

ORDER AND CONDITIONS OF SALE.

FIRST SESSION, Monday Afternoon, - - Lots 1 to 210
 SECOND SESSION, Tuesday Afternoon, - - Lots 211 to 420
 THIRD SESSION, Wednesday Afternoon, - - Lots 421 to 633

1. The highest Bidder to be the Buyer; and, if any dispute arise, between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase-money if required; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery; in default of which Messrs. GEO. A. LEAVITT AND CO. will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Book, Painting, Engraving, Print, Furniture, Works of Art, or any other article, is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse. All books are presumed to be perfect unless otherwise expressed, and are collated as far as practicable when catalogued; but the sale of any book or books cannot be invalidated on account of any stained, foxed, torn, mended, fac-simile, written on, stamped, or short leaves of text, plates, maps or diagrams, or want of title, frontispiece, table of contents, index, or list of plates, or on account of the publication of any subsequent volume, supplement, appendix or plates. All manuscripts and autographs, all magazines and reviews, all books in lots, and all pamphlets in lots or volumes, all single volumes or sets, will be sold with all their faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings is not to be set aside on account of any error in the enumeration of the number of volumes or pieces, or other errors of description.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. Upon failure of complying with the above conditions, the money deposited in part payment shall be forfeited; all Lots unclaimed within the time aforesaid shall be re-sold by Public or Private sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this sale, without such re-sale, if they think fit.

GEORGE A. LEAVITT & CO.



CATALOGUE
OF A

Valuable Collection of Autographs,

INCLUDING THE
PERSONAL CORRESPONDENCE
OF THE LATE

FREDERICK WILLIAM FAIRHOLT, F.S.A.,

Artist, Antiquary and Author of "The Home of Shakespeare," etc.,

Original Correspondence, Autographs and Manuscript Biographies,

ALSO
PRINTS AND ORIGINAL SKETCHES,

BY OR AFTER
FAMOUS BRITISH PAINTERS AND ENGRAVERS,

Members of the Various Royal Academies, etc.—

CIPRIANI, BARTOLOZZI, CONSTABLE, CRISWICK, ALFRED CROWQUILL, GEORGE CRUIKSHANK, D'ORSAY, FAIR, COPLEY FIELDING, FINDEL, VAL. GREEN, HARDING, HARLOWE, R. K. HAYDON, SAMUEL LOYD, JOHN MARTIN, McLEOD, G. S. NEWTON, NORTHGATE, PICKERSGILL, PICART, ROBERTS, CLARSON STANFIELD, SPOTHEAD, SHRE, SMIRKE, JAMES SMITH, TENNIEL, TOMPKINS, J. M. W. TURNER, ALABR WATTS, WEST, WESTALL, WILKIE, SIR CHRISTOPHER WREN, WYATT, ZOFFANY, etc.; and suitable for the—

EXTRA-ILLUSTRATION

OF THE WORKS OF
SHAKESPEARE and the Dramatic Authors; SCOTT, PEPPYS, JESSE, BYRON, DICKENS, T. F. DIBDIN; also of "Don Quixote"; English, American, Scottish and French History; Lives of Artists and Engravers by BRYAN, SPOONER, PILKINGTON, etc., likewise—

A. L. S., L. S., D. S., etc., written by or to FREDERICK WILLIAM FAIRHOLT, by Artists of Literary Men, as well as Intimate Personal Friends—AKERMAN, BRITTON, BALMANSO, CARVILLE, PAYNE COLLIER, CROKER, CHAFFERS, DURHAM, DISRAELI, J. O. HALLIWELL, TOM HOOD, MR. and MRS. S. C. HALL, W. HARVEY, HARDING, WILLIAM and MARY HOWITT, HALLAM, JEWITT, LEIGHTON, LORD LONDONDERRY, LOWER, MISS MILOCK, ELIZA, METEYARD, MILMAN, NOEL, PATON, PLANCHE, RIMBAULT, TIMBS, THOMAS WRIGHT, YARBELL, etc.; as well as—

LARGE QUANTITY OF ORIGINAL DRAWINGS BY FAIRHOLT, WOOD ENGRAVINGS AFTER HIS SKETCHES (MOSTLY PROOFS) AND A MASS OF OTHER MATTER, SUCH AS THE MSS. OF ORIGINAL AND UNPUBLISHED ESSAYS, ARTICLES, ETC. FULL OF AUTOGRAPHIC AND ARTISTIC EXAMPLES SUITABLE FOR EXTRA-ILLUSTRATING NEARLY ALL THOSE VOLUMES WHICH DEMAND THE ATTENTION OF THE MODERN GRANGERITE.

WITH A THIRD PART OR ADDENDA OF—
AUTOGRAPHS AND CORRESPONDENCE

OF
DUKE OF WELLINGTON; OF PRESIDENTS WASHINGTON, JEFFERSON, FILLMORE, JACKSON, POLK, ETC.; FENNIMORE COOPER; T. F. DIBDIN; AND OF—
AMERICAN NOTABLES—GOVERNORS, SENATORS, JURISTS, Etc.

THE WHOLE TO BE SOLD BY AUCTION,
On the Afternoons of
MONDAY, TUESDAY and WEDNESDAY,

JUNE 25TH, 26TH AND 27TH, 1888,

COMMENCING AT 3.00 O'CLOCK, P. M. EACH SESSION,

AT THE

LEAVITT ART GALLERY, &

787 and 789 BROADWAY.

GEO. A. LEAVITT & CO., Auctioneers,
New York, 1888.

Orders to Purchase executed FREE OF CHARGE by the Auctioneers.
The Collection will be on Exhibition THREE DAYS before the Sale.





Frederick William Fairholt, F.S.A., etc.

Frederick William Fairholt was born in London in 1818, and until he had reached his twenty-second year was never beyond sight of that metropolis.

His father was a native of the German village of Dombach, some distance from Berlin, and who emigrated to England at the age of fourteen, in order to avoid army service.

Fairholt was a slow boy at school, but made his way into the favor of all by his ingenious efforts to draw, and started an illustrated paper, which he called "The Weekly Entertainer," for the amusement of himself and schoolmates. It was gotten up on tea-wrappers. He also paid considerable attention to drawing during his early manhood, and while employed in a tobacco factory, where he worked for his livelihood.

A copy he made of the "French Dancing Master," in one of Hogarth's plates, was shown to Jackson, the famous wood engraver, and through him the young artist obtained employment more congenial to his taste.

He became acquainted with Rimbault, the composer, and also with J. H. Rimbault, the wood engraver, who executed nearly all his drawings on wood.

Some of his earliest work appeared in the "Mirror."

Fairholt furnished the illustrations for many of the books written or published by Charles Knight, such as "The Penny Magazine," "Pictorial Magazine," "Pictorial History of England," "London," "Shakespeare," "Palesfine," and also the elegant volumes on Natural History, published by Van Voorst, among which were Yarrell's "Birds" and "Fishes."

Later he illustrated Jackson and Chatto's valuable authority on "Wood Engraving," and made all the elaborate *fac-similes* contained therein. Still later, Halliwell's "Travels of Sir John Mandeville."

In 1840, he was engaged on the "Antiquities of Egypt"; in 1841, on Hawkins's "Silver Coinage of Great Britain," and in 1843-45, on S. C. Hall's "Mansions of Great Britain."

Fairholt's first literary work was printed in 1843 for the Percy Society. This was "A History of the Lord Mayor's Pageants" (see MS. in following Catalogue). At the same time he made many designs for other works such as Wright's "Archæological Album," and "Costume in England." He was one of the editors of the Percy Society.

In 1847 he published a little volume, "The Home of Shakespeare, Illustrated and Described." This was republished by Sabin and Sons, in New York.

Wright's "England under the House of Hanover," Halliwell's "Life of Shakespeare," Chatto's "Playing Cards," Jupp's "History of the Carpenters' Company," Wright's "Celt, Roman and Saxon," were all illustrated by him.

Lord Londesborough employed Fairholt to furnish the designs for the "Miscellanea Graphica" and Bryan Faussett for the "Inventorium Sepulchrale." For a short time he worked on a "Dictionary of Terms in Art."

During the year 1859 he contributed illustrations to "Roman London" and published his "History of Tobacco." "Gog and Magog and Other Civic Giants" was produced by his pen in 1860.

Fairholt's contributions to the "Art Journal" were very numerous consisting of both literary and artistic matter. A list of these would be too long to give here. In fact so very many interesting works of various kinds have been illustrated or edited by, or contributed to by Mr. Fairholt, that want of space compels omission of further titles.

As an author, he was remarkable for his versatility. As an artist, his drawings are distinguished for truthfulness as well as effect.

He was in strong sympathy with everything popular or archaic. A skillful wood engraver, an easy and agreeable writer, witty and companionable in society, able and conscientious in his work for the public, Fairholt could write a drama, play a part, sing an ancient ballad, picture an old pageant or write an antiquarian history.

He died in the year 1866.

* * *

The following collection, offered for whatever it will bring, affords an opportunity to librarians and book illustrators to preserve specimens of the work of this man of wonderful industry and genius, who desired to rescue from oblivion the manners, customs, sayings and doings of the people of the past.

Examples of his work in all departments are offered—original MSS, descriptive letters from his correspondents, and many of his drawings in pen and ink, pencil, sepia, India ink and water-color.

The Catalogue descriptions are necessarily somewhat brief. Thus the dates of the autographs are usually omitted.

The series of artists of the Royal Academy run generally from the last part of the Eighteenth Century to the year 1850.

The "Addenda" or Third Part of the following Catalogue comprises a quantity of important matter and, like that just referred to, suitable for the making up of "Unique Copies." There are a part of the private correspondence of the great Duke of Wellington—autographic examples of Presidents of the United States, including Washington and Jefferson—and letters to and from other famous Americans eminent in the domains of government, law, art and literature.

Note A.

^ "Diodorus informs us that a town in Egypt, named Babylon, was so called from some Babylonian captives, brought to Egypt by Sesosis, who revolted on account of the severity of their taskwork, but were pardoned; and that another Egyptian town named Troy, was so called from Trojan prisoners, who were brought to Egypt by Menelaus, and obtained their liberty. He admits, however, that, according to Otesias, these two towns were founded by Babylonians and Trojans who accompanied Semiramis to Egypt." —

Sir G. Cornewall Lewis. Historical Survey of
the Astronomy of the Ancients p. 334

~~Egyptian Babylon in Egypt.~~ 1 bis
~~Plates XIV and XV~~

on
Baboul
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At the distance of about three miles from Cairo, on the higher land of the Valley of the Nile, and opposite the ferry to Ghizeh, and the road to the Great Pyramids, stands the old Roman Fortress still known as Egyptian Babylon, appearing under that name in the best modern maps, although it sometimes receives that of Old Cairo, as well as the Arabic one of Postat. Its first foundation is lost in the mists of antiquity; it was ancient among the ancients. Diodorus speaks of its first inhabitants as the descendants of Babylonian captives brought hither by Sesostres. Strabo tells us that the locality was granted by the Ancient Kings of Egypt to Babylonian settlers here. ^(N.B.) In his time one of the three Roman legions which formed the Egyptian Garrison was quartered within its walls. It was an important station guarding the approach to Memphis, and during the Greek empire a bridge of boats joined the Island of Rhoda opposite, to the main land; that a direct communication between Babylon & Memphis might be secured.

The strength of this important station still testifies itself in the remains of its walls & towers. It withstood the Siege of the Arabs, ^(A.D. 638) under Amr for seven months; **

** The name they gave the city was derived from the leather tent (postat) used by the general in the Siege.

When they succeeded in its capture it became the residence of the Caliphs & Mamelook Sultans of Egypt. So completely was the place identified as the chief seat of power in the land, after the fall of the Greek Empire, that Villehardouin calls Egypt "the land of Babylon."

In the year 1250 when the Crusaders under the com:

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demand of Louis IX (Saint Louis) besieged this town without
success, the Sieur de Joinville who was serving with the
army, describes the terror which assailed the besiegers when
the famed "greek fire" was cast upon them from its walls.
"The Soldan of Babylon" and his fortress city, retained its
importance in the eyes of the Western Nations throughout
the middle ages, and when Sir Gilbert de Lannoy in 1422
at the request of our Henry 5 drew up a report on the
state of the country, he says "throughout the country of
Egypt, Syria, and Sayette, there is usually but one lord, a
sultan of Babylon who has the supreme command."

The rich tissues made in the East, the cloths ^{rich, shot with} of gold and
silver ~~that~~ were much coveted by the nobles during the middle
ages. The most sumptuous was popularly known as "cloth
of Baudekyn" which according to Du Cange derived that name
from Baldeck, the medieval appellation of Babylon whence it
was principally obtained. Matthew Paris speaks of our Henry
the third as habited in robes "facta de preciosissimo Baldeckino."
Charlemagne was buried in robes of this material; and since
his tomb was opened by Frederic Barbarossa, they have been
preserved in the Royal Treasury ~~of the Emperors~~ of Germany,
and used to decorate the Emperors for the coronation ceremony.
This is a singularly curious instance of the long use of an
antique Royal dress. The pattern upon it is remarkably
characteristic, and the conventional animals, birds, and trees
of Eastern art, are most unmistakable. It is frequently
named in old inventories, and noted in ~~old~~ Romances as worn
by the higher classes. "Gold, silver, and baudekynes" are
claped together among the richest spoil from the Saracenic
camp in the Romance of Richard ^{le} Cœur de Lion *; and in

* ~~Old~~ Weber's "Metrical Romances of the 13, 14 and 15th
centuries" Vol 2 p 108.

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another part of the same Romance the Sultan Saladin
makes a peace offering

"Off brende gold, and off bawdekyn."

In the Lay le Freine * we read of the same stuff

* Ellis's "Metrical Romances." Vol 3. p. 287.

brought from Constantinople: -

"She took a rich bawdekine,
That her lord brought from Constantin;
And lapped the little maiden therein."

Its use for better-clas hangings is alluded to in "The Seven
Sages." + x

* Weber. Vol 3. p 106.

"Th' Emperour was ~~brought~~ ^{brought} abedde,
With rich bawdekines i-spreddde."

And in the Romance of King Alisaunder in a great day
when the Queen Olimpias rode forth in state, we are told: -

"All the city was by-hong
With riche bawdekynes."

As Cairo increased in size & importance Babylon sank
into inferiority; yet it is still, as it ever was, a densely
packed ~~ancient~~ City, probably unique as an isolated town
still enclosed with its Roman walls, and offering therefore
giving a vivid idea of what such places were in our own
country and elsewhere; ^{inasmuch as} ~~inasmuch as~~ the Romans were the same
men in whatever land they settled, and their works are as
clearly defined as their language. The primary claim, therefore
of Egyptian Babylon to notice in these pages, is the fact that
it adds another, and important link, to the chain of research
amid ancient Roman colonies, from time to time recorded in
these volumes; being also ^{situated} ~~near~~ the latest seat of Government
in the last days of Roman power.

Plate XIV depicts the western walls of the town. They are
built of small squared stones, with bonding courses of red tile,
precisely similar to the Roman walls ^{as throughout} ~~in~~ Europe in England.
Half-round towers project boldly from them in various places
and are of much strength; the walls generally prove to

10 feet in thickness. The desert sand has encroached ²⁴
all round the town, closed up some of the entrances, and
blinded the only one now used to be partially excavated,
as shown in the engraving. It is merely a narrow
postern gate, scarcely high enough to admit a rider, and
through which no carriage can pass. The streets internally
correspond; and two persons only can move with comfort,
should a ~~body~~ or ~~grave~~ person pass mounted on the usual
skey it is necessary to make way by getting into the
first convenient doorway. In this there is a remarkable
resemblance to the Roman towns on the line of the great
Wall of Hadrian from Newcastle to Carlisle. The excava-
tions made on their sites which have laid bare the founda-
tions of houses display streets of similarly narrow charac-
ter, and prove the necessity for those external places of
athletic amusement so constantly found in their vicinity.

The principal gate of Babylon was in the southern
wall, and is represented in plate ²⁵. It is now entirely
closed and buried in sand & rubbish to the crown of the
entrance arch. The sands have slowly encroached all round
the city, and on the western side are so high that the
town can be overlooked. This grand gate, in spite of being
buried so deep in sand is still most imposing; the towers
that stretch forth on each side are of bold & massive pro-
portions; their surface is unbroken except by a few small

(cut. window)
windows, crowned by a double arch of stone & tile, which
will be best understood from the above engraving, copied
from one of them. Wilkinson notes that in an upper cham-
ber of that to the left of the spectator "is an early Christian
recess, sculptured in wood, of the time of Diocletian, curious as
well from its style as from the state of its preservation. The
upper part or frieze, has a Greek inscription; and below it,
at the centre of the architrave is a representation of the
Deity, sitting in a globe supported by two winged angels;
on either side of which is a group of six figures, evidently

the twelve apostles. The central group readily calls to (5)
mind the winged globe of the Ancient Egyptians; and its position
over a doorway accords with the ordinary place of that well-
known emblem. Indeed, this is not the only instance of the
adoption of old devices by the Early Egyptian Christians." *

* Handbook for Travellers in Egypt. p. 147.

The central gate is now buried to the crown of the
arch, and without excavating it would not be possible
to decide whether smaller gates for foot-passengers exist on
each side of it. The wall above is strengthened by an arch
in the masonry; and over that is a pediment of enriched design
now much shattered; the engraving will carry an idea of its

(cut. pediment.)

character; the Roman Eagle is sculptured beneath it, and
is represented (on a larger scale) above the angle where it occurs.
Its debased style stamps it as a work of the Decadence of
Roman Art. ^(insert B) These walls are much fractured, and the upper
and lower portions have been denuded of all casing stones within reach.

The church of the Greek Convent in the centre of the town
is constructed over an arched & apsidal vault, certainly very
ancient & probably Roman, which is traditionally said to have
been a chamber in the house of the Virgin Mary during her
sojourn in Egypt. It has at least age in its favor, and
is not quite so exacting on the credulous faithful as some
of the holy places are; but inasmuch as Siout, the Capital of
Upper Egypt 254 miles distant, also claims to be the home of
the Holy Family while in the land, some liberty of belief may
yet be insisted on, and perhaps permitted.

The houses within this town are generally high, where
they approach the sides there are many "chambers on the walls"
(as in the days of the Apostles) supported by projecting beams. The
whole is densely populated, and is a remarkable instance of
a walled city surviving all changes of dynasties and people
and sheltering its Moslem inhabitants, as it did the Greeks, Romans,
Egyptians & Babylonians in days long past.

J. W. Fawcett

(insert B)
A hollow square above marks
the place where an inscription
was once placed, now unfortu-
nately lost, and which doubtless
recorded the era of its erection.

J. J. Johnson