

Dedicated to  
His Grace the Duke of Wellington  
by his obedient & humble Serv<sup>t</sup>  
Thomas Sturtine

P  
A R I S H

[illegible]



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DANIEL  
CROUCH  
RARE  
BOOKS



## “The earliest depiction of the newly crowned Queen”

### 1 [Anonymous]

*[Portrait of Elizabeth I]*

#### Publication

Londini [Imprinted by T. Geminus] 1559

#### Description

Engraving, trimmed within platemark with slight loss of image at sides, some damp spotting, laid down.

#### Dimensions

335 by 240mm (13.25 by 9.5 inches).

#### References

LeRoy Crummer, 'The copper plates in Raynalde and Geminus,' *Proceedings of the Royal Society of Medicine*, v. 20 (1926), Section of history of medicine, 53-56; Herrlinger, p. 121-122; Thirty books, p. 40-42; G.L. Keynes, 'The Anatomy of Thomas Geminus,' *Annals of the Royal College of Surgeons*, v. 25 (1959), 171-175; C.D. O'Malley, 'Introduction' to Thomas Geminus *Compendiosa totius anatomie delineatio*: a facsimile of the first English edition of 1553 in the version of Nicholas Udall (London, 1959), p. 9-39; University of Toronto, 'Anatomia Collection: anatomical plates 1522-1867', <https://anatomia.library.utoronto.ca/islandora/object/anatomia%3ARBAI004>.

£25,000.00

The earliest extant portrait of Elizabeth I as Queen of England and Ireland, following her coronation on 15 January 1559.

Unlike her contemporaries in France, Elizabeth never granted rights to produce her portrait to a single artist, and the Queen sat for a number of artists over the years, including Nicholas Hilliard, Cornelis Ketel, Federico Zuccaro or Zuccari, Isaac Oliver, and most likely to Gower and Marcus Gheeraerts the Younger. There is, therefore, great variety in the depictions, and the portraiture of Elizabeth I can be seen to span the evolution of English royal portraits in the early modern period from the earliest representations of simple likenesses to the later complex imagery used to convey the power and aspirations of the state, as well as of the monarch at its head.

Portraits were often commissioned by the government as gifts to foreign monarchs and to show to prospective suitors. The studios of Tudor artists produced images of Elizabeth working from approved “face patterns”, or approved drawings of the queen, to meet this growing demand for her image, an important symbol of loyalty and reverence for the crown in times of turbulence. This portrait does not conform to any known sanctioned image. In composition, it is most like the, anonymous, “Coronation Portrait” (NPG 5175), c1600, but, presumably, based on a, now lost, earlier image. The painting shows the Queen crowned and carrying a sceptre, but, unlike the Coronation Portrait, the Queen is turned slightly to her right, and she is not wearing the cloth of gold that she wore at her coronation on 15 January 1559, previously worn by Mary I, and nor does she carry an orb. Indeed, the sceptre appears a bit haphazardly drawn, perhaps suggesting a rushed addition to an earlier, pre-coronation image? In any event, it is not immediately clear that the engraving follows any known extant painting.

The portrait appears as the title-page of the third edition of the medical book ‘*Compendiosa totius anatomie delineatio, ære exarata per Thomam Geminum*’, published in the Queen’s coronation year, but after June because of the titles given to Elizabeth. The engraving is similar to the title-page of the 1545 edition, except that a portrait of Elizabeth has been substituted for the arms of Henry VIII. The title-page of the 1553 edition, dedicated to Mary I, bears her arms. Only this, third, edition has a portrait of the dedicatee.

The English ‘*Compendiosa...*’ is one of the most important of the many sixteenth and seventeenth century pirated versions and plagiarisms of Vesalius. According to STC this English edition was derived from Henri de Mondeville, but is sometimes erroneously attributed to Geminus. The first Latin edition was a plagiarism of Vesalius, with plates copied from Vesalius by Geminus.

Geminus emigrated to England around 1540, where he practiced the arts of engraving, printing and instrument making, and





DIEV ET MON DROIT.

COMPENDIOSA  
totius Anatomie delineatio, aere  
excursata per Thomam Gannium.  
LONDINI. 1559.



served as royal physician to Henry VIII. He also introduced the use of copperplate engravings for book illustration to the English.

Rare. We have only been able to trace one example of the work including the portrait on the open market (Goldschmidt 1925). Whilst records are unclear, it seems that, according to OCLC, only 12 examples of the 1559 edition may be found in institutional holdings (Berkeley; University of Cambridge; Huntington; Zentrale Hochschulbibliothek, Lübeck; UCLA; Bibliothèque Mazarine, Paris; University of Michigan; National Library of Medicine; Jason A. Hannah Collection, University of Toronto; Yale (3 copies!)). Of these, only 6 would appear to have the engraved title portrait: Berkeley; University of Cambridge; Huntington; Zentrale Hochschulbibliothek, Lübeck; University of Michigan; Jason A. Hannah Collection, University of Toronto.





DIEV ET MON DROYT.



## Rare broadsheet of St Paul's Cathedral before the Great Fire

2 [KING, Daniel]; D[avid] LOGGAN;  
and [Edward BENLOWES]

*On St. Paul's Cathedral  
represented by Mr Dan. King.*

### Publication

London, John Overton at the White Horse  
without Newgate at the corner of the little  
old Baly neere the Fountaine Tavern, [after  
1669].

### Description

Broadsheet containing nine engraved  
views and two plans of St Paul's Cathedral,  
together with a poem in English and Latin,  
view of London from Southwark below, with  
key to its left and short history to the right,  
loss to lower left margin skilfully repaired.

### Dimensions

390 by 460mm (15.25 by 18 inches).

### References

Worms and Baynton Williams, p.370; Folger  
K487 Copy 1; Huntington 474753.

£1,200.00

Edward Benlowes's poem 'On St. Paul's Cathedral' is surrounded by: from above, three views of St Paul's: from the north, before the spire collapsed in 1561, and the view from the south; from each side by views of the west end and east end of the cathedral, a floor plan of the east end including the quire, and an interior view of the east end, and below, by a brief history of St Paul's, a dedication by Daniel King to presumably Edward Benlowes, and a floor plan of the cathedral. These are accompanied by interior views of: the quire; from the west end to the quire; and the church of St Faith under St Paul's. Below this is a prospect of London from Southwark by a Loggan flanked by a key, and a brief history of the city.

The work was first published, and engraved by Daniel King in 1658. King (fl1656-1661) was born in Chester around 1615, he was apprenticed to Randle Holme of the Chester Painters' Company in 1630, and was accepted into the Company in 1639. In around 1656 he moved to London but records show that he had returned to Chester by 1659, where he died in around 1661. He is known to have worked with Wenceslaus Hollar on 'The Ground-Plott of Chester...' and the 'The Isle of Man exactly described...', both published in 1656. However, he is best remembered for his views and plans of cathedrals and churches, published in 'The cathedrall and conventuall churches of England and Wales' (1656).

Edward Benlowes (1603-1676) was a gentleman poet and patron of the arts. Although born into significant wealth, Benlowes would die in relative poverty due to his open-handed generosity to his friends and relations.

The present example is the second state, with the addition of John Overton's imprint.







# Dying in seventeenth century London

## 3 [BILL OF MORTALITY (Weekly)]

*The Diseases and Casualties this Week. London 26.*

### Publication

[London, Worshipful Company of Parish Clerks], From 5. August to the 12., 1679.

### Description

Handbill, printed on both sides.

### Dimensions

220 by 180mm (8.75 by 7 inches).

£3,500.00

One of the first examples of serious gathering of medical statistics in England. An alphabetic census of the different diseases and the number of deaths caused, on one side, and the number of deaths per parish on the other.

Since 1593, each of the parishes of London compiled a weekly census recording the births and baptisms of their population. From the early 1660s, 'Bills of Mortality' [as here] were introduced to provide statistics on deaths caused by the plague. Until the 1830s they were the main source of mortality statistics.

This Bill, for the second week of August, 1679, reveals a striking statistic: of the total 579 bodies buried, only 208 were Christened. As only 14 babies were stillborn, the remainder must therefore have been itinerant and christened elsewhere, or of other faiths. The most disproportionate rates of death recorded (Christened versus un-Christened) occurred in the parishes "without the walls", and in Middlesex and Surrey. Since "Gripping of the guts" resulted in one hundred and sixty-one deaths, unsanitary conditions at the height of the summer heat may have made an overwhelming contribution. Many others died of Consumption (59), or Convulsion (75), or Feaver (62), but three drowned, and six were "Kill'd". Of these latter, "one at S. Martin in the fields, one with a Sword at S. Dunstan in the West, two by a damp in a Well at S. Saviour Southward, and two by a wonderful flash of Lightening and Thunder at S. Mary Newington". No one died of the plague.

Soon scholars, such as John Graunt (1620-1674), most famously in his 'Natural and political observations mentioned in a following index and made upon the bills of mortality...with reference to the government, religion, trade, growth, ayre, diseases, and the several changes of the said city' (1662), were making observations and drawing conclusions from these statistics. Gaunt "was the first to recognize the importance of vital statistics and the need for reducing them to order, which he found to be possible by mathematical calculation, leading to important conclusions on the social and economic conditions of the people..." (PMM).

Rare. A survey of OCLC reveals only a handful of surviving examples (Bloomington Lilly Library, Indiana; Dartmouth; Edinburgh; Folger Shakespeare Library; Herzog August Bibliothek, Wolfenbüttel; National Library of Medicine, Bethesda; Oxford; Yale), and we are unable to trace an example for sale at public auction.



*The Diseases and Casualties this Week.*



<b>A</b> Abortive	1
Aged	12
Bleeding	1
Cancer	1
Childbed	4
Colick	1
Consumption	42
Convulsion	46
Dropsie	13
Drowned 4, one at S. Martin	
Vintrey, one at S. Saviour	
Southwark, one at S. Ka-	4
tharine Tower, and one at	
S. Mary Whitechappel	
Evil	2
Feaver	34
Fistula	1
Flox and Small pox	13
French-pox	2

Gout	1
Grief	1
Griping in the guts	18
Jaundies	1
Impostume	3
Infants	3
Kill'd 3, one accidentally by	
the fall of a Cart Wheel at	
S. Giles Cripplegate, one	
with a blow with a Cane,	3
and one with a fall on a	
Throwsters Mill at Stepney	
Lethargy	3
Mealles	1
Overlaid	1
Palfie	2
Rickets	4
Spotted Feaver	5
Stillborn	13
Stone	3
stopping in the Stomach	4
Suddenly	1
Surfeit	5
Teeth	18
Thrush	4
Ulcer	1
Worms	1

Christened { Males — 141  
 { Females — 113  
 { In all — 254

Buried { Males — 144  
 { Females — 139  
 { In all — 283 } Plague — 0

Decreased in the Burials this week — 30

Parishes clear of the Plague — 132      Parishes Infected — 0

*The Assize of Bread set forth by Order of the Lord Mayor and Court of Aldermen*  
 A penny Wheaten Loaf to contain Ten Ounces and an half, and three  
 half-penn White Loaves the like weight. And Household Bread  
 made of Wheat to contain double the weight of White Bread.



## Four die of “wind”...

### 4 [BILL OF MORTALITY (Weekly)]

*The Diseases and Casualties this Week. London 34.*

Publication

[London, Worshipful Company of Parish Clerks], From the 8. of June to the 15., 1680

Description

Handbill, printed on both sides, woodcut coat-of-arms to one.

Dimensions

220 by 180mm (8.75 by 7 inches).

£3,500.00

One of the first examples of serious gathering of medical statistics in England: An alphabetic census of the different diseases and the number of deaths caused, on one side, and the number of deaths per parish on the other.

Since 1593, each of the parishes of London compiled a weekly census recording the births and baptisms of their population. From the early 1660s, ‘Bills of Mortality’ [as here] were introduced to provide statistics on deaths caused by the plague. Until the 1830s they were the main source of mortality statistics.

The Bill for the second week of June, 1680, reveals “Feaver” (62), “Convulsion” (46), “Consumption” (42) and “Griping in the Guts” (28) as the main killers, although “Thrush” and “Gout” are notable for accounting for 4 and 1 respectively. Also of interest are the three “Kill’d” – one “accidentally by the fall of a Cart Wheel at St Giles Cripplegate, one with a blow with a cane, and one with a fall on a Throwsters Mill at Stepney”. The silk mills of Stepney were the destination of a number of immigrants to the area at the end of the sixteenth century, and the area was associated with poverty and deprivation until relatively recently. It is noteworthy that years after the Great Plague, the design of the form still plays particular regard to the plague, even though there are no cases to report (the second column in the analysis of deaths by parish is for plague deaths, with the total at the extreme right bottom, with more plague information at the bottom of the other side). Here “fever” and “griping of the guts” are major killers, although it is known that both of these terms were also used for plague deaths in 1665. In fact, the last recorded death from bubonic plague in the UK (apart from a minor outbreak in Glasgow and Liverpool in 1900) was in 1679 in Rotherhithe.

Rare. A survey of OCLS reveals only a handful of surviving examples (Bloomington Lilly Library, Indiana; Dartmouth; Edinburgh; Folger Shakespeare Library; Herzog August Bibliothek, Wolfenbüttel; National Library of Medicine, Bethesda; Oxford; Yale), and we are unable to trace an example for sale at public auction.



# The Diseases and Casualties this Week.

<b>A</b> Bortive	1	Kill'd 6, one at S. Martin in	
Ague	16	the fields, one with a Sword	
Burnt at S. Martin in the fields	1	at S. Dunstan in the West,	
Cancer	2	two by a damp in a Well at	6
Canker	1	S. Saviour Southwark, and	
Childbed	5	two by a wonderful flash of	
Chrisomes	5	Lightning and Thunder at	
Consumption	59	S. Mary Newington	
Convulsion	75	Livergrown	1
Dropfie	11	Measles	4
Drowned 3, one at S. Katha-		Overlaid	2
rine Tower, one at S. Mary		Palfie	1
Whitechappel, and one at	3	Quinsie	1
S. Paul Shadwel		Rickets	7
Feaver	62	Rising of the Lights	3
Fistula	5	Spotted Feaver	4
Flox and Small pox	43	Stillborn	14
French-pox	2	Stone	1
Gangrene	1	Stopping in the Stomach	2
Wiping in the guts	161	Suddenly	4
Headmoldshot	1	Surfeit	13
Jaundies	1	Teeth	51
Imposthume	2	Ulcer	2
Infant	3	Vomiting	2
		Wind	4

Christened { Males — 107 } Buried { Males — 267 }  
 { Females — 101 } { Females — 312 }  
 { In all — 208 } { In all — 579 } Plague — 0

Increased in the Burials this week — 48

Parishes clear of the Plague — 132 Parishes Infected — 0

The Assize of Bread set forth by Order of the Lord Mayor and Court of Aldermen.  
 A penny Wheaten Loaf to contain Eight Ounces and an half, and three  
 half-penny White Loaves the like weight. And Household Bread  
 made of Wheat to contain double the weight of White Bread.



# London Bridge

## 5 NICHOLLS, Sutton

*The West Side of London Bridge -  
The East Side of London Bridge.*

### Publication

London Printed for & Sold by I. Smith in  
Exeter Exchange in the Strand, 1710 [but  
1724]

### Description

Two engraved prospects on two joined  
sheets.

### Dimensions

565 by 890mm (22.25 by 35 inches).

### References

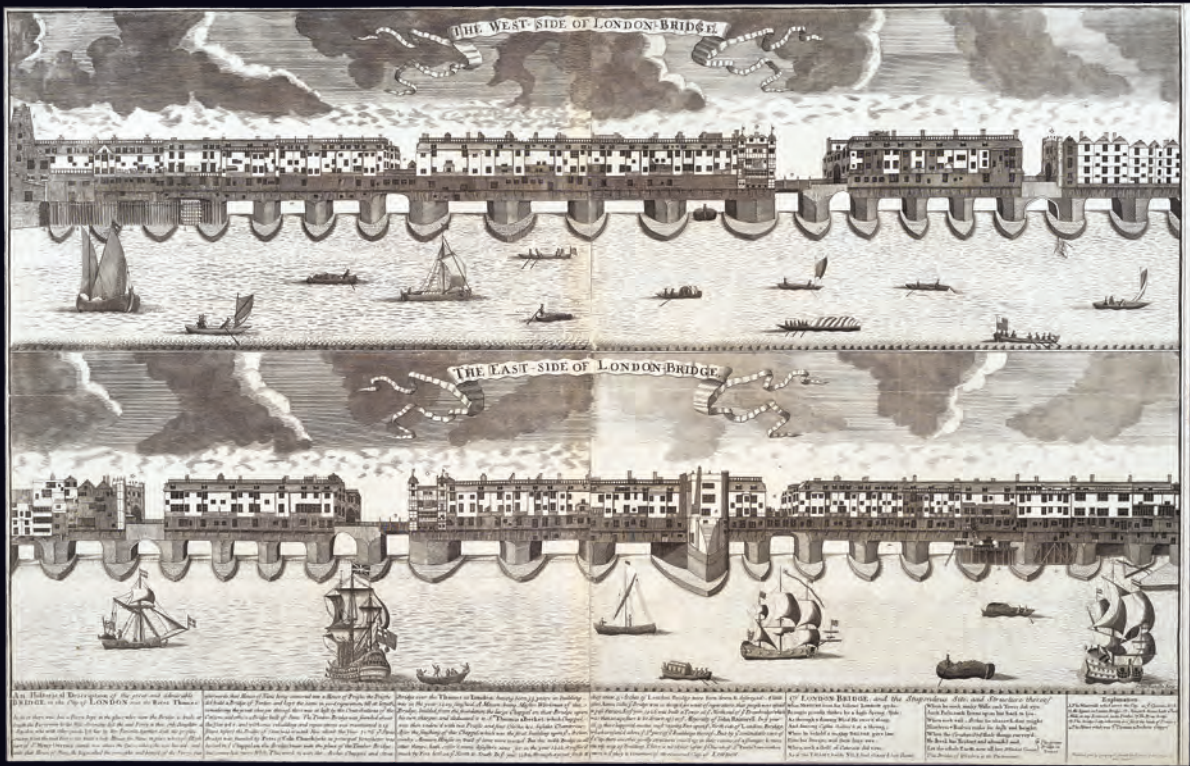
BM 1880,1113.1531

**£2,000.00**

London Bridge as seen from both the west and east sides, with a panel of descriptive text beneath: "Historical Description of the great and admirable Bridge in the City of London over the River Thames", accompanied by a poem "London Bridge and the Stupendous Site, and Structure thereof...", and a key.

First issued in 1710, but included in Joseph Smith's 'Britannia Illustrata', 1724. Sutton Nicholls (fl1680-1740) is known only by his work, which consisted of topographical engravings of London and Westminster, published by Philip Ayres, Henry Overton, David Mortier, John Bowles, and John Stow.







# Fulham

## 6 PREIST, Thomas

A romantic view of Fulham, showing Putney Bridge and All Saints Church. The image was reprinted by John Bowles on June 25th, 1742.

*Fulham.*

Publication

London, September 25th, 1738.

Description

Etching.

Dimensions

285 by 398mm (11.25 by 15.75 inches).

References

BM G,1.122

**£175.00**





The River near St. George's

Fulham.

Published according to Act of Parliament September 25 1776.



# Cocking

## 7 HOGARTH, William,

*"Mr Ardesoy" [A trio of items relating to The Royal Cock Pit]: [The Cock Pit]; Rules of cocking; [and] Admission ticket for a cock pit.*

### Publication

The City of London, The Pit. St James' Park, May 4 1756.

### Description

1: Etching with engraved lettering;  
2: Manuscript on vellum, red ink, triptych illumination depicting three pairs of cocks in fighting garb above manuscript rules, set within red ink border;  
3: Silver;

### Dimensions

1: Sheet: 410 by 575mm; Image: 308 by 370mm;  
2: 275 by 300mm  
3: Height: 37mm.

### References

Paulson 206; O'Connell, S. 'London 1753': 5.21, 5.22, 5.23, British Museum Press, 2003.

**£16,000.00**

The Royal Cockpit was built in the late seventeenth century on the south side of St James's Park, off Birdcage Walk. It was demolished in 1816.

Cockfighting was enjoyed by all levels of society. Hogarth shows the blind Lord Albemarle Bertie (c1720-1765), brother of the Duke of Ancaster, in a crowd that includes a butcher, a chimney-sweep, a sow gelder, a black footman, a coachman and a jockey; women were not admitted. James Boswell, a young Scot in London, saw the sport as a peculiarly English pastime. On the 15th of December 1762, he went to the Royal Cockpit:

"I was sorry for the poor cocks. I looked round to see if any of the spectators pitied them when mangled and torn in the most cruel manner, but I could not observe the smallest relenting sign in any countenance... Thus did I complete my true English day, and came home pretty much fatigued and pretty much confounded at the strange turn of this people..."

The sheet of rules is remarkably specific: Rule number 12 explains the shadow over the pit in Hogarth's print:

"Should any man make a wager and lose, but not pay his dues and make another wager, he shall be put in a basket and hung up to the eaves of the main [fighting area], where all men shall see him, and there shall remain till the end of the session, when he shall be cut down and banished from the main".

"Season tickets to places of entertainment were commonly made of some durable material, often copper alloy, silver, or even gold. The obverse of the silver ticket here is engraved with the name "Lord Milton". The cockfighting owner of this ticket was probably Joseph Damer, 1st Lord Milton, later Earl of Doncaster (1715/19-1798). Milton employed the architect William Chambers at his house in Tyburn Lane (now Park Lane) in 1769-1771, and at his country seat at Milton Abbey in Dorset, 1771-1776; the architect described his patron as "this unmannerly imperious Lord, who treats me as he does every body, ill" (Colvin, p.237). Milton's son, John Damer, married the sculptor Anne Seymour Damer, and in 1776 he shot himself after he and his two brothers had contracted a debt of £70,000" (British Museum, 'London 1753').

Exhibited:

British Museum, 'London 1753', 2003.





Designed and Engraved by Will. Hogarth

171



Ticket

\* Prohibited according to Act of Parliament Nov. 5, 1728





Set to



Stood

# RULES

AND

## ORDER OF COCKING

1) All cocks to fight with fair hatchet and nose & horn.

2) All cocks to fight with the spurs of same length.

3) There shall be in all pits as follows:  
One Master  
Two Wardens  
One Holder of Stakes

4) No cock to be divided under penalty of twenty shillings.

5) No prieks or goades to be used under penalty of forty shillings.

6) No cock with wings cut shall fight with a cock with wings not cut.

7) All dues to be paid as soon as a cock be killed.

8) All fines and dues to be paid to the Master.

9) All known words and dispute shall be taken before the Master for judgment.

10) Should a man lose his wager and pay not but maketh another wager, he shall be put in a basket and hung up to the eaves of the Pit that all men may see him, and there he shall remain until the end of the session when he shall be let down and henceforth he shall be banished from the Pit.

11) All Pits to be of same size - nine feet circle.

12) The cock who wins one race fight of the session shall be open to any corner at the next session.

13) No cock shall fight twice in succession while another cock is waiting with adversary.

14) Should any cocks fight for one hour and neither be killed they shall be both taken from the Pit for that session.

15) The Master and Wardens shall be chosen by a ballot held by all Members.

The Pit. St. James Park, in the City of





(16) The Master's chair shall be set  
above all men.

(17) No cock shall be touched once  
they have been set too.

(18) All cocks shall be covered  
until they be put in the Pit.

(19) Should any man withdraw from  
a wager he shall make no other  
wager unless he shall settle his duty  
in full.

(20) In all disputes the decision of the  
Master shall in all cases be taken  
of final.

These rules shall be the same in  
all Pits.

These rules have been sanctioned  
by:-

Mr. Ardesoy.

St. James Park

London.

London. May 4. 1756.





## Wren's rejected plan for post fire London

### 8 ROCQUE, John

*Vues de la Ville de Londres Comme il doit devant & apres l'incendie de 1666. Avec le plan pour la rebâtir. Progetté par ce grand architecte le chevalier Christopher Wren, & aprouvé par le roi & parlement; mais malheureusement rejetté par faction. Publie par Jean Rocque chorographie de son altesse royalle le Prince de Galles. 1758. A Prospect of the City of London from St. Marie Overs Steeple in Southwark in its flourishing Condition before the Fire. Another Prospect of the above City taken from the same Place as it Appeared after that Dreadful fire of 1666. A Plan for Rebuilding the City after the Fire Design'd by that Great Architect Sr. Christopher Wren and approv'd by King and Parliament but unhappily defeated by faction.*

#### Publication

London John Rocque, 1758.

#### Description

Two engraved views, above a plan of the City of London, key and title to side of plan, hand-coloured.

#### Dimensions

375 by 535mm (14.75 by 21 inches).

£5,000.00

Christopher Wren presented his plan for the city of London to King Charles II on the 10th September, just four days after the fire had been tamed.

Wren schooled in the Vitruvian ideas of classical architecture and inspired by the urban planning he saw in Rome and Paris, sought to radically alter the heart of city with grand boulevards and piazzas. Unfortunately, Wren's grand ideas would come up against the economic realities of a war with the Dutch, and the need to get the city up and running and back to work as quickly as possible. However, the principal stumbling block was that Wren's plan followed none of the existing streets, and its implementation would have involved redefining every single property title, an impossible cadastral undertaking.

Although his plan was doomed from the start, and was roundly rejected by Parliament, who favoured expediency over idealism, the plan had some prominent backers in the architectural community, such as John Hawksmoor and Wren's son Christopher. Christopher had his father's plan republished in 1710 and again in 1724, and would take every opportunity to remind the public of the beauty and grandiosity of his father's unrealised vision.

Through his advocacy a myth grew up that Wren's plan had in fact been sanctioned by both King and Parliament, but defeated by the short term commercial and property interest of the City burghers. This legend was enhanced when the architect John Gwynn, who had acquired Wren's original drawings from the family, republished Wren's plan in 1749, stating in the title that the plan had been defeated by "factions".

Here Rocque, who had published his own plan of the city in 1746, repeats the lie in the title, with Wren's plan stippled and coloured blue below. Above the plan are copies of Wenceslaus Hollar's panoramas of pre- and post- fire London, which were first engraved shortly after the fire.

Like so many lives, Wren's would have remarkable longevity, with it being cited by his biographer James Elmes in the nineteenth century. The great public health reformer Sir Edwin Chadwick, stated that had Wren's plan been enacted that London would have suffered a third few deaths from unsanitary conditions.

In the twentieth, Wren's plan was held up, by town planners as one of a great opportunity missed, and would be used again to try and persuade the Corporation of London to radically change the cityscape following the devastation wrought by the Second World War.

The map is rare. OCLC records only two institutional examples: The British Library; and Yale Centre for British Art; no examples have appeared in commerce since WWII.



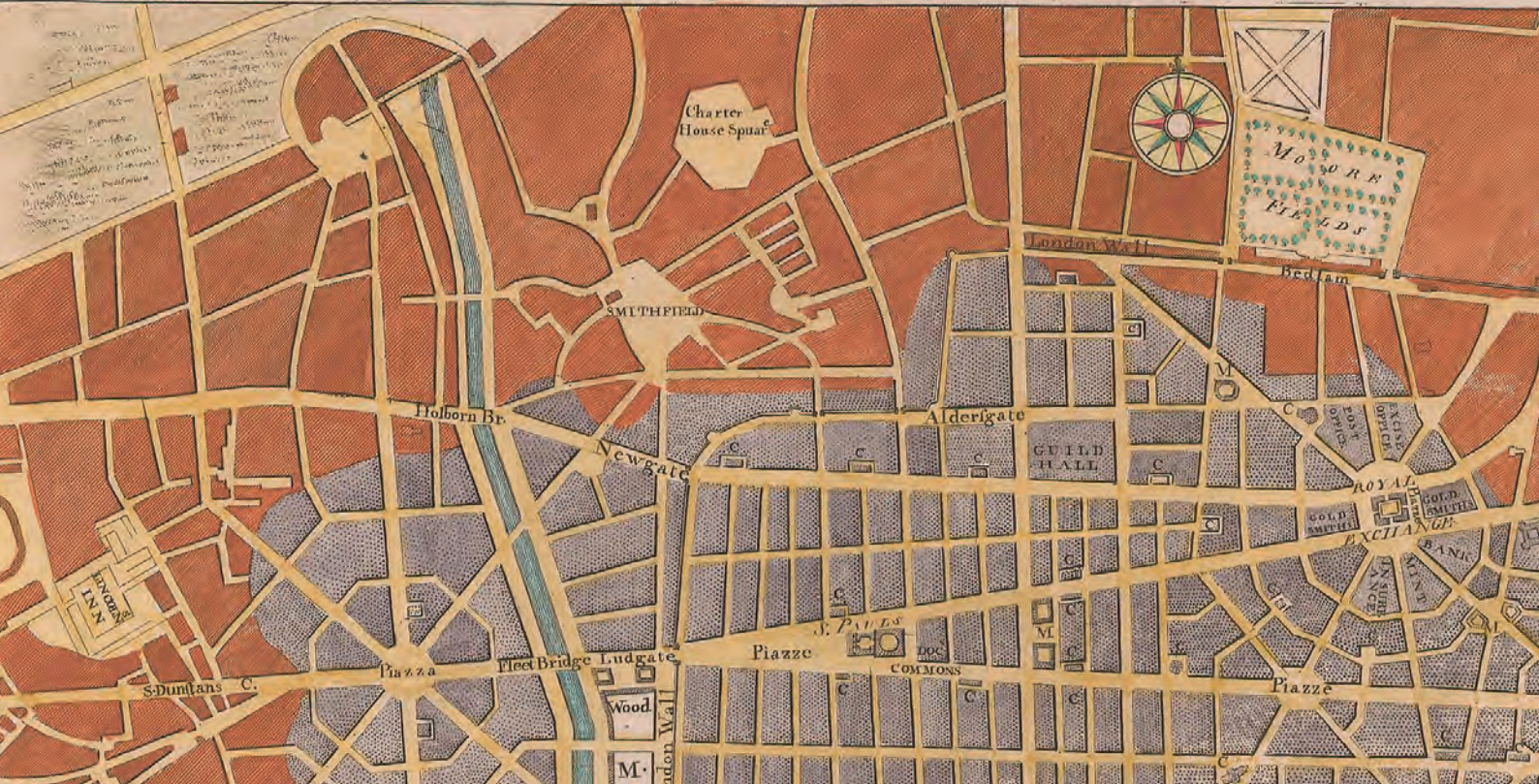


*THE RIVER THAMES*

the above CITY taken from the Same PLACE as it Appeared a



g the CITY after the Fire Design'd by that Great Architect S<sup>r</sup> CHURCH  
but unhappily Defe ated by FACTION





# A PROSPECT of the CITY of LONDON from ST MARIE OVER



## Another PROSPECT of the above CITY taken from the Same PLACE



## A Plan for Rebuilding the CITY after the Fire Designd by that Great but unhappily Defeated

### REFERENCE to the VIEWS

- |                              |                           |
|------------------------------|---------------------------|
| 1 S. Benet                   | 25 S. Bartholemew         |
| 2 S. Andrew in Wardrop       | 26 S. Edmunds             |
| 3 S. Peters in Thames street | 27 S. Michael in Cornhill |
| 4 S. Martins by Ludgate      | 28 Allhallowes            |
| 5 S. Andrew in Holborne      | 29 S. Peters in Cornhill  |
| 6 S. Pulchers                | 30 S. Denis               |
| 7 S. Nicholas                | 31 S. Magnus              |
| 8 S. Christ Church           | 32 S. Andrew Hubart       |
| 9 S. Augutines               | 33 S. Mary Hill           |
| 10 S. Foiler                 | 34 S. Botolph Aldgate     |
| 11 S. John Zachary           | 35 S. Dunstons East       |
| 12 S. Martins in Thames str. | 36 Allhallowes Barking    |
| 13 S. Marys Aldermanbury     | 37 Pauls Wharfe           |
| 14 S. Thomas                 | 38 Waterhouse             |
| 15 Bow Church                | 39 J. Crane               |
| 16 S. Laurence               | 40 Queen hithe            |
| 17 S. Mary Botolph La.       | 41 Siliard                |
| 18 Allhallowes the Gr.       | 42 Col. Harboure          |
| 19 S. Stephens Colman Str.   | 43 Old Swan               |
| 20 S. Margaret               | 44 Fish mongers hall      |
| 21 S. Mary Wilnoth           | 45 Bilins gate            |
| 22 S. Laurence Poultney      |                           |
| 23 S. Stephens in Walbroke   |                           |
| 24 S. Christopher            |                           |

### EXPLANATION to the PLAN

The shadowed part is that which escapd the Conflagration  
C. Churches M. Markets

A Scale of 1800 Feet





RS STEEPLE in SOUTHWARK in its flourishing Condition before the FIRE



CE as it Appeared after that DREADFULL FIRE in 1666



ut Architect *SR CHRISTOPH WREN* and approv'd of by *Rings* and *PARLIAMENT*  
by *FACTION*



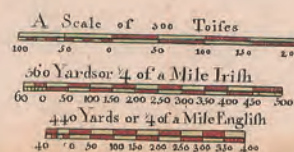
# V U E S DE LA VILLE de LONDRES

Comme il estoit devant & apres  
L'INCENDIE de 1666.  
AVEC  
Le P L A N pour la rebâtir.

Projeté par ce grand ARCHITECTE le  
Chevalier CHRISTOPHE WREN, &  
aprouvé par le Roi & PARLEMENT; mais  
malheureusement rejeté par l'action.

Publié par JEAN ROCQUE,  
Chorographe de Son Altesse  
Royale le Prince de GALLES.

1758.





## The South Sea Bubble: The people wish to be deceived; let them be deceived

### 9 BOWLES, Carington; and Edward WARD

*The Bubblers Medley, or a Sketch  
of the Times: Being Europe's  
Memorial for the Year 1720. Si  
Populus vult Decipi, Decipiatur.*

Publication

London, Printed for Carington Bowles, No.  
69 in St. Paul's Church Yard, [after 1762].

Description

Engraved broadside.

Dimensions

340 by 250mm (13.5 by 9.75 inches).

£2,500.00

A fine example of an early eighteenth “medley print”, which depicts a jumble of a variety of printed materials, engraved and etched in different styles, spread out as if on a table for viewing.

The South Sea Bubble is the most notorious episode in the history of eighteenth century financial speculation. It was a fevered attack of mass madness, which affected all levels of society, as a significant proportion of the British population became convinced that their fortunes would be transformed by investing in the South Sea Company. The Company was formed as early as 1711, and was promised a monopoly on all trade to the Spanish colonies in South America, in return for taking on and consolidating the national debt. Unfortunately, the Treaty of Utrecht, which ended the War of Spanish Succession, severely restricted the trading rights of the Company, since it confirmed Spain's sovereignty of its colonies in the New World. However, that did not stop the Company from obtaining to convert their “assets” (i.e. the National Debt) into shares, which they miss-sold on the basis of wildly exaggerated profits from their South Sea trading. Between January and May of 1720, shares in the South Sea Company soared from £128 to £550 each.

Encouraged by this apparent success, hundreds of smaller “Bubbles”, or joint-stock ventures, were created, and gained similar momentum. In an attempt to ward off competition, the South Sea Company put its weight behind The Bubble Act, passed in June of 1720, which required all joint-stock companies to have a Royal charter. Once the Company had received its own Royal seal of approval this way, its shares almost doubled in price to and astronomical and unsustainable £1050. Consumer confidence waned, then collapsed, and by September the share price had returned to £175, and the bubble was well and truly burst. Fortunes won, were now largely lost. By 1721, investigations revealed a tangled web of corruption and fraud, involving company and government officials.



# THE BUBBLERS MEDLEY, or a SKETCH of the TIMES: Being EUROPE'S MEMORIAL for the YEAR 1720.

London, the Twentieth Day of May 1720  
Recorded of His Majesty's High Court of Chancery the Sign of One Hundred Pounds -  
being in full for One Hundred Pounds - in the Capital Principal at Stock  
of The Government and Company of Merchants of Great Britain Trading  
to the South Sea, & other Parts of America and for Encouraging the Fishery  
ery, &c. this Day Transferred into said company's Books, unto the Treasurer of  
Wills, Clerk Bubbleall By Tho. Foresight

Li Populus vult Decipi. Decipitur

1720.



My Man could tell to see an Ale  
But had his Sake, behind the Jolly  
Of late transferred in Change Alley  
Give me Gold for empty Ale  
You shall be paid by some worthless Bubble  
All of a sudden all was lost  
That had so many Millions cost  
You must needs be highly wroth  
Because the Bubble that we bought  
Has left us with no more to do  
Than cry, so many Tears and Sighs

Behold a poor dejected wretch,  
Who kept a Plea Coach of late,  
But now is glad to humbly catch  
A Penny at the Prison grate.  
'Tis strange One felt of Nature should  
A Nation fam'd for Wealth & Wit  
But stranger still that Men in Power  
Should give a Sanction to the Cheat

What ruin'd Numbers daily mourn  
Their groundless hopes & follies part  
Yet see no how the Tables turn  
Or where their Money lies at last  
Fools lost when the Directors won  
But now the Poor Directors loose  
And where the Plea Coach will run  
Old Nick the first Projector knows

The Stockjobbing Ladies.  
O more and Basset laid aside  
As Bubbles always rise & fall  
Which Lovers yield to have  
Count the Park the foreign Song  
And Hedges all the City bring  
Behold each boisterous Face  
With Jew and Gentile, undignify'd  
Young Tender Pigeons mix  
O Wicket, nor of Peacock Mix  
Nor all their Courtship Tricks  
Bright Powder, polish once to deck  
Or make round off your Neck  
The gentle Passions of the Mind  
Have now no more to do  
A Pleasure Emule South



The end Solomon said  
Among the Rabble rout  
That Beggars did on Horseback  
Whiff Princes walked on foot  
South Sea has verily of same  
For Mighty Men of late  
Are brought to Poverty & shame  
Whiff Scoundrels ride in state



## A South Sea BALLAD

- In London, build a famous Pile,  
And near that Pile an Alley  
Where merry Crews for Riches toil  
And Wisdom, steep in Folly  
Here Sad, and Joyful, High and Low,  
Court Favorites, for her Grace  
And as the Similes, or Friends, they show  
Their Gownes and Graces.
- Here Stars and Carters do appear  
Among our Lords the Rabble  
By Day and Night to see and hear  
The Jews and Gentiles squabble  
Here cravie Courtiers are too Wise  
For those who trust to Fortune  
They see the Cheat with gleaming Eyes  
Who peep behind the Curtain.
- Our greatest Ladies, higher come  
And ply in Charities fairly  
On pawns their Souls for a sum  
To venture in the Alley  
Young Marbles top from Drury Lane  
Approach the Change in Coaches  
To frost away the cold they gain  
By their obscene Debauches.
- Long Heads may thrive by other Rules  
Because they think and drink not  
But Headlongs are our thriving Foote  
Who only drink and think not  
The lucky Regent, like Spanish Dogs  
Leap into South Sea's Bottom  
And there they seek for Golden Frogs  
Not caring what comes after.
- So said that Alchymist, of Old  
Could turn a Brazen Kettle  
Or leaden Pigeon into Gold  
That noble tempting Motto  
But if it here may be allowed  
To bring in Great and Small Things  
Our running South Sea like a God  
Turns Nothing into All Things.
- What need have we of Indian Wealth,  
Or Commerce with our Neighbours  
Our Constitution is in Health  
And Riches even our Labours  
Our South Sea Ships have Golden Shrouds  
They bring us Wealth, by granted  
But lodge their Treasure in the Clouds  
To hide it till its wanted.
- O Britain! bless thy present State,  
Thou only happy Nation  
So richly Rich, so madly Great  
Since Bubbles came in Fashion  
Successful Rakes, scarce their Prude,  
And count their wry Millions  
While honest Drabs in Coaches ride  
Brought up to Town on Pillions.
- For Men, who follow Reason's Rules,  
Grow fat with South Sea Diet  
Young Rattles and unthinking Fools  
Are those that flourish by it  
Old rusty Blades and passing Blades  
Who're safe long for a while  
Grow Rich again, whilst wiser Heads  
Are struck with admiration.
- A Race of Men, who rather they  
Lay crystal beneath Dyablers  
Are now by Stock brought into Play  
And made our Lords and Masters  
But should our South Sea Babel fall  
What Ruin would be Frowning  
The Lovers then must cry, their call  
By hanging or by Drowning.
- Five Hundred Millions, Nerves and Bonds,  
Our Stocks are now in Value  
But neither lie in Goods or Lands  
Or Money let me tell ye  
Yet that our Foreign Trade is left  
Of mighty Wealth no vapour  
When all the Riches that we bought  
Consist in scraps of Paper.



To  
upon Bowles  
Print Seller  
next to the Chapter house  
St. Pauls Church Yard  
London



# The Bubblers Medley

10 [BOWLES, Carington; and  
Edward WARD]

*The Bubblers Medley, or a Sketch  
of the Times: Being Europe's  
Memorial for the Year 1720. Si  
Populus vult Decipi, Decipiatur*

Publication

[London, Carington Bowles, No. 69 in St.  
Paul's Church Yard, after 1762].

Description

Engraving, laid down on card.

Dimensions

345 by 260mm. (13.5 by 10.25 inches).

£2,000.00

Carington Bowles (1724–1793) was a printseller in his uncle John Bowle's tradition; from 1762 he published interesting and rare maps, suitable for shop stock, notably capitalising on the new genre of cartographic game maps and the new demand for road-books, with his 'Post-Chaise Companion' (c1780), while blending map and caricature print in publishing Robert Dighton's drawings of England and Wales, Scotland and Ireland depicted as human figures.

An earlier version of 'The Bubblers Medley' was published by Thomas Bowles II in 1720 (see BM Heal 1880,1113.3953). His nephew, Carington Bowles's reprinted it, but also published his own version, which includes a selection of his firm's "Bubble" playing cards, satirical cartoons, and 'A South Sea Ballad' by Edward Ward (1667–1731). The present item is an example of the first state of the Carington Bowles print, which is identifiable by the presence of the Bowles' imprint at the lower right of the image below the figure of cupid blowing bubbles.







# Blackfriars Bridge by Piranesi

## 11 PIRANESI, Gianbattista

*A view of part of the intended bridge at Blackfriars, London. in August MDCCLXIII. By Robert Mylne Architect. Engraved by Piranesi at Rome.*

### Publication

London, Publish'd according to Act of Parliament, 10th March 1766.

### Description

Engraving, laid down on card, trimmed just within platemark, creased at centrefold and left-hand corners.

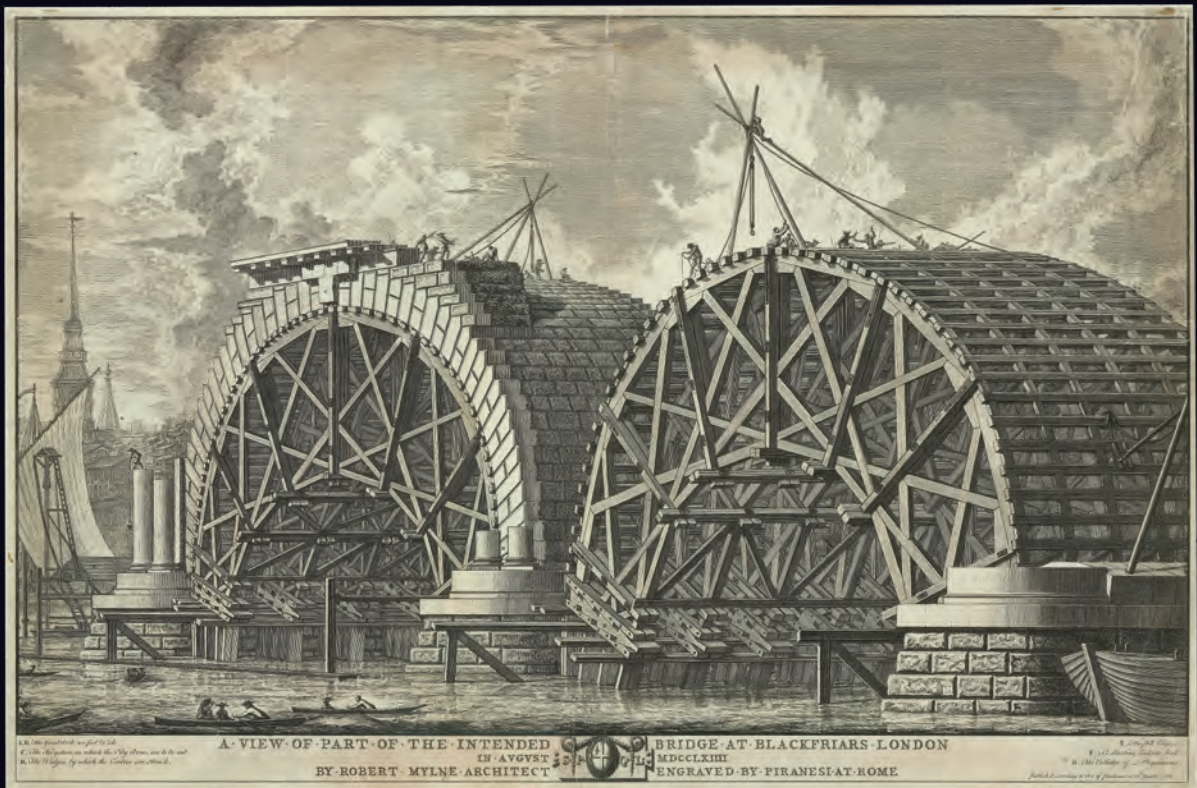
### Dimensions

400 by 606mm (15.75 by 23.75 inches).

£1,000.00

A view of the first Blackfriars Bridge, built by Robert Mylne from Portland stone, opening in 1769. Mylne was a young Scot who had studied architecture in Rome, where he had been befriended by Piranesi. Having won the commission to build Blackfriars Bridge, Mylne sent his mentor a drawing of the work in progress. In an incredible act of generosity Piranesi replied by sending a copper plate of professional quality back to London where Mylne had it published. With key engraved below.







# The White Lion

12 LAURIE, Robert after DILLON, J.

*Fulham, from the White Lion  
Poultry.*

Publication

London, Published by John Harris,  
Sweetings Alley, Cornhill, February 24th  
1783.

Description

Hand-coloured engraving with aquatint.

Dimensions

270 by 360mm (10.75 by 14.25 inches).

Collage q8053154

**£200.00**

Boats and horses can be seen waiting by the shore of the River Thames in the foreground. The White Lion is a Grade II listed public house at 14–16 High Street, Putney, London, close to the southern end of Putney Bridge. It was built in 1887.



Fulham, from the White Lion Putney.

Nº 4.



J. P. Colton del.

Printed and Published by John Morris, Savoying Alley, Cornhill London.

R. Laurie Sculpit.



## One of Rowlandson's earliest images

### 13 ROWLANDSON, Thomas

*Vauxhall, 1732.*

Publication

[London, after 1785].

Description

Engraving and aquatint with contemporary hand-colour, on board.

Dimensions

324 by 440mm (12.75 by 17.25 inches).

£2,000.00

'Vauxhall' is one of two watercolours submitted by the young Thomas Rowlandson (1756-1827) to the Royal Academy member's exhibition of 1784, the other being 'The Serpentine River'.

The print, one of many variants published after the original watercolour, was first engraved by Robert Pollard in 1785. It is populated by caricatures of identifiable celebrities of the day, including: "Mrs. Weichsel singing from the front balcony and Mr. Barthelemon leading the orchestra. Below is a supper party with James Boswell, Dr. Samuel Johnson, Mrs. Thrale, and Oliver Goldsmith,... Playwright and columnist Captain Topham is looking through a spyglass at the Duchess of Devonshire and her sister, Lady Duncannon. Further to the right, the Prince of Wales flirts with his former mistress Perdita Robinson, who remains on the arm of her husband" (Princeton).

Although available for public use since 1661, Vauxhall Gardens entered its stride during the eighteenth century as the most significant of the Pleasure Gardens of London. From May to September, from early evening to the small hours of the morning, paying visitors were entertained with lively music, gay company, refreshments and secluded corners. After sunset, artificial illuminations delighted and amazed. The date 1732, in the title, refers to the year in which the Gardens were re-launched, with a costume ball that was attended by the Prince of Wales.







## Poor Mrs. Tottenham

14 [ATKINSON, John Augustus]

*[The Berners St Hoax].*

Publication  
[c1810].

Description  
Pen and ink and grisaille wash on paper.

Dimensions  
210 by 171mm (8.25 by 6.75 inches).

£2,000.00

An original watercolour of the Berners Street Hoax, a notorious affair, which became the subject of many satirical cartoons like this one. Another version, by Atkinson, is held in the Museum of London. Quite why Theodore Hook (1788-1841) persecuted the poor Mrs. Tottenham in 1809, is not known, but clearly drawing on all his evidently immense wit and ingenuity, he wrote letters to “tradesmen and others, as well as appeals to the Duke of York (then Commander-in-Chief), the Lord Mayor, and others to visit her. Hook was suspected by his friends, but the secret was kept. Much material damage was done in the crowded street” (George, ‘Catalogue of Political and Personal Satires in the British Museum’, VIII, 1947).

John Augustus Atkinson’s (1774 - 1830) accompanied his stepfather to Russia and the court of Catherine the Great, when he was only eight. There he learned to paint, almost exclusively military scenes in oils. However, when they returned to London in 1802 he switched to watercolours and aquatint. His work had “something of the lively and happy interest in human life of Thomas Rowlandson and the caricaturists of the period... His occasional weaknesses in draughtsmanship were more than compensated for by the sharpness of his observations and the vitality and liveliness of his compositions” (Alan Bird for DNB).





THE BERNERS ST. HOAX

By

J. A. ATKINSON



# Pig-Faced Lady

## 15 FORES, S.W.; and John JOHNSTON

### *The Pig-Faced Lady*

#### Publication

[London], Sold at 98 Cheapside; 50 Piccadilly; and at all Book and Printsellers. [1815].

#### Description

Stipple-engraved broadsheet with contemporary hand-colour above letterpress text, repaired tears at centre fold at both right- and left- hand sides, clipped at lower right and upper right corners, lightly stained at top and right.

#### Dimensions

330 by 265mm (13 by 10.5 inches).

#### References

Jan Bondeson, 'Freaks: The Pig-Faced Lady of Manchester Square and Other Medical Marvels', The History Press, Cheltenham, 2004; 'The Print Shop Window', <https://theprintshopwindow.wordpress.com/2015/08/05/the-pig-faced-lady-of-manchester-square/>

£3,000.00

"Fancy a date with an eligible young lady who's looking for a man to share her family's vast fortune with? Who wouldn't right? Well there's a slight catch; the girl in question happens to have the head of a fully grown pig. Still interested?

Believe it or not, this was a proposition which many young men in London were giving serious consideration during the winter of 1814-15. A series of bizarre rumours began to circulate around town, of a pig-faced woman who was said to be living in luxurious apartments located somewhere in the up-market district around Manchester Square. This girl was reported to be the sole heiress of a wealthy family from a remote region of Ireland, and she had been dispatched to London in order to find a husband who could take charge of the vast fortune she was due to inherit.

It was said that a number of aristocratic young bachelors had already sallied forth to present themselves at her door, but had ended up beating a hasty retreat after being subjected to the spectacle of their intended dining from her favourite trough, or conducting a conversation in porcine squeals and grunts. And so, after several weeks of futile searching, the pig-faced lady, still sat alone in her opulent rooms, waiting for a man with a sufficiently strong stomach to come forward and claim her.

While most Londoners instantly dismissed such talk as errant nonsense, greed overcame the common sense of a good many and the story proved to be stubbornly persistent. By the spring of 1815, newspaper advertisements began to appear from impoverished gentlemen who earnestly wished to solicit a meeting with the pig-faced lady, while others offered their services as companions or employees in her household. Such symbols of public credulity particularly irked the editors of the Times, who finally attempted to quash the story once and for all in a fantastically sarcastic editorial published on 16th February 1815:

"There is at present a report, in London, of a woman, with a strangely deformed face, resembling that of a pig, who is possessed of a large fortune, and we suppose wants all the comforts and conveniences incident toward her sex and station. We, ourselves, unwittingly put in an advertisement from a young woman, offering herself to be her companion; and yesterday morning, a fellow (with a calf's head, we suppose) transmitted to us another advertisement, attended by a one pound note, offering himself to be her husband. We have put his offer in the fire, and shall send his money to some charity, thinking it a pity that such a fool should have any. Our rural friends hardly know what idiots London contains".





THE HORSE FACED LADY



The editorial then went on to point out that similar stories had been reported in the past:

“The story, however, is an old one. About 50 years ago, it is well recollected by several elderly people, there was exactly the same rumour. It was revived with but slight effect about 30 years since; and now comes forth again in its pristine vigour. On the original invention of the pig-faced woman, about the year 1764, a man offered himself to make her an ivory trough to feed out of; which can only be considered as a feeble type of the silver cradle actually presented in our day. Besides, there was but one actor in the first folly, and there have been twenty in the latter”.

In fact, rumours such as this had been spontaneously popping up across western Europe since the early 1600s. It seems likely that they were initially linked to exaggerated horror-stories about the malign effects of witchcraft which gradually evolved over time to become part of popular folklore. The social function of the tale also appears to have changed, becoming a humorous means by which to gauge the apparent depths to which one’s acquaintances were willing to sink in exchange for money.” (The Print Shop Window, commentary on a similar, but not identical, print issued by the same publishers).

The caricature-illustrated handbill above was jointly published by S.W. Fores and John Johnston sometime during 1814-15 (the publication line has been trimmed from this example but the addresses of the two printsellers remain). It was one of a number of prints to have been produced on the subject of the pig-faced lady around this time. It shows London’s most eligible bachelorette eating from a silver trough and is accompanied by a short textual summary of her background and family history. The narrative plays it pretty straight and is largely devoid of any obvious signs of humour, suggesting that even if Fores and Johnston weren’t taken in by the rumours themselves, they were happy to let their customers make up their own minds as to whether there really was a pig-faced lady living on Manchester Square.





## THE PIG-FACED LADY

OF

### MANCHESTER SQUARE.

DRAWN AND PUBLISHED BY HER LATE ATTENDANT, WHILE AT DINNER.

THE above Print is descriptive of a Female prodigy which has existence at the West End of the Town, in the person of a young Lady of the highest rank and expectations.

Various are the reports which have gained circulation as to her Habits, Manners, Disposition, and Accomplishments, but all rest upon mere surmise, as she is seldom or ever seen; she is perfect in her figure upwards to the head, which is that of a *Pig*. She feeds out of a Silver Trough, as represented in the above Print, at times is incapable of giving any other expression of her ideas than a *grunt*, and has not unfrequently been a source of terror to those who are employed about her person.

Offers of marriage have been made to her, by interested fortune-hunters, amongst whom she is, doubtless, an object of irresistible attraction, in consequence of the dazzling splendor of her family con-

nections. In all the higher circles she is the universal topic of conversation; and curiosity is hourly employed in speculating upon the possible circumstances of her future life, as it is so greatly to the interest of her family that she should not die without issue, lest the title which distinguishes it should become extinct.

Once or twice she has ventured to appear at a private Masquerade, a Masked Ball, &c. and on these occasions the elegance and agility of her movements have drawn to her the attention and unbounded applauses of the first *coeries* of fashion. In taste and style of execution on the piano-forte she is as much a prodigy as in personal appearance; the most difficult pieces of Handel producing to her no apparent labour or difficulty. She is now 22 years of age, and thus early gifted with accomplishments, it may be easily conceived that she will by and by, in spite of the hostility of nature, be accounted the *ne plus ultra* of feminine perfection.

Sold at 98, Cheapside; 50, Piccadilly; and at all Book and Printsellers.

PRICE ONE SHILLING



## Thomas Crace's residence

### 16 SHEPHERD, Thomas Hosmer

*[Rochester Row].*

Publication

[early nineteenth century].

Description

Original watercolour drawing, signed lower left.

Dimensions

156 by 284mm (6.25 by 11.25 inches).

£2,200.00

Frederick Crace's pencilled note beneath the image records that Thomas Crace resided in "Rochester N.o 40 from 1724 until his death in 1775". The building, which has a private entrance, and a gateway above which a sign "Crace Coach Maker" appears. Number 39 is the Gloucester Arms, and numbers 38 and 37 belong to John "Allwright" the Haberdasher, identified in the London Directory for 1853. Robert Allwright, was also a Haberdasher at number 43. The building on the left is the Grenadier Guards Hospital. The Site is now completely rebuilt, and managed by Westminster Almshouses Foundation.

Thomas Hosmer Shepherd (1793 – 1864) came to prominence when in 1826, Jones & Co. commissioned a series of views of London's newest buildings, streets, and squares from him for inclusion in 'Metropolitan Improvements' (1827). His now familiar images were subsequently reworked and re-issued Charles Frederick Partington's 'Natural History and Views of London' (1835) and Charles Knight's 'London' (1841–4). Between 1809 and 1859 Frederick Crace commissioned Shepherd to make watercolours of specific London sites.

John Gregory Crace, was an interior decorator and antiquarian; author of several essays on the history of wallpaper and of London. In 1880, he sold his and his father Frederick Crace's (1779-1859) collection of nearly five thousand images of London topography to the British Museum in 1880. The collection had previously been on display (in part) in South Kensington (where it is described in a separately published catalogue of 1879, and by Edward Walford, in 'Londoniana', I 1879, pp.274-96). The maps of London, described in 'A catalogue of maps, plans and views of London, Westminster and Southwark, collected and arranged by Frederick Crace' (1878) are now in the British Library.

Provenance:

Frederick Crace (1779-1859) and his son, John Gregory Crace (1809-1889), pencilled caption in Frederick Crace's hand beneath the image.







# The mystery of Sandford Manor House

## 17 GWYN, Nell

*Sandford Manor House Kings Road Chelsea said to have been the residence of Nell Gwynne [sic].*

Publication  
[London, c1820].

Description  
Original watercolour drawing, accompanied by a wood-engraving from 'The Gentleman's Magazine', and a few leaves from the 'Art Union'.

Dimensions  
177 by 258mm (7 by 10.25 inches).

References  
Webb, "Sandford Manor", in 'Survey of London Monograph' 1907

£750.00

Sandford Manor House gained some notoriety in the late eighteenth century when it was rumoured to have either been Nell Gwyne's family home, or built for her by Charles II, whose mistress she was.

"A halo of romance is gathered round Sandford Manor House because of Nell Gwyn's supposed connection with it. We have even been told that it was built for her by Charles II, although the style of the house is undoubtedly earlier, and we know that it continued to belong to the Maynards till the latter half of the 18th century. In the 'Gentleman's Magazine' for March of the present year [1907] there is a pleasant article in which will be found all that can be said in favour of this tradition. The writer seems convinced that the popular actress here found a home, that "the rooms rang with her merry peals of laughter," and that in the quiet garden "her good angel came to her and taught her to work out some practical scheme for the comfort of the poor and afflicted." For his belief he has the authority of Faulkner, the historian of Fulham and Chelsea, who, writing in 1812, says positively that "the fair Eleanor" resided at Sandford Manor House, his chief piece of evidence being that a medallion in plaster of her had some years previously been found on the estate, and was then in possession of the owner. Other relics were afterwards discovered, including a thimble with the initials N.G. engraved upon it, and, as Mr. Fèret tells us, "an alleged Freemason's badge or jewel supposed to have belonged to Charles II", found under the boards of a room on the first floor and presented by Mr. McMinn, the then occupant, to his Lodge." A secret recess also came to light, containing the remains of wooden platters. Four walnut trees formerly in the garden were locally supposed to have been planted by "royal hands," while, according to another legend, the "Merry Monarch" once rode his horse or pony up the by no means spacious staircase" (Webb).

Accompanied by the wood-engraved illustration (70 by 108mm) that first appeared in the 'Gentleman's Magazine' for March 1813, and an article about the house and its history in the 'Art Union' (288 by 220mm) for May 1848.







May 1848

### THE BOOKSELLERS PROVIDENT RETREAT.

We feel assured that none of our readers will think we travel far out of our accustomed track, by placing before them the annexed engraving of the Asylum erected by the Booksellers' Provident Institution, for destitute members of the Association. For upwards of a century past, every trade of consideration and affluence could boast of its quiet and secluded range of comfortable dwellings where the old and infirm are permitted to end their days in comparative ease and comfort; but it is only very recently that the idea of extending this privilege to the "Book Trade" has been entertained. This may in some measure be accounted for, by the narrow limits within which this business had been hitherto confined; the spread of knowledge, however, and the vast increase in the number of those who are instrumental to its diffusion, in its diversified ramifications, have placed those engaged in it on an equality with the most important occupations in the kingdom. The object contemplated by this society is to raise a fund for the permanent assistance of Booksellers, and their assistants, being members, with their widows and children, when in necessitous circumstances: the "Retreat," as before stated, affords a permanent home, so far as its accommodation extends, to such as require it.

When we consider the thousands employed, either directly or indirectly, in this branch of trade, and its vast importance to the community at large, we are bound to admit that it has a strong claim on all classes, from the highest to the lowest. The multitudes who enjoy the luxury of books know but little of the great enterprise and risk consequent upon their production—seldom think of the cost and labour required to bring them before the public, and are altogether indifferent as to the success or failure of any publication in which large sums, perhaps, have been invested. Publishing is, at all times, a lottery; dependent, too often, upon public taste, or caprice, or fashion, or the pen of the critic, against whose tribunals it is utterly hopeless to appeal. Yet with all these discouragements in the way of successful operations—often times sufficient to damp the energies of the most speculative—there is no class of persons to whom mankind has been more deeply indebted, than "Booksellers;" they are the medium through which religion and morality, science and instruction, philosophy and poetry, patriotism and freedom, are spread abroad in the world: it is by their exertions that knowledge is diffused through the length and breadth of the land, and the people become wise in those things which "make for their peace and happiness." The effect of the literature of a country upon its inhabitants is too self-evident to require comment; but authors would write in vain, if individuals were not to be found possessing the ability and the will to assist in their efforts to enlighten and civilize the world; and the history of literary men has revealed hundreds of examples, where genius and intellect would have been left to perish, and their productions lost for ever, but for the friendly hand which was stretched out to snatch them from oblivion. Surely such facts constitute a pre-eminent claim on the part of this Institution to the sympathy and assistance of all who love knowledge.

The "Booksellers' Retreat" stands in the highly cultivated district, opposite the Kings Langley station of the Birmingham Railway. The building was erected after the designs of Mr. Cooper, who has exhibited considerable taste and judgment in their execution, by giving to the edifice a picturesque character, without a useless display of ornament. At present it contains accommodation for seven inmates, but each has a separate dwelling of four rooms; there is also a large room for the purpose of business connected with the Institution, and another wherein the pensioners assemble, and which is also fitted up as a library. In short, the entire arrangements seem to have been made with proper economy, and a due regard to the comforts of those whose necessitous condition renders such a place of refuge indispensable to their declining years. The view of the building now introduced is engraved by Mr. Bolton, from a drawing by Mr. W. H. Prior.

The work of either artist is bold and free; it affords a very satisfactory idea of the style and character of the building, which forms so marked and agreeable a feature on the line of the Railway.

### PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.  
WITH NOTES AND ILLUSTRATIONS BY  
F. W. FAIRBOLT, F.S.A.

#### SANDFORD MANOR HOUSE, THE RESIDENCE OF NELL GWYNNE.



However agreeable may be the present, and we have no reason to complain of it in any way, there is inexhaustible delight in reverting to the past. We do not mean living over again our own days;

HERE may be some who will object to the application of so honoured a term to the dwelling of an actress of lost repute; but surely that may be a 'Shrine' where consideration can be taught—where mercy is to be learned—and that which is greater than even Faith and Hope—CHARITY!

for though, if we could 'pick and choose,' there are sundry portions of our lives we might desire to repeat; yet, beginning from the beginning, taking the bad and the good 'straight on,' there can be few, men or women, who would willingly pass again through the whole of a gone-by career. And this, properly considered, is one of our greatest blessings; stifling much of vain regret, and teaching us to 'look forward' to the future. We have always had, if we may so call it, a domestic rambling propensity; a desire to see 'dwellings,' not so much for their pictorial as their, so to say, personal celebrity; and sometimes, as on our visit to Barley Wood, this longing comes upon us at the wrong season, when a cheerful fire 'at home' would be a meet companion. It is now six years ago—six years, last month—that, pacing along Pall Mall, we paused and turned to the left hand corner of St. James's Square, full of painful and un-English memories of the Asiatic court of the second Charles; the sovereign who had endured adversity without discovering that 'sweet are its uses' who had 'suffered tribulation' without 'learning mercy'—the king who makes us doubt if, as a people, we have any claim to what is called 'national character'—for the change that came over England, within a few brief years, from gloomy fanaticism to reckless licence, is one of the marvels that give to History the aspect of Romance. We had been walking round Whitehall;\* recalling the change



that had swept away nearly all relics of the past in that quarter—and strolled so far out of our homeward path—to look at the house in Pall Mall, (recently removed from its place,) which tradition says

\* The appearance of Whitehall from the Thames in the reign of Charles II. may be seen in our woodcut. The beautiful Banqueting-house of Inigo Jones was crowded among a heterogeneous mass of ugly buildings connected with the exigencies of the court. Beside the houses, to the spectator's left, was a large garden extending to the river, with fountains and parterres. A small garden also projected into the river in front of the buildings; and here Charles used to view the civic processions of the Lord Mayor, who, on the day of his taking the oaths at Westminster, generally gratified the Sovereign and other sight-seers with a pageant on the Thames, in some degree adulatory of the Monarch. The King resided here so constantly, that the most striking pictures of his private manners are recorded to have happened at Whitehall, and for which the graphic pages of Pepys, Evelyn, and De Grammont may be consulted. Whitehall, indeed, has obtained its chief interest from its connection with the Stuarts. The Banqueting-house, erected by James I., in front of which his unfortunate son was executed; the residence of Cromwell here in a quietude, strangely contrasted with the wild voluptuousness of the Restoration; the flight of James II., and his queen's escape with her infant son by the water-gate, shown in our cut, closes the history of the Stuart family in this country as Sovereigns; and the history also of the palace; for on the 10th April, 1691, the greater part was burnt by a fire, which was succeeded by another in 1693, which destroyed nearly every building but the Banqueting-house, and Whitehall ceased to be the residence of royalty.

was the dwelling of Nell Gwynne; besides her apartment at Whitehall, to which she was entitled by virtue of her office as lady of the bed-chamber to a most outraged queen. One of our friends remembers supping in the back room on the ground-floor of that very house, the said room being called 'the Mirror Chamber,' because the walls were panelled with looking-glass.† There are others who affirm that Nelly lodged at the opposite side of Pall Mall, because Evelyn gossips of her leaning from her window 'talking to the king,' who was lounging in St. James's Park, thereby wounding the propriety of many, who think vice only vice when it becomes notorious. Evelyn was always sadly perplexed by his faithful and high devotion to Charles, the king, and his abhorrence of the vices of Charles, the man; while Pepys jogged on, sometimes in the royal scraggio, sometimes at

† Nell's 'town-house' was in Pall Mall. Pennant says, 'it was the first good one on the left hand of St. James's Square, as we enter from Pall Mall. The back-room on the second floor was (within memory) entirely of looking-glass, as was said to have been the ceiling. Over the chimney was her picture; and that of her sister was in a third room.' At this house she died in 1691, and was pompously interred in the parish of St. Martin-in-the-Fields, leaving that parish a handsome sum yearly, that every Thursday evening there should be six men employed for the space of one hour in rinzing, for which they were to have a roasted shoulder of mutton and ten shillings for beer.







## Old Dukes Court

### 18 [SCHARF, George]

*St. Martin's Church in 1825 &c.*

Publication  
[after 1825].

Description  
Drawing, graphite on paper, title in pencil  
beneath the image.

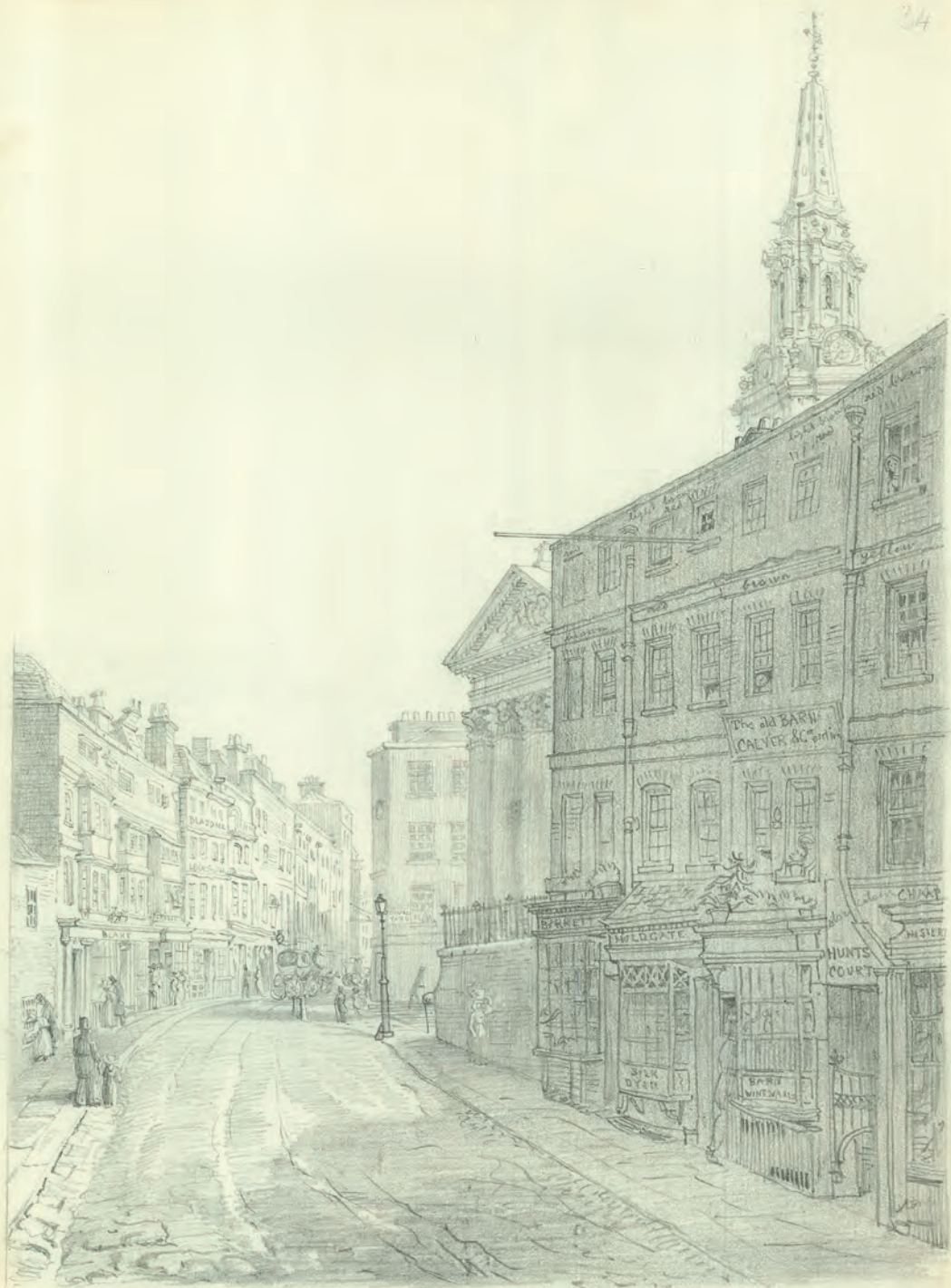
Dimensions  
297 by 207mm (11.75 by 8.25 inches).

References  
See BM 1862,0614.102

Very similar to a drawing, now in the British Museum Collection, by George Scharf (1788-1860), showing St. Martin's Church, the entrance to Old Dukes Court, Hunts Court, and naming a number of shops: Blake, Blazdell, Barrett and Holdgate.

**£1,200.00**





106  
St Martin's Church, in 1825 &



# Holborn

- 19 [SHEPHERD, Thomas Hosmer;  
school of]

*[Holborn Bridge].*

Publication  
[c1830].

Description  
Watercolour drawing.

Dimensions  
175 by 180mm (7 by 7 inches).

£1,400.00

A fine watercolour drawing of Holborn, pre-viaduct days, after a famous view by London artist Thomas Hosmer Shepherd (1793-1864). Looking west from Snow Hill towards what is now Holborn Circus, with busy shops at the corner of the Farringdon Road, and the tower of St. Andrew Holborn dominating the skyline. Shepherd's painting was engraved by William Woolnoth (1780-1837) in 1830.





F. SHEPHERD.

*Original water colour by F. (?) Shepherd (The name has been written on the mount by Gardner)*



## Mr. Crace's Office

20 SHEPHERD, Thomas Hosmer

*[158 Drury Lane].*

Publication

[c1830].

Description

Original watercolour drawing, signed lower left.

Dimensions

310 by 223mm (12.25 by 8.75 inches).

£2,200.00

Frederick Crace's pencilled note beneath the image records that this is "Mr. Crace's Office 158 Drury Lane".

Provenance:

Frederick Crace (1779-1859) and his son, John Gregory Crace (1809-1889), pencilled caption in Frederick Crace's hand beneath the image.





*Mr. Clax's office 158 Derry Lane*



## “The immense portrait of myself,...Exhibited in variegated lamps”

- 21 **SIMPSON, Christopher Herbert; John William GEAR; and Robert CRUIKSHANK**

*[C.H. Simpson, Master of Ceremonies, Vauxhall Gardens].*

Publication

London, August - September, 1833.

Description

Engraving and aquatint with contemporary hand-colour; together with a lithographed print, and a wood-engraved and letterpress broadside advertisement.

Dimensions

(lithograph) 280 by 190mm. (11 by 7.5 inches); (engraving) 240 by 170mm (9.5 by 6.75 inches); (wood engraving) 570 by 150mm (22.5 by 6 inches).

£1,500.00

Although available for public use since 1661, Vauxhall Gardens entered its stride during the eighteenth century as the most significant of the Pleasure Gardens of London. From May to September, from early evening to the small hours of the morning, paying visitors were entertained with lively music, gay company, refreshments and secluded corners. After sunset artificial illuminations delighted and amazed.

From 1797 to 1835, when he died, the lord of misrule was C. H. Simpson, who made a caricature of his art, and was honoured by many of the greatest comic artists and commentators of his day. This collection includes an advertisement for the season's finale: a "Grand Coronation Gala", in honour of William IV, who had been king for four years, at this point. Regardless, the highlight of the evening was "the immense Portrait of myself, in tis proper Costume, so much admired at my Benefit, will be, for the last time, exhibited in Variegated Lamps; and also, that my own Figure, in Fire Works, will appear very beautiful, and bow as representing Life". The advertisement is adorned with a wood-engraving of the iconic portrait of Simpson tipping his hat by J.W. Gear.

Also included is an example of Gear's original lithograph portrait 'C.H. Simpson Esq.re, Thirty-six Years Master of the Ceremonies at the Royal Gardens Vauxhall' (published by W. Day, 1831, contemporary hand-colour, 282 x 188mm); and an example of Robert Cruikshank's etching with aquatint, 'Drawn in the Gardens, on the night of August the 19th. 1833' (published by W. Kidd, 20 August 1833) of Simpson greeting a naval officer, who looks suspiciously like the Duke of Wellington (who was in London at the time), in front of Simpson's own "Colossal Likeness in Variegated Lamps".





*Thirty-six Years Master of the Ceremonies at the Royal Gardens Vauxhall*

"Welcome to the Royal Property"

*Modelled on J. Wilson and Stuart, with Mr. Stuart Thorne & Co. as Vauxhall Garage*

$$V(\mathbb{Z}_p) \cong \mathbb{Z}_p^{\times 2} \text{ by } \text{Map}(\mathbb{Z}_p, \mathbb{Z}_p^{\times 2}) \cong \text{Hom}(\mathbb{Z}_p^{\times 2}, \mathbb{Z}_p)$$

Abstract



C. H. SIMPSON, ESQ. M.C.R. & C.  
*For upwards of 36 Years with a distant view of his Celestial Library in Variegated Lamp.*

His upbraidings of 36 Years - with a distant view of his Celestial Abode in Variegated Lamp.



ROYAL GARDENS, VAUXHALL,  
Close MONDAY, 9th September,  
With a Grand CORONATION GALA.

To all those truly illustrious, noble, and distinguished Visitors of the Royal Gardens, Vauxhall, their truly humble and very devoted Servant, C. H. SIMPSON, Master of the Ceremonies of those Gardens for Thirty-six Years, most dutifully and most respectfully begs to inform all the illustrious, noble, and all the other respectable classes that visit the Royal Gardens, that I am directed by the worthy Proprietors to announce the closing of the Royal Gardens on Monday Next, the 9th of September, upon which Night I most respectfully request to be honored with the company of all the noble and distinguished Personages who visit the Royal Gardens, it being the Last Night I shall have the high honour of receiving my illustrious Visitors, and all the other parts of a generous Public.

I also very dutifully beg to make known that the immense Portrait of myself, in its proper Costume, so much admired at my Benefit, will be, for the last time, exhibited in Variegated Lamps; and also, that my own Figure, in Fire Works, will appear very beautiful, and bow as representing Life.

The Gala will be given in Honor of the Coronation of His present Majesty, whose Royal Brother, His late Majesty, George IV. when Prince of Wales, I had the high honor of receiving in the Royal Property, and who expressed his Royal approbation at my services on many occasions; and all these reasons will, I earnestly hope, induce all the distinguished Visitors to witness the Gala, which finishes the Season at our Royal Gardens, it being the last time I shall have the high honour of receiving the distinguished Visitors until the next Season, which is in 1834.

The worthy Proprietors, on this glorious occasion, will only charge each Visitor **ONE SHILLING** for their Admission to all the numerous Amusements we have provided; and I am sure all our Visitors will be much obliged for such an Entertainment upon such humble Terms.

There will be Two Exhibitions of Fire Works, and a fine Concert, and all kinds of other Entertainments all the Night, when I shall have the high honour of wishing all our illustrious and distinguished Visitors farewell, and all the other parts of a generous Public.

I have the honor to remain,  
Most illustrious, noble, and distinguished  
Personages,

With every sense of the most profound respect,  
Your very grateful and devoted

**C. H. SIMPSON.**

ROYAL GARDENS, VAUXHALL,  
SEPTEMBER 6, 1833.

*Master of the Ceremonies Royal Gardens, Vauxhall, 35 Years.*

### Five-Finger Quantization Method



## Howzat!

### 22 WRIGHT, [William] [Cricket]

*A Grand Match!! of Single Wicket will be played at Garratt's Ground, Copenhagen House, Tuesday October 6, 1846, between four gentlemen of the Copenhagen Ground, against four gentlemen of the City Club, Held at The Northapton Arms, Islington, for £30. A side.*

Publication

[London], Wright, Printer, 12, Fulwood's Rents, Holborn. 1846.

Description

Broadside advertisement with woodcut image of a single wicket cricket match above letterpress text advertisement.

Dimensions

406 by 271mm (16 by 10.75 inches).

£750.00

Copenhagen House Grounds in Islington was the leading venue for professional athletics until it closed in December 1853 after severe storm damage. Initially consisting of a 200-yard straight, an oval gravel track was added, opening on 17 March 1851, thought to be one third of a mile in length, enclosing a cricket pitch.

Single wicket cricket is a form of the game played between two individuals, who take turns to bat and bowl against each other. The one bowling is assisted by a team of fielders, who remain as fielders at the change of innings. The winner is the one who scores more runs.

Below the main text is:

“The following is a list of the players. Copenhagen: Messrs. Dewdney, Golding Messrs. Rogers, Paul - City: Messrs. Figg, Hodson Messrs. Clark, Trestrum. Wickets pitched at Half-past Ten o'clock.”  
Followed by the advertisement:

“Cricket bats, Stumps, and Balls, Leggings, Gloves, and every article requisite for Cricket to be had of E. Paul, on the Ground”.





# A GRAND MATCH!! OF SINGLE WICKET

WILL BE PLAYED AT

**Garratt's Ground,  
COPENHAGEN HOUSE,  
TUESDAY, OCTOBER 6, 1846,**

BETWEEN FOUR GENTLEMEN OF THE

**COPENHAGEN GROUND.**

AGAINST FOUR GENTLEMEN OF THE

**CITY CLUB,**

Held at The NORTHAMPTON ARMS, ISLINGTON,

**For £20. A side.**

THE FOLLOWING IS A LIST OF THE PLAYERS.

**COPENHAGEN.**

Messrs. Dewdney  
Golding


Messrs. Rogers  
Paul

Messrs. Figg  
Hodson

**CITY.**

Messrs. Clark  
Trestrum

\*\*\* **Wickets pitched at Half-past Ten o'clock.**

 Cricket Bats, Stumps, and Balls, Leggings, Gloves, and every article requisite for Cricket to be had of E. PAUL, on the Ground.

Wright, Printer, 12, Fulwood's Rents, Holborn.



## London in 1546

23 WHITTOCK, Nathaniel; after  
Antony van den WYNGRERDE

*Southwark and London Bridge  
as they appeared in about 1546.  
From a drawing by Antony van den  
Wyngarderde, Sutherland Collection,  
Bodleian Library, Oxford.*

Publication

London, Published by H.A. Rogers, 83  
Hanley Road, [1849, but ?1896].

Description

Lithograph.

Dimensions

255 by 355mm (10 by 14 inches).

References

Howgego, pp.5-6; J. Hayes, 'Catalogue of Oil  
Paintings in the London Museum' (London:  
HMSO 1970), pp.5-6; F. Barker and P.  
Jackson, 'London: 2000 Years...' (London:  
Cassell 1974), pp.48-55; D.B. Brown,  
'Ashmolean Museum, Oxford: Catalogue of  
Drawings', vol. 4 (Oxford: Clarendon Press  
1982), pp.6-9; H. Colvin and S. Foister, 'The  
Panorama of London circa 1544, by Antonis  
van den Wyngaerde' (London: LTS, in assn.  
with the Ashmolean Museum 1996) .

£250.00

Shows the scene from the Palace of Westminster on the left to the  
Palace of Placentia on the right.

In producing his panorama, Whittock made use of a series of  
drawings in the Sutherland Collection, then in the Bodleian Library,  
today in the Ashmolean Museum. These drawings, by an artist from the  
Low Countries, Antonis van den Wyngaerde, together form a prospect  
over 3 metres length, and constitute our earliest general view of London.  
For the Bermondsey Abbey detail Whittock acknowledges the use of  
another source. Wheatley (see reference below) describes the outcome as  
"entirely untrustworthy".

Proposals were issued in c1826 by Messrs. Harding, Tiphook  
and Lepard, booksellers, for a reduced facsimile of the original. It  
was never published. Nathaniel Whittock produced two tracings of  
the original, presenting one to Frederick Crace (which is now in the  
British Museum), and the other to the Corporation of London (now  
in Guildhall Library). The publication of his facsimile was announced  
in a handbill (copy in Guildhall Library's Noble Collection). It was  
priced at 12s.6d, or 10s. unbound for framing. The publisher is given  
as Henry Gray, genealogical and topographical bookseller, 47 Leicester  
Square, W.C. The Folger Shakespeare Library has a loose advertisement  
dated 1896 announcing the [re]publication of the print. A prospectus,  
'with reduced facsimile', would be sent 'for one stamp.' The London  
Topographical Society published a 7-sheet facsimile of the original  
drawings in 1881-1882 as their Publication No. 1, with notes by Henry  
B. Wheatley. Keys to the buildings shown in the Wyngaerde view appear  
in the LTS's more recent Publication No. 151 (see Colvin and Foister).  
The first state of the print, bearing the imprint 'Published by Whittock  
and Hyde, 34 Richard Street, Islington, London'. The prospect is an  
example of the second state.





**SOUTHWARK AND LONDON BRIDGE AS THEY APPEARED ABOUT 1545.**

FROM A DRAWING BY ANTI VANDEN WYDERDE.

AUTHELAND COLLECTION, ADDISIAN LIBRARY, OXFORD

- 1. Bernard's Church
- 2. St. Dunstons Church
- 3. St. Dunstons Church
- 4. St. Dunstons Church
- 5. St. Dunstons Church

- 6. St. Dunstons Church
- 7. St. Dunstons Church
- 8. St. Dunstons Church
- 9. St. Dunstons Church
- 10. St. Dunstons Church

- 11. St. Dunstons Church
- 12. St. Dunstons Church
- 13. St. Dunstons Church
- 14. St. Dunstons Church
- 15. St. Dunstons Church

- 16. St. Dunstons Church
- 17. St. Dunstons Church
- 18. St. Dunstons Church
- 19. St. Dunstons Church
- 20. St. Dunstons Church



## Edward Crace's residence

### 24 SHEPHERD, Thomas Hosmer

*[Long Acre].*

Publication  
[London, c1850].

Description  
Original watercolour drawing, signed lower left.

Dimensions  
183 by 245mm (7.25 by 9.75 inches).

£2,200.00

Frederick Crace's pencilled note beneath the image records that "Mr. Edward Crace resided at No. 40 Long Acre from the year 1764 until his death 18th December 1779".

Showing Long Acre between James Street and Leg Alley, where Covent Garden Underground Station is now, having been rebuilt in 1916. On the corner of James Street, at number 43, is a "Wholesale Boot & Shoe Warehouse", 42 is "Hutchings", 41 is "Grear", 40 is "Crace", 39 is "J. Parsons", and 38 unidentified."

Provenance:

Frederick Crace (1779-1859) and his son, John Gregory Crace (1809-1889), pencilled caption in Frederick Crace's hand beneath the image





*McLennan and Co. 41 & 42 Long Acre, from the year 1790 until now, 1890  
1890*



# The Crystal Palace

## 25 BURTON, Charles

*Aeronautic View of the Palace of Industry for all Nations, from Kensington Gardens. Designed by Joseph Paxton, Esq. of Chatsworth. Contracted for, and constructed by Messrs Fox, Henderson, & Co. Scale of building ft to the inch.*

### Publication

London, Drawn and lithographed by Chas Burton, Day & Son, lithrs to the Queen, Published... by Ackermann & Co. 96 Strand, May 28th 1851.

### Description

Colour tinted lithograph.

### Dimensions

465 by 1005mm (18.25 by 39.5 inches).

### References

BM 1880,1113.1932

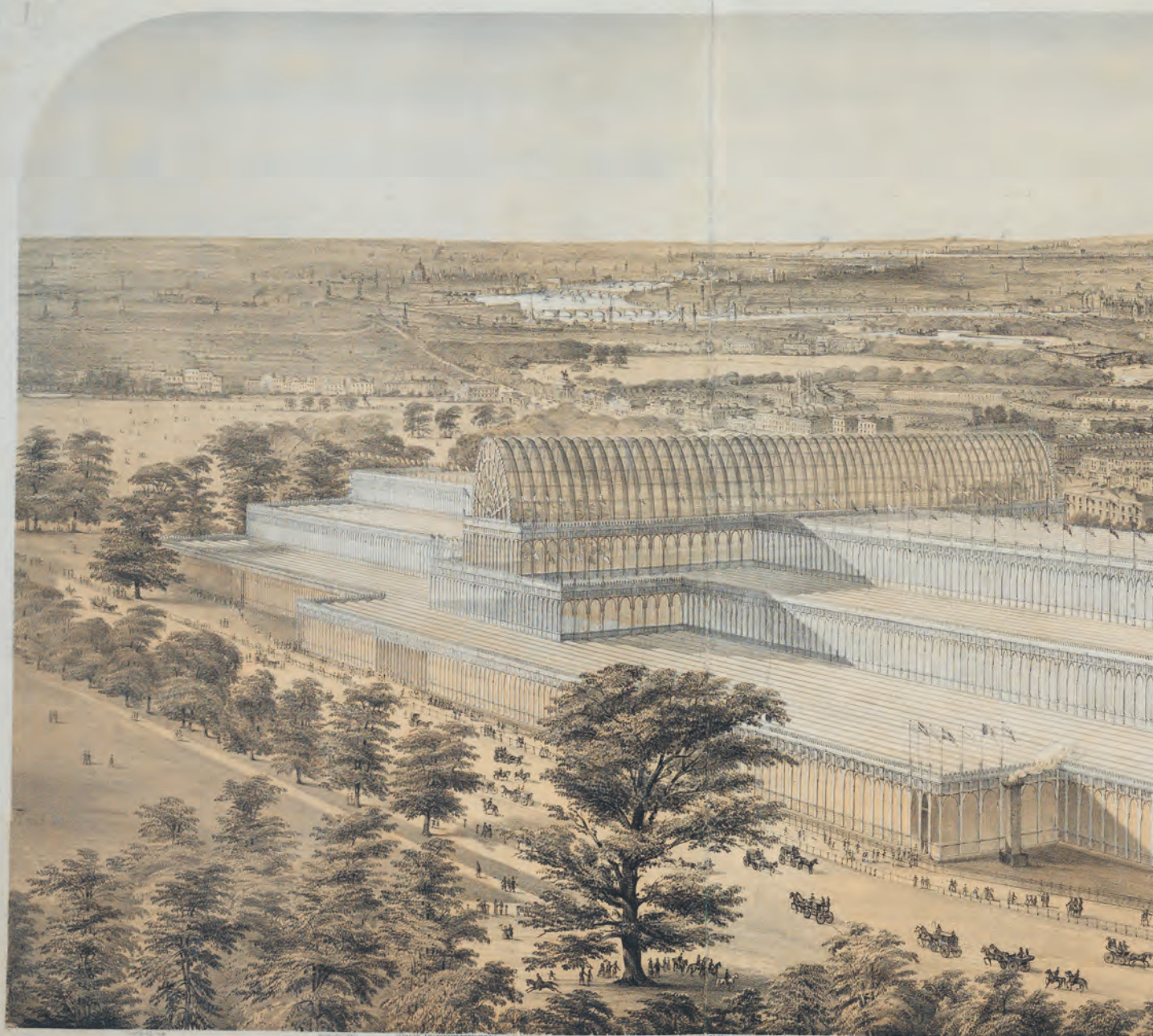
£2,500.00

The Crystal Palace, as it was christened by 'Punch' magazine, was designed by Sir Joseph Paxton to house the Great Exhibition in Hyde Park in 1851. The brainchild of Prince Albert, the Great Exhibition, was the largest trade show conceived, and yet of all the wonders of the new industrialised world on display, the greatest exhibit was the Palace itself. Four paragraphs, beneath the image, detail the dimensions and construction of the building. Essentially a monumental glass conservatory, Paxton based his design on the lily house he had been commissioned to build for the Duke of Devonshire at Chatsworth. In 1852 the building was removed to Sydenham, where it was destroyed by fire in November 1936.









AERONAUTIC VIEW OF THE PALACE OF INDUSTRY





FOR ALL NATIONS, FROM KENSINGTON GARDENS.



# The Great Exhibition and the Cavendish banana

## 26 HAWKINS, George

*Building for the Great Exhibition in London 1851. The Building was Designed by Joseph Paxton, Esq. Of Chatsworth, and the Details of Construction were arranged by Messrs. Fox Henderson and Co. who are the contractors for executing the work.*

### Publication

London, Ackermann & Co., Day & Son, Jan. 3rd, 1851.

### Description

Colour tinted lithograph.

### Dimensions

410 by 1020mm (16.25 by 40.25 inches).

### References

BM 1871,0812.5375 (uncoloured version, 1850); RCIN 703141

£2,500.00

The Great Exhibition was most probably a reaction to the French Industrial Exposition in 1844: Prince Albert led the demand for a similar show of British industrial and imperial strength. Although other countries also exhibited, it was mainly designed to show off British achievements: colonial goods like Indian jewellery and cotton; technological advancements like an early fax machine and Jacquard looms; and art including Wedgwood porcelain and statues by Hiram Power.

The Crystal Palace was designed by Joseph Paxton and built in record time, taking only nine months to complete, using British glass and iron. Paxton drew on his experience designing greenhouses for the Duke of Devonshire, his patron. It was his greenhouses that enabled the cultivation of the Cavendish banana, which is now one of the most common banana species in the world.

George Hawkins (1809–1852), lithographer, should not be confused with his father, also George, the landscape painter and engraver.









THE CRYSTAL PALACE, LONDON, 1851.

Engraved by J. H. Stanger, from a drawing by J. H. Stanger, Esq., F.R.S.





THE CRYSTAL PALACE, LONDON.

DESIGNED BY J. B. BAKER, ESQ., ARCHT. & J. C. BAKER, ESQ., ARCHT.



## Proposed new site for the Crystal Palace

27 KIDD; after T. BENHAM

*Proposed site for the Crystal Palace in Battersea Park with a view of the Royal Hospital at Chelsea, and of the Suspension Bridge now being erected over the Thames by E.J.P.C., August 9th 1851.*

Publication

London, T. Benham del, Kidd lith., Day & Son Lith.rs to the Queen, [1851].

Description

Colour tinted lithograph.

Dimensions

400 by 605mm (15.75 by 23.75 inches).

References

BM 1917,1208.2278

£400.00

Bird's eye view over Battersea Park, with the proposed new site for the Crystal Palace close to the river immediately opposite the Royal Hospital; the Chelsea suspension bridge over the Thames in foreground, shown complete but at this stage under construction, and a view of the Royal Hospital at Chelsea. The Crystal Palace was eventually removed to Sydenham in South London in 1854.





PROPOSED SITE FOR THE UNIVERSITY PALACE IN LONDON, 1825.

WAS A PLAN OF THE ROYAL SOCIETY OF LONDON.  
 AND THE  
 UNIVERSITY OF LONDON, 1825, TO LOCATE THE PALACE.



## Celebrating the Centenary of the British Museum and the complete of its Greek revival facade

### 28 BUTLER, Augustus

*The British Museum.*

Publication  
[London], Stannard & Dixon, [1853].

Description  
Tinted lithograph, with contemporary  
hand-colour in full.

Dimensions  
320 by 480mm (12.5 by 19 inches).

References  
BM 1880,1113.4426

£750.00

View of the then newly completed Greek revival facade of the British Museum from Great Russell Street. Designed by Sir Robert Smirke in 1823, and completed in 1852, using the latest technology: concrete floors, a cast-iron frame filled in with London stock brick, and Portland stone on the front layer of the building. In 1853, the quadrangle building won the Royal Institute of British Architects' Gold Medal.

Founded in 1753, when an Act of Parliament created the “world’s first free, national, public museum”, its doors open to “all studious and curious persons” in 1759. As always, some public were more welcome than others, and visitors had to apply for tickets to see the museum’s collections during limited visiting hours, restricting entry to the well-connected, who were given personal tours of the collections by the museum’s Trustees and curators. Things relaxed a bit in the 1830s, when regulations changed and opening hours extended.





THE BRITISH MUSEUM.



# Montague Place and Torrington Square

## 29 FRITZROY DOLL, Charles

*Design for the Northern Approach to the British Museum.*

### Publication

[early twentieth century].

### Description

Original watercolour and graphite drawing, signed in the title-cartouche, mounted on board, corners chipped.

### Dimensions

441 by 684mm. (17.25 by 27 inches).

£750.00

Charles Fitzroy Doll (1850–1929) English architect, was official Surveyor to the Bedford Estates in Bloomsbury and Covent Garden, from 1885. He designed the Hotel Russell (1898), which Pevsner described as a “vicious mixture of Art Nouveau Gothic and Art Nouveau Tudor”. Doll also designed the “Flemish Franco-Gothic” terraces in Montague Place and Torrington Square (1907), shown here, leading to the Kind Edward (i.e. North) entrance to the British Museum. His son, Christian Charles Tyler Doll (1880–1955), continued his father’s work, and was partly responsible for reconstructing the grand staircase of the Palace of King Minos, Knossos, Crete.







# University of London

30 [NORTON, C. Harold]

*[Design for New University of London buildings].*

Publication

C. Fitzroy & Sons, Arch [1912].

Description

Original drawing, graphite on paper.

Dimensions

493 by 482mm (19.5 by 19 inches).

£950.00

A note in the mount for this drawing records that it was repaired in 1912 for Herbrand Arthur Russell, the 11th Duke of Bedford (1858-1940).

“The history of the Bedford Estate in London is a long one,... but, in short,... Russell began to break up his ancestral holdings in (part) response to new tax laws instigated by Lloyd George’s administration in 1910. The University of London acquired a proportion of the Bedford Estate in Bloomsbury, near the British Museum. Eventually Charles Holden (1875-1960) was appointed architect with “the instruction to create a building “not to suggest a passing fashion inappropriate to buildings which will house an institution of so permanent a character as a University”. This unusual remit may have been inspired by the fact that William Beveridge, having just become director of LSE, upon asking a taxi driver to take him to the University of London was met with the response “Oh, you mean the place near the Royal School of Needlework”. Holden responded by designing Senate House, the current headquarters of the university, and at the time of completion the second largest building in London” (“The Bedford Estate: The Sale of the Estate”, in ‘Survey of London’: Volume 36, Covent Garden, 1970).







## The Great Frost of 1683–84

31 [FAITHORNE, William; after James NORRIS]

*Erra Paters Prophecy or Frost Faire 1683/4.*

Publication  
London, [William Faithorne], 1684.

Description  
Etching.

Dimensions  
241 by 173mm (9.5 by 6.75 inches).

References  
BM 1931,1114.359

£1,250.00

A pirated issue of James Norris's altogether better print of the same name, and same year. Attributed by the British Museum to William Faithorne (c1620-1691), but a bit rough and ready even for him. Erra Pater was the name attributed to the author of an astronomical almanac, or "Prognostications" first published in 1535, and reprinted twelve times before the civil war alone. Some editions claim that he was "a Jewish doctor in astronomy and physick, born in Bethany, near Mount Olivet", but it is likely that such claims were an attempt to imbue the work with a sense of enigma and exoticism. It seems that his prognostications included foreseeing a great frost, as the verse beneath the image reads:

*"Old Erra Pater or his rambling Ghoul,  
Prognosticating of this long strong frost,  
Some Ages past Said ye yet Ice bound. Thames  
Should prove a Theatre for Sports and Games,  
Her Watr'y Greene be turn'd onto a Bare  
For Men a City seen for Booth a Faire,  
And now his Stragling Spirit is once more come  
To Use Mortals and foretell their doome,  
Then Maids grow modest ye Dissenting Crew,  
Become all Loyall the Falsehearted true,  
Then you may probably and not till then,  
Expect in England such a Frost agen"*

The River Thames has been known to freeze over on several occasions, especially during the "Little Ice Age" of the sixteenth to nineteenth centuries, upon which the inhabitants of London took to the solid ice for business and pleasure. The most important of these "Frost Fairs" occurred in 1595, 1608, 1683–4, 1716, 1739–40, 1789, and 1814. In 1684, during the Great Freeze of 1683–4, which was the longest in London's history and during which the ice reached depths of around 28cm, the diarist John Evelyn recorded the attractions of the Frost Fair:

"Streetes of Boothes were set upon the Thames... all sorts of Trades and shops furnished, & full of Commodities... Coaches plied from Westminster to the Temple, and from several other stairs too and fro, as in the streets, sleds, sliding with skates, bull-baiting, horse and coach races, puppet plays and interludes, cooks, tippling and other lewd places, so that it seemed to be a bacchanalian triumph, or a carnival on water".



# Erra. Pater's Prophecy or Frost Faire 1698



Old Erra Pater or his rambling Ghost  
 Prognosticating of this long strong frost,  
 Some Ages past, Said y<sup>e</sup> Ice bound Thames  
 Should prove a Theatre for Sports and Games  
 Her Watry Greene be turn'd into a Bare  
 For Men a City seen for Booth a Faire.

And now his stragling Spirit comes more  
 To Visit Mortals and foretell their doome  
 When Maids grow modest y<sup>e</sup> Disfencing Crew,  
 Become all Loyall the false hearted few,  
 Then you may probably and not till then,  
 Expect in England such a Frost again.



## Commemorative drawing of the 1683/4 Frost Fair

### 32 WHICHELO, John Mayle; after Jan WYCK

*Frost Fair on the River Thames, 1684.*

Publication  
[London, c1815].

Description  
Drawing, graphite on paper; accompanied by the printed lithograph of Whichelo's drawing with contemporary colour wash.

Dimensions  
Drawing: 86 by 240mm (3.5 by 9.5 inches);  
Lithograph: 212 by 280mm

References  
Lithograph: BM 1931,1114.364

£5,500.00

John Mayle Whichelo's (1784-1865) drawing of the Frost Fair on the frozen River Thames of 1683-84 is after the scene first painted by Dutch draughtsman and painter Jan Wyck (1652-1700), now present as part of the Crace collection at the British Museum. It shows the fair from the north-west, near the Temple Stairs. Many stalls, tents and other constructions appear on the ice, with crowds of people wandering between them, as well horse-drawn carriages and carts. On the right, men pull a boat over the frozen surface of the river. London Bridge is visible in the background, as are numerous buildings, great and small. Wyck's image was also published as an engraving by James Stow in 1825.

Whichelo's published lithograph of the scene appears above facsimiles of the souvenir tickets that George Croom printed on the frozen river on January 31st and February 2nd of 1684. Each ticket cost 6d, but Croom was said to be making £5 a day from his venture, which was at least ten times a labourer's wage. King Charles II brought one when he and his family visited the fair, and listed on the ticket from January 31, 1684, are the names of those included in the royal party:

*"Charles, King.  
James Duke.  
Katharine, Queen.  
Mary Dutchess.  
Ann, Princesse  
George, Prince.  
Hans in Kelder".*

"Hans in Kelder" is in fact not a name, but a toast frequently drunk to the health of pregnant women, in this case to the King's pregnant niece, Princess Anne, who would later become Queen Anne.

The ticket for the 2nd of February records the visit to the fair of "Henry, Earl of Clarendon, Flora, Countess of Clarendon [and] Edward, Lord Cornbury".

Whichelo is best known as a marine painter "who made studies of the channel coasts in England, and to a lesser extent the Netherlands and Belgium, as well as of the harbours and dockyards of his native land. But he was also a landscapist and an art teacher, and he spent his early career as a topographer in London" (Mark Pottle for DNB).





WINTER FAIR ON THE RIVER THAMES 1684.

CHARLES, KING.  
JAMES DUKE.  
KATHARINE, QUEEN.  
MARY DUTCHESS.  
ANN, PRINCESSE  
GEORGE, PRINCE.  
HANS IN KELDER.

London: Printed by G. Croom, on the ICE, on  
the River of Thames, January 31. 1684.

HENRY, Earl of Clarendon,  
FLORA, Countess of Clarendon.  
EDWARD, Lord Cornbury.

London: Printed by G. Croom, on the ICE,  
on the River of Thames, February 2. 1684.



## The Blanket Fair of 1683-84

### 33 [ANONYMOUS]

*View of the Fair held on the River Thames.*

Publication  
London, 1684.

Description  
Engraved print.

Dimensions  
127 by 204mm (5 by 8 inches).

£600.00

This print, depicting the Frost Fair on the frozen River Thames of 1683-84, shows a carriage being driven across the ice to the left, while on the right a horse pulls a small rowing boat behind it. Two columns of tented booths run north to south across the river, including a “tavern” and the “royal coffeehouse”. In the foreground some men play skittles, while a less fortunate attendee appears to have fallen through the ice into the freezing water below. That winter’s fair is recorded in several contemporary documents as the “Blanket Fair”, as here along the lower edge of the image.







## “Made up of brittle and slippery things”

### 34 [ANONYMOUS]

*Blanket-Fair, or the History of Temple Street: being a relation of the merry pranks plaid on the River Thames during the great frost, to the tune of Packington's Pound.*

#### Publication

[London], Printed for Charles Corbet, at the Oxford Arms in Warwick lane, 1684.

#### Description

Broadside, printed in two columns.

#### Dimensions

290 by 185mm. (11.5 by 7.25 inches).

#### References

BEIN BrSides By6 1684

£1,750.00

‘Packington’s Pound’ was one of the most popular and recognisable tunes associated with broadsides and ballads before 1700. This, occasionally, bawdy ballad evokes the devil-may-care atmosphere of the Frost Fair of 1683-84.

*“In roast-beef and brandy much money is spent,  
And booths made of blankets, that pay no ground-rent;  
With old fashion'd chimneys the rooms are secur'd,  
And the houses from danger of fire are insur'd.  
The chief place you meet,  
Is call'd Temple-street,  
If you do not believe me, then you may go and see't;  
From the Temple the students do thither resort,  
Who were always great patrons of revels and sport.*

...

*Here damsels are handled, like nymphs in the bath,  
By gentlemen-ushers, with legs like a lath;  
They slide to a tune, and cry give me your hand,  
When the tottering fops are scarce able to stand.  
Then with fear and with care  
They arrive at the fair,  
Where wenches sell glasses and crackt earthen-ware;  
To show that the world and the pleasures it brings,  
Are made up of brittle and slippery things”*

Many of London’s printmakers capitalized on this carnival atmosphere by producing souvenirs of the great event. These generally consisted of depictions of the fair, often accompanied by a short verse. This print, which may have been produced by printmaker William Faithorne, shows the mysterious figure of Erra Pater standing on the banks of the frozen Thames, upon which various activities and attractions are labelled, including “a coach crossing the ice” and “roasting ox”. In the background extends London’s skyline, already impressive at the end of the seventeenth century with multiple turrets and towers interspersed among the shorter buildings.



# BLANKET-FAIR, OR THE History of Temple Street.

Being a Relation of the merry Pranks plaid on the River  
*Thames* during the great Frost.

*To the Tune of Packington's Pound.*

1.  
Come listen a while (though the Weather be cold)  
In your Pockets & Plackets your Hands you may  
I'll tell you a Story as true as 'tis rare, [hold.  
Of a River turn'd into a *Bartbolmesw Fair*.  
Since old *Christmas* last  
There has bin such a frost, [crost.  
That the *Thames* has by half the whole Nation bin  
O Scullers I pity your fate of Extreame,  
Each Land-man is now become free of the *Thames*.

2.  
'Tis some Lapland Acquaintance of Conjurer *Oates*,  
That has ty'd up your Hands & imprison'd your Boats.  
You know he was ever a friend to the Crew  
Of all that to Admiral *James* has bin true.  
Where Skulls once did Row  
Men walk to and fro,  
But e're four months are ended 'twill hardly be so.  
Should your hopes of a thaw by this weather be crost,  
Your Fortunes would soon be as hard as the Frost.

3.  
In Roast Beef and Brandy much money is spent  
In Booths made of Blankets that pay no Ground-rent,  
With old fashion'd Chimneys the Rooms are secur'd,  
And the Houses from danger of Fire ensur'd.  
The chief place you meet  
Is call'd *Temple Street*,  
If you do not believe me, then you may go see't.  
From the *Temple* the Students do thither resort,  
Who were always great Patrons of Revels and sport.

4.  
The Citizen comes with his Daughter or Wife,  
And swears he ne'er saw such a sight in his life:  
The Prentices starv'd at home for want of Coals  
To catch them a heat do flock thither in shoals;  
While the Country Squire  
Does stand and admire  
At the wondrous conjunction of Water and Fire.  
A trait comes an arch Wag, a young Son of a Whore,  
'Tis the Squire's head where his heels were before.

5.  
The *Rotterdam* Dutchman with fleet cutting Scates,  
To pleasure the crowd shews his tricks and his feats,  
Who like a Rope-dancer (for all his sharp Steels)  
His Brains and activity lie in his Heels.  
Here all things like fate  
Are in slippery state,  
From the Sole of the Foot to the Crown of the Pate.  
While the Rabble in Sledges run giddily round,  
And nought but a circle of folly is found.

6.  
Here Damsels are handed like Nymphs in the Bath,  
By Gentlemen-Ushers with Legs like a Lath;  
They slide to a Tune, and cry give me your Hand,  
When the tottering Pops are scarce able to stand.  
Then with fear and with care  
They arrive at the Fair,  
Where Wenches sell Glasses and crackt Earthen ware;  
To shew that the World, and the pleasures it brings,  
Are made up of brittle and slippery things.

7.  
A Spark of the Bar with his Cane and his Muff,  
One day went to treat his new rigg'd Kirchinstuff,  
Let slip from her Gallant, the gay Damsel try'd  
(As oft she had done in the Countrey) to slide,  
In the way lay a stump,  
That with a dam'd thump,  
She broke both her Shoostrings and crippl'd her Rump.  
The heat of her Buttocks made such a great thaw,  
She had like to have drowned the man of the Law.

8.  
All you that are warm both in Body and Purse,  
I give you this warning for better or worse,  
Be not there in the Moonshine, pray take my advice,  
For slippery things have been done on the Ice.  
Maids there have bin said  
To lose Maiden-head,  
And Sparks from full Pockets gone empty to Bed.  
If their Brains and their Bodies had not bin too warm,  
'Tis forty to one they had come to less harm.



## “Starnell Sturman” - their souvenir nameplate from the 1740 Frost Fair

35 [ANONYMOUS]

Publication

[London], Printed on the Thames when frozen, January 28, 1740.

Description

Woodcut and letterpress.

Dimensions

200 by 165mm (7.75 by 6.5 inches).

£3,000.00

In London, the winter of 1739 had started in October when easterly winds spread frosts across the British Isles. A more intense cold set-in on Christmas Eve, with severe frosts persisting day and night until February 17, 1740. Over the new year, temperatures reached -10 degrees centigrade in London. The diary of George Smith, one of Queen Anne's proctors, from 1740 records that the "Thames froze over in 4 days, storm of wind 48 hours (30th Dec) Some people walked over the Thames (1st Jan) Frost continued till February 1st, when a thaw began in day, frost returning each night. Ice all gone in Thames upward but not broke about London (Feb 11th) Ice beings to run in Thames (13th Feb) Ice broke in Thames (17th) Ice gone at London (23rd)".

Despite Smith's claims that "some people walked over" the frozen river, there are many records of a large and popular fair having taken place atop the ice. During January, London's entertainers, peddlers and merrymakers took to the frozen Thames to enjoy the food stalls, temporary pubs and printing presses that had been installed on it. The latter offered eager punters the chance to have a personalized print made for them, "printed on the Thames". This generally meant the customer's name – in this case "Starnell Sturman" - printed in a pre-set decorative border, often accompanied by some lines of verse or a small vignette.

This souvenir, with an engraving of St. John's Gate in Clerkenwell, labelled "White-hall", had appeared as the title-page of the 'Gentleman's Magazine' in 1733, and is here flanked by some information about the history of printing. The edges have a simple border, and along the lower edge, an imprint states that the print was made on "January 28, 1740".



THE  
NOBLE ART  
AND  
MYSTERY  
OF  
PRINTING

Was first Invented  
By John Gutsenburgh,  
A Soldier of Merce,  
In the Year 1440.



THE  
NOBLE ART  
AND  
MYSTERY  
OF  
PRINTING

Was brought first  
into England  
By Simon Vost,  
In the Year 1476.

Sharnell Sturman

\*\*\* LEST ART! by which to distant Empire led;  
\*\*\* We view dark Scenes, and talk with HEROES dead;  
Whence TULLY lives, whence HOMER's known to Fame,  
Till Time shall be no more---preserve THIS NAME.

Printed on the *Thames* when frozen, *January 28, 1740.*



## Jacobite propaganda

### 36 [LAYER, Christopher]

*[Seditious Souvenir Portrait from the Frost Fair of 1740].*

Publication

[London], Printed upon the Ice on the River of Thames, Jan.ry 22, 1739/40.

Description

Engraved portrait.

Dimensions

295 by 240mm. (11.5 by 9.5 inches).

References

BM 1931,114.383

£1,750.00

A deliberately ambiguous portrait of Christopher Layer (1683-1723), London lawyer and Jacobite conspirator who was hanged (and maybe also, drawn and quartered) for treason, showing him uncannily like both George II and the “Old Pretender” James Francis Edward Stuart, above a polemic in his honour:

*“Kings have by Kings been Wandring Beggars made,  
And Traytors have by Traytors been betray’d;  
So Now to Shew like Justice to each Other,  
Our Upright Lawyers have condemn’d a Brother:  
What then! Let no Man think his Sentace hard,  
Since Men of Law may e’ery where be Spair’d;  
What! Tho Ten Thousands where in Lears Case,  
And made their Exit with a Wry neck’d Grace,  
We Should not find In Cuntrey or in Town,  
One honest man the less to wear the Gown”*

The son of a lace-maker (hence Layer’s lacy clothes), and nephew of an inveterate Jacobite, Layer travelled to Rome to meet the “Old Pretender” in May of 1721. He returned to London with ambitious plans: “to seize the Tower, the Bank of England, and the Royal Mint, and to take George I into protective custody if he had not by the autumn left England for Hanover. Once London had been taken, the general commanding the forces would send messengers to those who had agreed to rise in their respective districts outside London” (Roger Turner for DNB). The plot was discovered, and Layer arrested. But his cause continued, and his name invoked, as here, to raise funds and support for the uprising of 1745.

Provenance:

Inscribed “Lear Executed” i.e. referring to the execution of Christopher Layer.





*Kings have by Kings been Wandring Beggars made,  
And Traytors have by Traytors been betray'd,  
So Now, to shew like Justice to each Other,  
Our Upright Lawyers have condemn'd a Brother,  
What then? Let no Man think his Sentence hard,  
Since Men of Law may cry where he is pair'd,  
What tho Ten Thousands here in Tears Case,  
And made them Exit with a Wry neck'd Grace,  
We should not find in Contrey or in Town  
One honest man the less to wear the Crown.*

Printed upon the Ice on the River  
of Thames Jan<sup>y</sup> 21 1733



## The frost of 1789

### 37 BIRCH, William

*A view of the Thames, from Rotherhithe Stairs during the frost in 1789.*

Publication

[London], W.m Birch, Hampstead Heath, & sold by T. Thornton, Southampton Str.t Cov.t Garden 1789.

Description

Stipple engraving with contemporary hand-colour.

Dimensions

168 by 201mm. (6.5 by 8 inches).

References

BM 1877,0609.44

£750.00

One of the most memorable Frost Fairs on the frozen River Thames occurred in 1789, when vendors and entertainers set up all manner of stalls on the ice, from puppet-shows to pubs. One gingerbread seller placed a sign beside his booth reading “no shop tax nor window duty”, in sardonic reference to William Pitt the Younger’s infamous tax regime. The merriment was also accompanied by tragedy, however, as the melting ice dragged away a ship which was anchored to a riverside pub in Rotherhithe. As reported in ‘Gentleman’s Magazine’ at the time:

“The captain of a vessel lying off Rotherhithe, the better to secure the ship’s cables, made an agreement with a publican for fastening a cable to his premises. In consequence, a small anchor was carried on shore, and deposited in the cellar, while another cable was fastened round a beam in another part of the house. In the night the ship veered about, and the cables holding fast, carried away the beam, and levelled the house with the ground, by which accident five persons asleep in their beds were killed.”

These prints were engraved and published with William Birch, after a painting by George Samuel, showing a view of the frozen Thames, ships beset by the ice, numerous attendees wandering around, and a large tent filled with people drinking. Above the makeshift tavern, a hanging cage bears the sign “The original Cat in the Cage by T. Roberts”.





*A VIEW of the THAMES, from ROTHERHITHE STAIRS,  
DURING THE FROST IN 1789.*

*Printed by G. Samuel. & engraved by W. Birch. Enamel Painter.*

Published Aug<sup>r</sup> 1789 by W<sup>m</sup> Birch, Hampstead Heath & sold by T. Thornton, Southampton Str<sup>t</sup> Covent Garden



## The frost of 1789

### 38 [BIRCH, William; after]

*A view of the Thames, from Rotherhithe Stairs during the frost in 1789.*

#### Publication

[London W.m Birch, Hampstead Heath, & sold by T. Thornton, Southampton Str.t Cov.t Garden 1789].

#### Description

Stipple engraving, imprint excised.

#### Dimensions

123 by 147mm (4.75 by 5.75 inches).

#### References

BM 1877,0609.44

**£500.00**

One of the most memorable Frost Fairs occurred on the frozen River Thames in 1789. These prints were engraved and published with William Birch, after a painting by George Samuel, showing a view of the frozen Thames, ships beset by the ice, numerous attendees wandering around, and a large tent filled with people drinking. Above the makeshift tavern, a hanging cage bears the sign “The original Cat in the Cage by T. Roberts”.

Vendors and entertainers set up all manner of stalls on the ice, from puppet-shows to pubs. One gingerbread seller placed a sign beside his booth reading “no shop tax nor window duty”, in sardonic reference to William Pitt the Younger’s infamous tax regime. The merriment was also accompanied by tragedy, however, as the melting ice dragged away a ship which was anchored to a riverside pub in Rotherhithe. As reported in ‘Gentleman’s Magazine’ at the time:

“The captain of a vessel lying off Rotherhithe, the better to secure the ship’s cables, made an agreement with a publican for fastening a cable to his premises. In consequence, a small anchor was carried on shore, and deposited in the cellar, while another cable was fastened round a beam in another part of the house. In the night the ship veered about, and the cables holding fast, carried away the beam, and levelled the house with the ground, by which accident five persons asleep in their beds were killed”.





*A VIEW of the THAMES, from ROTHER HITHE STAIRS,  
DURING THE FROST IN 1769.*



“the Thames presented a complete field of ice”

39 CLENNELL, Luke; and [Richard] REEVE

*The Fair on the Thames*

Publication

London Hassall & Rickards, no 344 Strand  
and T & I Elveu, 63 Fleet Street and 30  
Castle Street, 1814.

Description

Etching with aquatint.

Dimensions

432 by 538mm (17 by 21.25 inches).

References

BM 1880,1113.1759

£5,000.00

Clennell's depiction of the Frost Fair on the frozen River Thames of 1814 became very popular and was published by numerous printers in London. He has captured the carnival atmosphere of the event, showing the wide range of the activities and entertainments enjoyed by all: from a band to a barbecue, fortune-telling to fairground rides; and even one of the many printing presses that worked on the ice to issue souvenirs.

People from all walks of life seem to be attending, with some dressed in suits and top hats, others in shawls and caps. On the left, the prow of a small boat is visible, held fast by the presumably thick ice that has formed around it. Some punters enjoy a ride on swing boats, a fairground attraction which gained popularity during the Victorian era. St. Paul's Cathedral and Blackfriars Bridge are visible in the background.

This example, aquatinted by Richard Reeve, has descriptive text below in both English and French, which is somewhat strange given the ardent hostilities between Britain and France at this time. The note records that “On Monday Jan 31, 1814 the Thames presented a complete field of ice between London and Blackfriars Bridges and on February the 4th a Fair was. Held, and the whole space between the two Bridges covered with thousands of spectators, attracted. By curiosity from all parts of London and its vicinity”.

The last Frost Fair took place between Blackfriars Bridge and London Bridge for four days at the beginning of February 1814. There was feasting, drinking, and activities such as nine-pin bowling, dancing, and swings. One of the highlights included an elephant being led across the river! On February the 5th, the fair ended when the ice began to break up, tragically resulting in several deaths. Since then, on account of the milder climate, the replacement of the Old London Bridge with a new one with wider arches, and the incremental embankment of the river, the Thames has not frozen over so completely as to allow another fair to take place upon it.





THE FAIR ON THE THAMES, FEB'Y 1814.

This Fair is a representation of the considerable trade which was carried on at the Fair, which commenced in the year 1783, and continued until the year 1814, when it was discontinued. The Fair was held on the banks of the River Thames, and was one of the most important of the kind in the Kingdom. It was held on the 2nd of February, 1814, and was attended by a large number of people. The Fair was held on the banks of the River Thames, and was one of the most important of the kind in the Kingdom. It was held on the 2nd of February, 1814, and was attended by a large number of people.

LA FOIRE SUR LA TAMISE, FEVRIER 1814.

Cette Foire est une représentation de la grande et importante vente qui se faisait à la Foire, qui commença l'an 1783, et continua jusqu'en 1814, où elle fut interrompue. La Foire se tenait sur les bords de la Rivière de la Tamise, et était l'une des plus importantes de ce genre dans le Royaume. Elle fut tenue le 2 février 1814, et fut assistée d'un grand nombre de personnes. La Foire se tenait sur les bords de la Rivière de la Tamise, et était l'une des plus importantes de ce genre dans le Royaume. Elle fut tenue le 2 février 1814, et fut assistée d'un grand nombre de personnes.



## Printing on ice

### 40 CLENNELL, Luke

*Drawn on the Thames. Feb. 1814*

Publication

[London, Engraved by George Cooke,  
London Published ... by W.B. Cooke 12 York  
Place Pentonville, March 31, 1814]

Description

Etching; imprint excised

Dimensions

112 by 190mm (4.5 by 7.5 inches).

£200.00

The last Frost Fair took place between Blackfriars Bridge and London Bridge for four days at the beginning of February 1814. There was feasting, drinking, and activities such as nine-pin bowling, dancing, and swings. One of the highlights included an elephant being led across the river! On February the 5th, the fair ended when the ice began to break up, tragically resulting in several deaths. Since then, on account of the milder climate, the replacement of the Old London Bridge with a new one with wider arches, and the incremental embankment of the river, the Thames has not frozen over so completely as to allow another fair to take place upon it.

During the fair, London's printmakers took advantage of the widespread enthusiasm and excitement it generated by producing souvenir prints to commemorate the spectacular event. In fact, during the fair of 1814, between eight to ten printers actually set up their presses on the ice, printing images and poems for punters there and then. One of these enterprising printmakers was George Davis, who published a short book, 'Frostiana; or A History of the River Thames In a Frozen State', which was actually printed on the frozen Thames.

Clenell's print is a snapshot taken from life. Drawn on the ice, which is beginning to melt, it shows a printing press being worked, with St. Paul's Cathedral and Blackfriars Bridge in the background. The citizens of London are slipping about, swinging, buying and selling their wares, including the ice itself, which is being cut up, wrapped and tied in striped cloth to be taken home.





Drawn by Luke Clennell

Engraved by George Cooke

Fair on the Thames Feb. 1811.



## The final Frost Fair

41 [CLENNELL, Luke]

*[Frost fair]*

Publication  
[London, 1814].

Description  
Engraved print.

Dimensions  
314 by 523mm (12.25 by 20.5 inches).

£2,000.00

Best known as a coastal and landscape painter, Luke Clennell (1781-1840), was apprenticed to Thomas Bewick in 1797, and became a talented wood-engraver. “After completion of most ambitious work, ‘Banquet of the Allied Sovereigns in the Guildhall’, became insane in 1819 and from 1831 was permanently in an asylum” (British Museum).







## A later issue

### 42 CLENNELL, Luke

*[Frost Fair].*

Publication

[London], George Cooke [after 1814].

Description

Etching. MAYBE GROUP WITH 18202 - has pink spots

Dimensions

126 by 220mm (5 by 8.75 inches).

£200.00

Clennell's print is a snapshot taken from life. Drawn on the ice, which is beginning to melt, it shows a printing press being worked, with St. Paul's Cathedral and Blackfriars Bridge in the background. The citizens of London are slipping about, swinging, buying and selling their wares, including the ice itself, which is being cut up, wrapped and tied in striped cloth to be taken home.







# Gambols on the River Thames

## 43 CRUIKSHANK, George

*Gambols on the River Thames.*  
Feb 1814.

Publication

London, T. Tegg, 1814.

Description

Etching with contemporary hand-colour.

Dimensions

262 by 375mm (10.25 by 14.75 inches).

References

BM 1880,1113.1762

£2,500.00

During the Frost Fair on the frozen River Thames of 1814, London's printmakers took advantage of the widespread enthusiasm and excitement generated by producing souvenir prints to commemorate the spectacular event. Reports vary, but anywhere between eight and a dozen printers set up their presses on the ice, printing images and poems for punters there and then. One of these enterprising printmakers was George Davis, who published a short book, 'Frostiana; or A History of the River Thames In a Frozen State', which was actually printed on the frozen Thames.





GAMBOLS ON the River THAMES. Feb'y 1814. *See 2nd 1814, by G. J. G. 2nd 1814, by G. J. G.*



“Amidst the Arts which on the Thames appear...  
Printing claims prior place”

44 CRUIKSHANK, George

*Gambols on the River Thames Feb 1814.*

Publication

London, T. Tegg 111 Cheapside, 1814.

Description

Etching.

Dimensions

190 by 250mm. (7.5 by 9.75 inches).

£450.00

Bookseller and printer Thomas Tegg, usually based at 111 Cheapside, also took to the ice, producing this print entitled ‘Gambols on the River Thames’ on the third day of the fair, drawn by the noted caricaturist George Cruikshank. It depicts a range of activities including bowling, dancing, printing and lots of drinking, as several of London’s pubs appear to have set up large tents, with one sign advertising “Gin and Gingerbread Sold here Wholesale”. A crowd of well-dressed people appear to be observing the merrymaking below from the bridge.





*J. H. B. 1814*

**GAMBOLS ON the River THAMES. Feb<sup>y</sup> 1814,**

*W. H. Chapman del.*



## The Frost Fair from Bankside

### 45 THOMPSON, G[eorge]

*A View on the River Thames  
between London and Blackfriars  
Bridges in the hard Frost 1814  
taken on the Spot at bankside  
February 4 1814.*

Publication

London, G[eorge] Thompson, No 43 Long  
Lane, Smithfield Feb.y 7th, 1814.

Description

Etching with contemporary hand-colour.

Dimensions

159 by 217mm. (6.25 by 8.5 inches).

£2,000.00

George Thompson's (died 1826) view of the Frost Fair on the frozen River Thames of 1814, is taken from Bankside, showing Blackfriars Bridge and St Paul's on the left, London Bridge, the Monument and St Magnus on the right. As with other views of the fair in its final days, the ice is full of tents and stalls, and people. The latter are slipping, sliding, swinging, and according to the key, "walking on the ice", "printing", and "playing at skittles". There is a tent offering "Good Gin", another purporting to be the "City of Moscow"; and a "sheep to be roasted whole".

Many of London's printmakers capitalized on this carnival atmosphere by producing souvenirs of the great event. These included engraved scenes, portraits, poems and, perhaps most prolifically, personalized tickets, which gave attendees the opportunity to commemorate their trip onto the ice with a print bearing their own name. During the fair of 1814, multiple printmakers actually installed their presses on the ice; their souvenirs, "printed on the River Thames", were extremely popular.

One such press appears in Thompson's print, at a stall in the centre of the river where the printer is producing prints on demand for an eager queue of punters.





1 People walking on  
 on the Ice  
 2 A sheep to be roasted  
 whole  
 A View on the RIVER THAMES between London and Blackfriars Bridges in the hard FROST 1814  
 taken on the Spot at bank side February 4. 1814  
 Published Feb. 7 1814 by G. Thompson N<sup>o</sup> 43 Long Lane, Smithfield.  
 3 Printing  
 4 Playing  
 at Skittles



# The King's Lock

## 46 SMITH, John Thomas

*Public architecture. An arch of London Bridge as it appeared in the Great Frost 1814.*

### Publication

London, J. T. Smith 1814.

### Description

Etching.

### Dimensions

315 by 250mm (12.5 by 9.75 inches).

### References

BM 1880,0911.571

£500.00

Smith's iconic image of the frozen waters beneath London Bridge, was first printed, as here, in his 'Ancient Topography of London: Containing Not Only Views of Buildings ... But Some Account of Places and Customs Either Unknown, Or Overlooked by the London Historians' (1815). It shows the "King's Lock" of London Bridge from the east, beneath which two men and a dog are scrambling up from a boat submerged in ice, since the river has solidified. Rather than signifying an actual lock, the King's Lock refers to the arch through which the monarch typically went when travelling by river.





DRAWN AND ETCHED BY J.T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN FEB. 7<sup>th</sup> 1811

AN ARCH OF LONDON BRIDGE AS IT APPEARED IN THE GREAT FRONT 1811.

PUBLISHED SEPTEMBER 15, 1811, BY J.T. SMITH, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



# The Winter of Napoleon's discontent

47 [ANONYMOUS]

*Fair on the Thames.*

Publication

[London, Illustrated London News 1843].

Description

Wood-engraving; clipped from news page

Dimensions

81 by 114mm (3.25 by 4.5 inches).

References

BM Heal, Topography,94

£100.00

This clipping from the 'Illustrated London News', published nearly thirty years after the event, is a nostalgic scene commemorating the anniversary of the winter of 1813-1814: "...a specimen of what the Genius of Frost was capable of doing when he went about his work in earnest. It was in this eventful winter that Napoleon retreated from Moscow, amidst the horrors of cold, desolation, and famine; and it was in the winter of this year that Winter, 'canos hirsute capillos', shook the icicles from his beard over the inhabitants of London, and took old Father Thames into custody... The frost set in with a cold, piercing easterly wind, on the 27th December, 1813, and lasted, with little intermission of its intensity, until the 5th of February following. So hard was the surface of the river for several weeks, and so thick the ice, that a long road, or rather street, which was called the City-road, was formed from Blackfriars'-bridge to old London-bridge,... On each side of this long street were booths of all descriptions; dancing, eating, drinking, smoking, &c. were going on without intermission all day and all night. There were printing presses, inter alia; and songs, poems, and descriptions setting forth the multitudes who thronged to see the wonders. Bambling-booths, shows, and so forth were in abundance; in short, the whole river represented an immense Saturnalia, an enormous Bartholomew fair. There were fires blazing, sausages frying, fiddlers tuning, horns blowing, and groups of dancers in incessant employment and requisition,..." (Illustrated London News).

The winter of 1843, the year in which Charles Dickens wrote 'A Christmas Carol', was, however, according to the anonymous author of the accompanying article [not present], was barely winter at all: "... if it were not for the shortness of the days, the occasional visitations of the fogs, and the mud by which the streets and the passengers are defiled, and for the few hours here and there of what is now called frost, the inhabitants of London would feel but little difference between July and January"





FAIR ON THE THAMES.



## “A correct bird’s-eye view”

### 48 KIRBY, R.S.

*View of the Frost Fair held on the River Thames,... January 31st, to February 6, 1814.*

Publication

London, R.S. Kirby, 11 London House Yd. St. Paul's, November 12, 1814

Description

Engraved bird's-eye view

Dimensions

136 by 209mm (5.25 by 8.25 inches).

£350.00

Published separately, but also issued in volume VI of R.S.' Kirby's *Wonderful and Eccentric Museum; or, Magazine of Remarkable Characters*, including all the curiosities of Nature & Art, from the Remotest Period to the Present Time, drawn from every authentic source' (1820), where it accompanies Kirby's chapter on the Frost Fair. His "correct Bird's-eye View" illustrates the mayhem of the fair, extending from Blackfriars Bridge to London Bridge, with the entrance to Queen's Street at the top and Bank Side at the bottom. The "New City Road" is runs through the middle of Kirby's print. Two printing booths are fly banners: "Frost Fair Printing Office", and the "Thames Printing Office",... not far from where "Roasted Sheep" may be had. But most London citizens are eating, drinking, fighting and frolicking.

The winter of 1813-1814, was "...a specimen of what the Genius of Frost was capable of doing when he went about his work in earnest. It was in this eventful winter that Napoleon retreated from Moscow, amidst the horrors of cold, desolation, and famine; and it was in the winter of this year that Winter, 'canos hirsute capillos', shook the icicles from his beard over the inhabitants of London, and took old Father Thames into custody... The frost set in with a cold, piercing easterly wind, on the 27th December, 1813, and lasted, with little intermission of its intensity, until the 5th of February following. So hard was the surface of the river for several weeks, and so thick the ice, that a long road, or rather street, which was called the City-road, was formed from Blackfriars'-bridge to old London-bridge,... On each side of this long street were booths of all descriptions; dancing, eating, drinking, smoking, &c. were going on without intermission all day and all night. There were printing presses, inter alia; and songs, poems, and descriptions setting forth the multitudes who thronged to see the wonders. Bambling-booths, shows, and so forth were in abundance; in short, the whole river represented an immense Saturnalia, an enormous Bartholomew fair. There were fires blazing, sausages frying, fiddlers tuning, horns blowing, and groups of dancers in incessant employment and requisition,..." (Illustrated London News, 1843).



*View of Frost Fair held on the River Thames. | Queen St. | January 31. to February 6. 1814.*



*London. Published November 12. 1814. by R.S. Kirby. | Bank Side | at London House V<sup>o</sup> S. Duntz.*



## Three Cranes Wharf

49 [ANONYMOUS]

*Frost Fair on the Thames.*

Publication  
[London, c1814].

Description  
Etching.

Dimensions  
90 by 110mm (3.5 by 4.25 inches).

£75.00

View on the Thames during the 1814 Frost Fair, after Burkitt & Hudson's more elaborate aquatint, 'View of the Thames off Three Cranes Wharf when frozen, Monday 31st January to Saturday 5th February 1814, on which a Fair was held, attended by many Hundred Persons' (18th February, 1814).





*Frost Fair on the Thames.*



## Printed on the River Thames

### 50 [ANONYMOUS]

*[Souvenir tickets from the Frost Fair of 1814].*

Publication

London, February 4, 1814.

Description

Sheet of 4 woodcut tickets. on an uncut sheet

Dimensions

180 by 205mm (7 by 8 inches).

£3,000.00

From one of the presses working on the frozen ice of the River Thames this sheet of small tickets was printed as a souvenir commemorating the Frost Fair of 1814. It was apparently issued from a booth above which an orange banner emblazoned with the words "Orange Boven" flew, a reference to King William I Prince of Orange-Nassau (1772–1843), the son of the last Stadtholder of the Dutch Republic, who after the Defeat of Napoleon at the Battle of Leipzig, in November 1813, was asked to become the Sovereign Prince of the United Netherlands.

Each ticket reads:

*"Amidst the Arts which on the Thames appear,  
To tell the wonders of this icy year,  
Printing claims prior place, which at one view,  
Erects monument of THAT and YOU.  
Printed on the River Thames, February 4, in the 54th year of  
the reign of King George the III. Anno Domini 1814".*



## Frost Fair.

Amidst the Arts which on the THAMES appear,  
To tell the wonders of this *icy* year,  
PRINTING claims prior place, which at one view  
Erects a monument of THAT and YOU.

Printed on the River THAMES, February 4,  
in the 54th year of the reign of King  
GEORGE the III<sup>d</sup>. Anno Domini 1814.

## Frost Fair.

Amidst the Arts which on the THAMES appear,  
To tell the wonders of this *icy* year,  
PRINTING claims prior place, which at one view  
Erects a monument of THAT and YOU.

Printed on the River THAMES, February 4,  
in the 54th year of the reign of King  
GEORGE the III. Anno Domini 1814.

## Frost Fair.

Amidst the Arts which on the THAMES appear,  
To tell the wonders of this *icy* year,  
PRINTING claims prior place, which at one view  
Erects a monument of THAT and YOU.

Printed on the River THAMES, February 4,  
in the 54th year of the reign of King  
GEORGE the III<sup>d</sup>. Anno Domini 1814.

## Frost Fair.

Amidst the Arts which on the THAMES appear,  
To tell the wonders of this *icy* year,  
PRINTING claims prior place, which at one view  
Erects a monument of THAT and YOU.

Printed on the River THAMES, February 4,  
in the 54th year of the reign of King  
GEORGE the III<sup>d</sup>. Anno Domini 1814.



## Printed on the ice

51 [ANONYMOUS]

*[Souvenir ticket from the Frost Fair of 1814].*

Publication

River Thames, February 4, 1814.

Description

Woodcut ticket.

Dimensions

114 by 127mm (4.5 by 5 inches).

£500.00

From one of the presses working on the ice this small ticket was printed as a souvenir commemorating the Frost Fair on the frozen River Thames of 1814. It was apparently issued from a booth above which an orange banner emblazoned with the words “Orange Boven” flew, a reference to King William I Prince of Orange-Nassau (1772 –1843), the son of the last Stadtholder of the Dutch Republic, who after the Defeat of Napoleon at the Battle of Leipzig, in November 1813, was asked to become the Sovereign Prince of the United Netherlands.

It reads:

*“Amidst the Arts which on the Thames appear,  
To tell the wonders of this icy year,  
Printing claims prior place, which at one view,  
Erects monument of THAT and YOU.  
Printed on the River Thames, February 4, in the 54th year of  
the reign of King George the III. Anno Domini 1814”.*



## Frost Fair.

Amidst the Ance which on the THAMES appear,  
To tell the wonders of this icy year,  
PERSEUS claims prior place, which at one view  
Erects a monument of TRUTH and YORE.

Printed on the River THAMES, February 4,  
in the 54th year of the reign of King  
GEORGE the III. Anno Domini 1814.



## Printed upon the ICE, on the River Thames

52 [ANONYMOUS]

*[Souvenir ticket from the Frost Fair of 1814].*

Publication

River Thames, February 5th, 1814.

Description

Woodcut ticket.

Dimensions

62 by 70mm (2.5 by 2.75 inches).

£600.00

From one of the presses working on the ice this small ticket was printed as a souvenir commemorating the Frost Fair of 1814:

*"Printed upon the  
ICE, on the  
River Thames,  
February 5, 1814.  
The season cold  
You now behold!  
A sight that's very rare,  
All in a trice  
Upon the ICE,  
Just like a rusian fair"*



PRINTED UPON THE  
ICE, on the  
RIVER THAMES,

February 5, 1814.

The season cold

You now behold!

A sight that's very rare,

All in a trice

Upon the ICE,

Just like a rusian fair.



## Printed on the River Thames

### 53 [ANONYMOUS]

*[Souvenir ticket from the Frost Fair of 1814].*

Publication

River Thames, February 4, 1814.

Description

Woodcut ticket.

Dimensions

75 by 100mm (3 by 4 inches).

£600.00

From one of the presses working on the ice this small ticket was printed as a souvenir commemorating the Frost Fair of 1814:

*"Printed  
on the River Thames,  
in  
Commemoration of the Frost,  
February 4, 1814"*



PRINTED  
ON THE RIVER THAMES,  
IN  
Commemoration of the Frost,  
February 4, 1814.



## Printed upon the Ice

54 [SAMUEL, George; after]

*[Souvenir ticket from the Frost Fair of 1814].*

Publication

[London, William Russell Birch and T. Thornton], Feb. 5, 1814.

Description

Woodcut ticket.

Dimensions

55 by 90mm (2.25 by 3.5 inches).

£500.00

From one of the presses working on the ice this small ticket was printed as a souvenir commemorating the Frost Fair of 1814:

*"Printed upon the Ice,  
During the Fair,  
on the River Thames,  
in commemoration of the  
Hard Frost, Feb. 5, 1814  
In the Fifty-Fourth Year of the Reign of King  
George the Third; and Third of the Regency"*



**Printed upon the Ice,**  
DURING THE FAIR,  
**ON THE RIVER THAMES,**  
IN COMMEMORATION OF THE  
**Hard Frost, Feb, 5, 1814.**

*In the Fifty-Fourth Year of the Reign of King  
George the Third ; and Third of the Regency.*



## “... You may tell ‘twas printed there”

55 [ANONYMOUS]

*[Souvenir ticket from the Frost Fair of 1814]*

Publication

[London], Feb.y Eighteen Hundred & Fourteen.

Description

Woodcut ticket, on blue glazed paper.

Dimensions

75 by 100mm (3 by 4 inches).

**£750.00**

From one of the presses working on the ice this small ticket was printed as a souvenir commemorating the Frost Fair on the Frozen River Thames of 1814:

*“Feb.y Eighteen Hundred & Fourteen,  
On the THAMES was held a Fair,  
In future times when this is seen,  
You may tell ‘twas printed there”*



Feb<sup>r</sup> Eighteen Hundred & Fourteen,  
On the THAMES was held a Fair,  
In future times when this is seen,  
You may tell 'twas printed there.



# “The ICE is firm which well you know”

56 [ANONYMOUS]

*[Souvenir ticket from the Frost Fair of 1814].*

Publication

River Thames, Upon the Ice, February 5th, 1814.

Description

Woodcut ticket

Dimensions

55 by 70mm (2.25 by 2.75 inches).

£600.00

From one of the presses working on the ice this small ticket was printed as a souvenir commemorating the Frost Fair on the frozen River Thames of 1814:

“Printed upon the  
ICE, on the  
River Thames,  
February 5, 1814.

The ICE is firm which well you know,  
For PRINTING on it now we show;  
Near to swan stairs, for there you’ll find,  
Impressions neat and to your mind”



PRINTED UPON THE  
**ICE**, on the  
RIVER THAMES.

February 5, 1814.

The ICE is firm which well you know,  
For PRINTING on it now we show;  
Near to swan stairs, for there you'll find,  
Impressions neat and to your mind.



## Iris brings news of the Frost Fair

57 [ANONYMOUS]

*[Souvenir ticket from the Frost Fair of 1814].*

Publication

The Thames, Upon the Ice, Feb.y 1814.

Description

Engraved ticket

Dimensions

50 by 65mm (2 by 2.5 inches).

From one of the presses working on the ice this small ticket, depicting the winged messenger of the Gods, Iris, within a roundel, was printed as a souvenir commemorating the Frost Fair on the frozen River Thames of 1814.

£400.00







## “Father Thames presides today...”

58 [ANONYMOUS]

*[Souvenir handbill from the Frost Fair of 1814].*

Publication

River Thames, February 6, 1814.

Description

Woodcut handbill.

Dimensions

137 by 94mm (5.5 by 3.75 inches).

£750.00

This handbill, printed on the frozen River Thames during the Frost Fair of 1814, records previous great frosts: 1684, which lasted thirteen weeks; 1739, which lasted nine weeks; 1762, which lasted “only” eighteen days; 1785, which lasted sixteen weeks; and the frost of 1789, which lasted thirteen weeks. Beneath this information a short verse pays homage to the weather:

“Here grateful Science bears the sway,  
And Beauty leads along;  
Father Thames presides to-day,  
Amid the icy throng”.



PRINTED  
ON THE RIVER THAMES,  
February 6, 1814.

---

THE following remarkable Frosts experienced  
in England within more than a Century past are  
thus recorded:—

In 1684, began December 20, and lasted thirteen  
weeks.

In 1739, began December 24, and lasted nine  
weeks.

In 1762, began December 21, and lasted ten  
weeks, with eighteen days continued snow.

In 1785, began December 22, and lasted sixteen  
weeks.

In 1789, began December 27, and lasted thirteen  
weeks.

---

Here grateful Science bears the sway,  
And Beauty leads along;  
Father THAMES presides to-day,  
Amid the icy throng.



## Frozen waters beneath London Bridge

59 [SMITH, John Thomas; after]

*Eastern View of the Kings Lock,  
London Bridge, during the severe  
Frost of 1814.*

Publication

[London, after 1815].

Description

Wood-engraving.

Dimensions

88 by 86mm (3.5 by 3.5 inches).

£50.00

Smith's iconic image of the frozen waters beneath London Bridge, was first printed in his 'Ancient Topography of London: Containing Not Only Views of Buildings ... But Some Account of Places and Customs Either Unknown, Or Overlooked by the London Historians' (1815). The "King's Lock" refers to the arch through which the monarch typically went when travelling by river.





Eastern view of the King's Lock, London Bridge, during the severe  
Frost of 1814.



## An iconic image of the 1683-84 Frost Fair

60 **STOW, James; after Jan WYCK  
N.W.**

*View of the Fair on the River  
Thames during the Great Frost  
1683/4 from an Original Drawing  
by Wyke in the British Museum.  
Taken near the Temple Stairs.*

Publication

London, Rob.t Wilkinson, No. 125  
Fenchurch Street 1st January 1825.

Description

Watercolour and graphite drawing on two  
sheets of tracing paper; accompanied by  
Wilkinson's published engraving; with a  
partial newspaper article.

Dimensions

Watercolour: 247 by 730mm (9.75 by 28.75  
inches); engraving: 247 by 730mm

References

Engraving: BM 1880,0911.1007

**£12,500.00**

James Stow's (1770-1823) preparatory artwork for his engraving of the scene first painted by Jan Wyck and now in the British Museum.

Stow is probably best remembered for his engravings for John Boydell's series illustrating the works of Shakespeare, and Robert Bowyer's edition of David Hume's 'History of England' (1806). But, tragically, "Stow is said to have fallen into intemperate habits, and he died in obscurity and poverty" (Ruth Cohen for DNB).





N.W. VIEW OF THE FAIR ON THE RIVER THAMES, DURING THE GREAT FROST 1881.

*James W. Smith, Esq., R.S.A., painted by light in the studio of the artist.*  
*Engraved by Mr. J. W. Smith, Esq.*

© J. W. Smith, Esq., R.S.A., 1881. By permission of the artist.

#### Frost Fair on the River Thames.

The custom of holding a fair on the river Thames during the Great Frost of 1881, is mentioned in an old chronicle as having been the custom of the people of London for many years. It is said that the fair was first held in the year 1212, when the river was so frozen that the people of London could go to the fair on foot. The fair was held on the river bank, and the people of London went to the fair to buy and sell goods. The fair was held on the river bank, and the people of London went to the fair to buy and sell goods.

The fair was held on the river bank, and the people of London went to the fair to buy and sell goods. The fair was held on the river bank, and the people of London went to the fair to buy and sell goods. The fair was held on the river bank, and the people of London went to the fair to buy and sell goods. The fair was held on the river bank, and the people of London went to the fair to buy and sell goods. The fair was held on the river bank, and the people of London went to the fair to buy and sell goods.

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“all the usual Sports and Festivities of a Fair  
were kept up for several days”... on ice

61 [ANONYMOUS]

*Frost Fair on the Thames in  
February, 1814.*

Publication  
[20th century]

Description  
Lithographed reproduction of an earlier  
woodcut with contemporary hand-colour

Dimensions  
190 by 240mm. (7.5 by 9.5 inches).

References  
BM 1880,0911.1008 for earlier issue

£1,750.00

The British Museum records an earlier impression of the original undamaged woodblock. The current example, printed in the early twentieth century, from a deteriorated woodblock includes a caption: “The beginning of the year 1814 was remarkable for the severity of the weather. In the beginning of February, the Thames being choked up with Ice, and in many places completely frozen over, Booths were erected in all directions between London and Blackfriars Bridges; Bullocks and Sheep were roasted whole, and all the usual Sports and Festivities of a Fair were kept up for several days”, and together it appears to have been used to illustrate a German meteorological report in 1917.



*FROST FAIR on the THAMES in February, 1814.*



The beginning of the year 1814 was remarkable for the severity of the weather. In the beginning of February, the Thames being choked up with Ice, and in many places completely frozen over, Booths were erected in all directions between London and Blackfriars Bridges; Bullocks and Sheep were roasted whole, and all the usual Sports and Festivities of a Fair were kept up for several days.



## Eighteenth century manuscript map of Shad Thames, London

- 62 *[Mortgage deeds containing a plan for the area of Shad in London]*

Publication  
[1721-1725].

Description  
Set of three vellum mortgage documents, first document consisting of 4 sheets (three sheets of manuscript text, and one manuscript map); second document consisting of 3 sheets with manuscript text; third document on one sheet with manuscript text, the first two documents stabbed and sewn, all with wax seals, some minor loss to old folds and dust soiling, map with some discolouration.

Dimensions  
(approx.) 880 by 800mm (34.75 by 31.5 inches). Map: 690 by 760 (27.25 by 30 inches).

**WHEATLEY, Deborah and  
WHEATLEY, Thomas**

*A lease for a year from Deborah Wheatley and Thomas Wheatley to Thomas Jenkin*

Publication  
London, 1721.

Description  
Folder of three vellum sheets with two wax seals:

- 1) Manuscript inscription (785 by 905mm). Two holes. Stamp affixed to margin. Scalloped lower margin.
- 2) Manuscript inscription (785 by 893mm). Two small tears and minor loss to left margin. Stamp affixed to margin.
- 3) Manuscript inscription (820 by 850mm).

Rare evidence of the way in which land and property were traditionally exchanged under English law, with a large-scale manuscript map of Shad Thames, London.

The process of leasing, renting, buying and selling land or property in England has historically been (and many would argue still is) a complex and tedious affair. From 1536, it was required by law that all transfers of land must be officially enrolled by a court or local clerk of the peace. The contracts made between buyer and seller, or landlord and tenant, were recorded as physical documents known as 'Close Rolls'. These often included descriptions and plans of the property, a history of its use and, most importantly, details of the cost and legal arrangements. This requirement called for specialised and costly intermediaries, such as scriveners and attorneys, to produce long and detailed deeds. It also gave rise to the increased prominence of private land surveys, as owners were keen to ensure that their property was properly valued. As a result, mortgage law emerged as an important aspect of the legal system, with professional attorneys specialising in the drafting and registering of deeds. Nunez argues that the greatest transformation of English property law occurred during the seventeenth century, when the modern mortgage appeared for the first time.

Perhaps because there was no clear system for the safekeeping of deeds, 'information about property rights and existing mortgages became a valuable asset' (Van Bochove). People could be called upon to produce their documents as evidence of ownership, to prove that they had the right to reside, or to show that they were entitled to payment. Some enterprising laymen took advantage of the situation by charging a fee for the service of retrieving one's contract from the various court archives. These unwieldy paper documents persisted in use until the Land Registry was established in 1862, after which the registration of deeds on Close Rolls dwindled, although some private transfers continued to be enrolled in this way as late as 1903. These deeds illustrate this traditional process, and demonstrate just how detailed these contracts were required to be.

They consist of three documents pertaining to the property of various members of the Wheatley family. The first, dated from 1721, concerns a one year lease issued by mother and son, Deborah and Thomas Wheatley, to a tenant named Thomas Jenkin. The manuscript contract shows that, as leaseholder, Jenkin would have rights to a loft, yard and small warehouse, indicating that this property was intended for commercial or industrial use. Since there is evidence that at least one of the later Wheatleys worked as a ship chandler, it is possible that the family owned property in the London dockyards. There are records of a Jenkin family living in Southwark at the time, where the Wheatleys are known to have held other land. In fact, they appear to have been quite the property



**Hyvurtenances**

*[Faint, illegible text in a small script, likely a historical or legal document, spanning the top of the page.]*





## WHEATLEY, William

*Mr William Wheatley mortgage & demise to Mr Richard Symons for the return of the payment of 1050 in 2 payments*

Publication  
London, 1722

Description  
Four vellum sheets with manuscript inscriptions and one manuscript plan, general minor browning and foxing, with a few nicks to the margins.

Folder of four sheets with one wax seal:

4) Manuscript inscription (770 by 865mm). Two holes. Stamp affixed to margin, one wax seal. Scalloped lower margin. Inscription to verso.

5) Manuscript inscription (760 by 850mm). Two holes and one tear. Stamp affixed to margin.

6) Manuscript inscription (775 by 845mm). Two holes on the fold.

7) Manuscript plan of the property with original hand colouring (725 by 750mm). Scalloped lower margin.

magnates, with records of various possessions across the capital, from ‘the tenure of William Wheatley...[in] St.Mildreses in London’ to the riverside estate examined in the second of these documents.

This deed is longer than the first, and records a contract made the following year by William Wheatley. The eldest son of the aforementioned Deborah, William had inherited a large estate in Shad Thames after the death of his father, Henry Wheatley, in 1713. Included in this document is “a plan or map of the estate of Mr William Wheatley in St Olave’s Southwark”. This manuscript plan shows an extensive property, made up of multiple buildings through which cut several labelled streets leading “to Shad Thames” and “to horsely down”. These notes make it possible to place the property on the South bank of the river, adjacent to the later site of Tower Bridge. The draftsman has depicted the estate in great detail, with the doors, staircases and interior walls represented on the map. Along the lower border, the Thames is highlighted in blue wash, with the steps descending into the river attesting to its importance as London’s preferred means of travel. A compass and scale are also included on the map, ensuring that the owners had access to precise and coherent information about their property.

The deed records that, throughout the following decade, William had let out several parts of this estate. His tenants included another Wheatley, although it is not specified how they were related, and a Moses Johnson. Johnson is known to have owned Pickleherring Pottery, which operated in St Olave’s Parish of Southwark during the eighteenth century, indicating that the Wheatleys rented out commercial space to companies, as well as private tenants. The first three sheets of this deed include a description of the buildings, and an evaluation of their value, but are largely dedicated to the legal contract that saw the property transferred into the hands of Richard Symons for the cost of one thousand pounds. Symon’s name (and Tory affiliation) is found on a list of members of the Court of Common Council from 1716, suggesting that he was primarily a businessman. Interestingly, a note to the verso states that the property was sold for a “payment of 1050 in 2 payments”, showing that Symons incurred an additional charge, perhaps as a result of the two-part payment, or maybe as a fee for the drafting of the contract.

The third and final document in this collection was drafted in 1725, and concerns all of the Wheatley children. It records that, in addition to his eldest son, Henry Wheatley had left a share of his wealth to his widow Deborah, each of his younger sons, Charles, Joseph and Benjamin Wheatley, and his daughter, Elizabeth Booth. This single sheet contains the contract made between the family and a widow from Essex, named Elizabeth Dodd. Dodd held the lease of some land owned by the Wheatleys, and notes to the verso indicate how her payments were divided between the family members. Each of them have signed and sealed the contract, along with Elizabeth’s husband, Robert.



Widow Whirl said said, containing from East to West One Hundred and fifty foot of Apsire and in breadth  
was heretofore in the tenure or Occupation of the said Edward Cooper or his Assigns And also all that little  
heretofore in the tenure or Occupation of Thomas Barrett containing in length from East to West seven and twenty  
Whirl Warehouse lying near to the back part of the aforesaid Tentement on the West end over against the aforesaid  
Apsire and in breadth from North to South fourteen foot of Apsire by the same more or less Whirl said last mentioned  
Robert Clark and John Stacey And also all those two rooms or lofts on the floor lying over the said last mentioned  
et adjoining to the said last mentioned Warehouse on the South containing in length from East to West each of the  
the same more or less heretofore in the tenure or Occupation of William Fowler or his Assigns Together with the lofts or  
that Whirl Warehouse next adjoining to the two last mentioned Warehouses on the South containing in length  
the more or less Together with the loft or Garret over the same Whirl said last mentioned Warehouse and lofts  
of the said Robert Clark and John Stacey or their Assigns And also that great brick Warehouse next  
William Green and also in the Occupation of Robert Hibbert or his Assigns containing in length from North  
or less Together with the loft or Garret over the same and also another Warehouse or shed lying at the South end of the  
of Apsire and in breadth from North to South eighteen foot of Apsire by the same more or less Whirl said last mentioned Great War  
and heretofore were in the tenure or Occupation of Robert Clark and John Stacey or their Assigns And also all that other brick Wa  
ve and forty foot of Apsire And in breadth from East to West twenty foot of Apsire by the same  
t were other part of the said Great Warehouse heretofore built and occupied by the said Whirl  
their Assigns And also all that brick Warehouse next adjoining to the said last mentioned Warehouse  
from East to West twelve foot of Apsire by the same more or less with the loft or Garret over  
that Great brick Warehouse next adjoining to the said last mentioned Warehouse and loft on the  
2 to South One and twenty foot of Apsire by the same more or less with the loft or Garret over the  
house Great Warehouse containing in breadth from North to South sixteen foot of Apsire by the same  
Whirl said last mentioned Great Warehouse loft and garden plot lying  
Clark and John Stacey And also all that great brick Warehouse next the Waterside of the  
heretofore built and occupied by the said William Green containing in length from East to  
the same more or less with a loft or Garret over the same late in the tenure or Occupation of the  
Clark and John Stacey Together with the Wharf or Quay and Crane lying and being next adjoining  
to West five and thirty foot of Apsire And in breadth from North to South being from the  
Messuage or Tentement before mentioned twenty foot of Apsire by the same more or less And also all  
the River of Chaunc containing in length from East to West four and forty foot of Apsire  
a little slip of Ground or Wharf heretofore in the tenure or Occupation of Edward Hibbert or  
his Assigns And also all that Messuage or Tentement and Garden Plot containing  
heretofore in the tenure or Occupation of William Fry William Barne and  
erected or set up And also all that Yard Piece of Ground and two Messuages with a Warehouse  
or Tentement Whirl said Yard and premises heretofore built contained in length from the  
And in breadth from East to West eight and twenty foot of Apsire little more or less and the  
features heretofore and also all Warehouses ertious sheds and buildings standing and being upon the  
the same Messuages or Tentements heretofore in the Occupation of the said Robert Clark and John Stacey  
Whirl said loft or Garret of Ground containing in breadth from East to West that is  
of Apsire by the same more or less And from North to South eight and forty foot of Apsire  
the said loft or Garret from the same Right Yard heretofore in the tenure or Occupation  
End of the said loft or Garret And also all those two other Messuages or Tentements  
the aforesaid Way or Passage towards the River of Chaunc late in the Occupation of the said  
late in the Occupation of Anthony Allebury with the Yard or backside and sheds in the same  
ing And also all that Wharf lying to the said River of Chaunc and directly over against the  
from East to West two and twenty foot of Apsire or thereabouts by the same more or  
y or Passage six and thirty foot of Apsire or thereabouts by the same more or less Whirl said  
ter on the East And the Chalk or Lime Wharf of the said Edward Hibbert on the West  
set all that other Messuage or Tentement called or known by the name of the Carthou  
stained late in the Occupation of Elizabeth Johnson Widow And also one other Piece of Ground  
e upon an Quay there and containing in length from North to South thirteen foot of Apsire  
the same more or less Whirl said Piece of Ground or Garden Plot late was in the  
ately stood a Messuage or Tentement heretofore in the tenure of the said Edward Hibbert and dy  
to the front Street being the North end thereof twenty foot or thereabouts and at the south  
or thereabouts And also all that other Yard or Wharf of Ground or Garden Plot lying Pa



WHEATLEY, Deborah, BOOTH,  
Robert, BOOTH, Elizabeth,  
WHEATLEY Charles, WHEATLEY,  
Joseph and WHEATLEY,  
Benjamin

*...To the Wm.Wheatley...Elizabeth  
D...of a ...By virtue of Mr Henry  
Wheatley's Will*

Publication  
London, 1725.

Description  
Single vellum sheet (778 by 980mm) with  
manuscript inscription, stamp affixed to  
margin, six wax seals, inscription to verso.

References  
Allen, 'Landlords and Economic  
Development in England, 1450–1800',  
(Aristocracy, Patrimonial Management  
Strategies and Economic Development,  
1450–1800, 1998); Barrow, 'The Mirror  
of Parliament for the ... Session of  
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Development, 1450–1800', (Universidad  
de Sevilla. 1998); Stow, 'A Survey of the  
Cities of London and Westminster, Borough  
of Southwark, and Parts Adjacent', (T.  
Read, 1735); Van Bochove, Deneweth,  
Zuijderduijn, 'Real estate and financial  
markets in England and the Low Countries,  
1300–1800', (Centre for Global Economic  
History, 2013); 'The Parish of St Saviour,  
Southwark Views of New Buildings, 1635',  
(London Metropolitan Archives); 'The  
London Magazine, Or, Gentleman's Monthly  
Intelligencer', (R. Baldwin, 1755).

£2,500.00

Not only do these three documents outline the legal procedures involved in the transfer of property during the eighteenth century, but they also provide direct insight into the affairs of a prosperous merchant family. Although the Wheatleys appear to have continued to flourish throughout the following century, a bill passed by Parliament in 1887 allowed the heirs of a future William Wheatley “to sell certain parts of the said Manors and hereditaments, and apply the money arising therefrom in manner therein mentioned”. This suggests that the wealth generated by their industrious forebears was eventually dissipated and diminished, making these unique contracts crucial to the preservation of their family legacy.





# Warrant

Between William de Heauey of Portsmouth in the Parish  
of the sum of One thousand pounds of good and lawful money  
hereby acknowledge and himself therewith fully satisfied  
for ever by these presents, **Has** demised granted bargained  
or conveyed with the Appurtenances together with a litle  
the East End of a certain great Warehouse hereafter in the

Ward of the said City of London containing the  
herebefore was in the tenure or occupation of the said Edward Cooper or his  
tenure or occupation of Thomas de la Motte containing in length from East to West  
the foresaid Containing on the West end other part of the foresaid Warehouse  
the last mentioned Warehouse herebefore in the occupation of Thomas de la Motte  
nine and twenty foot of length a piece and in breadth from North to South con-  
taining the last mentioned Warehouse herebefore in the tenure or occupation of Thomas de la Motte  
and in breadth from North to South fourteen foot of length be the same more or  
less and herebefore was in the tenure or occupation of the said  
late in the occupation of the said William Green and also late in the oc-  
cupation be the same more or less together with the Loft or Garret over the  
length from East to West thirteen and three foot of length and in breadth  
of the said three Warehouses built and occupied by the said William Green  
adjoining to the said last mentioned great Warehouse on the East side  
the same William said last mentioned Warehouse and Loft were other part  
Thomas de la Motte or their Cologues And also all that little Warehouse next ad-  
joining be the same more or less with the Loft or Garret over the same  
Loft on the East containing in length from East to West seven and twenty  
four foot and in breadth from North to South five foot of length be the same more  
more or less which said last mentioned Great Warehouse Loft and the plot of  
Warehouse next the Water side of the River of Thames lying east against the  
Wharf and in breadth from North to South thirteen foot of length be the same more  
Thomas de la Motte together with the Wharf or Quay at the Water side  
North to South being from the Water side of the said River to the  
Contenants and the plot of ground or Wharf at the Water side  
and in breadth from North to South five foot of length be the same more  
eight and twenty foot of length the same more or less



# London after the Great Fire

## 63 LEAKE, John

*An Exact Surveigh of the Streets, Lanes and Churches Comprehending within the Ruins of the City of London. First Described in Six Plats, 10 Decemr. Ao. Domi 1666, by the Order & Directions of the Right Honourable the Lord Mayor, Aldermen, & Common Councill of the Said City, Iohn Leake, Iohn Iennings, Willm. Marr, Willm. Leybourne, Thomas Street, Richard Shortgrave, Svrveyors. & Reduced into One intire Plat.*

### Publication

[London, Engraved by George Vertue for the Society of Antiquaries], 1723.

### Description

Engraved plan on two sheets, joined, hand-coloured in outline, a few old tears skilfully repaired.

### Dimensions

500 by 1200mm (19.75 by 47.25 inches).

### Scale:

approx. 17 1/2 inches to 1 statute mile.

### References

Howgego 21 (a).

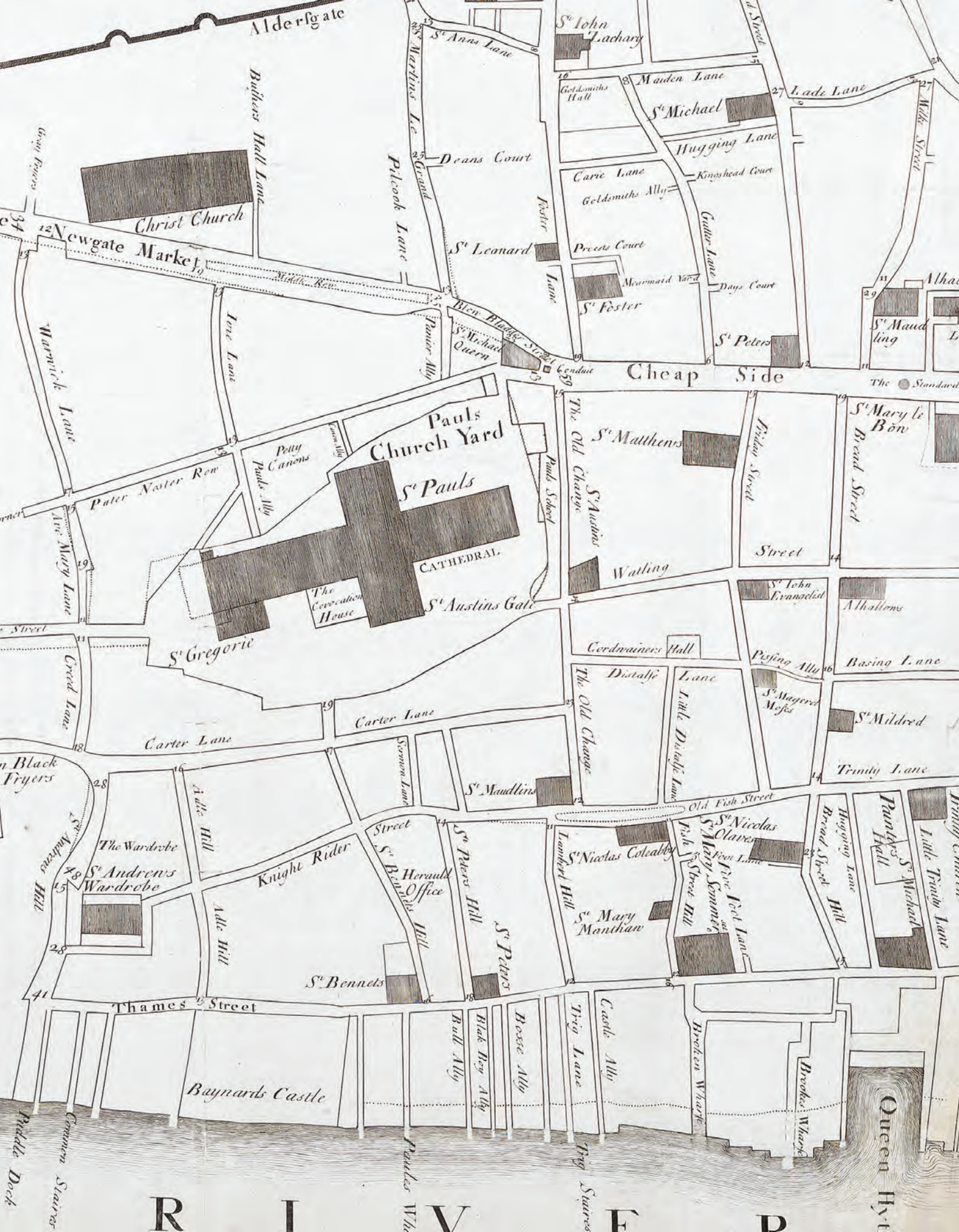
£2,000.00

Large and detailed plan of the City of London after the Great Fire. Title on banderole across top. The map overlaps the banderole at top centre. Inset close to the top of the map are seven views of City buildings and streets. On the right is a map of London, Westminster and Southwark showing the burnt area of the City. On a banner below this the lines appearing on the map are explained. Scale-bar at bottom right. The map shows the extent of the Great Fire; the widening of some streets (e.g. Newgate, and Gracechurch Street to London Bridge); the creation of King Street and Queen Street and a Thames embankment; and the canalisation of the Fleet River.

Within days of the fire's extinguishing, new street layouts were being submitted to the king by architects including Christopher Wren, Robert Hooke, and the cartographer Richard Newcourt the elder. But before any plan could be implemented, accurate surveys were needed to chart the extent of the destruction. The king commissioned Wenceslaus Hollar and Francis Sandford to survey the City, and the corporation commissioned a team of surveyors, whose results were submitted on a plan drawn by John Leake. The plan was completed in March 1667 and engraved by Hollar, who also produced the seven inset views of important buildings and streets affected by the Fire: the Royal Exchange, Guild Hall, Cheapside & the Cross, St. Pauls, Temple Gate Fleet Street, and Baynards Castle.

The king put in place two principal measures to prevent future catastrophic fires; namely, that all newly constructed buildings were to be built of brick and stone, and that streets were to be widened, so that if one side were on fire, the width of the street would prevent the other side from catching fire.







AN EXACT SURVEIGH OF THE STREETS LANES AND CHVRCHES COMPREHEND  
 PLATS, as Drevens & Drevs 1696. BY THE ORDER & DIRECTIONS OF THE RIGHT HONOURABLE THE LORD MAYOR.  
 LEYBOURN, THOMAS STREETE, RICHARD SHORTGRAVE, SURVEYORS. & REDUCED INTO ONE INTIRE PLAT.



Old Buildings near the Temple from the 1696



Baynards Castle



The Old South View of St Pauls Church



The West View of St Pauls



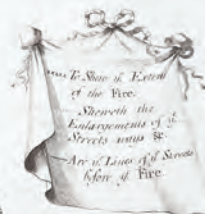
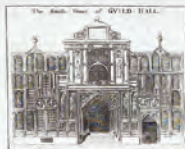
VT MEMORIA  
 SALTEM PRISTINA LONDINA IPSA  
 DIRVM QVO ANSISIT INCENTIV  
 SVPERVAT: TABVLAM  
 EIVSDEM VMBRAT ILEM  
 SOCIETATI ANTIQVARIARVM  
 LONDINENSIV DEDICAT  
 GEORGIVS VERTVE  
 MDCCXXIII



T H E R I V E R



WITHIN THE RVINS OF THE CITY OF LONDON, FIRST DESCRIBED IN SIX  
ALDERMEN, & COMMON COUNCELL OF THE SAID CITY. JOHN LEAKE, JOHN INNINGS, WILL. MARR, WILL.  
BY JOHN LEAKE, FOR THE USE OF THE COMMISSIONERS FOR THE REGULATION OF STREET'S LANES. &c.



# THE AMES

*A Scale of Yards*



## Senex's Surrey

### 64 SENEX, John

*A New Map of the County of Surrey laid down from an Actual Survey*

Publication

London, John Senex, 1729

Description

Engraved map in four sheets.

Dimensions

(if joined) 880 by 1225mm. (34.75 by 48.25 inches).

References

Petto, 'Mapping and Charting', pp.58-9;  
Thrower, 'Compleat Plattmaker', pp.182-3;  
Worms, 'Search for John Senex'

£4,000.00

The county of Surrey, including the city of London. Since John Seller's examples in 1679, most county maps were based on the meridian of St Paul's Cathedral in London, but John Senex (1678-1740) was the first mapmaker to use one English mile (69.5 miles) to a degree, which then became a standard for British county maps. Senex initiated town and county surveys both as a remedy to the inaccuracies he saw in contemporary cartography and to satisfy a growing demand for regional maps. Surrey in particular was a popular location for the metropolitan elite to establish or purchase estates, and Senex must have banked on finding plenty of interested subscribers. His project to survey and map the county began as early as 1721, and aimed to set a new standard for surveying which would then be used to map the other counties of England.

Amongst his proposed methods, rather excitingly, was a plan to catapult "balls of fire" and rockets into the air to give observers "an opportunity of determining their own bearings". Their measurements would then be used in the survey. The survey was most likely carried out by Richard Cushee, as his widow Elizabeth is named as one of the vendors.

The map is drawn on a scale of one inch to a mile. It is surrounded by a border containing 156 shields, of which about three quarters are empty. Maps requiring a survey of this scale were funded by subscribers with a local interest, who received recognition on the map itself in return. Here, their arms are inserted into one of the shields and their seats and lands are marked with the name of their owner. The 'Daily Journal' records a delay in the publication of the map while the printers waited for subscribers to send in their arms. The empty shields suggest that Senex encountered some difficulty in finding enough interested subscribers, or that many of them defaulted on their payments; in other maps Senex had erased the arms of tardy subscribers from the plate before going to print.

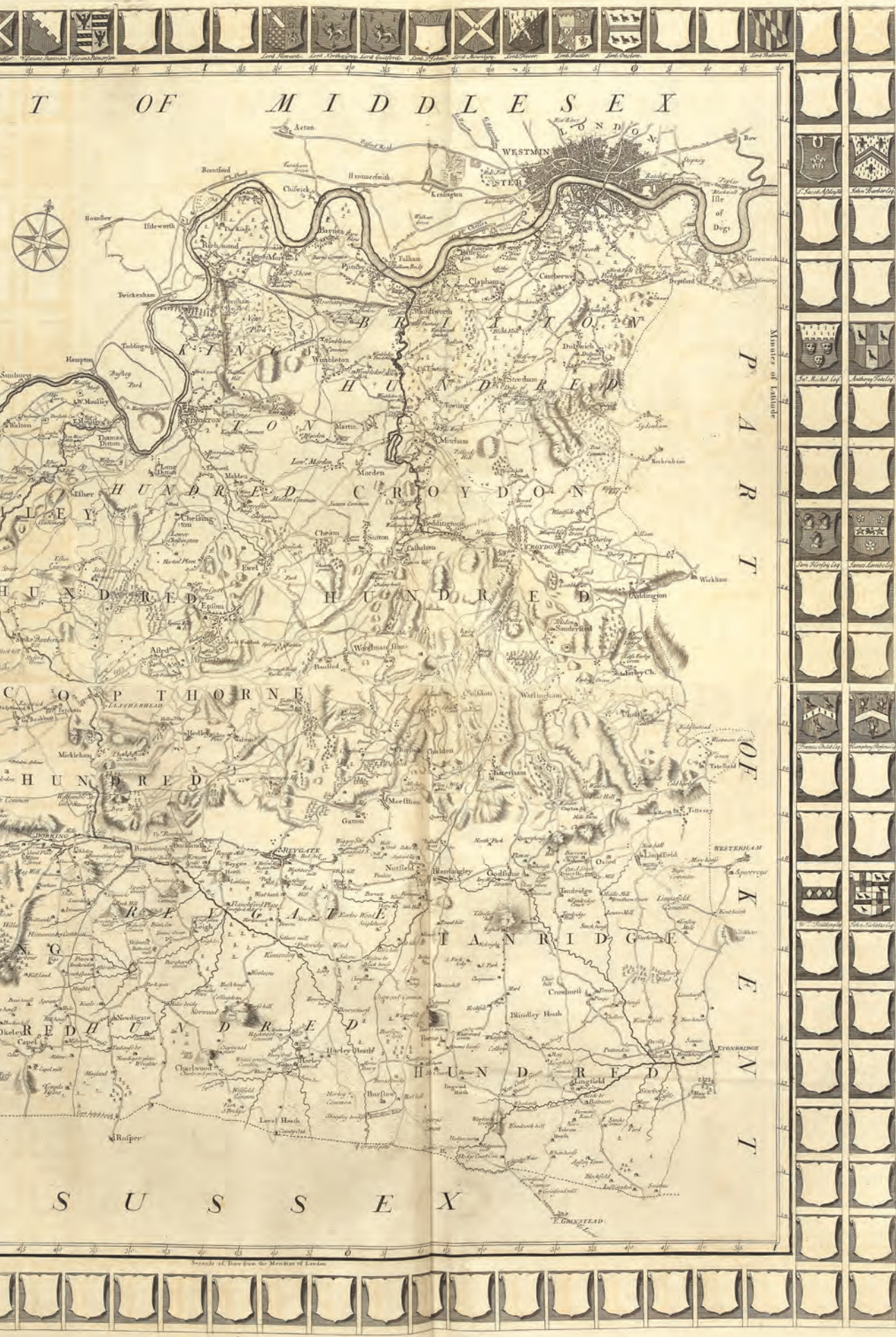






Sold by John Soane at the Globe against  
St Dunstons Church Fleet Street and  
John Bowers Priestfeller in St Pauls Church Yard  
And E. Ogden at the Globe & Sea between St Dunstons  
Church & Chancery Lane Fleet Street London.







## The estates and farms at Golders Green

65 [ANONYMOUS]

*[Manuscript map of Golders Green].*

Publication

[mid-18th century].

Description

Pen and ink, and colour wash on vellum.

Dimensions

285 by 315mm (11.25 by 12.5 inches).

Scale:

10 chains to one inch (or 1/8th a mile to one inch).

References

Colloms, W & M, 'Kilburn and West Hampstead Past'; Howkins, F, 'The Story of Golders Green and its remarkable development', London, 1923.

**£10,000.00**

A manuscript map of Golders Green, extending from Cricklewood to Hampstead Heath, now Golders Hill Park.

This remarkable map shows the division of Golders Green and the surrounding area during the mid to late eighteenth century. The area was divided into three farms: Cowhouse Farm (green); Hodford Farm (orange); and Golders Green Farm (yellow). Each of the farms fields are meticulously laid out with their name and area, in acres roods, and perches marked. The largest landowners at the time were the Dean of Westminster and the Trustees of Eton College. To the lower right is a table of the total holdings of each farm, Golders Green being by far the largest; with the total land of all three farms amounting to just over 470 acres. Common land is marked with a 'X', and amounts to just over six acres. Several buildings are marked on the plan including the Cowhouse Farm, and The Cock and Hoop Ale House. In 1896 the authorities closed the Cock and Hoop when it was discovered that the named licensee, Mr Robinson, had been dead for four years!

Eighteenth century manuscript plans of London boroughs are very rare, especially on such a large scale.





Scale 10 Chains to an Inch

A.B.P.  
Cowhouse Farm, Green-Colour. 1892. 26  
Hodford Farm, Orange. 66. 2. 08  
Golders-Green Farm, Yellow. 214. 1. 31  
More 6. 3. 7 of Common  
Freehold  
Together 477. 3. 29



## The first large scale survey of Surrey

### 66 ROCQUE, John

*A Topographical Map of the County of Surrey In which is Expressed all the Roads, Lanes, Churches, Noblemen, and Gentlemen's Seats, &c. &c., the Principal Observations, by the Late John Rocque, Topographer to His Majesty, Completed and Engraved by Peter Andrews. To His Royal Highness William Henry Duke of Gloucester & Edinburgh and Earl of Connaught Ireland. This Actual Survey of the County of Surrey in most humbly inscrib'd by his Royal Highness's most humble and obliged Servant. Mary Ann Rocque.*

#### Publication

London, Mary Ann Rocque, [c1765].

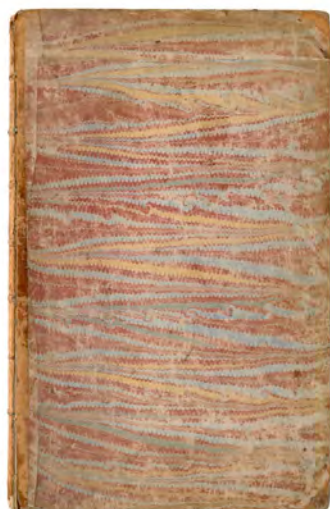
#### Description

Engraved map, ??? in 9 double-page sheets.

#### Dimensions

570 by 700mm (22.5 by 27.5 inches).

£2,500.00



The first state of John Rocque's immensely detailed map of Surrey, identifiable by the omission of the Battersea and Richmond Bridges. The contribution of the Huguenot surveyor and engraver John Rocque (d1762) to English regional cartography is difficult to overstate. He produced fine surveys of Berkshire, Middlesex, Shropshire and Surrey, together with two important maps of London. The Surrey map is no exception - the first of the county on this scale. Following Rocque's death in 1762 the survey was completed and the plates engraved by Peter Andrews, but it retains Rocque's unique style, suggesting that most of the survey was finished before his death. It was published by his widow, Mary Ann Rocque, who inherited the business upon Rocque's death and ran it successfully for some time after: the widows of members of the Stationer's Company in England were allowed to retain guild membership for life, even if they remarried.

Rocque's work began with plans of private estates, and expanded to town plans based on surveys commissioned by Rocque himself. These larger town and county plans were a response to a growing demand for improved regional cartography, borne out of civic pride. Rocque's effort in this sphere were part of a larger effort in British cartography towards more accurate surveying and cartography, but he was the only one of his contemporaries initiating projects on this scale not to declare bankruptcy. His *modus operandi* was to dedicate each work to an influential or wealthy figure, as the costs of surveys were rarely met by the proceeds of sales. Mary Ann Rocque followed her husband's example by dedicating their map of Surrey to a wealthy patron. The large and spectacular cartouche in the upper left corner contains a dedication to William Henry, Duke of Gloucester, and includes his portrait. The Duke sits on a cloud, with his attention directed towards the text by Apollo, surrounded by the nine Muses. The globe and telescope of Urania are given particular prominence. The map itself mirrors his previous productions, with a delicate use of hatching to differentiate between arable and pasture allowing land-use to be easily ascertained. It is, however, peculiar in that it is oriented to magnetic north instead of true north, and this may cause a little confusion at first glance.

A map of immense detail combined with clarity of expression, a fine example of a rare large-scale county survey of which only a handful have survived.

Rare in commerce.



To His Royal Highness  
*William Henry*  
 Duke of Gloucester & Edinburgh  
 and Earl of Connaught

**IRELAND.**  
 This Actual Survey of the  
 County of Surrey  
 is most humbly inscribed  
 by his Royal Highness's  
 most dutiful & obliged  
 Servant  
 Mary Ann  
 Rocque



**HAMPSHIRE**





PART OF  
BUCKINGHAMSHIRE  
BERKSHIRE  
SHIRE

PART OF HAMPSHIRE



PART OF SURREY

Explanatory

Scale	1 inch = 1 mile
Legend	Black lines represent roads, red lines represent railways, blue lines represent rivers, green lines represent boundaries, and so on.
Notes	Various notes and symbols used on the map.



A  
TOPOGRAPHICAL MAP  
OF THE  
COUNTY OF SURREY,

In which is Express'd all the  
Boroughs, Towns, Villages, and Cities, &c. of the County.  
By the Late John Rocque, Topographer to the War Office.  
Engraved and Corrected by Peter Baskin.

PART OF MIDDLESEX





# Islington

## 67 STARLING, Thomas

*Plan of Islington Parish. Reduced from the Survey made by order of the Vestry in the years 1805 & 6 by R. Dent. Corrected up to the present time by C.H. Hill.*

### Publication

London, J. K. Starling, Upper St. Islington, 1831.

### Description

Engraved map, dissected and mounted on Japan paper, trimmed to left and right neatline, loss to lower left corner, skilfully repaired in facsimile.

### Dimensions

600 by 440mm. (23.5 by 17.25 inches).

**£850.00**

This detailed plan of the parish of Islington records each property and field boundary and even indicates the layout of the gardens and trees. A vignette in the lower right corner shows a view of Canonbury from 1821. The note at lower left reports the increase in building over the last seven years and the population growth.

The plan was a reduction of R. Dent's survey of 1805 and 1806. Dent's manuscript plan on vellum, was housed in the vestry of St Mary's Church, Islington. It is unclear whether the plan was ever published as we are unable to trace any printed examples of the work in institutions.

Thomas Starling (1796-1850) engraver and map publisher working in London during the first half of the nineteenth century. Born in Islington he was apprenticed in 1811, and had set up business on his own by 1818. Unfortunately, it would appear that he was unsuccessful in business as he was declared bankrupt by 1824. He had recovered by the 1830s, when he engraved several large-scale plans, of Islington, Hackney, and Liverpool, among others.



# PLAN OF ISLINGTON PARISH.



*Reduced from the*  
**SURVEY**  
*Made by order of the VESTRY in the year*  
*(1805 & 6)*  
*(by A. East corrected up to the present time by L. Rhodes)*  
**INCLUDING ALL THE RECENT & PROPOSED**  
**IMPROVEMENTS**  
*(Under the Sanction of the Rev. D. Wilson, Vicar)*  
*the Several Churchwardens & Overseers of the Parish*  
*& Dedicated to*  
*the Most Noble the Marquis of Northampton*  
*by his Obedient humble Servant*  
*The Surveyor*

- |                                |                                |
|--------------------------------|--------------------------------|
| 1. Former site of the Hospital | 10. The Marquis of Northampton |
| 2. The House of the Bishop     | 11. The Marquis of Northampton |
| 3. The House of the Bishop     | 12. The Marquis of Northampton |
| 4. The House of the Bishop     | 13. The Marquis of Northampton |
| 5. The House of the Bishop     | 14. The Marquis of Northampton |
| 6. The House of the Bishop     | 15. The Marquis of Northampton |

- REFERENCES**
- A. Islington Chapel
  - B. Lower Street School
  - C. Union Chapel, converted and sold as a Charity School for Boys & Girls
  - D. Islington Chapel
  - E. Royal British School
  - F. Islington Chapel School of Industry
  - G. New Islington Chapel
  - H. Islington Chapel School of Industry
  - I. Islington Chapel School of Industry
  - J. Islington Chapel School of Industry

**GENERAL REMARKS.**  
 The Parish of St. Mary Islington is situated in the western part of the County of Middlesex, and is bounded on the north by the River Thames, on the east by the River Fleet, on the south by the River Tyne, and on the west by the River Great Ouse. The Parish is divided into several wards, and is governed by a Vestry of 24 members. The Parish is situated in the western part of the County of Middlesex, and is bounded on the north by the River Thames, on the east by the River Fleet, on the south by the River Tyne, and on the west by the River Great Ouse. The Parish is divided into several wards, and is governed by a Vestry of 24 members.

SCALE OF FEET





# Hackney

## 68 STARLING, Thomas

*Plan of the Parish of St John at Hackney Divided by His Majesty's Order in Council into the rectories of Hackney, West Hackney and South Hackney, with the respective boundaries of each and distinguishing the Ecclesiastical District assigned to the Chapel at Stamford Hall, from an Actual Survey*

### Publication

London, Chas. Cliff, 1831.

### Description

Engraved map with contemporary hand-colour in full, dissected and mounted on linen, edged in blue silk, housed in red cloth slipcase.

### Dimensions

845 by 965mm (33.25 by 38 inches).

### References

BL 4196.(4.), BL Crace Port. 19.43.(2.)

£4,000.00

A parish map of Hackney, divided into districts shaded in different colours. Each plot of land is marked with the initials of its owner, with a list of their full names on the left. Some notable people held property in the area, including William Rhodes (WR), the grandfather of Cecil Rhodes, founder of Rhodesia. At the lower right is a text outlining the parish divisions and giving information about schools, places of worship, the history of the manor and the population.

The ornate title explains that the map is based on a survey done on the commission of the officers of the parish and the lord of the manor, William Tyssen. The title lord of the manor denoted the ownership of an estate with certain rights, often covering the same area as a parish. William had married into the Tyssen family and took the name after his father-in-law Captain Amherst died without a male heir. Tyssen and his wife inherited all three parts of the Hackney manor (Lords Hold, Kings Hold and Grumbolds) as her uncles died, and also owned three country estates. It is dedicated to Arthur Wellesley, Duke of Wellington, who had served as Prime Minister from 1828 to 1830, and whose government had broken down just before this map was published after his support for Catholic Emancipation and rejection of the Reform Bill.

Rare: only two examples known, both at the BL.



**Plan of the Parish of ST. JOHN HACKNEY,**  
*Divided by His Majesty's Order in Council into the*  
**HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,**  
*with the respective Boundaries of each*  
*and distinguishing the Ecclesiastical District assigned to the Chapel at Stamford Hill.*  
**FROM AN ACTUAL SURVEY**  
*made by order of Vestry by W. H. Ashpitel*  
*(and Engraved under the immediate Sanction of the*  
*Rev. Archdeacon Wilson, D.D., Rector)*  
*William George David, Esq., Lord of the Manor,*  
**(The Vestrymen, Trustees, Churchwardens**  
**& OVERSEERS OF THE PARISH.)**

*Dedicated to*  
*His Grace the Duke of Wellington,*  
*by his obedient humble Servant*  
*Thomas Sturges.*

**PARISH OF ST. JOHN HACKNEY**

**THE PARISH OF ST. JOHN HACKNEY** is in the Rural Division of the County of Middlesex, and is bounded by the River Thames to the south, and by the River Lea to the north. It is divided into three parishes, Hackney, West Hackney, and South Hackney, each of which is further divided into numerous small plots, many of which are labeled with letters and numbers. The map shows the River Thames flowing along the right side, and the River Lea flowing along the top. The urban areas are shown in the center, and the rural areas are shown on the left and right. The map is oriented with North at the top, and the River Thames flows along the right side.

**Plan of the Parish**  
**OF**  
**ST. JOHN HACKNEY,**  
Divided by His Majesty's Order in Council into the  
**(RECTORIES OF)**  
**HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,**  
with the respective Boundaries of each  
and distinguishing the Ecclesiastical District assigned to the Chapel at Stamford Hill.  
**FROM AN ACTUAL SURVEY**  
made by order of Vestry by W. H. Ashpitel  
(and Engraved under the immediate Sanction of the  
Rev. Archdeacon Wilson, D.D., Rector)  
William George David Spence, Esq. Lord of the Manor.  
(The Parsonage Trustees, Churchwardens  
& OVERSEERS OF THE PARISH.)  
Dedicated to  
His Grace the Duke of Wellington,  
by his obedient humble Servant  
Thomas Hartley.

[illegible]

**Plan of the Parish of ST. JOHN HACKNEY,**  
*Divided by His Majesty's Order in Council into the*  
**HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,**  
*with the respective Boundaries of each*  
*and distinguishing the Ecclesiastical District assigned to the Chapel at Stamford Hill.*  
**FROM AN ACTUAL SURVEY**  
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*(and Engraved under the immediate Sanction of the*  
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*William George David, Esq., Lord of the Manor,*  
**(The Vestrymen, Trustees, Churchwardens**  
**& OVERSEERS OF THE PARISH.)**

*Dedicated to*  
*His Grace the Duke of Wellington,*  
*by his obedient humble Servant*  
*Thomas Stirling.*

**PARISH OF ST. JOHN HACKNEY**

**THE PARISH OF ST. JOHN HACKNEY** is in the Rural Division of the Hundred of Chesham in the County of Middlesex. It is bounded on the north by the River Hackney, on the east by the River Thames, on the south by the River Brent, and on the west by the River Colindale. The parish is divided into three parts, namely, Hackney, West Hackney, and South Hackney. The parish is situated in the north-eastern part of the County of Middlesex, and is bounded on the north by the River Hackney, on the east by the River Thames, on the south by the River Brent, and on the west by the River Colindale. The parish is divided into three parts, namely, Hackney, West Hackney, and South Hackney. The parish is situated in the north-eastern part of the County of Middlesex, and is bounded on the north by the River Hackney, on the east by the River Thames, on the south by the River Brent, and on the west by the River Colindale. The parish is divided into three parts, namely, Hackney, West Hackney, and South Hackney.

**Plan of the Parish**  
**OF**  
**ST. JOHN HACKNEY,**  
*Divided by His Majesty's Order in Council into the*  
**RECTORIES OF**  
**HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,**  
*with the respective Boundaries of each*  
*and designating the Ecclesiastical District assigned to the Chapel at Stamford Hill.*  
**FROM AN ACTUAL SURVEY**  
*made by order of Vestry by W. H. Ashpitel*  
*(and Engraved under the immediate Sanction of the*  
*Rev. Archdeacon Wilson, D.D., Rector.*  
*William George David, Esq., Lord of the Manor.*  
**THE DECEASED TRUSTEES, Churchwardens**  
**& OVERSEERS OF THE PARISH.)**

*Dedicated to*  
*His Grace the Duke of Wellington,*  
*by his obedient humble Servant*  
*Thomas Sturges.*

**Plan of the Parish of ST. JOHN HACKNEY,**  
*Divided by His Majesty's Order in Council into the*  
**HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,**  
*with the respective Boundaries of each*  
*and distinguishing the Ecclesiastical District assigned to the Chapel at Stamford Hill.*  
**FROM AN ACTUAL SURVEY**  
*made by order of Vestry by W. H. Ashpitel*  
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**& OVERSEERS OF THE PARISH.)**

*Dedicated to*  
*His Grace the Duke of Wellington,*  
*by his obedient humble Servant*  
*Thomas Sturges.*

**PARISH OF ST. JOHN HACKNEY**

**THE PARISH OF ST. JOHN HACKNEY** is in the Rural Division of the Borough of Hackney in the County of Middlesex. It is bounded to the north by the River Hackney, to the east by the River Lea, to the south by the River Lea, and to the west by the River Lea. The parish is divided into three parts: Hackney, West Hackney, and South Hackney. The parish is bounded to the north by the River Hackney, to the east by the River Lea, to the south by the River Lea, and to the west by the River Lea. The parish is divided into three parts: Hackney, West Hackney, and South Hackney. The parish is bounded to the north by the River Hackney, to the east by the River Lea, to the south by the River Lea, and to the west by the River Lea. The parish is divided into three parts: Hackney, West Hackney, and South Hackney.

**Plan of the Parish**  
**OF**  
**ST. JOHN HACKNEY,**  
Divided by His Majesty's Order in Council into the  
**(RECTORIES OF)**  
**HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,**  
with the respective Boundaries of each  
and distinguishing the Ecclesiastical District assigned to the Chapel at Stamford Hill.  
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William George David Spence, Esq. Lord of the Manor.  
(The Vestrymen, Trustees, Churchwardens  
& OVERSEERS OF THE PARISH.)  
Dedicated to  
His Grace the Duke of Wellington,  
by his obedient humble Servant  
Thomas Hartley.

[illegible]

Plan of the Parish  
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Divided by His Majesty's Order in Council into the  
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Plan of the Parish  
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& OVERSEERS OF THE PARISH.)  
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by his obedient humble Servant  
Thomas Sturges.





REFERENCE

John Riddell	W 1
John Riddell	W 2
John Riddell	W 3
John Riddell	W 4
John Riddell	W 5
John Riddell	W 6
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John Riddell	W 96
John Riddell	W 97
John Riddell	W 98
John Riddell	W 99
John Riddell	W 100

Printed by J. B. G. & Co. 1825



# Plan of the Parish of ST. JOHN HACKNEY.

Divided by His Majesty's Order in Council into the  
RECTORIES OF  
HACKNEY, WEST HACKNEY AND SOUTH HACKNEY,

with the respective Boundaries of each  
and delineating the Ecclesiastical District assigned to the Chapel at Mansford Mills.

FROM AN ACTUAL SURVEY

made by order of Entry by H. H. T. T. T. T.

(and Signed under the immediate Sanction of the

Hon. the Lord Bishop of London, D. D., & Water,

William George Smith, Esq., Vicar of the Manor.

(The Vestrymen, Churchwardens

& Overseers of the Parish)

Dedicated to  
His Grace the Duke of Wellington,  
by his Order at Lambeth Palace,  
Thomas Hartley.



**NOTICE**  
In pursuance of an Act of Parliament, bearing date the 23rd of July 1836, in relation to the Poor Law Amendment Act, 1834, the following is a list of the names of the persons who have been appointed to the office of Overseers of the Poor for the Parish of St. John Hackney, for the year 1837.

NAME	RESIDENCE	DATE OF APPOINTMENT
John Smith	10, St. John's Street	1st Jan 1837
John Doe	15, St. John's Street	1st Jan 1837
John Brown	20, St. John's Street	1st Jan 1837
John Black	25, St. John's Street	1st Jan 1837
John White	30, St. John's Street	1st Jan 1837
John Grey	35, St. John's Street	1st Jan 1837
John Green	40, St. John's Street	1st Jan 1837
John Gold	45, St. John's Street	1st Jan 1837
John Silver	50, St. John's Street	1st Jan 1837
John Lead	55, St. John's Street	1st Jan 1837
John Tin	60, St. John's Street	1st Jan 1837
John Copper	65, St. John's Street	1st Jan 1837
John Iron	70, St. John's Street	1st Jan 1837
John Steel	75, St. John's Street	1st Jan 1837
John Zinc	80, St. John's Street	1st Jan 1837
John Nickel	85, St. John's Street	1st Jan 1837
John Cobalt	90, St. John's Street	1st Jan 1837
John Manganese	95, St. John's Street	1st Jan 1837
John Potash	100, St. John's Street	1st Jan 1837
John Soda	105, St. John's Street	1st Jan 1837
John Lime	110, St. John's Street	1st Jan 1837
John Gypsum	115, St. John's Street	1st Jan 1837
John Cement	120, St. John's Street	1st Jan 1837
John Brick	125, St. John's Street	1st Jan 1837
John Stone	130, St. John's Street	1st Jan 1837
John Mortar	135, St. John's Street	1st Jan 1837
John Plaster	140, St. John's Street	1st Jan 1837
John Putty	145, St. John's Street	1st Jan 1837
John Paint	150, St. John's Street	1st Jan 1837
John Varnish	155, St. John's Street	1st Jan 1837
John Oil	160, St. John's Street	1st Jan 1837
John Wax	165, St. John's Street	1st Jan 1837
John Resin	170, St. John's Street	1st Jan 1837
John Gum	175, St. John's Street	1st Jan 1837
John Sugar	180, St. John's Street	1st Jan 1837
John Honey	185, St. John's Street	1st Jan 1837
John Syrup	190, St. John's Street	1st Jan 1837
John Molasses	195, St. John's Street	1st Jan 1837
John Brandy	200, St. John's Street	1st Jan 1837
John Whisky	205, St. John's Street	1st Jan 1837
John Rum	210, St. John's Street	1st Jan 1837
John Gin	215, St. John's Street	1st Jan 1837
John Brandy	220, St. John's Street	1st Jan 1837
John Whisky	225, St. John's Street	1st Jan 1837
John Rum	230, St. John's Street	1st Jan 1837
John Gin	235, St. John's Street	1st Jan 1837
John Brandy	240, St. John's Street	1st Jan 1837
John Whisky	245, St. John's Street	1st Jan 1837
John Rum	250, St. John's Street	1st Jan 1837
John Gin	255, St. John's Street	1st Jan 1837
John Brandy	260, St. John's Street	1st Jan 1837
John Whisky	265, St. John's Street	1st Jan 1837
John Rum	270, St. John's Street	1st Jan 1837
John Gin	275, St. John's Street	1st Jan 1837
John Brandy	280, St. John's Street	1st Jan 1837
John Whisky	285, St. John's Street	1st Jan 1837
John Rum	290, St. John's Street	1st Jan 1837
John Gin	295, St. John's Street	1st Jan 1837
John Brandy	300, St. John's Street	1st Jan 1837
John Whisky	305, St. John's Street	1st Jan 1837
John Rum	310, St. John's Street	1st Jan 1837
John Gin	315, St. John's Street	1st Jan 1837
John Brandy	320, St. John's Street	1st Jan 1837
John Whisky	325, St. John's Street	1st Jan 1837
John Rum	330, St. John's Street	1st Jan 1837
John Gin	335, St. John's Street	1st Jan 1837
John Brandy	340, St. John's Street	1st Jan 1837
John Whisky	345, St. John's Street	1st Jan 1837
John Rum	350, St. John's Street	1st Jan 1837
John Gin	355, St. John's Street	1st Jan 1837
John Brandy	360, St. John's Street	1st Jan 1837
John Whisky	365, St. John's Street	1st Jan 1837
John Rum	370, St. John's Street	1st Jan 1837
John Gin	375, St. John's Street	1st Jan 1837
John Brandy	380, St. John's Street	1st Jan 1837
John Whisky	385, St. John's Street	1st Jan 1837
John Rum	390, St. John's Street	1st Jan 1837
John Gin	395, St. John's Street	1st Jan 1837
John Brandy	400, St. John's Street	1st Jan 1837
John Whisky	405, St. John's Street	1st Jan 1837
John Rum	410, St. John's Street	1st Jan 1837
John Gin	415, St. John's Street	1st Jan 1837
John Brandy	420, St. John's Street	1st Jan 1837
John Whisky	425, St. John's Street	1st Jan 1837
John Rum	430, St. John's Street	1st Jan 1837
John Gin	435, St. John's Street	1st Jan 1837
John Brandy	440, St. John's Street	1st Jan 1837
John Whisky	445, St. John's Street	1st Jan 1837
John Rum	450, St. John's Street	1st Jan 1837
John Gin	455, St. John's Street	1st Jan 1837
John Brandy	460, St. John's Street	1st Jan 1837
John Whisky	465, St. John's Street	1st Jan 1837
John Rum	470, St. John's Street	1st Jan 1837
John Gin	475, St. John's Street	1st Jan 1837
John Brandy	480, St. John's Street	1st Jan 1837
John Whisky	485, St. John's Street	1st Jan 1837
John Rum	490, St. John's Street	1st Jan 1837
John Gin	495, St. John's Street	1st Jan 1837
John Brandy	500, St. John's Street	1st Jan 1837
John Whisky	505, St. John's Street	1st Jan 1837
John Rum	510, St. John's Street	1st Jan 1837
John Gin	515, St. John's Street	1st Jan 1837
John Brandy	520, St. John's Street	1st Jan 1837
John Whisky	525, St. John's Street	1st Jan 1837
John Rum	530, St. John's Street	1st Jan 1837
John Gin	535, St. John's Street	1st Jan 1837
John Brandy	540, St. John's Street	1st Jan 1837
John Whisky	545, St. John's Street	1st Jan 1837
John Rum	550, St. John's Street	1st Jan 1837
John Gin	555, St. John's Street	1st Jan 1837
John Brandy	560, St. John's Street	1st Jan 1837
John Whisky	565, St. John's Street	1st Jan 1837
John Rum	570, St. John's Street	1st Jan 1837
John Gin	575, St. John's Street	1st Jan 1837
John Brandy	580, St. John's Street	1st Jan 1837
John Whisky	585, St. John's Street	1st Jan 1837
John Rum	590, St. John's Street	1st Jan 1837
John Gin	595, St. John's Street	1st Jan 1837
John Brandy	600, St. John's Street	1st Jan 1837
John Whisky	605, St. John's Street	1st Jan 1837
John Rum	610, St. John's Street	1st Jan 1837
John Gin	615, St. John's Street	1st Jan 1837
John Brandy	620, St. John's Street	1st Jan 1837
John Whisky	625, St. John's Street	1st Jan 1837
John Rum	630, St. John's Street	1st Jan 1837
John Gin	635, St. John's Street	1st Jan 1837
John Brandy	640, St. John's Street	1st Jan 1837
John Whisky	645, St. John's Street	1st Jan 1837
John Rum	650, St. John's Street	1st Jan 1837
John Gin	655, St. John's Street	1st Jan 1837
John Brandy	660, St. John's Street	1st Jan 1837
John Whisky	665, St. John's Street	1st Jan 1837
John Rum	670, St. John's Street	1st Jan 1837
John Gin	675, St. John's Street	1st Jan 1837
John Brandy	680, St. John's Street	1st Jan 1837
John Whisky	685, St. John's Street	1st Jan 1837
John Rum	690, St. John's Street	1st Jan 1837
John Gin	695, St. John's Street	1st Jan 1837
John Brandy	700, St. John's Street	1st Jan 1837
John Whisky	705, St. John's Street	1st Jan 1837
John Rum	710, St. John's Street	1st Jan 1837
John Gin	715, St. John's Street	1st Jan 1837
John Brandy	720, St. John's Street	1st Jan 1837
John Whisky	725, St. John's Street	1st Jan 1837
John Rum	730, St. John's Street	1st Jan 1837
John Gin	735, St. John's Street	1st Jan 1837
John Brandy	740, St. John's Street	1st Jan 1837
John Whisky	745, St. John's Street	1st Jan 1837
John Rum	750, St. John's Street	1st Jan 1837
John Gin	755, St. John's Street	1st Jan 1837
John Brandy	760, St. John's Street	1st Jan 1837
John Whisky	765, St. John's Street	1st Jan 1837
John Rum	770, St. John's Street	1st Jan 1837
John Gin	775, St. John's Street	1st Jan 1837
John Brandy	780, St. John's Street	1st Jan 1837
John Whisky	785, St. John's Street	1st Jan 1837
John Rum	790, St. John's Street	1st Jan 1837
John Gin	795, St. John's Street	1st Jan 1837
John Brandy	800, St. John's Street	1st Jan 1837
John Whisky	805, St. John's Street	1st Jan 1837
John Rum	810, St. John's Street	1st Jan 1837
John Gin	815, St. John's Street	1st Jan 1837
John Brandy	820, St. John's Street	1st Jan 1837
John Whisky	825, St. John's Street	1st Jan 1837
John Rum	830, St. John's Street	1st Jan 1837
John Gin	835, St. John's Street	1st Jan 1837
John Brandy	840, St. John's Street	1st Jan 1837
John Whisky	845, St. John's Street	1st Jan 1837
John Rum	850, St. John's Street	1st Jan 1837
John Gin	855, St. John's Street	1st Jan 1837
John Brandy	860, St. John's Street	1st Jan 1837
John Whisky	865, St. John's Street	1st Jan 1837
John Rum	870, St. John's Street	1st Jan 1837
John Gin	875, St. John's Street	1st Jan 1837
John Brandy	880, St. John's Street	1st Jan 1837
John Whisky	885, St. John's Street	1st Jan 1837
John Rum	890, St. John's Street	1st Jan 1837
John Gin	895, St. John's Street	1st Jan 1837
John Brandy	900, St. John's Street	1st Jan 1837
John Whisky	905, St. John's Street	1st Jan 1837
John Rum	910, St. John's Street	1st Jan 1837
John Gin	915, St. John's Street	1st Jan 1837
John Brandy	920, St. John's Street	1st Jan 1837
John Whisky	925, St. John's Street	1st Jan 1837
John Rum	930, St. John's Street	1st Jan 1837
John Gin	935, St. John's Street	1st Jan 1837
John Brandy	940, St. John's Street	1st Jan 1837
John Whisky	945, St. John's Street	1st Jan 1837
John Rum	950, St. John's Street	1st Jan 1837
John Gin	955, St. John's Street	1st Jan 1837
John Brandy	960, St. John's Street	1st Jan 1837
John Whisky	965, St. John's Street	1st Jan 1837
John Rum	970, St. John's Street	1st Jan 1837
John Gin	975, St. John's Street	1st Jan 1837
John Brandy	980, St. John's Street	1st Jan 1837
John Whisky	985, St. John's Street	1st Jan 1837
John Rum	990, St. John's Street	1st Jan 1837
John Gin	995, St. John's Street	1st Jan 1837
John Brandy	1000, St. John's Street	1st Jan 1837



## Rare large-scale plan of Marylebone

69 BARTLETT, F.A.

*Topographical Survey of the Borough of St. Marylebone, as incorporated & defined by Act of Parliament 1832. Embracing & Marking the Boundaries of the Parishes of St Marylebone, St Pancras, & Paddington: also the extents and limits of the Principal Landed Estates with the Borough: and Plans & Elevations of the Buildings. Engraved by B.R. Davies, from Surveys & Drawings by J.A. Bartlett under the direction of John Britton F.S.A &c. &c. &c. Inscribed to the Dukes of Bedford, Portland, & St. Ablans, The Marquis Camden, The Lord Bishop of London, Lords Mansfield and Southampton, E.B. Portman, Esq. & other Landed Proprietors.*

### Publication

London, J. Britton, Burton Str., J. Taylor, 30 Upper Gower Str., & B.R. Davies, 16 George Str. Euston Squ., 1834.

### Description

Folding engraved map with contemporary hand-colour in full, dissected and mounted on linen.

### Dimensions

1145 by 950mm (45 by 37.5 inches).

Scale of 9 1/2 to 1 statute mile.

### References

BL 10.c.3

£6,000.00

The plan depicts the parliamentary constituency of Marylebone, which was brought into existence by the Great Reform Act of 1832; the constituency would last until 1885, when it was then split into eight new divisions.

Marylebone returned two members to Parliament in 1832: the Liberals, Viscount Portman - to whom the plan is dedicated, among others - and Sir William Horne. The commissioners had recommended that the part of St Pancras parishes north of the Regent's Canal should not form part of the constituency and should remain in the parliamentary county of Middlesex as this was still a largely rural area - as can be seen upon the present plan. However, the inhabitants of St. Pancras petitioned parliament for the inclusion of the entire parish, and this was accepted.

The plan is replete with information obtained by the commissioners involved in drawing up the new parliamentary constituencies. Below right is a key detailing the parishes (Paddington coloured green, Marylebone red, and St Pancras yellow), borough boundaries are marked by a yellow line, and estate boundaries with red; a table of parish statistics including number of inhabited and uninhabited houses, male and female population, age and number of male and female servants, property valuations, comparative populations from 1801 to 1831, and numbers who voted in the 1832 election. Finally, there is a table of churches, chapels, and municipal buildings, detailing their cost and dates of foundation. To the lower left is a table of principal estates with the three parishes.

Above the plan are 15 elevations and plans of churches, chapels, and municipal buildings; these include among others, Euston Station, All Souls Church Langham Place, University College London, the Foundling Hospital, the Diorama, and the Colosseum. The inclusion of these elevations and plans was the work of John Britton (1771-1857) who over saw the production of the plan, and was a leading antiquarian, and architectural historian.



TOPOGRAPHICAL SURVEY  
of the  
**Borough of**  
**ST MARYLEBONE.**

as surveyed and defined by Act of Parliament in 1832.  
Comprehending the Parishes of St Marylebone, St Pancras & Paddington.  
(the whole of the County of Middlesex.)  
**PRINCIPAL LANDED ESTATES**  
with their respective Owners and Possessors.

Designed by W. H. Sturt, for the Survey of the County of Middlesex, under the direction of John Lubbock, Esq. & Co. & Co.  
Printed by the Surveyors of the County of Middlesex, at the Survey Office, in the Strand, near the Theatre Royal, in 1845.



Color	Owner	Address
Blue	...	...
Green	...	...
Yellow	...	...
Red	...	...
Pink	...	...
White	...	...



# TOPOGRAPHICAL SURVEY of the Borough of ST MARYLEBONE,

as incorporated & defined by Act of Parliament 1832.

Embracing & Marking the Boundaries of the Parishes of  
St Marylebone, St Pancras, & Paddington.

also the extent & limits of the  
PRINCIPAL LANDED ESTATES

and Plans & Elevations of the Public Buildings.

Engraved by W. R. Davies, from Surveys & Drawings by H. A. Bartlett, under the direction of John Britton F. S. A. &c. &c. &c.

Inscribed to the Dukes of Bedford, Portland, & St Albans, The Marquis Camden,  
The Lord Bishop of London, Lords Mansfield and Southampton,  
E. B. Portman, Esq. & other Landed Proprietors.

F I N C H L E  
P A R I S H



FINCHLEY CHURCH, FINCHLEY.



ST ANDREW'S CHURCH, MARYLEBONE.



ST JOHN'S CHURCH, MARYLEBONE.



ST MARY'S CHURCH, MARYLEBONE.



ST JAMES'S CHURCH, MARYLEBONE.



ST GEORGE'S CHURCH, MARYLEBONE.



ST MARTIN'S CHURCH, MARYLEBONE.



ST ANDREW'S CHURCH, MARYLEBONE.



ST JOHN'S CHURCH, MARYLEBONE.



ST JAMES'S CHURCH, MARYLEBONE.



ST GEORGE'S CHURCH, MARYLEBONE.



GROUND PLAN OF ST MARY'S CHURCH.



GROUND PLAN OF ST JAMES'S CHURCH.



GROUND PLAN OF ST GEORGE'S CHURCH.



GROUND PLAN OF ST MARTIN'S CHURCH.



GROUND PLAN OF ST ANDREW'S CHURCH.



GROUND PLAN OF ST JOHN'S CHURCH.



GROUND PLAN OF ST JAMES'S CHURCH.



GROUND PLAN OF ST GEORGE'S CHURCH.



ST ANDREW'S CHURCH, MARYLEBONE.



ST JOHN'S CHURCH, MARYLEBONE.



ST JAMES'S CHURCH, MARYLEBONE.



ST GEORGE'S CHURCH, MARYLEBONE.



ST MARTIN'S CHURCH, MARYLEBONE.



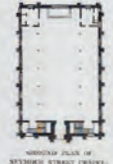
ST ANDREW'S CHURCH, MARYLEBONE.



ST JOHN'S CHURCH, MARYLEBONE.



ST JAMES'S CHURCH, MARYLEBONE.



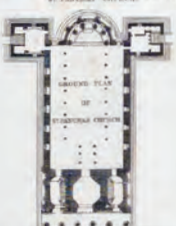
GROUND PLAN OF ST ANDREW'S CHURCH.



GROUND PLAN OF ST JOHN'S CHURCH.



GROUND PLAN OF ST JAMES'S CHURCH.



GROUND PLAN OF ST GEORGE'S CHURCH.



GROUND PLAN OF ST MARTIN'S CHURCH.



GROUND PLAN OF ST ANDREW'S CHURCH.



GROUND PLAN OF ST JOHN'S CHURCH.



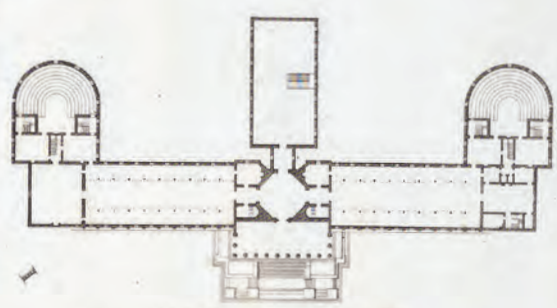
GROUND PLAN OF ST JAMES'S CHURCH.







THE UNIVERSITY OF LONDON



STATE OF THE UNIVERSITY OF LONDON A.D.



FOUNDLING HOSPITAL



FOUNDLING HOSPITAL

Scale of the Plan is London



## Rare large-scale plan of Marylebone

### 70 BARTLETT, F. A.

*Topographical Survey of the Borough of St. Marylebone, as incorporated & defined by Act of Parliament 1832. Embracing & Marking the Boundaries of the Parishes of St Marylebone, St Pancras, & Paddington: also the extents and limits of the Principal Landed Estates with the Borough: and Plans & Elevations of the Buildings. Engraved by B.R. Davies, from Surveys & Drawings by J.A. Bartlett under the direction of John Britton F.S.A &c. &c. &c. Inscribed to the Dukes of Bedford, Portland, & St. Ablans, The Marquis Camden, The Lord Bishop of London, Lords Mansfield and Southampton, E.B. Portman, Esq. & other Landed Proprietors.*

#### Publication

London, J. Britton, Burton Str., J. Taylor, 30 Upper Gower Str., & B.R. Davies, 16 George Str. Euston Squ., 1838.

#### Description

Large engraved map with original hand-colour in full, laid down on linen in 20 sections; a few folds with minor abrasions, case defective.

#### Dimensions

1145 by 950mm (45 by 37.5 inches).

Scale of 9 1/2 to 1 statute mile.

#### References

BL Crace Port. 14.1

**£6,000.00**

The plan depicts the parliamentary constituency of Marylebone, which was brought into existence by the Great Reform Act of 1832; the constituency would last until 1885, when it was then split in eight new divisions.

Rare: COPAC records two copies in the British Library and the Society of Antiquaries.















## Real estate in the nineteenth century

### London suburbs

#### 71 RAINY, Alexander

*Battersea & Wandsworth, Surrey. Particulars and condition of sale of the third portion of very valuable property, in the Parishes of Wandsworth...*

Publication

London, T. Brettell, Rupert Street, Haymarket, [1836].

Description

Quarto. Folding lithographed map with hand colour, two small tears at intersection, 33 pp. text with title-page, lot descriptions, conditions of sale, one page with agreement for signing, brown paper boards, paper title label to top board.

Dimensions

240 by 187mm (9.5 by 7.25 inches).

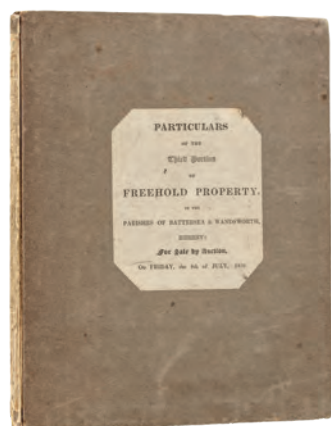
£4,000.00

A rare property auction catalogue covering parts of Battersea and Wandsworth and including: “rich meadow, arable & garden ground”, “several excellent residences, with offices, stabling, gardens, and pleasure grounds”, “an extensive silk manufactory”, “the Nag’s Head public house”, among other lots.

During the seventeenth and eighteenth centuries the area of Battersea was both a working town in support of the London market, but also as a residential suburb with retreats and retirement homes. Throughout the parish, large houses mixed with lower-class housing, highlighting a disparity in the population. Towards the later part of the eighteenth century the lordship of the manor changed hands and the area saw an attempt at improving its condition through developments such as the construction of the bridge and the opening of a coffee-house. However, the decline continued and the middle and upper classes almost disappeared, leaving reign to the working-classes. In the nineteenth century, several new buildings and housing appeared and along the river new industries replaced the villas.

The map covers the area from today’s Plough Road to the east, St John’s Hill to the south, and approximately Wandsworth Roundabout to the west.

Alexander Rainy was an auctioneer of pictures and property. He published and lectured on matters relating to the sale of property, his texts and auction catalogues surviving in small numbers in institutions worldwide. Given the ephemeral nature of auction catalogues in particular, we are unable to locate another example.





**BATTERSEA & WANDSWORTH,  
SURREY.**

PARTICULARS AND CONDITIONS OF SALE,

OF

*The Third Portion*

*Of very Valuable*

**FREEHOLD PROPERTY,**

IN THE

*Parishes of Battersea and Wandsworth,*

AND COUNTY OF SURREY,

COMPRISING

**RICH MEADOW, ARABLE, & GARDEN GROUND,**

Situate on the North Side of Wandsworth Town, and East Hill, and extending Eastward from Slough Lane to Plough Lane, Battersea Rise; having a very considerable Frontage to the High Turnpike Road, also to the River Thames, and to Plough Lane, Slough Lane, and York Place Road;

**SEVERAL EXCELLENT RESIDENCES,**

With Offices, Stabling, Gardens, and Pleasure Grounds;

**OTHER MESSUAGES OR TENEMENTS;**

**AN EXTENSIVE SILK MANUFACTORY;**

*Thirty-Nine Cottages, and Premises;*

**THE NAG'S HEAD PUBLIC HOUSE,**

&c.

Many of the Lots are peculiarly entitled to attention, from their commanding and superior Situation, whether viewed for Speculation, Building upon, or secure Investment;

Partly in the Occupation of Tenants from Year to Year, and the Remainder on Leases for Lives and Terms of Years, with the Reversions:

**WHICH WILL BE SOLD BY AUCTION,**

**BY MR. RAINY,**

*At the Gallery, No. 14, Regent Street,*

*(The South Entrance in the Court Yard)*

**On FRIDAY, the 8th of JULY, 1836,**

*At Twelve for One o'Clock precisely,*

**IN FIFTY-TWO LOTS.**

Printed Particulars, with Plans annexed, may be had *(at One Shilling each)* Fourteen Days preceding the Sale, of the Person appointed to show the Lots, who will attend at the Nag's Head Public House, every Day (Sunday excepted) during that period. Particulars also at the Spread Eagle, *Wandsworth*; at No. 23, Norfolk Street, Strand; and of Mr. RAINY, No. 14, Regent Street, where a Map of the Parishes of Battersea and Wandsworth may be inspected.



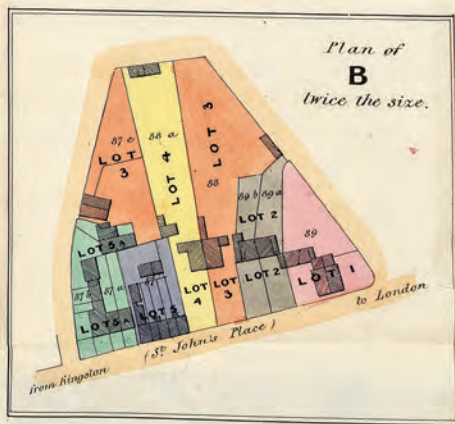
PLAN OF THE THIRD PORTIONS OF  
FREEHOLD PROPERTY  
in the Parishes of Battersea & Wandsworth,  
SURREY.  
For Sale by Auction, on Friday, July 8<sup>th</sup> 1836.



Scale of  Chains

Scale of  Feet





## BATTERSEA PARISH.

### Particulars.

#### LOT 1.

#### A FREEHOLD ESTATE,

Situate at ST. JOHN'S PLACE, BATTERSEA RISE,

In Front of the Turnpike Road, and opposite the Plough,

CONSISTING OF

Two New Brick-Built Dwelling Houses, with Gardens, Carpenters' Shop, and Yard,

In the Occupation of Mr. PARSONS, Jun. and Mr. MARON, but on Lease, dated 23rd September, 1825, to Mr. EDWARD PARSONS, for a Term which expires at Michaelmas 1838,

At the clear Yearly Ground Rent of ..... £.10 10 0.

The Lessee paying all Taxes, Rates, Repairs, and Insurance.

No. 89 on the Plan.

#### LOT 2.

#### A Freehold Estate,

Situate West of Lot 1,

CONSISTING OF

A Weather-Boarded Four-Roomed House, Wash House, and Garden,

Let to Mr. JAMES TOMLINSON, Tenant from Year to Year, but at present in the Occupation of Mr. THOMAS.

ALSO,

A Five-Roomed Weather-Boarded House, Wash House, and Garden,

In the Occupation of Mr. SERLES, as Tenant from Year to Year.

Nos. 89 a. and 89 b. on the Plan.



## George Bauerkeller's rare and strikingly modern embossed plan of London

### 72 BAUERKELLER, G[eorge]

*Bauerkeller's New Embossed Plan of London 1841.*

#### Publication

Paris & London, Published by Ackerman & Co., 96 Strand, 1841.

#### Description

Folding engraved embossed map with contemporary hand-colour in full, laid down on linen in 15 sections, inset of the Isle of Dogs, tables of the population of London and key to the maps colouring, folding into brown paper slipcase, with tree branch pattern.

#### Dimensions

680 by 1160mm (26.75 by 45.75 inches).

Scale: 6 inches to 1 statute mile.

#### References

BL Crace Port. 7.246; Howgego 377.

**£7,000.00**

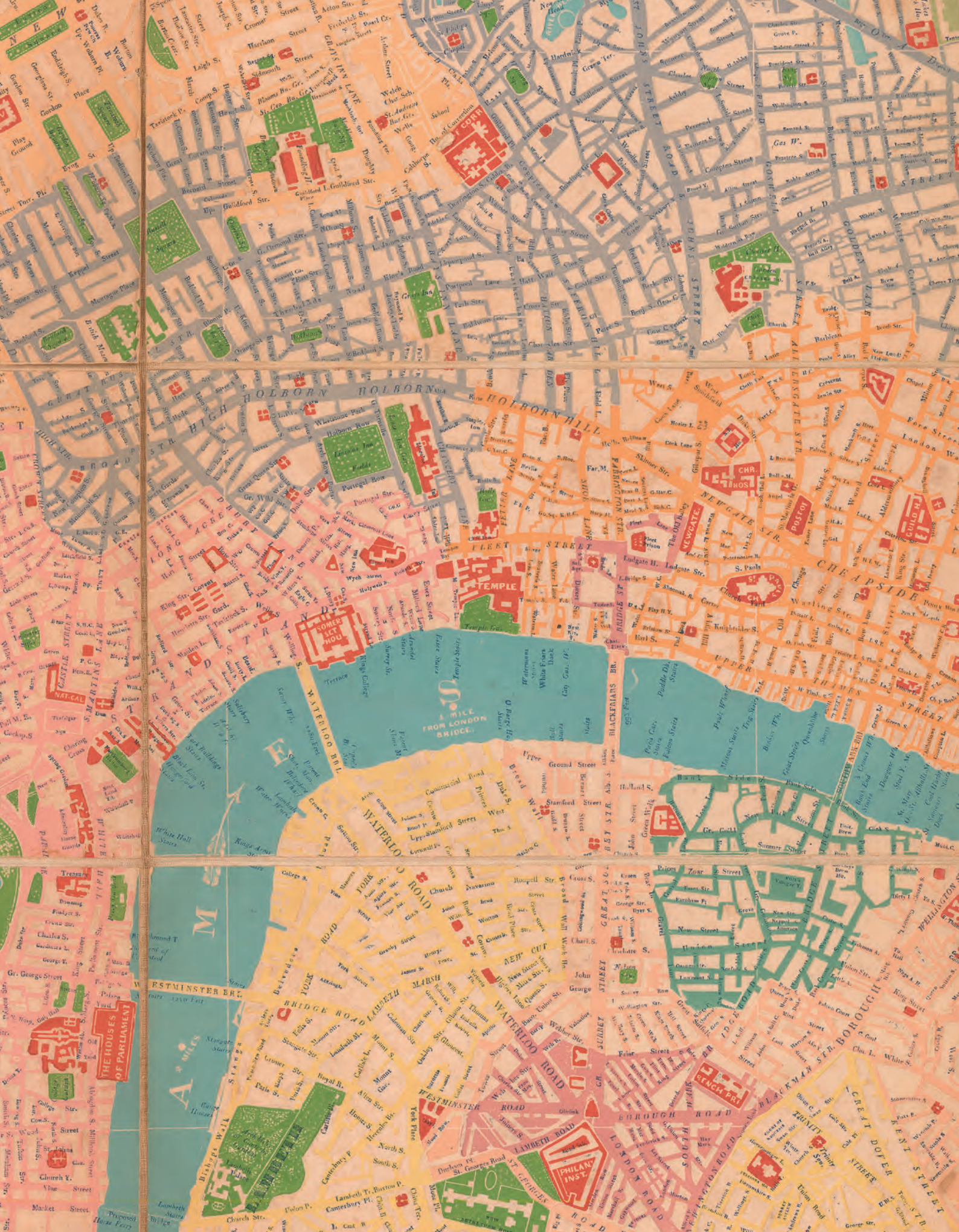
This extraordinary embossed plan shows each locality in a different colour and built up areas raised in white, similar to the technique of Braille. Extending from Islington in the north to Kennington in the south and from Kensington High Street in the west to the West India Docks, with an inset of Greenwich at a smaller scale. A unique style of cartography in very good condition.

In an advertisement in the 'Sporting Magazine Advertiser' Ackermann announces its publication: '... The Buildings are raised, and, with the Railroads, Parks, Squares, &c. appear very prominent. The Parishes are also distinguished in delicate tints., and the entire arrangement is so remarkably conspicuous that, whether for the Visitor or the Office, its utility will be generally acknowledged" (Howgego)

A table to the upper left of the plan records a population of just over 1.5 million in 1841, with 122,000 residing in the City of London. The number of houses is estimated to be above 197,000; there are over 80 squares and some 10,000 streets.

Rare: COPAC records only one institutional copy of this edition held at Oxford; the copy held at the British Library is a later edition.



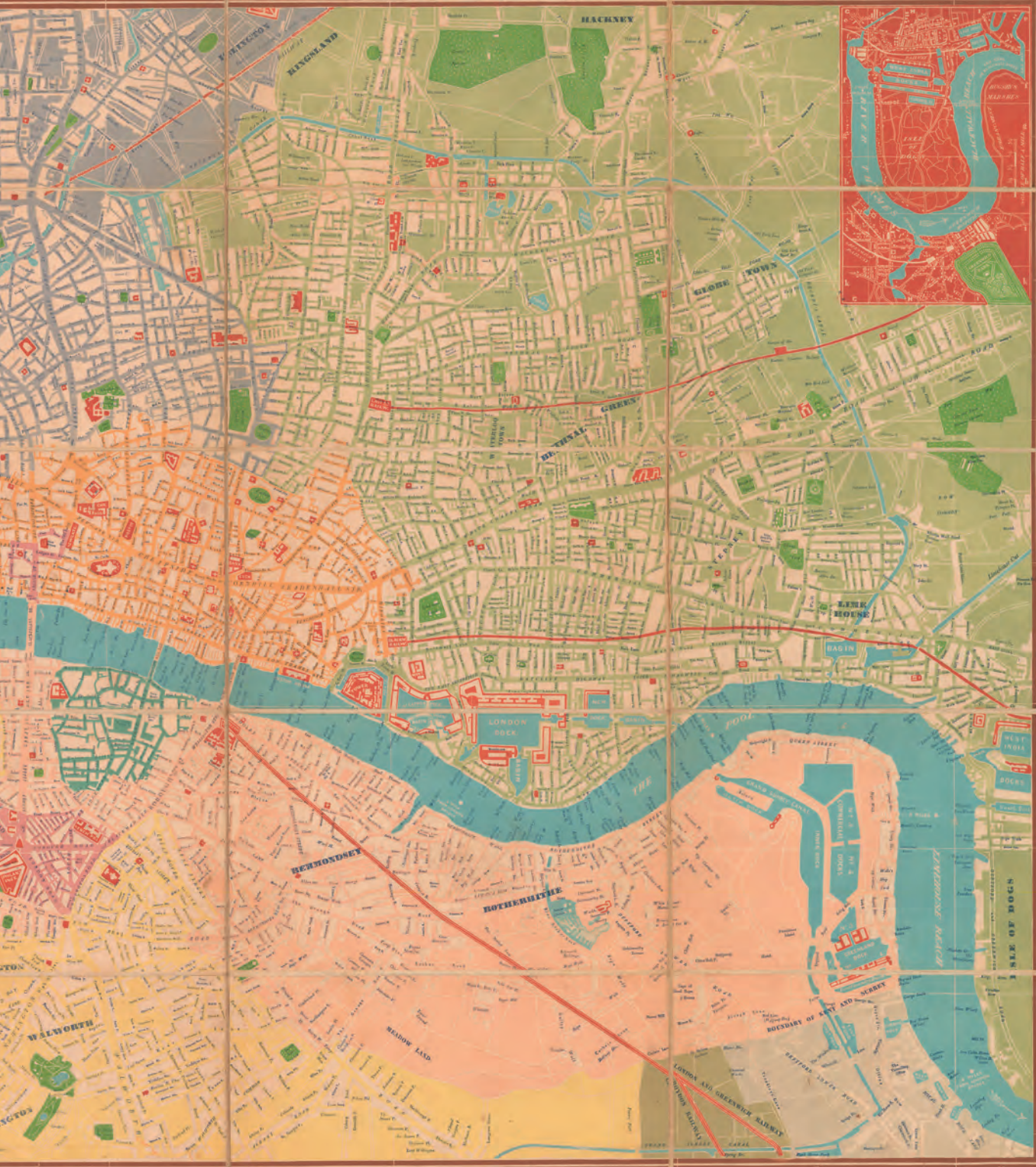




PUBLISHED BY ACKER



# CROSSED PLAN OF LONDON 1841.



MANN & C<sup>O</sup> 96 STRAND.

BAUERKELLER & C<sup>O</sup>



# Marylebone

## 73 LUCAS, George

*Oakley Plan of the Parish of St Mary Le Bone in the County of Middlesex*

### Publication

London, Edward Gulliford, 1847.

### Description

Folding engraved map with contemporary hand-colour in full, laid down on linen in 60 sections, green cloth endpapers.

### Dimensions

1190 by 1250mm (46.75 by 49.25 inches).

### References

Kain and Oliver, *The Tithe Maps of England and Wales*; BL Crace Port. 14.17.(2.)

£3,000.00

A map of Marylebone, which was brought into existence by the Great Reform Act of 1832; the constituency would last until 1885, when it was then split in eight new divisions. A succession of aristocratic owners building in the area had transformed Marylebone into one of the most fashionable areas in London, aided by the lure of Regent's Park. Notable landmarks still recognisable today include Lord's Cricket Ground and the Zoological Gardens. The map shows the final site of the famous ground, home of the MCC; the owner, Thomas Lord, had set up clubs in two other locations in north London before moving it to St John's Wood. A contemporary landmark is visible to the southeast of the park; the 'Diorama' or London Colosseum. The Colosseum was purpose-built to house an enormous panoramic painting of London created by the artist Thomas Hornor, and had added a sculpture gallery by the time the present map was created.

Little is known of the surveyor, George Oakley Lucas; he produced another parish map of Paddington (Kain and Oliver, TQ 261819), one of Hurstborne Tarrant in Hampshire (SU 365550) and a work on the use of the slide rule.

Rare: Only one institutional example known, at the BL





Explanation.

- Water
- Regent's Canal
- Regent's Park
- Regent's Canal
- Regent's Park
- Regent's Canal
- Regent's Park









PLAN  
of the  
PARISH OF ST. MARY LE BONE  
IN  
THE COUNTY OF  
MIDDLESEX.

SURVEYED BY  
GEORGE OAKLEY LUCAS.  
1847.





# London Geology

## 74 MYLNE, R.W.

### *Map of the Geology and Contours of London*

#### Publication

London, James Wyld, 1856

#### Description

Large folding lithographed map with contemporary hand-colour in full, dissected and mounted on linen, folding into original cloth covers.

#### Dimensions

1220 by 1620mm. (48 by 63.75 inches).

#### References

Hyde 16 (1); BL 3484.(1.)

£2,500.00

First edition of Mylne's map, published during a period of change in understanding of public health and urban planning. His expertise was in water supply; his paper on artesian wells was one of the works cited in his Royal Society nomination and he was engineer to the Limerick Water Company. Detailed geological surveys were key to tackling contemporary sanitation problems. There was already a growing body of cartography that dealt with statistics and the social environment, like Henry Chadwick's 1842 map showing the levels of sanitation in Leeds. Surveys like Mylne's could have a significant social impact; the year after the map was published, work began on Joseph Bazalgette's sewer system, a pioneering exercise in public sanitation. The geological composition of the site for the proposed sewer network was important in planning its construction.

Mylne had already produced a geological map entitled 'Topographical Map of London and its Environs', the first comprehensive geological map of London and the first with contours. He announced the preparation of this map in 1850, which aimed to give a much greater level of details. Mylne's work on the map had begun in 1847, when he started to plan the contouring using other surveys and documents, completing the task with the help of the Ordnance Survey plans produced in 1850. His work consolidated a huge body of information, including Joseph Prestwich's work on the London tertiary strata, and manuscripts on the Woolwich district by Reverend de la Condamine. Mylne used James Wyld's 'Map of London and its Environs' retaining the scale and area covered and only using landmark buildings, the junctions of main roads and railway lines to orient the viewer, the better to portray the geological foundation. The map shows the position of wells and the level of chalk. It also gave information on the course of canals and the level of water at locks, railway lines, the area of the principal docks and the width of their entrance gates, and even the level of the lowest spring tides.

Robert Mylne (1816-1890) was from a family of distinguished Scottish architects, geologists and engineers; his grandfather designed the first Blackfriars Bridge. His work on water supply and geology earned him a fellowship to the Royal Society in 1860. Until 1870, his maps were the only geological maps covering the whole of the London area, and were only later surpassed by the Ordnance Geological Survey's publication.



TOPOGRAPHICAL SURVEY  
of the  
**ST. MARYLEBONE.**

as incorporated & defined by Act of Parliament 1837  
comprising & marking the boundaries of the Parishes of  
**St. Marylebone, St. Pancras & Paddington**  
also the several Townships of the  
**PRINCIPAL LANDED ESTATES**  
within the same

Designed by W. E. Dutton, from surveys by J. J. Smith, under the direction of John Vernon, F.R.S. &c.  
Published by the Ordnance Survey, at the General Office, St. Martin's Lane, London, W.  
The Lord Bishop of London, Lord, Mansfield-st. Southampton,  
G. B. Bellamy, Esq. & also several other Gentlemen.





## Manuscript map of Victorian London: “the largest city in world...”

75 [ANONYMOUS]

*[Manuscript map of London]*

Publication

[London, c1858-62].

Description

Pen and ink and colour wash on paper, keys to the central oval plan pasted to border, some loss to centrefold and text.

Dimensions

550 by 790mm (21.75 by 31 inches).

£5,000.00

The plan extends from Kensington Palace in the west to Rotherhithe in the east, and from St Pancras in the north to Walworth in the south. Surrounding the plan are 14 keys listing: Public Squares; Museums and Institutions; Hospitals and Asylums; Arcades and Bazaars; Parks; Public Baths and Wash Houses; Colleges; Bridges; Public Markets; Public Meeting, Music and Concert Rooms; Railway Stations; Public Buildings; Exhibitions; and Theatres.

Above the centre of the plan is a brief description of the City: “London is the largest city in the world, with its suburbs comprising an area of 35 square miles, it contains 3,000,000 inhabitants, nine railway stations, 7 cemetery companies, 6 parks, 300 Churches [ ] 22 Foreign Chapels &c. &c. &c.”

All though the plan is not dated, a date can be ascertained from the marking of post codes first introduced in 1858, and the marking of James Wyld’s Great Globe in Leicester Square, which would be demolished in 1862.

Manuscript plans of London on this scale are highly unusual. We are unable to trace another similar example appearing on the market since the Second World War.











Prices.

OPTION.

with its suburbs comprises an area of thirty  
000 inhabitants, 9 Railway Stations, 7  
nting D<sup>o</sup> 22 Foreign Chapels, &c. &c. &c.

TH



TH

Protestant Places of Worship thus +  
Roman Catholic D<sup>o</sup> thus +  
Friends Meeting Houses thus +  
Jewish Synagogues thus \*

**PUBLIC MARKETS**  
are indicated thus  
Lambeth Market (Meat &c.) EC  
Covent Garden (Vegetables &c.) WC  
Hungerford D<sup>o</sup> & Fish WC  
Farringdon (Vegetables) EC  
Billingsgate (Fish) EC  
Newgate (Meat & Butchery) EC  
Borough Market (Meat & Butchery) EC

**PUBLIC MEETING, MUSIC,  
& CONCERT ROOMS**  
are indicated thus  
Ranelagh Square Rooms, Princes St W  
Rotherhithe Hall, Strand WC  
Store Street Rooms, Bedford Sq WC  
London Tavern, Bishopsgate St EC  
Dromedary Tavern, G. Queen St WC  
St Martin's Hall, Long Acre WC  
Willis's Rooms, King St SW

are indicated by their  
ground Plans thus  
Buckingham Palace, Palace SW  
St James's Palace, St James's SW  
Kensington Palace, Kensington W  
Lambeth Palace, Lambeth S  
Houses of Parliament, Westminster SW  
Westminster Hall, D<sup>o</sup> SW  
Banqueting House, Whitehall SW  
Horse Guards, D<sup>o</sup> SW  
Admiralty, D<sup>o</sup> SW  
Foreign Office, D<sup>o</sup> SW  
Board of Admiralty, D<sup>o</sup> SW  
Somerset House, Strand WC  
Custom House, Thames St EC  
Royal Exchange, City EC  
Stock Exchange, D<sup>o</sup> EC  
Bank of England, D<sup>o</sup> EC  
India House, Leadenhall St EC  
South Sea House, Threadneedle St EC  
Excise Office, Broad St EC  
Royal Mint, Tower Hill EC  
General Post Office, St Martin's Lane SW  
Treasury, Whitehall EC  
Tower of London, Tower Hill EC  
National Gallery, Trafalgar Square WC  
British Museum, G. Russell St WC  
Ordnance Office, Pall Mall SW  
Chelsea Hospital, Chelsea SW  
Trinity House, Tower Hill EC  
Mansion House, City EC  
Guildhall, D<sup>o</sup> EC  
St Katherine's Dock, E  
London Dock, E  
Royal Military Asylum, Chelsea SW  
Bethlehem Hospital, Lambeth S  
Foundling Hospital, Brunswick Sq WC  
Charter House, near Smithfield EC  
New Hall and Library, Lincoln's Inn WC  
Doctor's Commons, near St Paul's EC

**EAST**  
are indicated thus  
Museum of London, Fish St Hill EC  
Duke of York's Column, St James's SW  
Nelson's Column, Trafalgar Sq WC  
St George's Barracks, D<sup>o</sup> WC  
Wellington Barracks, St James's P<sup>o</sup> SW  
Bertalan Barracks, Bertalan Sq W  
Knightsbridge Barracks, Knightsbridge SW  
Albany Barracks, Regent's Park NW

**EXHIBITIONS**  
are indicated thus  
Colosseum, Regent's Park NW  
Egyptian Hall, Piccadilly W  
Madam Tussaud's, Baker St W  
Polytechnic Institution, Regent St W  
Adelaide Gallery, West Strand WC  
Thames Tunnel, Rotherhithe E  
Barracks Panorama, Leicester Sq WC  
Wilde's Great Globe, Leicester Sq WC  
Saffron Street Gallery, Pall Mall SW  
Society of Arts, John St, Adelphi WC  
Pineapple, Leicester Square WC

**RAILWAY STATIONS**  
are indicated thus  
South Eastern, Brighton SE  
Dover St Railway, London Bridge SE  
Brixton's Arms, Kent Road SE  
South Western Railway S  
Nine Elms Station, Vauxhall S  
Great Western, Paddington W  
Eastern Counties, Shoreditch NE  
North Western, Euston Sq NW  
Great Northern, King's Cross N  
Blackwall R<sup>o</sup>, Fenchurch St EC

**THEATRES**  
are indicated thus  
Her Majesty's, Haymarket SW  
St James's, King St SW  
Royal Italian Opera, Bow St WC  
Drury Lane, Drury Lane WC  
Haymarket, in the Haymarket SW  
Sadler's Wells, Islington N  
Lyceum, Strand WC  
Adelphi, D<sup>o</sup> WC  
Princess's Theatre, Oxford St W  
Astley's Amphitheatre, Lambeth S  
Olympic Theatre, Wych St WC

**SCALE OF YARDS**  
0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10000



## Daw's detailed plan of mid-Victorian St Pancras

### 76 DAW, Edmund

*Map of the Parish of St Pancras in the County of Middlesex 1874. The map is made to the order of the Vestry of the Parish of St. Pancras and published by their Obedient Servant Edmund Daw.*

#### Publication

London, Published by E. Daw, 114 Fetter Lane, 1868.

#### Description

Large engraved plan with contemporary hand-colour in full, laid down on linen in 27 sections, list of Ecclesiastical districts upper left, list of wards with their distinguishing colours lower right.

#### Dimensions

760 by 1600mm (30 by 63 inches).

Approximately 5 statute miles to 1 inch.

**£4,500.00**

Rare and detailed plan of St Pancras, orientated with north to the right, and extending from the Royal Zoological Gardens, to Euston Station and from Highgate to University College London. The plan is coloured according to wards and has a key to ecclesiastical districts to the upper left.

Large-scale Victorian plans are particularly rare, and this plan is no exception: one institutional example known, at the British Library.



PRIMROSE HILL PARK

ROYAL  
ZOOLOGICAL GARDENS

CAMDEN TOWN STATION

CAMDEN TOWN

St. Martin's  
Rural

MIDLAND RAILWAY  
GOODS STATION

M



[illegible]



MAP  
of the Parish of  
**ST. PANCRAS,**  
in the County  
of  
**MIDDLESEX.**  
1868





## Daw's detailed plan of mid-Victorian St Pancras

### 77 DAW, Edmund

*Map of the Parish of St Pancras in the County of Middlesex 1874. The map is made to the order of the Vestry of the Parish of St. Pancras and published by their Obedient Servant Edmund Daw.*

#### Publication

London, Published by E. Daw, 114 Fetter Lane, 1880.

#### Description

Large folding engraved plan with contemporary hand-colour in full, laid down on linen in 27 sections, folding into original publisher's green cloth covers.

#### Dimensions

1600 by 760mm (63 by 30 inches).

Approximately 5 statute miles to 1 inch.

#### References

BL 31.a.38

**£4,500.00**

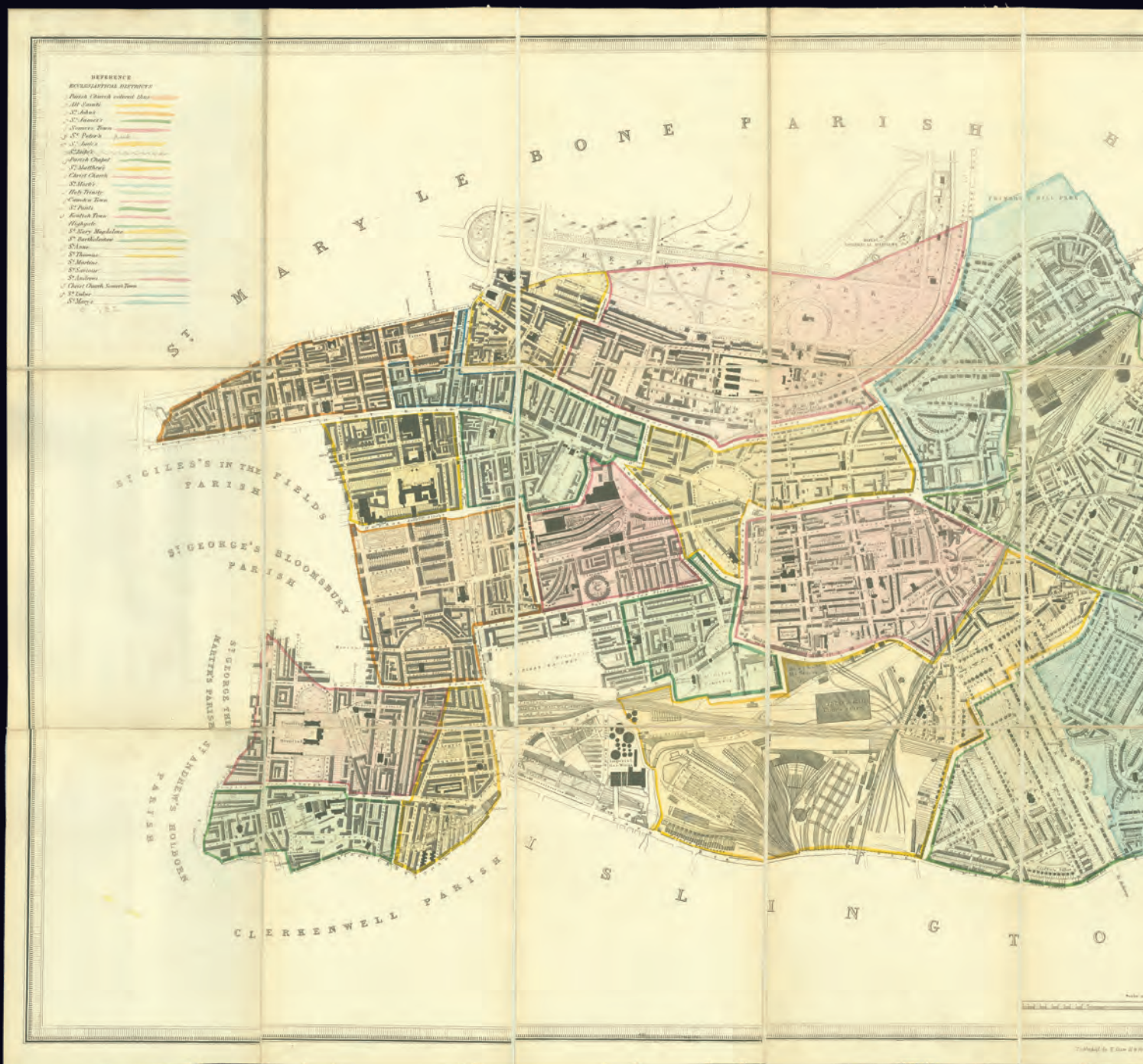
The plan is orientated with north to the right, and extends west to east from the Royal Zoological Gardens, to the Euston Station and north to south from Highgate to University College London. With a list of Ecclesiastical districts upper left, list of wards with their distinguishing colours lower right.

Large scale Victorian plans are particularly rare, the present plan is no exception. We are only able to trace one institutional example, that in the British Library.











[illegible]

Edward Kane



## The haven of the Romantic poets

78 LE POER TRENCH, W.; and R.E. CAMERON

*Hampstead.*

Publication

London, James Wyld, 1871

Description

Folding engraved map, dissected and mounted on linen, housed in original red cloth slipcase, with publisher's label.

Dimensions

660 by 1015mm (26 by 40 inches).

£1,000.00

A map of Hampstead taken from OS London Middlesex II.89. It shows the large expanse of the Heath, which had become an important public asset for Londoners over the preceding decades. The advent of the Hampstead Junction Railway in 1860 made the area more accessible from central London, and the Heath provided a much-needed open space for inhabitants of the East End. In the year this map was published, the Bank Holidays Act was passed and several other London fairs were closed down, which only increased the area's popularity. The map also shows the 'Vale of Health'. This name is first recorded in 1801, and in the early nineteenth century it was home to the circle of the writer James Leigh Hunt, who extolled the virtues of the Heath and the clean air, establishing Hampstead's literary tradition. Byron and Shelley were meant to have shared a cottage nearby, and Keats stayed with Hunt while battling tuberculosis.

Although the map comes in a case from the firm of James Wyld, it carries the information of the firm of Edward Stanford at the lower edge. Stanford was the agent for all large-scale Ordnance Survey maps at the time.

Rare: no copies recorded by OCLC







# Geological Map of London

## 79 STANFORD, Edward

*Stanford's Geological Map of London shewing Superficial Deposits.*

### Publication

London, Edward Stanford, 1882.

### Description

Engraved map with contemporary hand-colour in full, dissected and mounted on linen, folding into publisher's original green cloth covers, lettered in gilt.

### Dimensions

650 by 602mm (25.5 by 23.75 inches).

### References

Hyde, 136 (2)

£550.00

Edward Stanford (1827-1904) was a highly successful publisher, known for his accurate maps of London. He began his career working for Trelawny Saunders, an enterprising mapmaker who supplied a daily weather chart for the Great Exhibition. Stanford started his own business in 1853, was elected a fellow of the Royal Geographical Society the following year and set about expanding the cartographical aspect of the firm. Stanford's great rival was James Wyld, and both publishers produced a geological map of the entire London area in 1870.

The impact of the Ordnance Survey and contemporary interest in geology led the Superintendent of the OS to authorise Henry de la Beche, the Vice-President of the Geological Society to found the Ordnance Geological Survey (now known as the British Geological Survey) in 1835. A decade later, the Geological Survey Act was passed which mandated a survey of the entire country. The OGS produced a geological map of London on the scale of one inch to the mile, and Stanford followed suit with one on the same scale and a larger version in 24 sheets. He was assisted by J. B. Jordan of the OGS.

The key at the top identifies the different types of soil deposits and geological formations found in the Greater London area.

Second edition, printed twelve years after the first, with the information "[J.B. Jordan] Assistant Keeper of Mining Records From the Geological Survey Maps of the District. Surveyed principally by W. Whitaker Esq. B.A. SECOND EDITION."

Rare: This edition is unrecorded by OCLC; Hyde records two institutional examples in London borough libraries.







## Victorian Marylebone

80 BACON, G[eorge] W[ashington]

*The Borough of St Mary-le-bone.*

Publication

London, G. W. Bacon & Co., 127, Strand,  
1885.

Description

Lithographed plan, laid down on linen,  
folding into original publisher's green cloth  
covers, decorated in blind, lettered in gilt.

Dimensions

535 by 720mm (21 by 28.25 inches).

Scale: 9 inches to 1 statute mile.

References

Possibly in BL C.44.d.72

£600.00

Detailed plan of Marylebone at the end of the nineteenth century.

Each ward of the parish is highlighted and named with the western and eastern divisions outlined in red and green respectively. To the right is a list of the wards. The plan highly detailed and shows, churches, schools, hospitals, clubs, theatres, tube stations, parks, squares, police stations, and notable houses. Of particular note is site of Lord's Cricket Ground and the Zoological Gardens.

Rare: only one institutional example known, at the BL bound in an atlas.







## Victorian Marylebone

81 BACON, G[eorge] W[ashington]

*The Metropolitan Borough of St Marylebone*

Publication

London, G.W. Bacon & Co. Ltd., 127, Strand, 1900.

Description

Lithographed plan with contemporary hand-colour in full, laid down on linen and folding into original publisher's red cloth covers, decorated in blind, lettered in gilt.

Dimensions

535 by 720mm (21 by 28.25 inches).

Scale: 9 inches to 1 statue mile.

References

Possibly in BL C.44.d.72

£600.00

Detailed plan of Marylebone at the end of the nineteenth century.

Each ward of the parish is highlighted and named with the western and eastern divisions outlined in red and green respectively. To the right is a list of the wards and their respective colouring. The plan highly detailed and shows, churches, schools, hospitals, clubs, theatres, tube stations, parks, squares, police stations, and notable houses. Of particular note is site of Lord's Cricket Ground and the Zoological Gardens.

Rare: only one institutional example known, at the BL bound in an atlas







# Hampstead

## 82 LOWE, Charles H.

*Map of the Parish of St. John, Hampstead.*

Publication

London, Sprague & Co., 1891.

Description

Lithographed map with contemporary hand-colour in full, dissected and mounted on linen, (case?)

Dimensions

1055 by 1005mm (41.5 by 39.5 inches).

£3,000.00

Hampstead, with the wards shaded in different colours. The map carries a manuscript addition showing a "Proposed Railway". This refers to a private bill brought before Parliament in 1891 for the construction of the Hampstead, St Pancras and Charing Cross Railway, which would run underground from Hampstead to the Strand. This was one of several underground railway projects initiated in London following the success of the City and South London Railway, and it took over a decade for the HStP&CCR to raise adequate funding, decide upon a route, and answer allegations that the tunnels needed for the railway would disrupt the ecosystem of the heath. The route shown here appears to be from the early stages of the proposal, showing only the line from Hampstead to Chalk Farm.

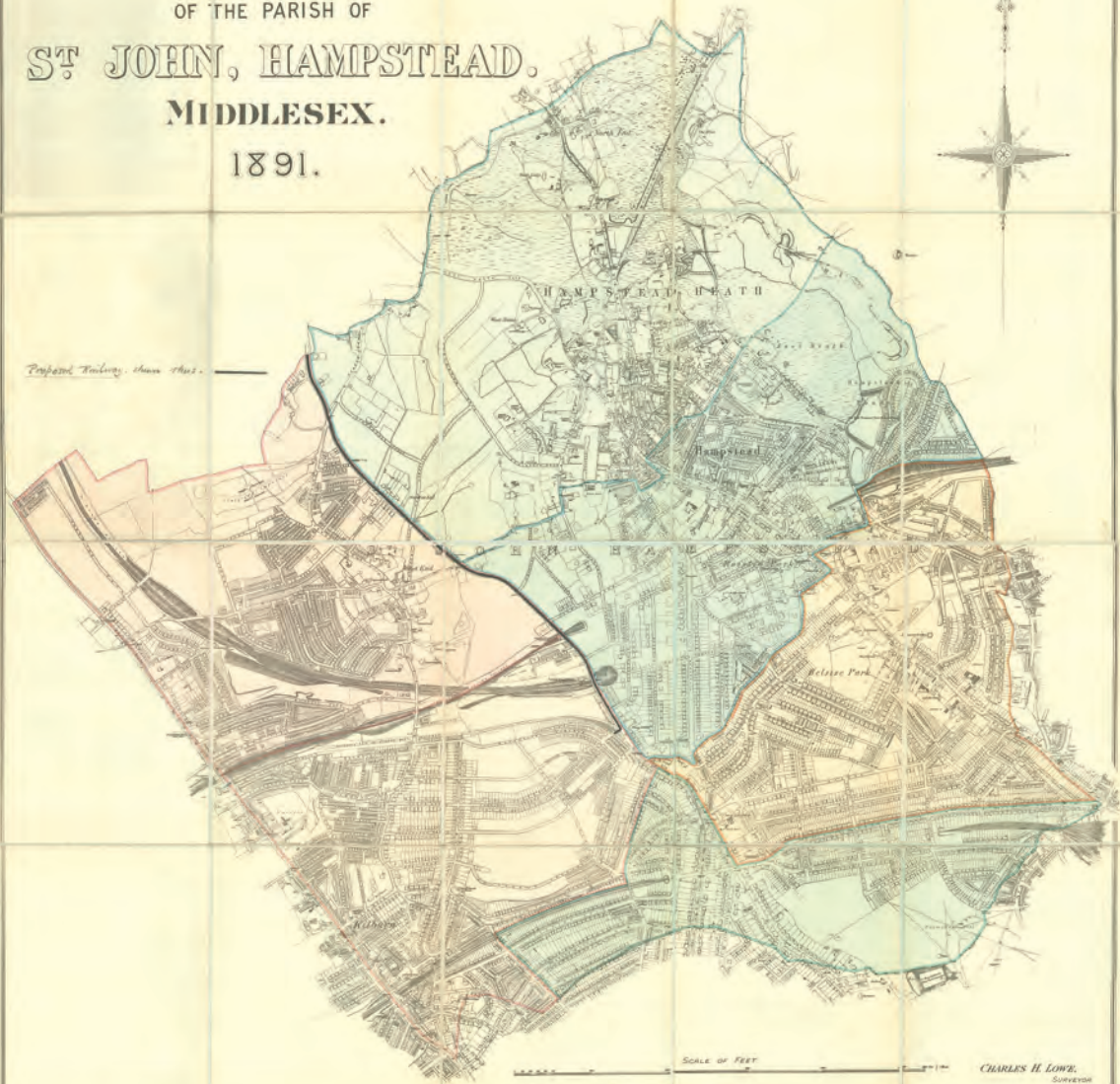
The population of Hampstead doubled in size between 1871 and 1891. The expansion of the London railways, especially the North London Line in 1860, made it more accessible from the City, attracting both residents and visitors. As a result of this migration, the area underwent substantial redevelopment. During the 1880s Fitzjohns Avenue was connected to Hampstead High Street, creating a new transport nexus; the slums in central Hampstead were cleared; and the area gained two important hospitals - the Mount Vernon TB and the Hampstead General. In 1889 Hampstead became part of Greater London. Charles H. Lowe was the Borough Surveyor for Hampstead.

Rare: No examples recorded by OCLC



Map  
OF THE PARISH OF  
ST JOHN, HAMPSTEAD.  
MIDDLESEX.  
1891.

*Proposed Railway, shown thus.* —





# Hampstead

## 83 ORDNANCE SURVEY

### *Hampstead Heath*

#### Publication

Southampton, Ordnance Survey Office,  
1895.

#### Description

Folding lithographed map, dissected and  
mounted on linen, housed in original green  
cloth slipcase.

#### Dimensions

684 by 980mm (27 by 38.5 inches).

**£1,000.00**

A map of Hampstead taken from OS London Middlesex, sheet II.79. It shows North End, an area bordering both Golders Hill Park and Hampstead Heath. The Heath had become an important public asset for Londoners over the preceding decades.

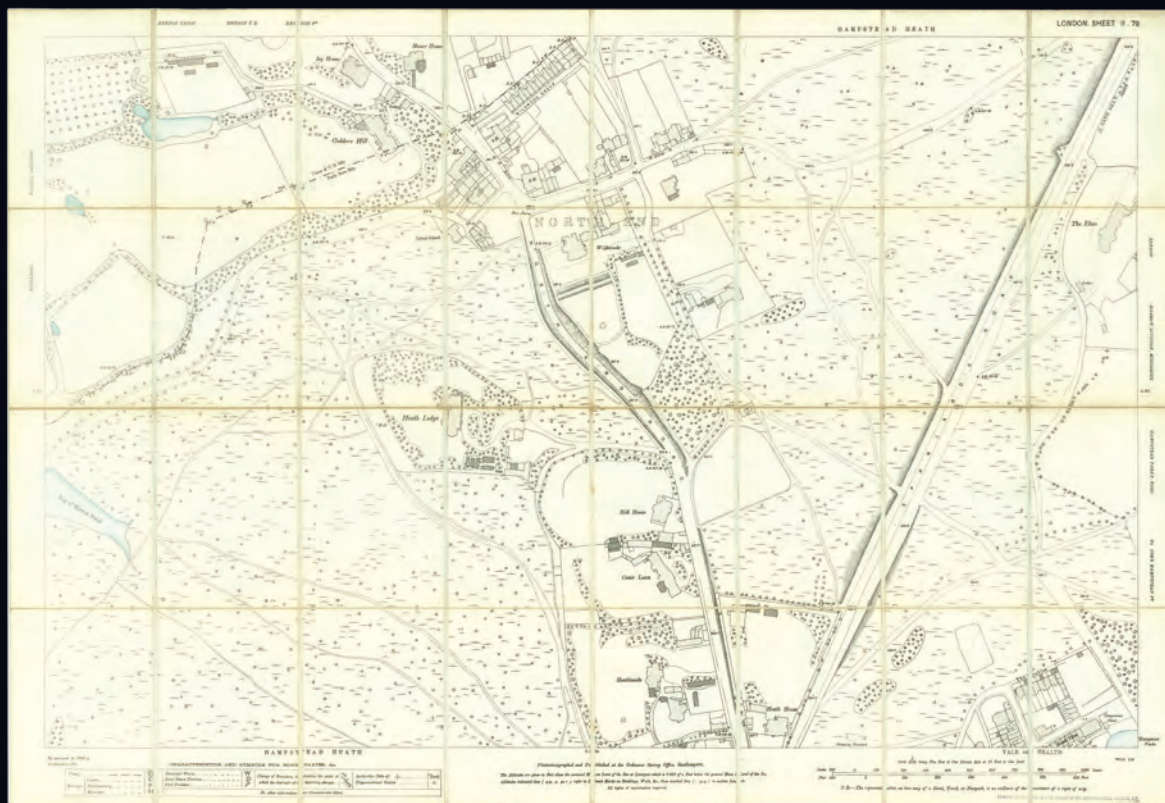
The Board of Ordnance, established in Tudor times, was officially custodian of all lands and installations necessary for the defence of the realm. Inspired by the lessons of the Jacobite uprising of 1745, the government ordered the Board of Ordnance to begin a survey of Scotland, and also of England's vulnerable southern coastlines.

Starting in 1747, William Roy and his surveyors, took eight years to complete what was known as the "Great Map", of Scotland, but his ambition was to create a large-scale accurate map of the whole of Britain. In order to put this plan into action the Board of Ordnance bought a new and improved Ramsden theodolite, and on the 21st of June, 1791, the Ordnance Survey was born.

The first Ordnance Survey map was published in 1801, of Kent, the area deemed most vulnerable to French invasion. The entire first series of maps wasn't published until 1870.

Rare: only two institutional examples recorded, at the NLS and the LoC







# The Royal Borough

## 84 STANFORD, Edward

*[Map of Chelsea].*

Publication

London, Edward Stanford, [1899 or later].

Description

Lithographed map with contemporary hand-colour in full, dissected and mounted on linen.

Dimensions

1255 by 1251mm (49.5 by 49.25 inches).

**£10,000.00**

An unusual map of the parish and historical borough of Chelsea. A thick black line denotes the outline of the "Union, Parly. & Met. Boro. Bdy.": Chelsea was made a borough in the London Government Act of 1899, which divided the city into 28 metropolitan boroughs and the city of Westminster. Previously, local government had been overseen by the parish of St Luke's Chelsea, which is also labelled on the map. There is a key to the different boundaries and a scale bar at the lower edge of the map.

The map has been hand coloured to show different types of buildings and roads. Educational establishments are coloured in dark blue; parks and open ground in green; religious establishments in dark grey; docks and wharves in light grey; places of entertainment (including theatres, cinemas and libraries) in burgundy; and public houses in orange. Main roads are coloured pink, with more minor roads in light blue. A number of buildings are coloured red; these appear to be buildings that have now been demolished (or in the case of those ruled out by waving red lines, were slated for demolition or redevelopment), in order to make the streets wider.

Edward Stanford (1827-1904) was a highly successful publisher, known for his accurate maps of London. He began his career working for Trelawny Saunders, an enterprising mapmaker who supplied a daily weather chart for the Great Exhibition. Stanford started his own business in 1853, was elected a fellow of the Royal Geographical Society the following year and set about expanding the cartographical aspect of the firm.







# Jewish East London

## 85 ARKELL, George E.

*Jewish East London.*

Publication  
London, George Bacon, 1899.

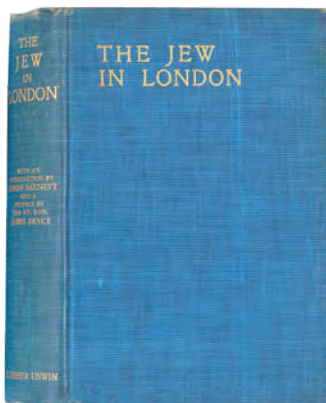
Description  
Chromolithographed map.

Dimensions  
380 by 560mm (15 by 22 inches).

£7,500.00

Detailed map of Jewish immigration in late Victorian London. The map was the work of George E. Arkell, who had been responsible for Booth's seminal maps of London poverty, and like them, the information was taken from School Board visitors' statistics. The map stretches north to south from the Hackney Road to the Tower of London, and west to east from Fenchurch Street Station to Tower Hamlets, City of London Cemetery.

The Tsarist persecutions of the Jewish population in Russia and Poland in the latter half of the nineteenth century had caused many to seek refuge in the East End. It is estimated that some 7,000 Jews a year arrived from 1881 to 1900. Their arrival - like most emigrants or refugees - bred a great deal of resentment among the indigenous population. Although the work that accompanied the map attempts to give a balanced account of the Jewish present in the East End; the map - to the casual observer - rather gives the impression of an East End dominated by the new arrivals. With the map - a sea of red and blue - with bright red denoting a concentration of less than 5% of Jews, with dark blue a concentration of 95-100% Jewish.





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A Preface by The Right Hon. JAMES BAYCE, M.P.

*With a New Map specially made for this Volume*

BY  
GEO. E. ARKELL

LONDON  
T. FISHER UNWIN  
PATERNOSTER SQUARE, E.C.  
1901









# JEWISH EAST LONDON

SCALE  
 0 1/2 1 Mile  
 0 1/2 1 Kilometre

This Map shows by Colour the proportion of the Jewish population to other residents of East London, street by street, in 1899.

## EXPLANATION OF COLOURING.

Proportion of Jews indicated.
95% to 100%.
75% and less than 95%.
50% and less than 75%.
25% and less than 50%.
5% and less than 25%.
Less than 5% of Jews.

NOTE.—In all streets coloured blue the Jews form a majority of the inhabitants; in those coloured red, the Gentiles predominate.



# Victorian Hampstead

86 **LOWE, Charles H.**

*Map of the Borough of  
Hampstead*

Publication

London, Sprague & Co. Ltd., 1900.

Description

Large lithographed plan, dissected and mounted on linen, folding into original publisher's brown cloth covers, upper cover detached, decorated in blind, lettered in gilt.

Dimensions

1000 by 1320mm (39.25 by 52 inches).

**£2,500.00**

The plan shows the Borough of Hampstead divided into wards, which are numbered and marked by a red line: Hampstead Heath; Belsize Ward; Adelaide Ward; Central Ward; West End Ward; Kilburn Ward; Priory Ward. Charles H. Lowe was the Borough Surveyor for Hampstead in the early twentieth century.

The population of Hampstead doubled in size between 1871 and 1891. The expansion of the London railways, especially the North London Line in 1860, made it more accessible from the City, attracting both residents and visitors. As a result of this migration, the area underwent substantial redevelopment. During the 1880s Fitzjohns Avenue was connected to Hampstead High Street, creating a new transport nexus; the slums in central Hampstead were cleared; and the area gained two important hospitals - the Mount Vernon TB and the Hampstead General. In 1889 Hampstead became part of Greater London and in 1900, the year this map was made, it became a metropolitan borough, gaining its first council and mayor. The area had already begun to attract the literary and political figures which would make it a byword for radical thought - Lord Byron and Percy Shelley shared a cottage on the heath - and by the late eighteenth century it was home to a varied group of intellectuals including George du Maurier (grandfather of Daphne), the painter Walter Field, and Sir Henry Cole, a founder of the V&A.

Rare: No examples recorded by OCLC



Map of the  
BOROUGH of HAMPSTEAD  
LONDON.  
1900.



NOTE.

- 1. East Ward.
- 2. North Ward.
- 3. South Ward.
- 4. Central Ward.
- 5. West End Ward.
- 6. Hillside Ward.
- 7. Priory Ward.

CHARLES H. LOWE, C.E.  
DRAWN & ENGRAVED.



## St Pancras

### 87 TOMPSON, John

#### *St Pancras*

##### Publication

London, Edward Stanford, 1906.

##### Description

Lithographed map in four sheets with contemporary hand-colour in part and in outline, each sheet, laid down on linen in 21 sections, housed in red cloth slipcase with publisher's label.

##### Dimensions

1155 by 3132mm (45.5 by 123.25 inches).

##### References

BL 4145.(8.) [earlier edition]

£4,000.00

A map of the parish of Saint Pancras, with a bucolic title cartouche surrounded by trees and ponds. Bodies of water are marked in blue, public buildings in pink, offices and workshops in yellow, and streets in orange. Houses are marked with their numbers, and the land is divided into holdings and marked with their names and acreage.

The label on the slipcase identifies it as a copy of John  
Tompson's survey of the parish, commissioned by the select vestry in  
1796. It was lithographed by Robert J. Cook and Hammond, and first  
published in 1804. This edition was reissued in 1906.

Rare: No institutional copies of this edition known; copies of the earlier  
edition at the BL









R E F E R E N C E	
Dwelling Houses, Church, Chapels, Hospitals, Workhouses & Coloured thus	
Attached and Detached Offices, Work Shops, Stables, Coach Houses, Sheds, Privies & Coloured thus	
Streets, Roads, Passages, Yards, Foot Paths & Coloured thus	
Fields, Paddocks, Gardens, Pleasure Grounds, Towns, Orchards & are Coloured thus	
Rivers, Canals, Sheets of Water, Ponds, Brooks & Coloured thus	
Scale of three Chains to any Inch	









# Hampstead

88 SWINDLEHURST, J.E.

*Map of the Borough of  
Hampstead*

Publication

London, Cook, Hammond & Kell Ltd., 1925.

Description

Large folding lithographed plan, laid down  
on linen in 18 sections.

Dimensions

1010 by 1205mm (39.75 by 47.5 inches).

**£2,000.00**

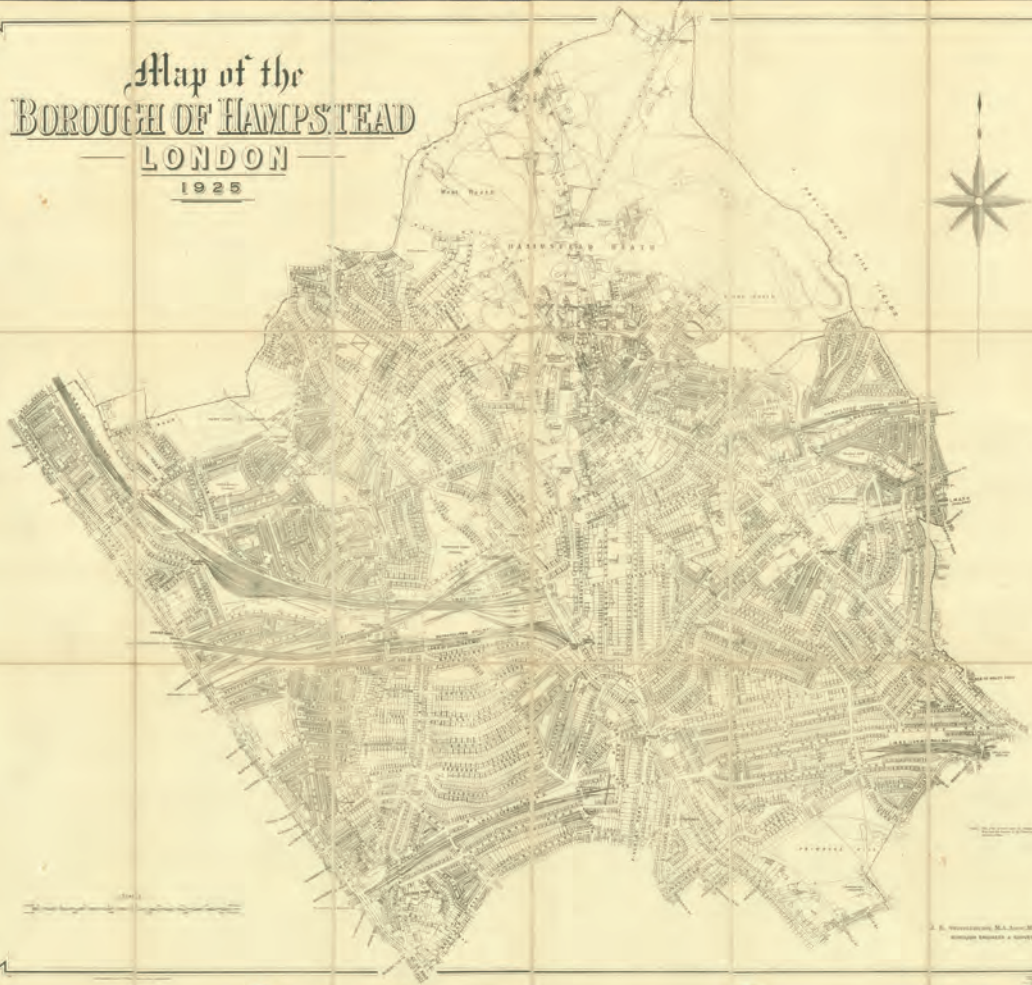
The plan shows the Borough of Hampstead, and gives a good view of the heath including the bathing ponds; the ladies pond opened in the year the map was made, 1925.

The population of Hampstead doubled in size between 1871 and 1891. The expansion of the London railways, especially the North London Line in 1860, made it more accessible from the City, attracting both residents and visitors. As a result of this migration, the area underwent substantial redevelopment.

Rare: No examples recorded by OCLC



Map of the  
BOROUGH OF HAMPS TEAD  
LONDON  
1925



J. E. Thompson & Co. Ltd. 1925  
Printed by J. E. Thompson & Co. Ltd.



# Hampstead

89 MAY, G.W.

*Hampstead.*

Publication

London, G. W. May, 1927

Description

Lithographed map, with tape measure, folding into original publisher's grey printed paper wrappers.

Dimensions

570 by 605mm (22.5 by 23.75 inches).

£600.00

A detailed and large-scale map of the London borough of Hampstead, bordered by advertisements for local businesses, including a publisher (J. Hewetson) who produced a guide to the borough in 1920. Although the map itself is not dated, the local information on the reverse indicates that Kenwood Palace, one of the homes of the Earls of Mansfield, had “recently” been left to the public by its final owner Lord Iveagh, placing it around 1927. This is confirmed by the presence of Finchley Road Railway Station on the Midland Railway, which was closed in 1927.

This map is of particular interest for the presence of defunct railway lines, including the London and North Eastern Railway, which was nationalised in 1948; West Hampstead Station shows the former extent of the Metropolitan Railway before the advent of the Jubilee Line. It also shows the activity in the area: Hackney College moved to the Finchley Road in 1887, and University College School moved to Frognal in 1907. It also shows what is now part of the Royal Free Hospital in its original form as the North London Fever Hospital before the creation of the NHS in 1948. The publishers, G. W. May Ltd., appear to have produced it in conjunction with the Hackney Chamber of Commerce to support local business.

Rare: Not in BL, two copies at Pennsylvania State and Library of Congress.

Provenance: With the ink stamp of the Abbey Stores, grocers on West End Lane in Hampstead



# THE HAMPSTEAD NURSING HOME

Medical . Surgical and  
Maternity Nursing Home

Trained Nurses Supplied  
(Phone DAY or NIGHT)

Operating Theatre . Large Garden  
Massage . Radiant Heat . Artificial  
SUNLIGHT

BEDFORD LODGE  
40, BELSIZE GROVE  
Hampstead, N.W.3

Two minutes Belziz Park Tube  
Matron and Managing Director:  
Miss CARTY, S.R.N.  
(Late Sister St. Thomas' Hospital)

## The Railway Hotel

WEST END LANE  
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WASHES GOLD WITH  
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This is part of the largest factory  
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capable of washing £100 notes in  
three seconds. It is a valuable  
machine for the goldsmith and  
the jeweller.

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Health, Happiness and Economy  
THREE LAUNDRY SERVICES

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from 10.00 am to 10.00 pm

Myddleton & Alexander Park Laundries, Ltd.  
The Colindale, Hendon, N.W.4.

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AND REPAIRS

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## Municipal Authorities Houses & Estate Agents

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LONDON, N.W.4.

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Printing, Fancy Goods, etc.

11 and 12 HIGH STREET, Hampstead, N.W.4.



HAMPSTEAD

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BUILDERS, DECORATORS and GENERAL  
CONTRACTORS

PRACTICAL PLUMBERS . SANITARY ENGINEERS  
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Repairs and Car Washes  
Kingsford Place, Heath Road  
Hampstead, N.W.4.

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and BUREAU

Established 1911

The Local Educational School

SUBJECTS

English, Mathematics, Science, History, Geography, Music, Art, Physical Education, Modern Languages, etc.

London Term held in Part 1911

1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544,



## Stanford's rare map of Barnes

### 90 STANFORD, Edward

*Map of the Urban District of Barnes.*

Publication

London, [?1927].

Description

Cromolithograph plan, laid down in linen in 35 sections, folding into original publisher's brown cloth covers, with publisher's printed paper label.

Dimensions

970 by 890mm (38.25 by 35 inches).

Scale: 10 inches to 1 mile.

**£1,800.00**

The map includes parts of the district of Chiswick and the boroughs of Hammersmith, Fulham, Wandsworth, Ham and Richmond. Each is distinguished from the other via a thick grey line to contour the delimitation edges. An inset on the lower right lists the wards' acres of Mortlake and Barnes.

The plan was reproduced from the Ordnance Survey Map with the sanction of the Controller of H. M. Stationery Office.

Rare: No examples recorded by OCLC



**THE URBAN DISTRICT OF CHISWICK**

**AREA**

LAND USE	AREA	PERCENTAGE
Buildings and Parks	1,000,000	10.00
Water	1,000,000	10.00
Woods	1,000,000	10.00
Fields	1,000,000	10.00
Other	1,000,000	10.00
<b>Total</b>	<b>10,000,000</b>	<b>100.00</b>

AREA			
MOW FLAKE		SLABBY	
Richards and Park	730-221	W Ward	80-98
W Ward	730-221	W Ward	100-77
McAllister	522-517	W Ward	530-34
W Ward	730-221	W Ward	100-40
W Ward	80-80	W Ward	100-77
	522-517		100-77
2510 613			
Includes 1/2 of adjacent		Area	
Barrett's Cottage		522-517	
Shannon		522-517	
Palmer 2		522-517	
Playing Fields		522-517	
<p>General Remarks: 1947 by          1/2 of adjacent 1/2 of adjacent          Sherrard Hill England          1/2 of adjacent          (John Sherrard Council of the)</p>			



“Some of the main thorofares of london, and the manner of the folk to be found there”

91 PERRY, Anne Erica Thackeray  
“Heather”, as “Herry-Perry”.

*London thou art the flower of cities.*

Publication

London, Great Western Railway, “on the Eve of S. Andrew”, 1929.

Description

Colour printed pictorial map, laid down on linen.

Dimensions

970 by 590mm (38.25 by 23.25 inches).

References

Furness, volume 5, page 78.

£2,000.00

Heather Perry (1897-1962), born in Bolton, Manchester, and the daughter of a local cotton merchant and town councillor, happened to also design an elaborate coat-of-arms for the County Borough of Bolton. After the family moved to London in the first decade of the twentieth century, Perry was educated at the London County Council’s Central School of Arts & Crafts, now in Bloomsbury. She was talent-spotted by London Underground’s Frank Pick (1878-1941) and designed her first poster for him in 1927, ‘The Empire under one Roof’. In 1929, she produced a series of five new London Underground poster designs for Hounslow, Edgware, South Harrow, Morden and Kew; these were followed shortly, by the current map which was created for the Great Western Railway.

One of the most prolific female commercial artists of her time, Perry issued over fifty posters for London Underground & London Transport between 1927 and 1938. In addition, she designed house and estate maps for the Royal Academy Exhibitions of 1928 and 1931. Between 1933 and 1935 she created a series of murals for the Second-Class Children’s Playroom of Cunard’s ‘Queen Mary’.







## “Kew & Richmond have a past - in fact - several...”

### 92 PERRY, Anne Erica Thackeray “Heather”, as “Herry-Perry”.

*Kew.*

Publication

London, Vincent Brooks, Day & Sons, Ltd.,  
“Maundy Thursday”, 1929.

Description

Colour printed pictorial map, laid down on  
linen.

Dimensions

1010 by 630mm (39.75 by 24.75 inches).

£2,000.00

Perry has dedicated this map, commissioned by the London Underground, “To Bucephalus”, Alexander-the-Great’s horse. A vibrant map of southwest suburban London, centred on Richmond Park, and extending from Kew Gardens underground station, in the north, to Hampton Court Palace, in the south, is stylistically reminiscent of the London Transport maps of Max Gill.





The Map was made by HENRY PERRY, & it was founded upon the Map of 1781.

**CHEAP  
RETURN  
FARE**

POST FARE  
STICKER HERE

FROM  
THIS  
STATION

## WEEKDAYS AND SUNDAYS

FOR CONDITIONS OF ISSUE AND TRAINS BY WHICH TICKETS  
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# The Great Bear

## 93 PATTERSON, Simon

### *The Great Bear.*

Publication  
London, 1992.

Description  
Chromolyn photographic print, signed  
"Simon Patterson 1/1".

Dimensions  
410 by 520mm (16.25 by 20.5 inches).

References  
Greenberg, "The Word According to Simon  
Patterson", in: 'Tate: The Art Magazine',  
issue 4, winter 1994, p.47.

**£5,000.00**

A unique example of 'The Great Bear' produced by the artist to assist the Directors of the London Transport Museum in deciding what size to reproduce the image as a poster to go on sale in the LTM shop.

Patterson's 'The Great Bear' has become an iconic pseudo-intellectual interpretation of the London Underground, expressing the zeitgeist of Brit-Pop: "There is no code to be cracked in any of my work. Meanings may not be obvious, you may not get a joke, but nothing is really cryptic - I'm not interested in mystification. I like disrupting something people take as read. I am not simply pulling the rug out from people. I am not nihilistic. What interests me is juxtaposing different paths of knowledge to form more than the sum of their parts" (Greenberg).

Accompanied an early example of Patterson's work in progress, recording alternative station names than those that ultimately appear in the final version.

### Provenance:

The previous owner was creative director at the London Transport between 1986 and 1995 and was instrumental in granting copyright permission to Simon Patterson to produce The Great Bear. He received the present map as a gift from the artist.



# The Great Bear





## London, as an island

### 94 WALTER, Stephen

*The Island.*

Publication  
2006-2007.

Description  
Original manuscript map, graphite on archival paper, signs of erasures by the artist.

Dimensions  
1400 by 2000mm. (55 by 78.75 inches).

£45,000.00

Original drawing for Stephen Walter's iconic map of London as an island. Subsequently issued in a limited edition of 50 ink jet and screen print on hand torn fine art paper, signed by the artist, 2008, and published in book form in 2015.

Walter's map shows Greater London in 2008 in obsessive physical and historical detail, with a key to the nearly one hundred and fifty recurring symbols throughout the map. While incorporating the thirty-two boroughs, the commuter belt, the map plots "everything from the location of good pubs, dangerous dogs and ice-cream vendors to celebrated inhabitants, speed limits and the ethnic makeup of particular districts,..." (British Library).

However, Walter's map reveals more of the city than its footprint and historic landmarks. It is at once a visual account of two thousand years of history, of different cultures, folklore.

Exhibited as one of only two contemporary works in the seminal 'Magnificent Maps' exhibition held at the British Library in 2010, the other by Grayson Perry.







