

 EDITIO ALTERA

RECUSANTS AND REBELS: 15 ITEMS



ITEM #3



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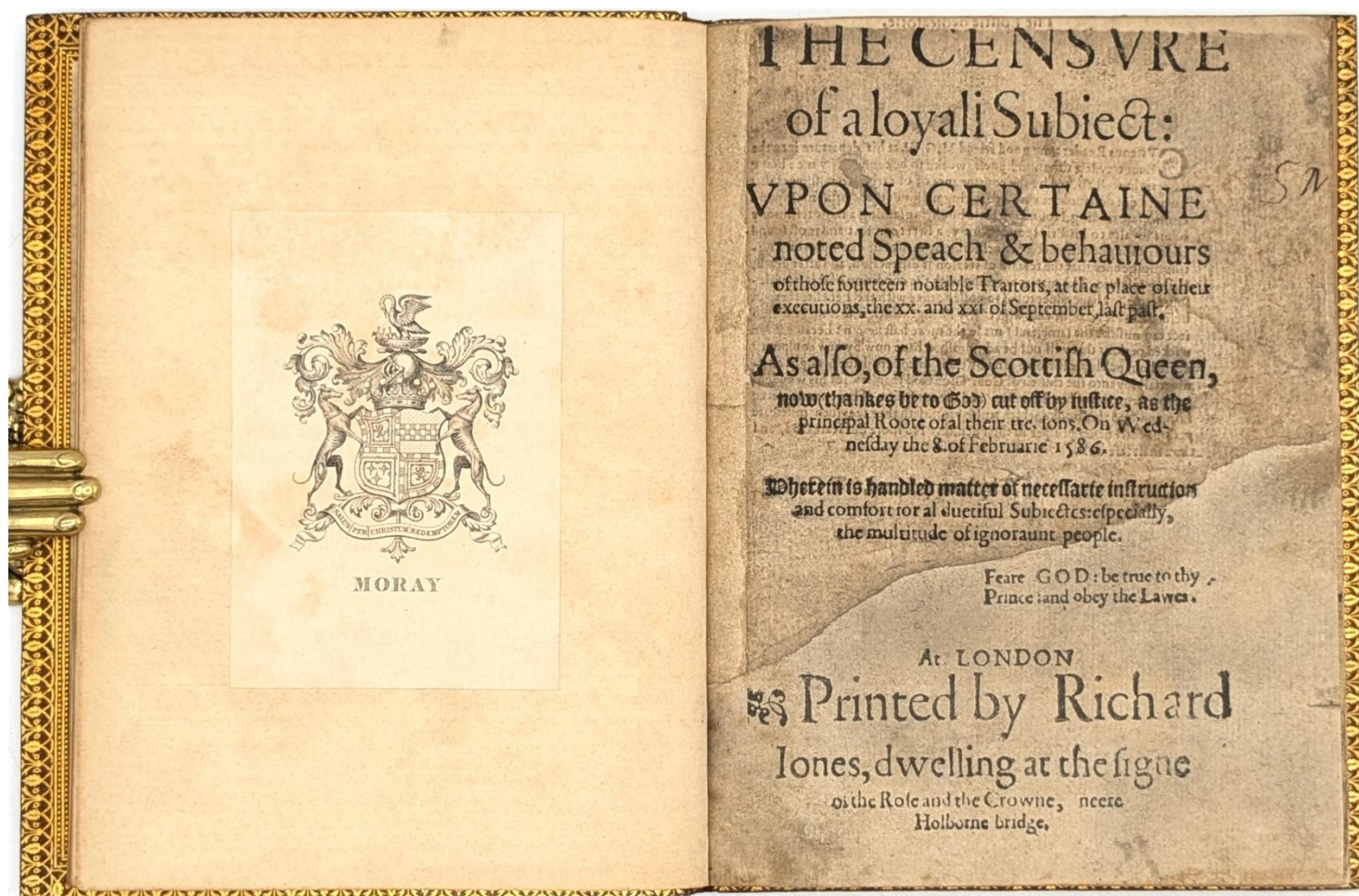
QUESTIONS, COMMENTS, AND RESERVATIONS WILL BE GRATEFULLY RECEIVED AND ANSWERED

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ONE OF THE EARLIEST PRINTED NOTICES OF THE EXECUTION OF MARY, QUEEN OF SCOTS

LAST SEEN IN 1951; NO OTHER COPY EVER OFFERED AT AUCTION

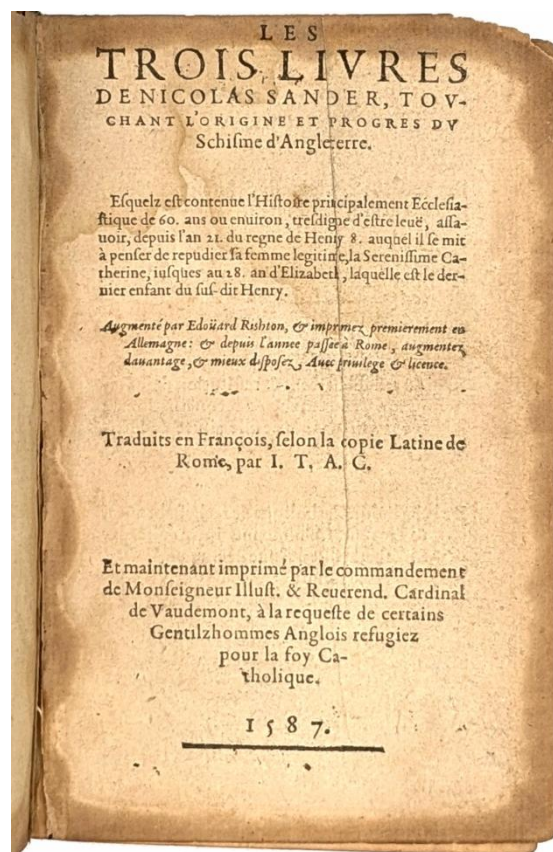
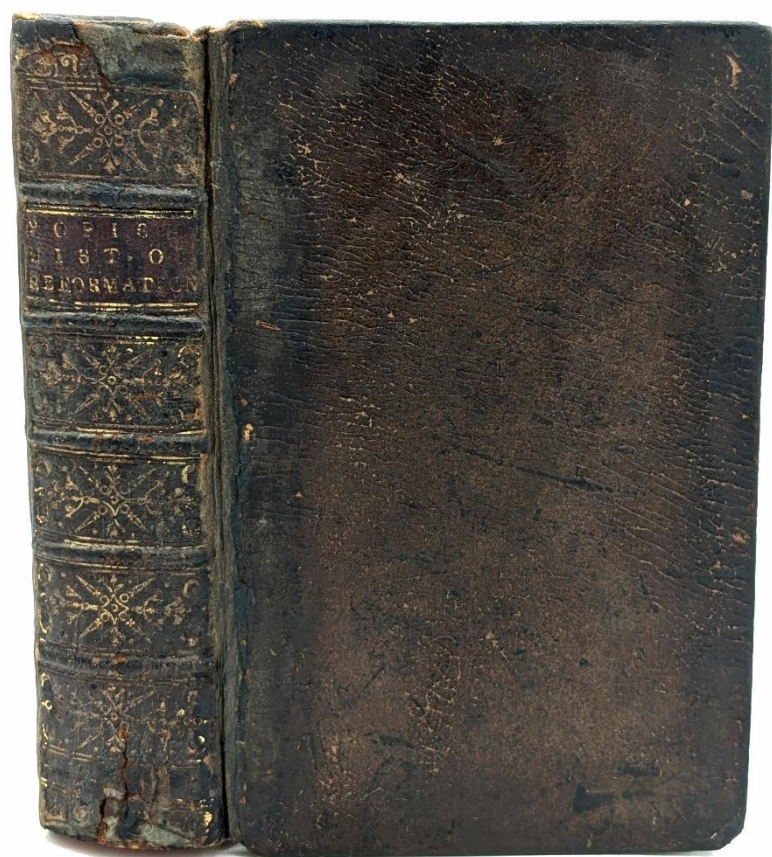
1. [WHETSTONE, George]. *The Censure of a loyali [sic] Subiect: Upon Certaine noted Speach & behaviours of those fourteen notable Traitors, at the place of their executions... As also, of the Scottish Queen, now (thanks be to God) cut off by iustice, as the principal Roote of al their treasons. On Wednesday the 8. of Februarie 1586...* London: Richard Jones, [1587]. 4to. Bound in with 16 blank leaves (Dutch, for the English market, watermarked 'PRO PATRIA / GR' on laid paper, ca. 1800); the whole bound in mid-20th century English brown morocco with gilt dentelles, all edges gilt. **Lower half of title-page supplied in old facsimile (motto and imprint).** \$6,500



The John Mitford copy (sold at Sotheby's in 1860) of this rarity of Elizabethan literature. The mercenary-turned-poet George Whetstone (ca. 1544-1587) published a selection of Italian-inspired prose and drama in the late 1570s from which Shakespeare drew his plots for *Measure for Measure* and *Much Ado About Nothing*; but in the 1580s Whetstone's works took a political turn. His *Censure* describes the hanging, drawing, and quartering of 'fourteene notable Traitors' before a multitude of spectators in Lincoln's Inn Fields, seven at a time on September 20th and 21st, 1586, all of them implicated in the Babbington Plot to assassinate Elizabeth and install Mary on the throne. "The work comprises many interesting particulars not contained in Stow, Camden, or any other authority; and it is therefore of considerable historical value." (Collier). The recent decapitation of the "Scottish Queen" is noted on the title-page and final leaf (G2), painting it as a regrettable but unavoidable measure – this title-page and text having been hastily added only in the second issue, held at just three US institutions: Folger (the Huth/Harmsworth copy, title defective and side-notes cropped); Harvard; and Yale.

Please contact info@editioaltera.com for full-length descriptions and photos

THE FIRST VERNACULAR APPEARANCE OF SANDER'S CATHOLIC HISTORY OF THE REFORMATION



2. [PERSONS, Robert] & SANDER, Nicholas. *Trois Livres... touchant l'Origine et Progrès du Schisme d'Angleterre...* Augmenté par Edoüard Rishton... Et maintenant imprimé par le commandement de Monseigneur Illust. & Reuerend. Cardinal de Vaudémont, à la requête de certains Gentilzhommes Anglois réfugiés pour la foi Catholique. [s. n. n. l.], 1587. 8vo. (16), 281 ff. Bound in late 17th century English (Protestant!) calf, with joints recently repaired (spine title "Popish Hist. of Reformation"). First few signatures a little toned and lightly damp-stained. **\$1,500**

First edition of the first vernacular appearance of this pivotal work. "Originally published in 1585, Nicholas Sander's *De Origine ac progressu schismatis Anglicani* offered the first printed Catholic account of the English Reformation from Henry VIII down to the current year of Elizabeth I's reign. The octavo book established England's break with Rome as the result of Henry's lust and wickedness. As a polemical piece, it effectively filled a void in the writings on English Church history, responding to Protestant claims like John Foxe's *Actes and Monuments*. However, its primary audience was not those in England but rather Continental Catholics... What [...] made his history of the Anglican schism the default narrative was the coordinated and deliberate efforts of members of continental Catholic networks..." (Reutcke). Translations like the present one were intended "to appeal to audiences in Catholic strongholds of Europe, particularly in those areas whose rulers had pledged support for an invasion of England" (ibid). As Reutcke notes, our translation "followed the 1586 Roman edition faithfully, with minor expansions, including four sonnets by the translator... Moreover, the translator made use of the paratext to continue the original history's chronology...". Although the bulk of the work is likely Sander's, it is thought that William Allen and the Jesuit Robert Persons also had a hand in its composition, while the preface and final chapters were written by Edward Rishton (1550-1585), recently released from the Tower. OCLC shows a single US copy of this first edition, at Colgate Rochester Divinity School. A single US copy of the second edition (printed in "Augsburg" later in 1587, a somewhat inferior translation according to Bayle) is noted at the Morgan.

ENGRAVED BEFORE OR AFTER THE SCOTSMAN OF HOORN'S BAS-RELIEFS?



3. [after WIERIX, Jan].
*Jacobus et Anna, Rex et Regina
Angliæ, Franciæ, Scotiæ, et
Hiberniæ, Fidei Defensores.*
[Amsterdam?, before 1625].
Engraved broadside on
unwatermarked but early 17th-
century laid paper. Small stain at
upper margin; tiny area of loss
to upper right corner, not
impinging on text or portrait; a
single tiny pinhole skillfully
repaired on verso at lower left.
Old creases from folding,
presumably having been bound
into a quarto volume at some
stage of its life. **\$2,000**

Sole state of this separately-
published Dutch engraving
extolling the virtues of the
English king and queen, James
I and Anne of Denmark, with
Latin verses beneath each
figure. The design and its verses
were carved in bas-relief on the
house of an émigré Scottish
merchant in Hoorn in 1618
(since transferred to the village
museum); but this curious link
seems to have escaped scholars
thus far (thank you early Dutch
city guides now digitized on
Google Books!). Whether the
Scotsman of Hoorn
commissioned his bas-relief
based on the present engraving,
or whether our broadside was

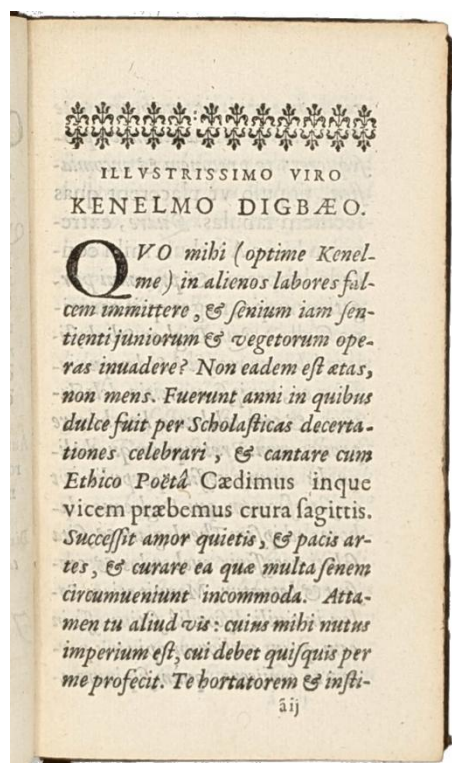
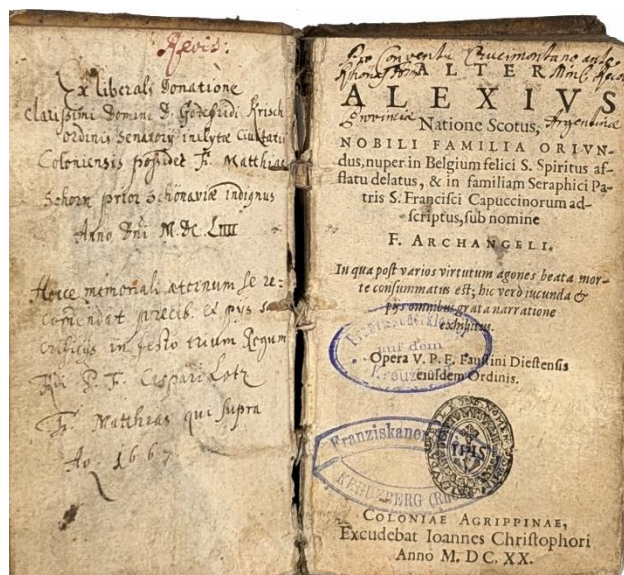
somehow issued in conjunction with or following its execution, may perhaps never be known. We have been unable to find an image of the Hoorn bas-relief; but the artist responsible for the present engraving was certainly talented, and the fine lace-work of Anne's gown and ruffed collar is rendered in marvelous detail. OCLC shows a single copy, at the Wellcome; but we have also located copies at the HAB, Royal Collection Trust, and British Museum. We have not been able to trace any copy in US collections.

THE ADVENTURES OF JOHN FORBES AND HIS MOTHER THE FIRST EDITION; THE SECOND COPY IN AMERICA

4. CRANEUS, Faustinus. *Alter Alexius Natione Scotus, Nobili Familia Oriundus, nuper in Belgium felici S. Spiritus Afflatu delatus...* Cologne: Johann Christoffel, 1620. 12mo. (24), 261 pp, (3). Bound in contemporary vellum over thin wooden boards; both pastedowns and rear endpaper covered in contemporary inscriptions dated 1653-1667; title-page with inscription and stamps of the dissolved library of the Franciscan monastery of Kreuzberg (see full description). **\$2,850**

First edition of the earliest biographies of two Scottish Recusants: John Forbes (1570-1606) and his mother, Lady Margaret Gordon (1548-1606), both of whom died in the Low Countries. Craneus' title dubs Forbes a 'Second Alexis', referring to the 5th century saint who fled his bride before the consummation of their marriage and proceeded to exile himself to a distant country – a

reasonable parallel to Forbes' own life. The earliest censorial approbation here is dated 20 November 1614, suggesting that the work was composed just a few years after Forbes' death. OCLC shows a single US copy, at Texas.



CONDEMNED BY BOTH THE INQUISITION AND THE ENGLISH PARLIAMENT NO COPY IN US LIBRARIES

6. WHITE, Thomas [alias Blacklo]. *Quaestio theologia, quomodo, secundum principia Peripateticos Digbeana, sive secundum rationem, & abstrahendo quantum materia patitur ab autoritate, Humani arbitrij Libertas sit explicanda, & cum Gratiae efficacia concilianda.* [Paris: s. n. n. d, ca. 1650]. 12mo. (12), 190 pp, [1 terminal blank]. Bound in contemporary mottled sheep with gilt trim; early signature of Jean Baptiste de Brissac on title-page; later stamps of the Grand Seminaire de Caen (dispersed at auction in 2024). **\$2,000**

Rare sole edition of this treatise on Free Will "according to the principles of Digbean Peripatetics", authored by Digby's self-proclaimed "best friend" and fellow Recusant, Thomas White aka Blacklo (1593-1676). White "achieved the rare distinction of incurring suspicion and disapproval both from his own church, which consigned all his writings to the Index, and from the English parliament, which suspected him (together with Hobbes) of tending

'to Atheism, Blasphemy, or Profaneness'" (Southgate, ODNB). White's close relationship with Sir Kenelm Digby (with whom he had lived in Paris in the 1640s) is evinced in his seven-page dedication here, thanking him for his continuing support; White would also go on to dedicate his most famous work, the pro-Cromwell *Grounds of Obedience and Government* (1655) to his "best Friend". In an earlier work, the *Institutionum peripateticarum* (1646), White had offered a scientific exposition of Digby's 'peripatetic philosophy', embracing Copernicanism and the ideas of Galileo; the present work seems to be an extension of this trope, exploring theological questions of Free Will and Grace through the lens of Digbean philosophy. OCLC shows a handful of copies in European and UK libraries, but none in the US.

THE ONLY APPEARANCE OF A SUITE OF ENGRAVINGS FOR A RECUSANT MARIAN PRIMER



5. VERSTEGEN, Richard. [*The Primer, or Office of the blessed Virgin Marie, in Latin and English. According to the reformed Latin: and With hyke graces Privileged*]. Antwerp: Widow of Jan Cnobbaert [i.e. Maria de Man] “for James Thompson”, 1650. 12mo. (11) [of 12] ff, 903 pp, (3). **Lacking title-page** (verso blank), apparently bound without it in the 18th century. Signature H printed on strangely thick paper (pp. 727-750). Printed in red and black throughout, with 17 pairs of engravings on facing pages – i.e. 34 engravings in total – in text. Bound in early-to-mid 18th century blind-ruled English calf with blind-stamped ornaments in corners of both covers; early initials ‘MM’ on final leaf; penultimate leaf “1664 July the 5 died my Father Mr Robert Godwyn” [a Recusant of Wookey, Somersset].

\$3,250

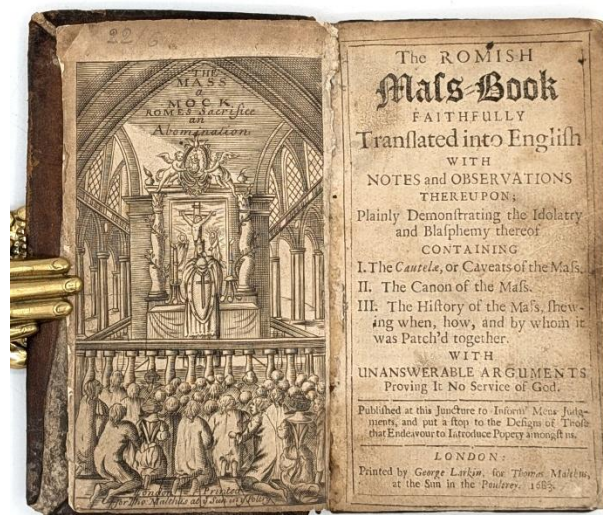
Noteworthy edition of this example of illustrated Recusant vernacular devotion, a “key [work] to sustain a beleaguered English Catholic population, cut off from regular access to priests” (Reutcke). The first edition of these English Marian prayers had appeared in 1599, and they enjoyed numerous reworkings throughout the 17th century – each surviving poorly (see complete census). However, **the present is the only edition to employ engravings to illustrate the text; the project was curiously financed by an English cloth-merchant, James Thompson, and printed by Marie de Man, widow of the celebrated Antwerp printer Jan Cnobbaert.**

Reutcke points to recent evidence suggesting that Thompson was one of the most sophisticated distributors of Catholic literature in mid-17th century England, “catering to a long-suffering client base for whom owning a popish book was illegal”. Nowhere were engravings more prominent a feature in private devotion than Antwerp, the acknowledged center of Counter-Reformation visual culture between 1580-1650. Maria de Man operated the Cnobbaert press from the death of Jan in 1637 until her own death in 1671; this and a *Manual* also commissioned by Thompson in 1650 were the only English-language titles ever printed by her. Aside from the Offices, we find prayers here addressing the daily concerns of Recusants: “for the demanding help [sic] against infideles” (p. 721); “Prayers in Jorneyes” (pp. 743-750); and so on. A full census of all US holdings of English Marian primers (illustrated and unillustrated) is in our full description; no edition is held in more than two institutions (the present one at the Huntington and Texas only).

Please contact info@editioaltera.com for full-length descriptions and photos

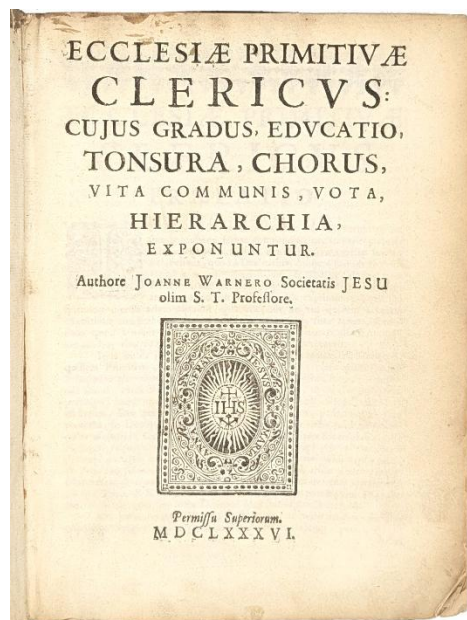
AN EXPOSITION OF THE MASS, AUTHORED ANONYMOUSLY IN THE WAKE OF THE RYE HOUSE PLOT

7. **“DOGTHEA?, Michael”.** *The Romish Mass-Book faithfully Translated into English, with Notes and Observations thereupon; Plainly Demonstrating the Idolatry and Blasphemy thereof... Published at this Juncture to Inform Mens Judgments and put a stop to the Designs of Those that Endeavor to Introduce Popery amongst us.* London: George Larkin, for Thomas Malthus, 1683. 12mo. (12) plus engr. frontispiece, 130 pp, plus unsigned leaf following G12 with (2) pp of “Books lately Printed for and sold by Thomas Malthus at the Sun in the Poultry”. Contemporary plain sheep; engr. frontispiece strengthened at margins on verso and re-inserted. **\$1,250**



Sole edition of this curiously rare work, printed either just before or in the aftermath of the Rye House Plot (April, 1683), in which King Charles II and his brother James II were targeted for their perceived Catholic sympathies. The mocking language of our *Romish Mass-Book* is reminiscent of the sort of literature which abounded in the lead-up to the Popish Plot (“the Chasuble is a loose Garment with a hole in the middle, through which the Priest like a Monkey puts his head”, etc.); but as the tide turned in mid-1681, political and judicial pressure discouraged such open displays of religious intolerance. The (2) pp publisher’s catalog at the rear is also not reflected in the ESTC collation; ESTC shows US copies at the Newberry, UTS, and the Clark.

A MANUAL FOR THE SHORT-LIVED ENGLISH JESUIT COLLEGES? NO COPY EVER SEEN AT AUCTION



8. **WARNER, John, SJ.** *Ecclesiae Primitivae Clericus: cujus Gradus, Educatio, Tonsura, Chorus, Vita Communis, Vota, Hierarchia, exponuntur...* [St Omer, no printer], 1686. 4to. (8), 233 pp, (1). Contemporary French vellum with early manuscript title on head of spine; a broad-margined and unsophisticated copy in its first binding. **\$4,500**

Extremely rare sole edition of this guide for missionary priests - ‘clerici apostolici’ – composed by the English Jesuit John Warner (1628-1692) and almost certainly published in conjunction with the opening of the ill-fated College of St Ignatius in London in 1687. The censorial approbation here is signed by Warner’s fellow Jesuit, the Father Provincial John Keynes (ca. 1625-1697), from St Omer on the 28th October 1686. In January of 1687, the site of the proposed College (in the Savoy) was approved, and the institution opened its doors on May 24th, 1687 (cf Foley). Father Warner himself was attached to the College in his new role as Royal Chaplain to James II, while Keynes was one of its chief architects and promoters. “The establishment of

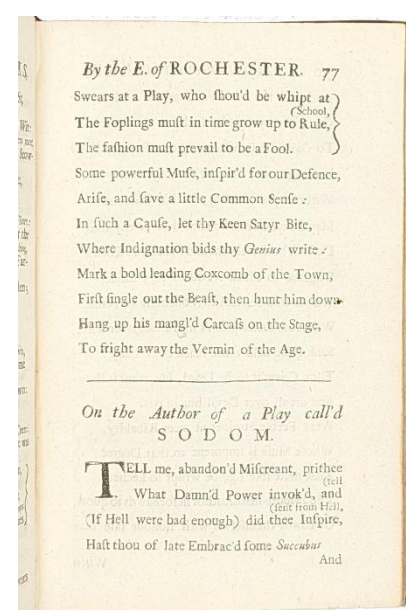
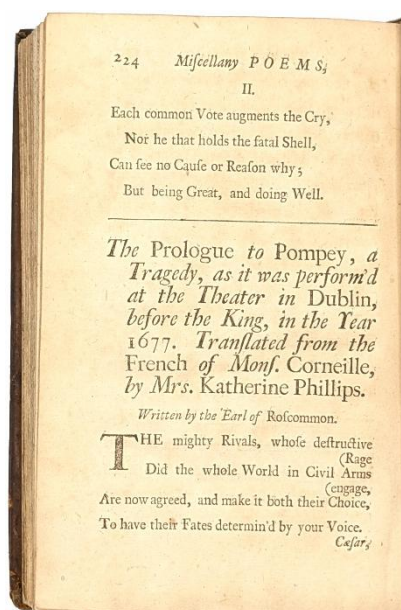
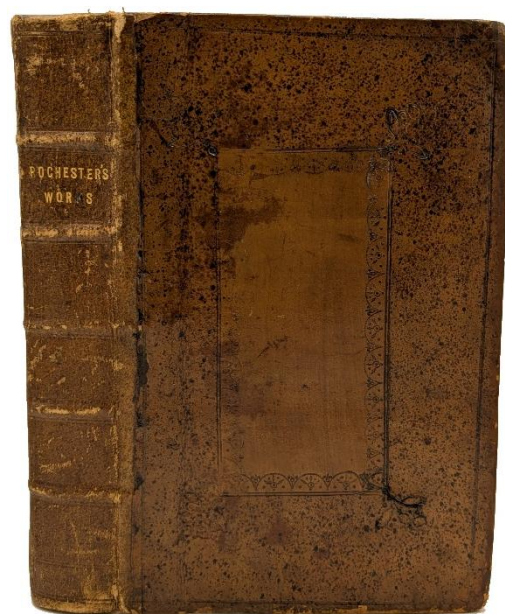
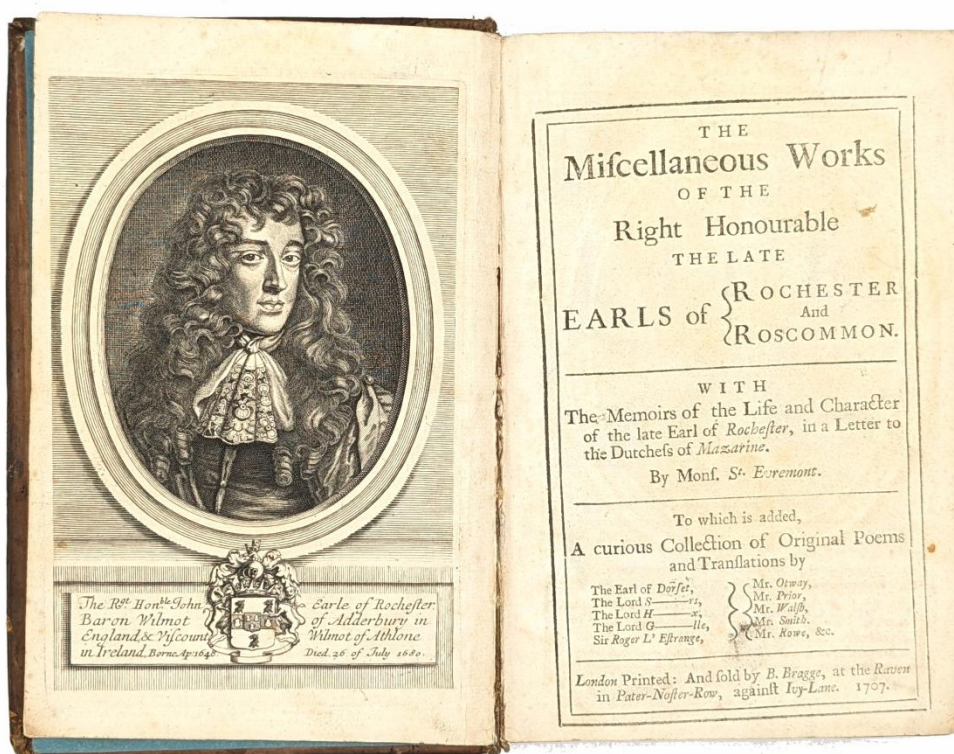
the Jesuit college at the Savoy Hospital in the Strand in 1687, and of the smaller college near the residence of the Bavarian ambassador in the city of London, was effected by Keynes, who also witnessed the destruction of the two colleges at the outbreak of the revolution in 1688.” (DNB). No copy has ever been seen at auction, per RareBookHub; ESTC shows only Duke and the Newberry in US libraries, as well as Cambridge (*ex dono authoris*) and Oxford in the UK. No copy is held at the British Library, per their online catalogue.

Please contact info@editioaltera.com for full-length descriptions and photos

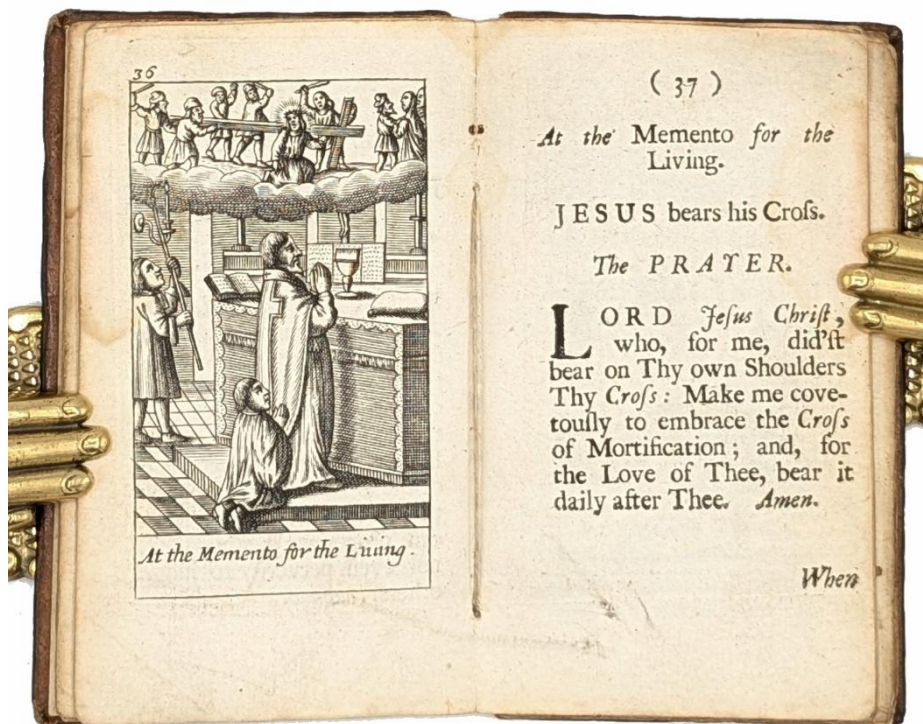
THE FIRST EDITION OF A CANONICAL COLLECTION OF RESTORATION PORNOGRAPHY

9. **WILMOT, John, Earl of Rochester.** *The Miscellaneous Works of the Right Honourable the late Earls of Rochester and Roscommon...* London: B. Bragge, 1707. 8vo. (36), 134 pp, (2); 32 pp, ii pp, 161 pp, (5), including engr. portrait frontispiece. Contemporary paneled calf, tooled in blind; neatly rebacked in the mid-19th century with gilt title on spine and new endpapers. **\$2,250**

First edition thus, “supplying the pornographic market” (Farley-Hill), and including the first appearance of the spurious “Life and Character of late Earl of Rochester”. Watson calls the Bragge printing “the first edition of a collection that would be republished throughout the century” (p. 166); the Rochester bibliographer Veith notes that it “is not entirely without integrity, for Bragge made some effort to secure better texts than those he found in the sources of his ascriptions.” **The contents of the present volume are wildly different to the texts found in, for example, the much more common (and much less explicit) Tonson editions of Rochester’s *Poems* printed between 1691-1732.** “There is no complete bibliography of Rochester’s writings, and the complex relationship of the various texts has never been thoroughly explored... [The] editions can be divided into those that are primarily concerned to make Rochester’s poetry available as literature and those supplying the pornographic market... The pornographic texts were mostly published under the title *The Works of the Earls of Rochester and Roscommon...*” (Farley-Hill, p. 2). The ESTC suggests that the BL copy is for some reason “laminated”; and shows just three copies in US libraries (Princeton, Clark, and UNC Chapel Hill).



INSTRUCTIONS FOR THE MASS, BY A HERETICAL PRIEST AN UNRECOGNIZED RECUSANT ADAPTATION OF A TEXT PLACED ON THE INDEX IN 1690?

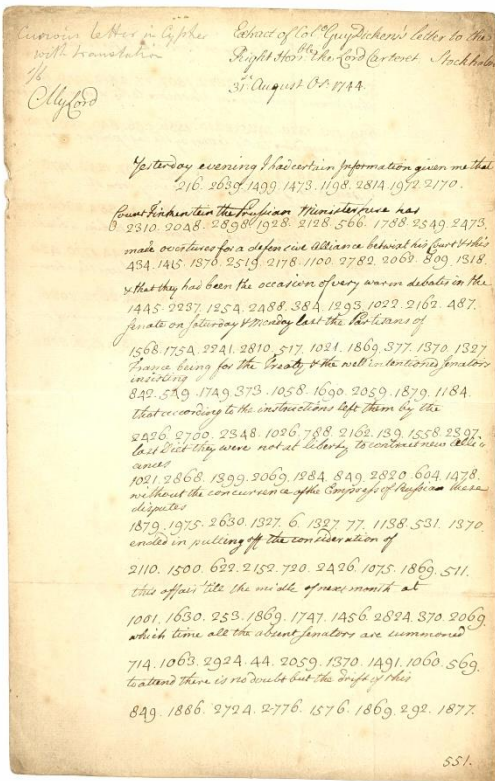


10. [CICOGLA, Michele?]. *Daily Devotions, or the most Profitable Manner of Hearing Mass. Very necessary for all Roman Catholics, For the better understanding there of.* London: [no printer], 1722. 12mo. (2), 71 pp, (1). Title-page wholly engraved, featuring the Instruments of the Passion; and with 35 full-page engravings in text, each facing the respective exercise. Bound in contemporary blind-ruled calf. A charming, unsophisticated copy. \$3,250



Second recorded copy of this lavishly-illustrated Recusant manual of the Mass, apparently derived from a prohibited Italian treatise (1682) by the disgraced Venetian priest Michele Cicogna (fl. 1678–83). In Cicogna's visual and mental conceit, each action of the Mass (depicted in the foreground) mirrors an episode of the Passion (depicted in a panel above); contemplating these images, the reader is invited to address the same themes in the simple text facing the illustration. Most, but not all of the actions and episodes depicted in our English text match those of the Cicogna manual (with thanks to Molly Dotson at Princeton for her ongoing help in this research). This method of devotion was considered heterodox, and the sole edition of the *Memorie funeste* (Venice, 1682) was condemned by the Holy Inquisition in 1690 and placed on the Index; it survives,

as far as we are aware, in just two copies worldwide. If indeed the present work is derivative of Cicogna's, it is a remarkable testament to the diffusion of condemned Continental Catholic literature into England. The ESTC shows a single copy worldwide (BL); later editions illustrated with crude woodcuts were published in Dublin in 1777 and 1800, each also surviving in a single copy (St Patrick's College, Maynooth and Downside Abbey respectively).



CODED DIPLOMATIC CORRESPONDENCE

11. [CYPHERED LETTER]. *Extract of Col[onel] Guy Dickens's letter to the Right Hon[orable] the Lord Carteret.* Stockholm, 31st August O[ld] S[tyle] 1744. Folio [31 x 20 cm], (2) pp. Creased through center from folding; a little browned around edges. **\$1,250**

Intriguing example of a cyphered letter sent by an English diplomat from Sweden to England during the machinations surrounding the War of the Austrian Succession (1740-1748). The text of the letter reveals that although Dickens' government was officially allied with Russia and against Prussia, his intelligence-gathering activities in Stockholm had yielded fruitful information: Sweden was actively considering whether to pursue a defensive treaty with Prussia, or whether to remain loyal to the Empress of Russia. The recipient of the letter, Lord John Carteret (1690-1763) was a seasoned diplomat himself, and at the time served as Secretary of State; he was also a famous rival of Prime Minister Robert Walpole.

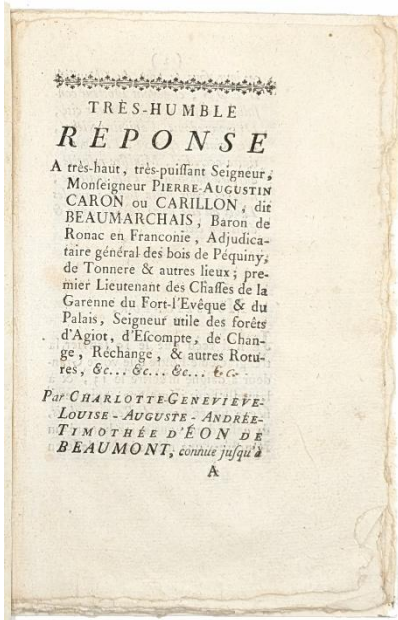
THE CHEVALIER D'EON ATTEMPTS TO REHABILITATE HIS IMAGE?

12. BURKE, Thomas (engr.) after HUQUIER, Jacques Gabriel. *The Chevalier d'Eon.* [London]: John Wesson, 1771. Mezzotint broadside, 41 x 29.5 cms [35.5 x 25 cms to platemarks]. A little wrinkled, as typical of mezzotints; margins foxed. **\$2,000**

Extremely rare mezzotint, dating to d'Eon's London residence pre-exile, while he still presented as a man. After 1777, she preferred to be known rather as the Chevalière d'Eon, and embraced the public image of a soldier in feminine garb. Having built a relatively nondescript but promising military career in the first half of his life, d'Eon's world was turned upside down by the revelation in the 1770s that she might in fact be a woman. "This is unusual among portrait prints of d'Eon from 1771 onward, representing the Chevalier straightforwardly as a man without any reference to the lively debate over d'Eon's sex that had taken place during the earlier part of the year... It may, although this is supposition only, have been published by the agency of d'Eon or by friends of the Chevalier, in an attempt to provide an alternate public image to those circulating in the satirical press..." (British Museum catalog). OCLC shows no other record than a defective BL copy, trimmed with loss of 4cm within the platemarks.



A MAN'S WORLD: D'EON DEFENDS HER DECISION TO RENOUNCE THE BENEFITS OF MASCULINITY



13. D'EON, Charlotte. *Très-Humble Réponse... par Charlotte-Genevieve-Louise-Auguste-Andrée-Timothée d'Eon de Beaumont, connue jusqu'à ce jour sous le nom du Chevalier d'Eon... aujourd'hui pauvre Fille majeure...* Colophon: London [i.e. Paris?]: "chez l'Imprimeur du Courier de l'Europe", [1778]. 8vo. (1), 2-32 pp. Drop-title; edges deckled, a fresh copy in its original state; newly housed in old paper wrappers. Single manuscript 'correction' on A1 in a contemporary hand. **\$1,650**

Sole edition, and the fourth recorded copy of some of d'Eon's most plaintive statements in defense of her conduct and her decision to live publicly as a woman beginning in 1777. Despite her poverty and loss of reputation, she is proud of her new identity: "after having been all my life an honest man, a zealous Citizen and a brave Soldier, I triumph in being a Woman, and in being able to be cited forever among the many others who have proven that the qualities and virtues of which men are so proud, have not been refused to my sex." (pp. 16-17). For d'Eon, it is clear that her mistreatment at the hands of Beaumarchais is tied to her new sexual identity: "for having handed over my sword, have I also handed over my feelings?" Her 'Second Letter to Women' (pp. 29-32) celebrates the dismissal of the actions brought by the English gambling syndicates, who had sued d'Eon for mis-representing herself as a man, alleging that she was responsible for their gambling losses. "I have submitted England to the law of honor... Women, receive me into your bosoms: I am worthy of you." An exhaustive search of national databases reveals no copy at the BnF, and just two recorded complete copies (BL and Princeton), with an incomplete copy (-3 pp) at Lyon.

"POUR Mlle. LA CHEVALIÈRE D'EON – NO. 37 BREWER STREET / GOLDEN SQUARE À LONDRES"



14. CAGLIOSTRO, Alessandro di. *Mémoire pour le Comte de Cagliostro, demandeur: contre Me Chesnon, le Fils... et le Sieur de Launay... Défendeurs.* Paris: Lottin, 1786. Large 4to. 37 pp, (3). Deckled edges; remains of original stab-stitching; gatherings nestled loosely together. Uniformly toned throughout. **\$950**

Marvellous association copy of this legal *factuum*, in which the celebrated charlatan Giuseppe Balsamo, alias Count Alessandro di Cagliostro, attacks the French justice system – a subject no doubt close to the heart of the recipient of this copy, who had been expelled from France as a political exile herself in 1766 and who had recently returned to London in 1785. It is possible, perhaps probable that the dedication inscription in the upper margin of the title-page is in the hand of Cagliostro himself. The ties between Cagliostro and d'Eon are not well-described in the literature; aside from being close contemporaries, they were both Freemasons, and of course both enjoyed great notoriety as well as exclusion from certain echelons of French society. Both had sought refuge in London, where the public took a fierce interest in their movements; upon his arrival in 1786 Cagliostro was promptly forced to address rumors that he was in fact Giuseppe Balsamo, which he denied in his *Open Letter to the English People*.

Please contact info@editioaltera.com for full-length descriptions and photos

THE END OF AN ICE AGE: LONDON'S LAST FROST FAIR

15. ELMES, William (engr.). *Frost Fair or Rural Sports on the River Thames. February 5th 1814.* Published as the Act directs, Feb. 12. [London: William Elmes?, 1814]. broadside [24.8 x 18.3 cm], mounted on 19th century card. Finished in simple but professional contemporary handcolor. Engraved signature of Elmes in center near lower edge of image. Slightly chipped at upper right corner, affecting blank margin only; folded into thirds probably before mounting, with resulting creases (and one small closed tear near upper center margin).

\$1,250



Extremely rare, charmingly hand-colored souvenir of London's last Frost Fair, which took place more than 200 years ago. Although the London stretch of the River Thames had frozen over more than 20 times in the last six centuries, only six of these saw a Frost Fair erected on the ice: 1608, 1684, 1716, 1740, 1789, and 1814. The present scene depicts a wealth of icy activities, from a mobile copper-plate printing press labelled "Printing on the River Thames" in the right foreground, to Londoners playing skittles, clutching bottles, and hawking goods, with the tents and crowds continuing into the distance beneath Blackfriars Bridge. Two large fires are pictured burning merrily on the ice: one hot enough to roast a whole cow; and another to boil a giant teapot, found in the "Beer - Ale - Cyder" tent. Across from this we find the 'Gin' tent; and a further notice at the right margin sarcastically offers to rent out space on the Thames: "These premises to be let on a building lease - for particulars apply to Mr. Frost". An air of military triumph is also apparent, with a flag "Wellington forever" on the right, and a tent on the left offering some kind of Napoleon-related spectacle: "Shew them up - only a penny to see little Bony put into a stew pot". OCLC does not record the item, but the British Museum holds a copy (uncolored, and unimaged).