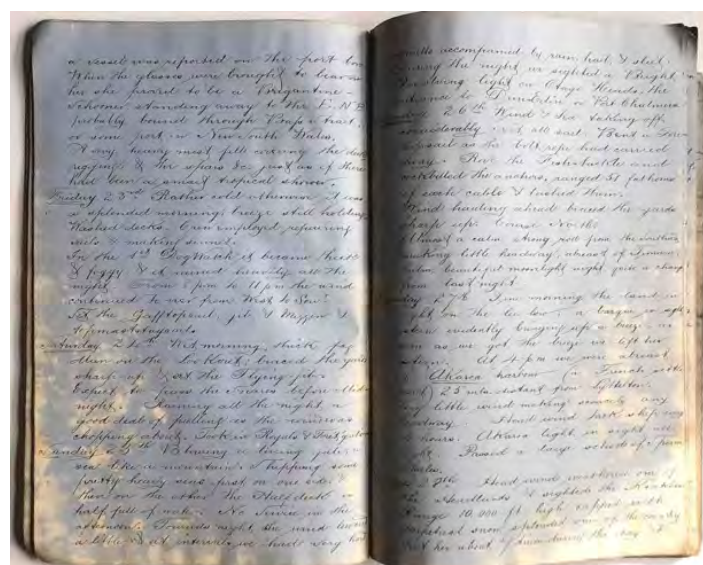
The log is well written, and contains more than mere positional information; January 1st 1880. “New Year’s Day. Working same as usual. Just after the bell had announced the approach of the New Year I was going forward I received my New Year’s gift in the shape of a spray which pretty nearly wet me through.” Saturday 10th. “Saw some Molly Hawks or Irish Cockatoos, a sure sign that we are getting into High Latitudes”. Tuesday 13th. “...Any amount of birds kicking around. Having fine sport with them. We got several long pieces of twine fastened a piece of fat pork on one end and a strip of canvas on the other, which we threw overboard. They were not over board very long before they were seized; then as each flew away with his prize, he was followed by a score of others who would catch hold of the canvas and haul it out of his throat.” March 13th “...safely moored to a buoy in the Harbour. Newcastle is not a bad looking place from the sea, it is interesting also as it is mostly built on the brow & summit of a hill & overlooks the shipping...they have a barracks & a fort here which is manned by 8 guns for the Colonial soldiers”. Mon 15th. “Newcastle ...is not a large place

but contains 10,000 inhabitants. The climate is healthy and warm, the soil is fertile and productive, but what makes Newcastle what it is, is the extensive coalmines...the meat is about 1d or 2d per pound & you can buy a sheep for 6/6. There are Gold mines "up country" & a great deal of sheep-farming is carried on". Sat 20th "The Mosquitoes are very troublesome. But they do not bite me. Several of the hands on board, are covered from head to foot with huge swellings..." April sees the Mendoza en route to New Zealand. Wallace describes the killing of a porpoise on 19th; "The ship looked like some desperate pirate vessel after an engagement, blood all over the decks and pouring out of the scuppers..." By 27th land is in sight, and they drop anchor in Lyttelton harbour on 29th. Wallace visits Christchurch on 8th and 9th May; "... a very decent place, quite different from Lyttelton". June sees the Mendoza on her return voyage, but not without incident; June 19th. "Awakened by a fearful boom, followed by a crash & the rushing of water- sprang out of bed and found myself knee deep in water. Orders given the vessel was on her beam ends. All hands on deck ordered, Struck a match - fearful state, chests floating among clothes and boots, buckets and oilskins. The bogie was high and dry on the bunk, smoking and steaming and hissing, enough to frighten anyone out of their wits. Seized the first pair of pants which happened to float by me and pushed on deck. The aft part of the vessel was completely immersed". Wallace's Ordinary apprentice's indenture is included loosely in the log book, with a hand written note on the reverse, from the ship "Eaton Hall" stating that he had served a four year apprenticeship and that "during the whole of this time he has conducted himself to our entire satisfaction. Captain Lindsay has always reported him to be attentive to his duties and of sober habits".



[A barque is a sailing ship with at least three masts, all of them fully square rigged except for the sternmost one, which is fore-and-aft rigged. MENDOZA was an American wooden hulled barque. She was wrecked on route from New York for Havannah carrying a cargo of petroleum & a general cargo when she ran aground 25 miles East of Havannah on the 16th March 1891]

An entertaining and unusually well written log £ 850



Early c19th manuscript game of manners

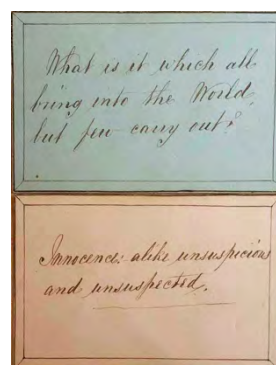


Manuscript game, written in ink on fifty cards, with equal numbers of blue and faded pink/ buff coloured cards on heavy card stock. Each blue “question” card bears a manuscript letter in ink on the reverse, which matches the “answer” on pink card. No date but possibly Georgian or early Victorian. Each card approx. 9 cm x 6 cm.

The content of this set is rather formal, depicting manners and polite behaviour rather than a more lighthearted coquetry. The question “Are you apt to fall in love once a month or so?” elicits the answer “No: - in my Idea real Love like the small Pox can only be caught once”. This card seems to suggest a date when smallpox was still prevalent in society, perhaps pre dating vaccination and following Jenner’s experiments in 1796 showing that, once inoculated, patients were not reinfected. Another card “What pray is yonur opinion of Red Coats?” has the answer “That generally they are Coxcombs, trivial as their feathers, and valuable as their stations”. The term Redcoats seems to have come about in the revolutionary wars in around 1776, again suggesting an earlier date, if the cards were reflecting fashionable topics as seems likely. A high moral tone is promoted; Q. “What do you feel when performing the request of those whom you regard?” A. “Gratitude:- since they but confer favours by asking them”. Also ; Q “Who are in general Subjects of the safest Counsellors?” A. “Books:- for they advise without flattery, self sufficiency, Envy or reward”.

The letters “I” and “J” have one pair of cards between them, and “W” is omitted, but there is and additional “&”, thus: A,B,C,D,E,F,G,H,I/J,K,L,M,N,O,P,Q R,S,T,U,V,X,Y,Z,& making up the set. No letters are lost, but a rather antiquated alphabet has been used where I and J doubled up, and double V stood for W. Overall in Very Good + condition, and now preserved in a purpose made box.

£750



25)

Specimens from the golden age of Alpinism



ANON. An album of pressed Swiss [and other] wild flower specimens presented in a hand made book, in original silk covered boards with a fabric spine. Approx. 18 cm x 12 cm x 1 cm. The boards have a hand written title in ink on a silk label, with a title in ink and 28 mounted specimens, mostly named in ink and with their location and Latin name given in most cases. One specimen has some loss, but the majority are as they were originally presented, the binding firm and tidy. The anonymous author seems to have been touring the Alps in July 1857, collecting specimens from Riffelberg near Zermatt [*Gentiana Brachyphylla*], Motets, now Mottets refuge near the Col de la Seigne on the French/ Italian border [*Gentiana Nivalis*] Col de Voza near Charmouny , now Chamonix, Mont Blanc France [*Gentiana* ?], Schaffhausen on the Upper Rhine Switzerland “ below the falls”, Breuil- Piedmont near Mt Cervin , Northern Italy [*Sedum* “bright Rose coloured”], [etc] which suggests that the album might have been better titled “ Alpine Flowers”. At this time, there was a huge increase in interest in “Alpinism”, following Alfred Will’s ascent of the Wetterhorn in 1854 through to Lucy Walker’s ascent of the Balmhorn in 1864, and Edward Whymper’s ascent of the Matterhorn in 1865. The adventurous and wealthy British alpinists with their Swiss and French guides not only scaled the peaks, but some carried scientific instruments with them, and collected botanical specimens. This would appear to be a souvenir volume rather than a scientific study, but it originated in the cradle of the golden age of all things Alpine.

£295

26) Early c18th Accounts Ryther, Yorkshire 1706-1711

ANON. Manuscript. Ryther area [between York and Leeds, Yorkshire U.K.] ACCOUNT BOOK. January 8th 1706 - 11th December 1711. Account book of a comfortably-off land-owner or farmer in the Ryther area. Full parchment notebook, size 5" x 3", decorated metal clasp, complete and functioning. Pp119 red ruled with columns for figures on right, most pages full. There is no name or place given at the beginning. The book has details of rents received; “Recd. of John Knowles for two acres of Meadow in Ossendyke Ings due at Lady Day abated 9s for his losse by floods...” as well as for a farm at Ryther and another at Whitcliffe. He receives a sum “of Major Soul... on Acct. for Mr. Hinsman's rent of his house in Peterborow Court in Fleet St.”, “Recd. of cosin Green for rents at Whiston.”, “Rd. of Abraham Ibotson... 10£ upon account of arrears of rent for his Colliery at Whiston”. Expenses include payment to his tailor “for my Cloth sute”, for a cow, for emptying a privy, an expensive wig, brandy, coals, commissary fees, to various doctors for bleeding him, for 'Dickeys horse”, for “ glasse “window tax, and “tax to the Queen for my house”. He pays for “a Mine Bond”. He records substantial sums given to his wife [one payment of £40 made in 1707 would according to the Bank of England inflation calculator be worth £7,600 today], to his cousins the Delganos, and to “His Grace” for “my Whitclift rent due this day”.

£495



27) Three Peruvian “costumbrista” watercolours attributed to Pancho Fierro



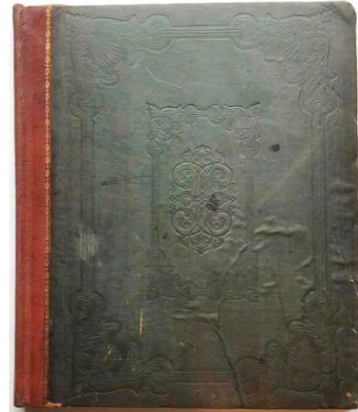
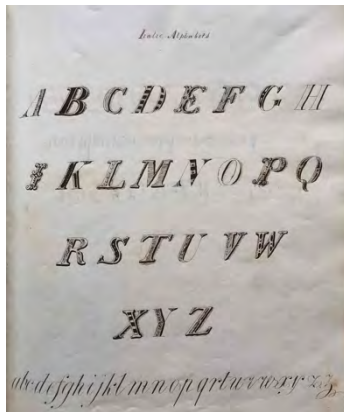
[FRANCISCO “PANCHO” FIERRO PALAS attrib.] (1808- 1879) African Peruvian watercolour artist, muralist , largely known for his “ costumbrista” watercolours depicting costume in everyday life in Peru. A self taught artist who painted signs, murals , and bull fight posters and who made religious statues. Today he is recognised as a folk artist and is remembered for his vibrant character portraits of Peruvian costume. He was very popular, and his work was much imitated. The three watercolour originals , undated but circa 1840-50, bear a striking resemblance to works held in the Metropolitan Museum Of Art [*New York U.S.A.*] with almost identical paper size and with one bearing a pencil inscription “ Lime” [*for Lima ?*] as do other works attributed to Fierro. The reverse of the paintings have inscriptions added in ink, presumably by the purchaser. The first, of a couple dancing, has the inscription “Lima: a native dance called the Samba guaca” The second; “ Limemian costume a lady dressed in the Saya y marta”, and the third ; “ A Limemian female riding out to the festival called Alcancaes so called from the place where it is held abounding with flowers of that name , one of which she carries in her hand”. Fierro was very prolific, and versions of all three images can be found online, all attributed to Fierro . The city of Lima Pinacoteca Municipal Ignacio Merino holds a large collection of his work and the following link has a good selection of his work for comparison showing a wide range of his subject matter:. https://es.wikipedia.org/wiki/Anexo:Obras_de_Pancho_Fierro

£600



28)

Manuscript Calligraphy circa 1841



[ANON] Manuscript calligraphy workbook , printed frontis, and then 24 examples of calligraphic exercises on rectos. 10 blank leaves follow. Bound in the original embossed green cloth boards, with red morocco spine, gilt to borders. The book has been rebaked at some time with endpapers replaced with a Georgian paper, although the paper in the book is watermarked for 1841. The cloth is a little marked, and there is some wear to spine ends and corners. Internally the book is in Very Good condition, with some toning to page edges , and mild offsetting from the inked calligraphy.

The book begins with five alphabet examples, Roman, German, Old English and Italic, followed by religious texts and four trade advertisements [for businesses in Ripon and York]. The work is both accomplished and varied, with some very decorative large lettering and pen flourishes. A good example of early Victorian calligraphy in a sound binding.

£250

29)

Orbis Sensualium Pictus rediviva?

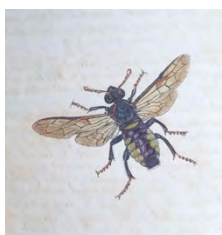


GREENWOOD, James. The London Vocabulary, English and Latin: Put into a New Method, proper to acquaint the Learner with Things as well as pure Latin Words. Adorned with twenty -six pictures for the Use of Schools. Twenty first edition, London printed for Longman, Law, Rivington [etc] 1797. Title, publisher's advert, preface, [iv-viii], 123, [i publisher's advert]. Bound in the original hessian [burlap] cloth, original endpapers to rear, front free endpaper is a replacement, the front pastedown with ownership inscriptions dated 1804, repeated on the title page. There are 26 delightful little woodcuts in the text as called for. Overall a Very Good + copy in original binding. Greenwood was the "Sur-Master" of St. Paul's School and "Author of the English Grammar". The London Vocabulary is, essentially, a later and shorter version of 'John Amos Comenius' Orbis Pictus [1658]. £450

30) Beautiful Entomological watercolours and manuscript notes
circa 1830, Holt, Norfolk U.K



[W.R.J. and A. Burcham] "British Entomology : Being Illustrations and Descriptions of the Genera of Insects found in Great Britain and Ireland..." Manuscript entomology notes and illustrations , Holt, Norfolk, England circa 1830. Pp. 226 including 64 watercolours of insects , with caterpillars and butterflies, and a further 12 pages of ink drawings of insect anatomy [signed "A Burcham 1829"]. The illustrations blank to the reverse and the rest closely written text in pen and ink. Bound in a contemporary binding of half leather and marbled boards, repaired to spine and strengthened at the front gutter margin. Half title in ink reads " British Entomology. Vol. 1". The title page states that the text and watercolours are by one "W. R. J." of Holt [presumably Norfolk U.K.] and are copies of the original work of John Curtis, fellow of the Linnean Society. The beautifully executed watercolours depict a variety of insects faithfully copied from sections of Curtis' work "*British Entomology being illustrations and descriptions of the genera of insects. Found in Great Britain and Ireland. Containing coloured figures from nature of the most rare and beautiful species and in many instances of the plants upon which they are found*" [1824-1840] and were certainly created by a competent entomologist and artist , probably contemporaneously with Curtis' work. The text follows Curtis, with occasional minor alterations of date. It seems likely to us that the work is that of an enthusiast, who created his own copy , perhaps choosing insects that he had found locally and as a cheaper alternative to purchasing the printed work. The work does not seem to have been written and drawn into a blank notebook, rather, each page of text and illustration were produced as a bifold, and then bound up later. There are a number of pasted- up pages, where illustrations have been added or where cut down pages have been lengthened. This is confirmed by an additional group of forty-three ink and watercolour drawings of insects [mostly one per page] with forty-five accompanying leaves of manuscript text. Each leaf approx. 20cm x 12.5cm [with a few sheets smaller] with the drawings measuring between approx. 8cm and 1.5cm in diameter. Some of the additional leaves bear watermarks dated between 1827-1830, and with embossed stamps to the corners "London Superfine Satin". We think that the additional leaves were intended to form Volume 2 of the work, and that they would if completed, have been bound up similarly. Overall the condition is Very Good plus, with expected toning in places. The watercolours throughout are bright and exquisitely realised, and a wonderful survival. £4500





31) **Gorgeous miniature of a girl with her book**

[ANON] MINIATURE watercolour of a young girl wearing a red necklace, and holding her book. Approx. 7.2 cm x 6.2 cm for the image, and 11.3 cm x 12.3 cm including the frame which has a recent wire to the back and an earlier hanger on the top . Not signed (at least, not within the image to view) and no date , but we think early c19th.

£850

32)

French Lotto game with moveable elements

Twelve French lotto cards, each approx 22 cm x 13 cm, and each having four numbers which once “called” can be covered with the moveable elements. Perhaps dating from the late c19th? No publisher given. One of the cards might have a replacement part, although it matches the style of an element in another card. One card, “Au fond de la forêt de Bondy” refers to a popular c19th melodrama, also performed as “The Dog of Montargis, and another has a cyclist. Other cards have two scenes in the same card; “Blanc et Noir” has a baker and a sweep, whilst the other scene shows a strong man “Hercule”, with his weights. The cards have been played with, but are generally in Very Good condition, two cards only with minor loss to the pasted on background images and one card has had a delicate moving part repaired.

£550



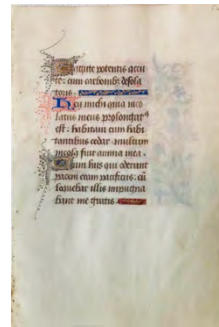
33) French Book of hours circa 1430 with grotesque figure.

Psalm 121 "I will lift up mine eyes to the hills from whence cometh my help". Original Book of Hours leaf circa 1430, France. Vellum. Approx 12 cm x 8 cm. Verso with twelve lines of text in a gothic batarde hand, with one line initials in blue, red, and dark brown ink, gilt, with a two line initial "L". Floral borders, the left hand side with floral swags inhabited by a wonderful grotesque figure. The capital "L" is the start of Psalm 121 the famous "I will lift up mine eyes to the hills from whence cometh my help"

Levavi oculos meos in montes, unde veniet auxilium in. / I will lift up mine eyes unto the hills: from whence cometh my help. Auxilium meum a Domino, qui fecit celum et terram. / My help cometh even from the Lord: who hath made heaven and earth. Non det in commotionem pedem tuum, neque dormitet qui custodit te. / He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.

Ecce non dormitabit neque dormiet qui custodit te. / Behold, he that keepeth Israel: shall neither slumber nor sleep. [tr. 1662 Book of Common Prayer]

£325 nett

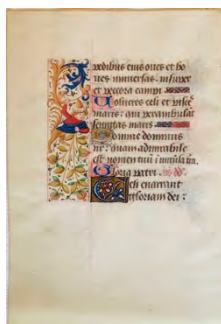


34) French Book of hours circa 1430 with grotesque figure.

Psalms 8 and 18. Original Book of Hours leaf circa 1430, France. Vellum. Approx 12 cm x 8 cm. Verso with twelve lines of text in a gothic batarde hand, with one line initials in blue, red, and dark brown ink, gilt, with a two line initial "C". Floral borders, the left hand side margin with floral swags inhabited by a wonderful grotesque of a scimitar wielding figure with animal hind parts. The leaf has most of psalm 8, with psalm 18 beginning at the large initial letter. A lovely leaf in excellent condition with exceptionally fine decoration and with the use of bright gold. *Quid est homo, quod memor es eius? aut filius hominis, quoniam visitas eum? / What is man, that thou art mindful of him: and the son of man, that thou visitest him? / Minuisti eum paulo minus ab angelis; gloria et honore coronasti eum; / Thou madest him lower than the angels: to crown him with glory and worship / et constituisti eum super opera manuum tuarum. / Thou makest him to have dominion of the works of thy hands: and thou hast put all things in subjection under his feet; / Omnia subiecisti sub pedibus eius oves et boves universas, insuper et pecora campi, / All sheep and oxen: yea, and the beasts of the field; / volucres caeli et pisces maris qui perambulant semitas maris. / The fowls of the air, and the fishes of the sea: and whatsoever walketh through the paths of the seas / Domine, Dominus noster, quam admirabile est nomen tuum in universa terra! / O Lord our Governor: how excellent is thy Name in all the world!*

Psalm 18

Caeli enarrant gloriam Dei / The heavens declare the glory of God. £350 nett



35) Stained glass roundel of musicians playing fife and drum



STAINED GLASS roundel, with showing four figures playing instruments, fife and drum. C16th to early c17th. Approx 11 cm wide by 12 cm tall, excluding the hanging loop. This piece has had some restoration to the lead, but is otherwise original, without cracks or other damage. Original stained glass pieces are becoming harder to find, and examples showing secular scenes are sought after. Northern European, English or possibly Dutch. This piece has been in our own collection for quite a few years. £750 nett