

MARLBOROUGH RARE BOOKS

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June 2020

Alas not at Battersea Park Evolution

LONDON RARE BOOK FAIR

PRACTISING APOTHECARIES IN THE REIGN OF GEORGE IV

1 [APOTHECARIES]. A LIST OF PERSONS who have obtained certificates of their fitness and qualification to practise as Apothecaries, and of persons who have qualified themselves to act as Assistants since August 1, 1815: agreeably to an Act, passed in the 55th Year of the Reign of his Majesty, entitled, "An Act for better regulating the Practice of Apothecaries throughout England and Wales" London: Printed by R. Gilbert, 1823.

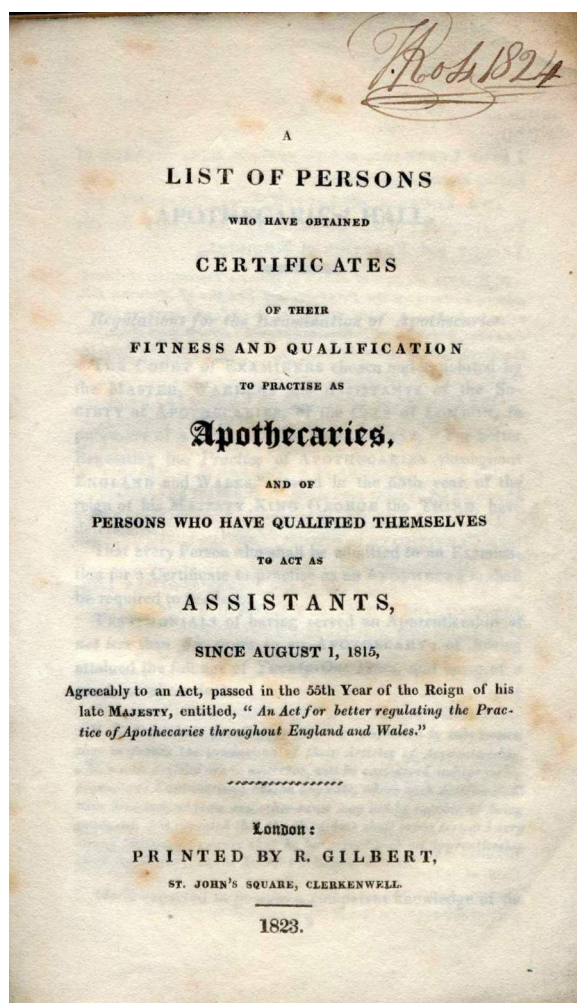
£ 285

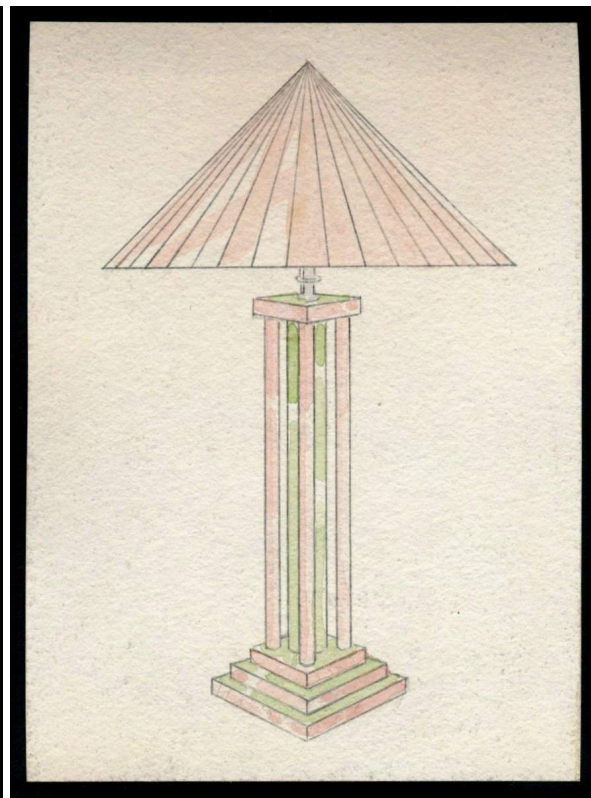
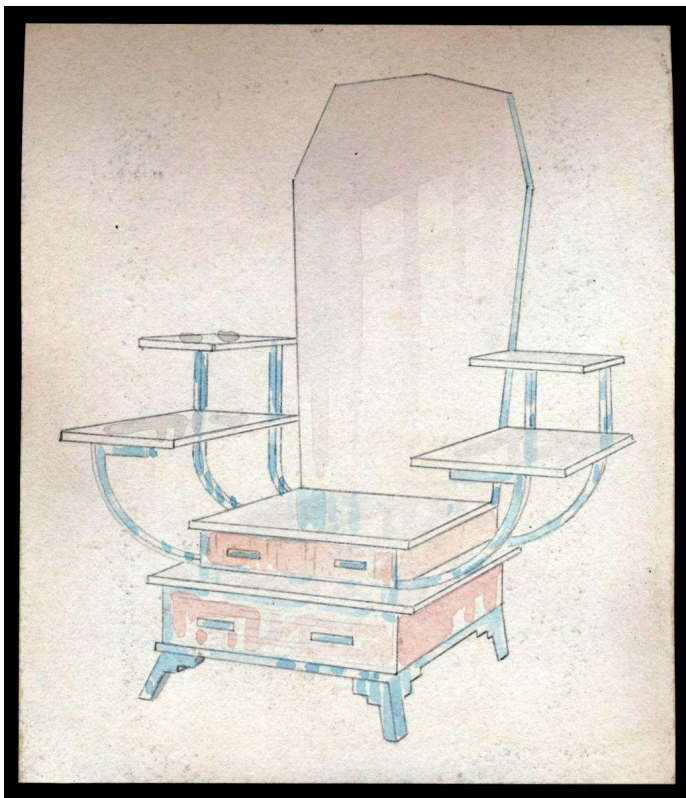
FIRST EDITION. 8vo, pp. 77, [1] blank; apart from a few minor marks, a clean copy throughout; stitched as issued in the original printed wraps, spine with loss at head and title, and rather dust-soiled and foxed, but still a good copy nonetheless.

Rare first edition presenting a fascinating snap shot of the practising apothecaries in the reign of George IV, issued eight years after The Apothecaries Act 1815, which granted the Society the power to license Apothecaries throughout England and Wales. The 'Regulations for the Examination of Apothecaries' and 'Extracts from the Act' are provided, before the 'list of persons qualified to practise' given, including some from much further afield, in the Channel Isles, India and the East Indies. The work concludes with the details of four cases of persons caught practising as apothecaries but not qualified according to the terms of the 1815 Act, evidently to discourage the practice, and encourage would be apothecaries to gain a certificate through the society.

The Worshipful Society of Apothecaries of London is one of the largest livery companies of the City of London. Prior to its foundation in 1617, London Apothecaries were members of the Grocers' Company. The society fought for independence for many years, finally separating from the Grocers' Company in 1617 when they were granted a Royal Charter by James I.

Not in OCLC or COPAC, which only record later copies printed from 1827 onwards.





ART DECO GLASS DESIGN

2 [BOSS & SONS LTD]. A COLLECTION OF DESIGNS FOR DECORATIVE MIRRORS AND SIGNAGE by F.G. Hammond for C. Boss & Sons Ltd. [London?] [1930-1960]. £ 850

4to album with approximately 100 mirror designs; Hammond's sample portfolio containing 50 watercolours of mirrors and several photographs in a pocket at end; eleven further photographs masked for advertising; a group of loose designs; tracings and sketches; also two trade catalogues of C. Boss & Sons Ltd, Phipp Street & Ravey Street, London EC2.

An interesting group of art work from one of the typical East London trades.

The form of decorative glass and mirror work in Hammond's archive was at its height during the inter and post war period. Included in the designs (many Art Deco in style) are mirrors with various tinted and colour strips, etched and cut borders, fires surrounds, dressing tables, hand mirrors, wall mirrors, tables, table lamps, light fittings, cabinets, clocks and even a curtain pelmet. Glass, now relatively cheap, was manipulated every possible form, only to be displaced by the introduction of modern plastics.

A somewhat melancholy letter from the Sign and Display Trades Union to Hammond date 1964 is included with the archive and regrets his recent redundancy from Boss & Sons. He was a member from 1946 to 1964 but much of the material appears to predate this period.

PRINTED BY A LADY

3 [BOTTRILL, Elizabeth, *Publisher*]. A REPLY TO THE QUESTION (if it should ever be asked) "Where and what is Bitteswell?" Lutterworth: Printed by Elizabeth Bottrill and Son. 1848. £ 250

FIRST EDITION. 8vo, pp. 24; with 13 lithographed plates; in the original green blind-stamped publisher's cloth, upper board lettered in gilt, lightly rubbed, but still a very good copy.

Scarce first edition of this brief, but nevertheless informative history of the town of Bitteswell in Leicestershire.

"The passing traveller, if awake, might sometimes enquire its name; or, since so useful a regulation has been pretty generally adopted, might without even so much exertion of his curiosity, read the





name affixed to the gable-end of a cottage. But that amazing progress of science, characteristic of the age, which by the invention of Railways has suddenly raised so many places, hitherto hidden in obscurity, to public notice, and reduced so many which were famous to their original insignificance, has deprived Bitteswell of what little fame it may have once possessed as a thoroughfare on this great road from the metropolis to Holyhead from Chester' (pp. 3-4).

The work, printed locally at Lutterworth by Elizabeth Bottrill, is accompanied by 13 charming lithographed plates, that besides showing the church, the Turnpike, the Vicarage, Almshouses and school, also depicts the residences of three notable ladies of the parish, Miss Powell, Mrs. Tilt and Mrs. Caldecott.

OCLC records two copies, at Leicester and the BL.

LIVING THROUGH HER NOVELS

4 [BOULTON, Elise Mary, née Wright, 'E. SHAW-COWLEY' *pseud*]. ARCHIVE OF ORIGINAL MANUSCRIPTS AND TYPESCRIPTS, OF NOVELS, SHORT STORIES, AND VARIOUS OTHER EPHEMERA written by the author, 'E. Shaw-Cowley', giving an unusual insight into her unconventional, and ultimately rather tragic life. [5, Delacourt Mansions, West Dulwich, and Rose Cottage, Mickleham, Surrey] [c. 1917-1925]. **£ 1,250**

ORIGINAL ARCHIVE. *Comprising three novels, two in manuscript with accompanying typescripts, the third in typescript, together with eight short stories in typescript (with some mss. corrections in ink), also an envelope of mss. recipes, a further typescript relating to the tradition and preparation of Simmel cake, along with some original photographs of said cake! most items held together with butterfly clips, occasionally a little browned, due to paper stock, one short story lightly stained; an unusual and remarkable archive.*

A fascinating group of manuscripts and typescripts, including short stories and two unpublished novels, on marriage, divorce, illegitimacy, much of which was evidently from first hand experience.

Elsie Mary Wright was born in 1872 at Sydenham, South London, the daughter of a moderately successful hosiery agent, her early life is difficult to unravel although what we have been able to deduce may lead to a more rounded picture of this moderately successful, if in the end tragic, author.

Her manuscript and typescript together with a proof of the first gathering of the published novel *Prisoners of State* are preserved with the archive. The subject was an 'irregular union', divorce and illegitimacy. A review of the work summed it up thus, a miniature painter taking the portrait of the son of the owner in a large house 'who is married but virtually separated from his wife. The subsequent treatment of events is interesting, sympathetic, and refreshingly free from any sensational bias.' This novel seems to parallel at least some of her own experiences. As indeed did her second novel *The Drawn Line* - not present in the archive - that includes the tale of Sherlock, a seducer of women and a philanderer who seems to attract women, one wonders if this again is part autobiographical, for good measure it also ends with suicide of a girl. The typescript for the the unpublished novel *Looking Down to Camelot* includes another dysfunctional family, a fear of being afflicted with inherited madness who discovers he is illegitimate and his but is not tainted with the family curse. *The Golden Valley* concerns the life of a squire whose first marriage to a baronet's daughter had proved unfortunate and he was about to marry a younger woman, who had become his secretary.

One does get the feeling that there is a certain pattern to Elsie's writing and although it fits well into the type of popular romantic fiction common to this post-war period, it is more unusual to find such a close relationship between the life of the writer and their subject, almost to the point that she continually reinvents her own life into various fictional outcomes.

Elsie's family moved from Sydenham to Islington soon after her birth, and there she was a violin student at the Metropolitan College of Music, receiving a prize in 1891. Elsie may have been influenced by her brother, who training to become a physician, for Mary also entered the medical profession as an apothecaries assistant. She moved from London to Wellington in Shropshire to continue her profession, but as fate would have it she met with Thomas George Boulton, a married man, who was a manager in his father's successful coal factoring and brick manufacturing business of A. Boulton & Co. It is clear that Thomas deserted his wife and disappeared with Mary, sometime in 1913, to make a new life together at Delcourt Mansion flats in West Dulwich, not far from where Mary was born. Eventually life caught up with the couple for early in 1917 Boulton was divorced by his wife for desertion. One wonders if both Thomas and Mary were estranged from their families and money was rather tight. Later that year a veritable barrage of advertisements extolling the virtues of Goodall's Egg Powder appeared in the press with Miss Elsie Mary Wright described as "Cordon Bleu" Medallist of the National Training School of Cookery; Domestic Editress, "Everywoman's Weekly," and one of the best known cookery experts in London.' How this came about we have no idea, although included in the present archive is a manuscript and typescript article for the making her Simnal cake, with recipes for other cakes under both her own name and under the pen name she was to adopt 'E. Shaw-Cowley.'



Elsie married Thomas in 1918 and they moved to Rose Cottage, Mickleham, Surrey but the union does not appear to have lasted long for he had returned to Shropshire where he died was to die in 1922. At any rate the next stage of her career had begun when the first of her three published novels was issued in 1921, this and her two later novels were all taken on by the famous John Lane imprint. It is clear that the material contained in these novels was partly biographical, with illegitimacy, feckless men et al, all fairly constant themes. Reviews of her works, although critical, were not unkind, but did not excite any great attentions, though probably the sale were steady.

Maybe the monetary rewards for these novels was poor, or her husband's death left little spare money, but for whatever reason Elsie gave up her cottage in September 1925 and removed a few miles away to a boarding house at Ewell and we presume that Elsie may have had no income from the Boulton side of the family and was also estranged from her own relatives, when she died just before Christmas in 1925. The inquest describes how she was found seated in a chair of her bed sitting-room, there was a strong smell of gas and the tube connecting the gas fire and cooking ring had 'fallen off.' Some 'white powder' was found on the floor, which was described as an 'irritant' by the doctor attending the death, with another witness describing that the window blind was open and the door unlocked and one feels the impetus was to leave the verdict open. The proprietress of the boarding room describe how Mrs. Boulton was worried over a dispute interfering with her latest book, *One dreamer awakes*, and that she had made arrangements to leave the boarding house on the day she was found dead. The verdict given was 'accidental poisoning by gas' and the inquest purposefully speculated no further.

KEEPING UP APPEARANCES

5 **CANDY, Dorothy Marguerite.** 'PRIVATE JOURNAL.' 1910-1913.

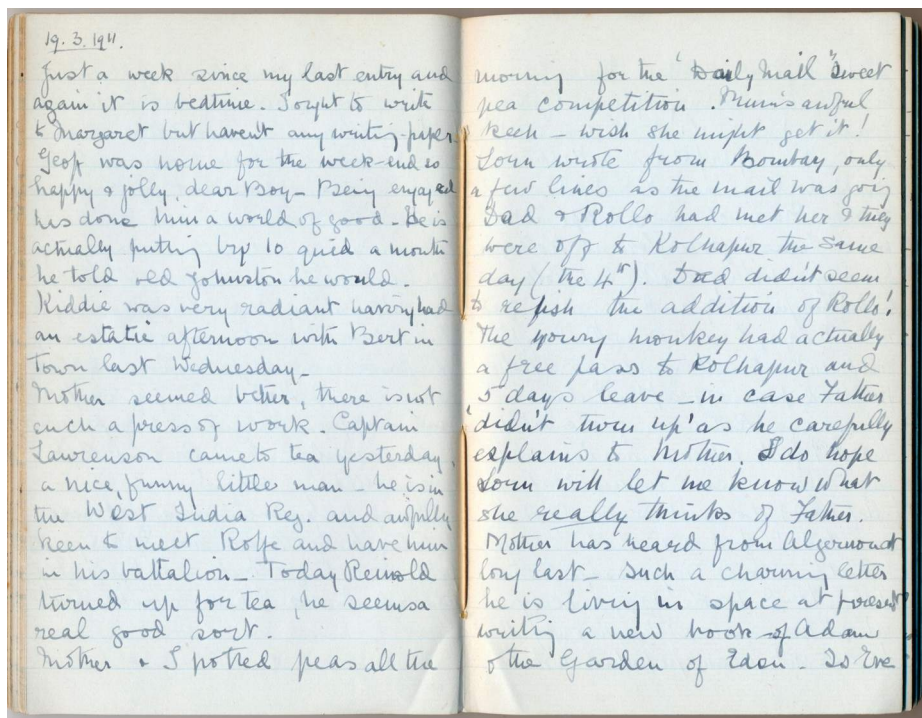
£ 750

MANUSCRIPT IN INK. 12mo pp. [220]; original green cloth over boards, marbled edges.

An unusual diary recording the private thoughts and family tensions over three years by young Anglo-Indian schoolteacher trying to make ends meet in England.

Dorothy was living with her mother at Bournemouth under slightly straightened circumstances when the diary opens as they were rather short of money and desperately trying to keep up appearances. The Candy family were Anglo-Indian and had served in one capacity or another for some 100 years in India. Dorothy was born at Kolhapur where her father Charles was Principal of Rajaram College at Kolhapur. Alas it seems he was a poor teacher who was accused of insulting the local population by his overbearing attitude and was dismissed in the 1890's. He then found it hard to find further employment so Dorothy, her siblings and mother Ethel came back to England and were dependent on money being sent home, although it seems that Ethel bore an illegitimate child Clive Beresford, who was a noted, if rather odd, Anglo-Catholic priest, who was brought up elsewhere and excluded from all mention in the diary.

By 1910 very little money was being sent back home to support the family, Dorothy's mother Ethel was earning a living as a typist and writer, paid it seems by the line for copy. Dorothy now 28 was attempting to gain a certificate as a teacher but any spare money was used to pay for her brother Rolfe's army training at Sandhurst, another son was about to travel to Canada to find a career.



They were a family of schemes: all entered a story for the 'London £100 Prize' or tried for 'The Daily Mail £1,000 sweet pea competition.' It is clear that having to earn a living was something of a novelty and the diary, chiefly written in weekly instalments, often has Dorothy crying herself to sleep with worry. They called on help from friends of the family too and to some extent the change in their circumstances was still not based on their new financial reality and all still a little unworldly and extravagant.

23 April 1911 'Geoff & Rolfe had arrived when I got home the latter has improved immensely... I happened to tell him there was no money and he had only a farthing and he never let mother know. I cd. only manage half-a-crown as I'm at a very low ebb myself. It is beastly, this want of money and is worrying Mother frightfully, I can see and father hasn't sent anything this month. She gave in about our going to Town but took us to the theatre last night It was a ripping play, "The Balken Princess" with Isabel Jay - If only it hadn't cost money! Oh well it's done so we'll only remember the nice part!

We do not know who Dorothy's mother wrote for although on the 24 November 1911 a hint is given 'Here I have been idling away more than half an hour of precious time dreaming of the above named person [Dick] - Bother him! Why can't he turn up with lots of tin [money]. This is the outcome of a story Mother is just writing about 3 girls trying to get £100 for their little ma.' 'Dick', her knight in shining armour, is alas is not real, 'Dreams, where shd. we be without them Dick cam to comfort me last week, several nights but the last 2 when I have wanted him he never came and the dream people mocked me so- I wonder why he only comes sometimes.'

During this month Dorothy had her results for teacher training 'I am still an uncertificated teacher... I just daren't think of the horrid grind of the next 9 months - I feel desperately disinclined to work.' One wonders if she ever got through the 'beastly' Euclid and algebra.

Dorothy still hankered for a life in India on the 3 July 1911 "There was an ad. in the "Times" on Saturday for a governess for the 7 year old daughter of an Indian Prince. Mother has answered it for me. I don't know if I want it but I suppose it would hardly be right to refuse, the pay is so good. I could save nearly £200 in a couple of year or so.' Alas the Indian Prince was distracted by other events and nothing came of it.

She never did get her certificate of Teaching during the span of the diary as she failed the exam again the following year. In 1912 she describes herself at 29 years, as plain with the odd white hair, no valentine sent her way and living back at home with only £10 in the bank. Her father was trying to get Dorothy 'a post as governess to another Rajah's family, no particulars to hand - Don't feel like it just now as if I could get work in Bournemouth.' but in fact she did begin to be employed as a governess to some children there whilst their parents travelled to a new position in India.

What is chiefly interesting about this diary is the interplay between sons and daughters, those who were married and unmarried, and what was expected of unmarried daughters and their duty towards family and the 'bread-winning' male members. Her private jottings describing difficult family relations, her hopes, depressions, self pity and delusion all pour out. One on the whole feels awkward reading her innermost thoughts.

Dorothy was living as a retired teacher at the outbreak of the WWII in Lyme Regis with her sister. Rolfe, who they had such hopes for, was then earning a living as a car mechanic. Her mother, now in her seventies, described herself as a typist 'seeking employment'. When Dorothy died in 1954 she left more than £10,000, we do not know how she came to be so comparatively well off in her last years.

See Michael Yelton. *Outposts of the Faith: Anglo-Catholicism in Some Rural Parishes*, Norwich: Canterbury Press, 2009, for more information on the Candy's.

RARE ANTI-CARTESIAN DIALOGUE

6 [DESCARTES]. LENTULUS, Cyriacus. NOVA RENATI DES CARTES SAPIENTIA *faciliori quam antehac methodo detecta a Cyriaco Lentulo*. Herbornae Nassoviorum, 1651. £ 1,250

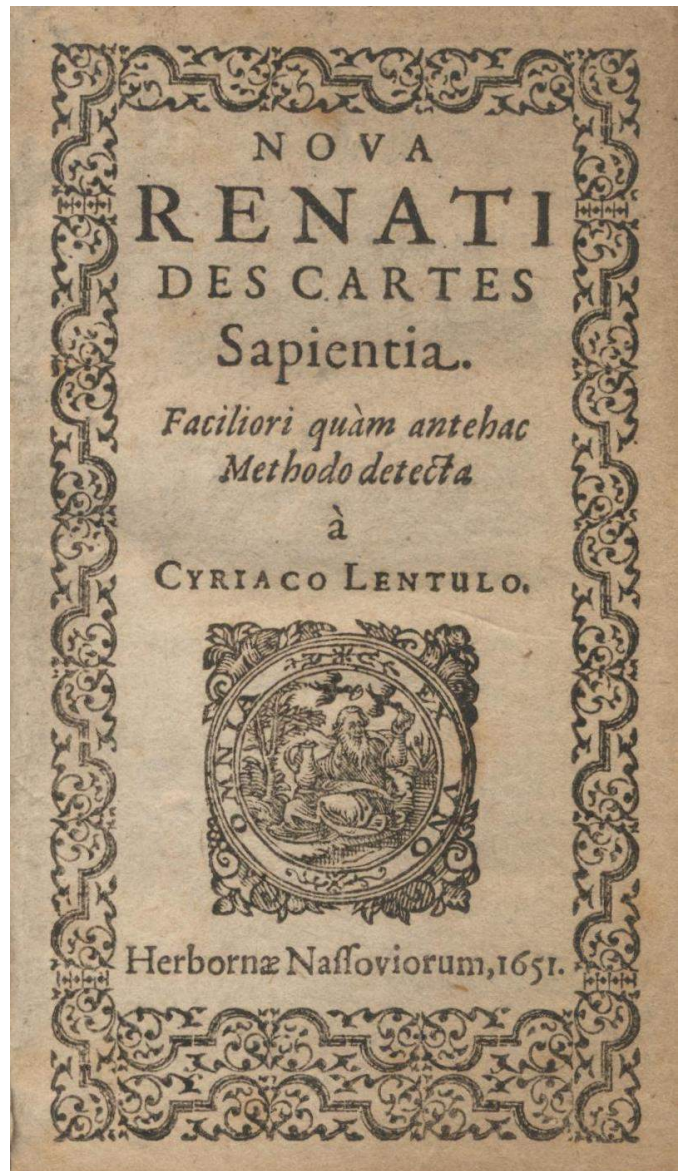
FIRST EDITION. 12mo, pp. 369, [1] blank; *apart from some light browning in places, due to paper stock, a clean copy throughout; bound in contemporary vellum, lightly dust-soiled with a stronger stain to lower board, nevertheless, still an appealing copy, with contemporary ownership signature on front pastedown.*

Rare first edition of this anti-Cartesian work by Cyriacus Lentulus (1620?-1678), set in the form of a dialogue between "Cartesius" and Lentulus.

In 1647, Rene Descartes explained why he had chosen to leave France and live in Holland... Not everyone was convinced by Descartes' description of the Netherlands as a hideaway, or of himself as the retiring philosophical hermit cached within it. In 1651, for instance, the anti-Cartesian Cyriacus Lentulus insisted that Descartes' real craving had not been for seclusion, but rather for fame. He pointed out that no place on earth was better for garnering scholarly celebrity than the place in which Descartes has allegedly chosen to make himself invisible - a fact which, he insisted, Descartes knew better than anyone' (Carol Pal, *Republic of Women: Rethinking the Republic of Letters in the Seventeenth Century*, 2012, p. 27). Further still in the present work, Lentulus 'objects to the rejection of the syllogism in the *Discours* on the grounds that there is simply no alternative to the use of syllogistic logic for the derivation of conclusions from premises' (Tad M. Schmaltz, *Early Modern Cartesianisms: Dutch and French Constructions*, 2017, p. 81).

On July 1, 1651 Count Louis Henry of Nassau sent a letter from Dillenburg to the universities of Leiden, Franeker, Groningen, Utrecht, and Harderwijk, and to the illustrious school of Breda. As patron of the college in Herborn (in present-day Hessen, Germany) he was worried about the unrest at this institution arising from the appointment of Johannes Clauberg (1622-1665) as professor of philosophy in 1649 and Christopher Wittichius (1625-1687) as professor of theology and mathematics two years later. 'These young scholars were both followers of the French philosopher Rene Descartes (1596-1650), and this was not at all the liking of their colleagues, especially a certain Cyriacus Lentulus (?- 1678), professor of history and political science. If we can believe Wittichius, Lentulus had spread the rumour that students were now being taught skeptical and outright atheistic "novelties". Louis Henry wanted to know from the Dutch institutions what they thought of Cartesianism. More specifically, he was interested in their opinion on the relation of this new philosophy to the higher faculties, particularly that of theology. Finally, he inquired about the role of Cartesianism in the curriculum of the Dutch universities' (Willem Frijhoff and Marijke Spies, *Dutch Culture in a European Perspective: 1650, hard-won unity*, 2004, p. 281).

OCLC records two copies in North America, at Chicago and Saint Bonaventure University.

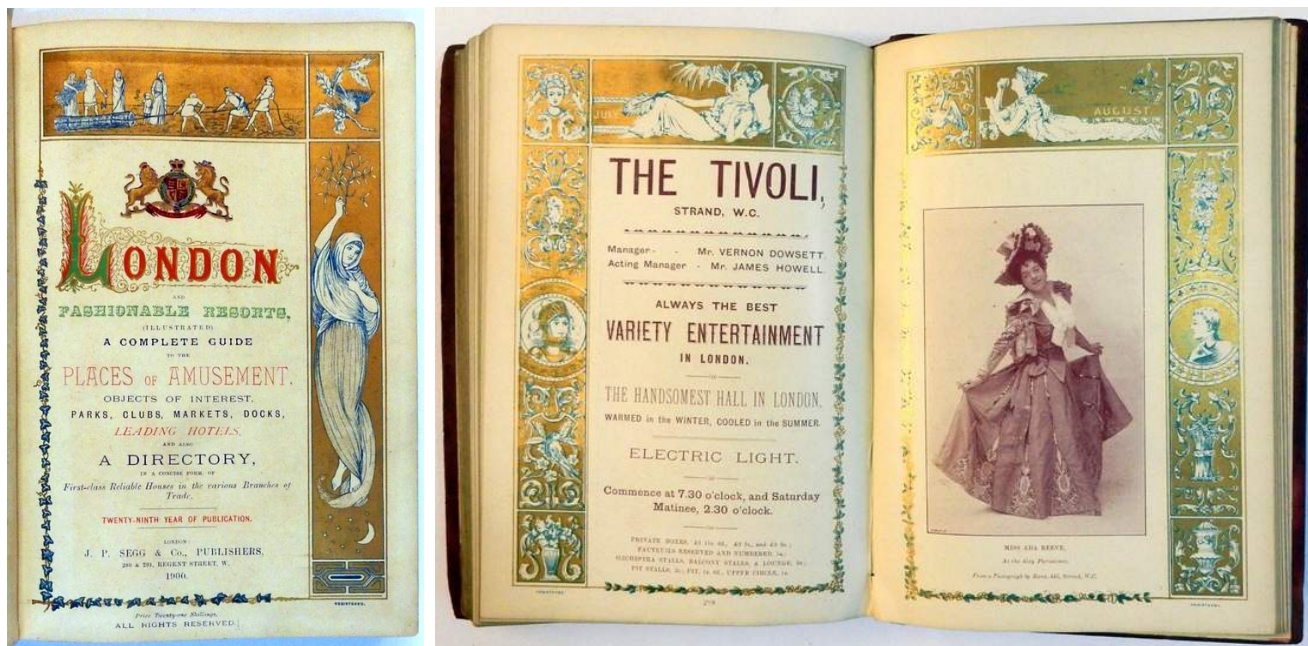


WHAT TO DO IN THE METROPOLIS

7 [DIRECTORY]. LONDON AND FASHIONABLE RESORTS, (ILLUSTRATED). A Complete Guide to the Places of Amusement, Objects of Interest, Parks, Clubs, Markets, Docks, Leading Hotels... London: J P Segg & Co., 1900. £ 285

Large 8vo, pp. xii, 330; printed in red, all within decorative chromolithograph neoclassical borders of various hues, blocked with gold, numerous text illustrations; original decorated red pebble-grained cloth gilt over bevelled boards, gilt edges; expertly recased, cloth a little sunned and worn, but still a very good copy.

The 29th year of this resonantly Victorian publication, with a host of useful advertisements and information on various trades, hotels and amusements in London and satellite 'fashionable' resorts (Brighton, Isle of Wight, The



Channel Islands, etc.). Included are numerous full-page illustrations and “An Album of Operatic and Dramatic Celebrities, Managers of Theatres etc. and places of Amusement” (pp. 221-330), with portraits of Madame Adelina Patti, Sarah Bernhardt, Ellen Terry, Madame Melba and many, many more.

We have handled a number of different years of this publication and the contents vary considerably.

OCLC records one copy only, at Bryn Mawr.



YOUR FUTURE IN MY HANDS

8 [FAN]. THE ORACLE, Book of Fate. [London, c. 1800].

£ 2,250

Engraved double-sided hand-coloured fan, 26 x 46cm extended, recto with central wheel of fortune below winged figures surrounded by tables, questions & instructions within decorative hand-coloured borders, verso with depictions of the Gods with attributes linked to them and texts below proclaiming the reader's fate; top edged in gold on both sides; loss to one small area in the 'Explication' section with several letters missing; mounted on pierced bone sticks, some light dust-soiling, but still a very good example, in clean and bright condition.

Rare and highly desirable double-sided fortune telling fan for ladies.

The idea is for the lady who owns the fan was to hold it up and ask another to chose one of the ten questions in the two cartouches to the left or right. These include such open ended questions as 1. Whether one is to be get riches -

2. Whether one will be lucky at Play - 3. Whether one is to be inherit an Estate - 6. Whether the proposed wedding is of any Advantage, or 8. What sort of Husband will she have.



Remembering this number a second number is chosen by pointing at the circle of numbers in the centre of the fan with a pin. The second number is in turn linked to columns of Deities that include Jupiter, Juno, Apollo, Diana, Mars etc. On the other side of the fan the owner can now read off from the 'Oracle' the one of the 100 answer to the associated to the combination of Deity and number which are themselves grouped in columns of ten. The answers include such rhyming couplets as 'With your Old Aunts forbear to clash, Caress and Court them for their Cash' - 'He will be Jealous queer and flat, But a good husband for all that' - 'In gaming never think of thrift, You may be sure to lose your shift' - 'Something Both lovers have the same desire, But 'tis the cash their friends desire' - You will inherit an Estate But I'm afraid 'twill be too late' sometimes these are quite pithy but also humorous.

The British Museum has an example of this fan as part of the Schreiber gift, however this includes the imprint 'Pub. accord. to Act, Janry. 1, 1800, by Ino. Cock, I. P. Crowder d Co., N^o 21 Wood Street Cheapside, London.' We cannot be sure if our example is a pirated copy, a later impression without the imprint, or the imprint was removed from the sheet when the fan was mounted.

HOW TO BEHAVE BEFORE YOUR BETTERS

9 [FEMALE SERVANTS]. THE DUTIES OF A LADY'S MAID with directions for conduct, and numerous receipts for the Toilette. London: Printed for James Bulcock, 163, Strand. 1825. £ 550

FIRST EDITION. 8vo, pp. [4], 328; engraved frontispiece by J. Phelps after H. Fradelle 'Belinda at her Toilette'; original publisher's grey boards; spine somewhat chopped with loss of most of the original printed label; nevertheless, still an appealing copy.

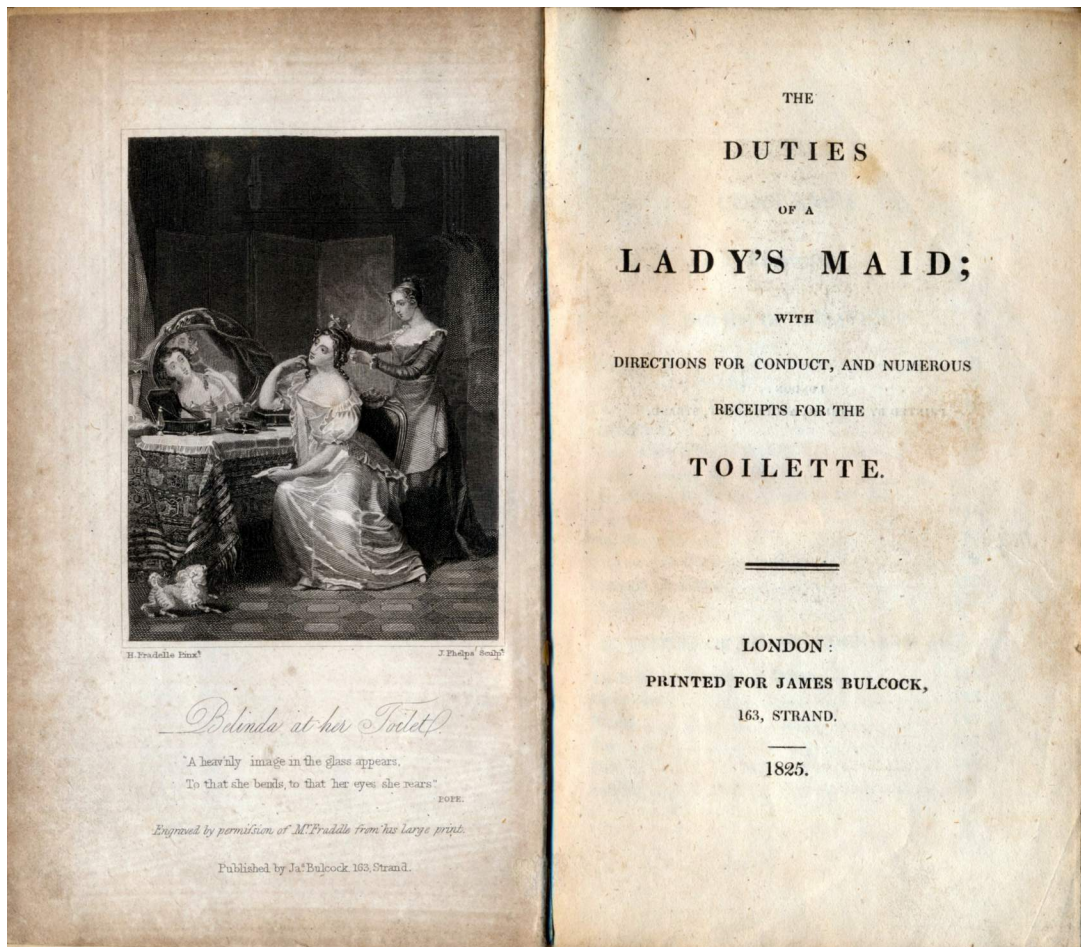
Although written in the language of the second-person to a lady's maid, the work is in fact meant for lady's of rank to be sure that their servants were correctly attending to their needs.

Priced at seven shillings and published by a high class printer and bookseller in the Strand, the work would have simply been too expensive for any lady's maid to buy, more probably the book was intended to be placed in the hands of a maid entering employment making her aware of her role and duty in looking after her lady's needs.

Divided into two parts, the first part deals with 'Duties of Behaviour' containing chapters on Religion, Honesty and Probity; Diligence and Economy; Attention; Familiarity with Superiors; Good Temper and Civility; Confidence in Keeping Family Secrets; Vanity and Dress; Amusements; Vulgar and Correct Speaking; Change of Place; and lastly Courtship. Clearly the writer thought a firm hand was needed with much biblical messaging on the maid's station in the household.

Under the heading of 'Amusements' the author felt it necessary to 'caution you against such books as would not only take up your time unprofitably, but might also tend to corrupt your principles, inflame your worst passions, and make you dissatisfied with your condition. I mean novels, tales, and romances, which have led many a girl to ruin, by drawing fanciful pictures of love and adventures, such as never could have happened. If you wish to be happy, avoid all such, for they will only fill your fancy with vain images, and make you hopelessly wish for miraculous events that never can happen; for it is not once in a hundred years that a rich squire will fall in love with and marry his servant, though it happens every day they will pretend love till the unsuspecting maid is caught in the snare, "and ruined for life." The reading of novels and tales, I am quite certain, is usually the forerunner of all such

misfortunes. The books you ought to read, next to those which are calculated to inspire you with pious reflections, and must hold the first place, are such as may give you instruction in the practical duties of your situation.' [p. 91] - clearly don't do as I do, but do as I say!



The second part on the 'Duties of Knowledge and Art' has all the practical part of employment including Taste in the Colours of Dress divided by complexion of Carnation, Florid, Fair, Pale, Sallow and Brunette; Artificial Flowers as Decoration; Taste in the Form of Dress with sections on Stays and Corsets; Padding, Bandaging &c. to Improve the Figure; Display of Forehead; Taste in Head Dresses; Taste in Dressing the Hair; Practical Directions for Hair Dressing; Paints, with receipts for Rouge, Pearl White &c.; Use and Abuse of Soap – rather a topical subject in our own year of plague; Dress-making and Fancy Needle-work; Care of the Wardrobe; and finally Methods of Cleaning Silks and Chinz, and Clear all Starching etc.

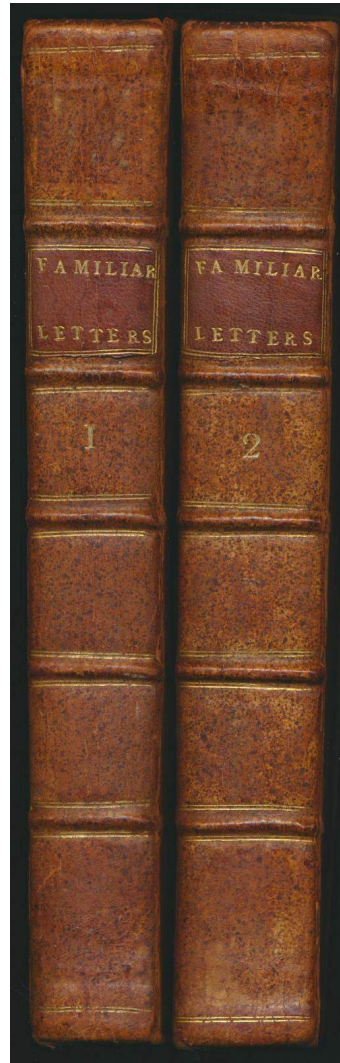
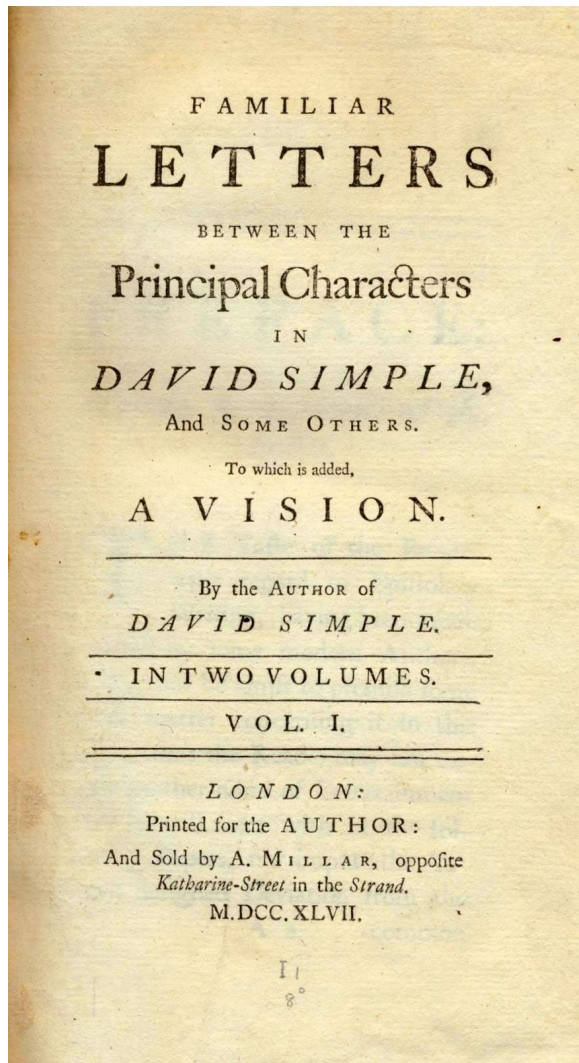
The work was not too well reviewed, chiefly because it was too revealing: *The London Literary Gazette and Journal of Belles Lettres* was rather taken aback: 'Had we not in the beginning of this review confessed our fears of invading the Eleusinian shades, we should be tempted to follow the author into his close and judicious observations on "stays and corsets," "jean bosoms," "the *strophium*," "the *Conture de Venus*," "elasticity and spring," "forcing higher than natural," "softness and flatness flatness," "frightful wrinkles," &c., &c.; but though "what man dare, we dare", we dare not do this.'

What contemporaries found difficult has today proved to be a valuable source of information on the relation and activities expected of a lady's maid and their mistress in the late Georgian period. Alas for the printseller/publisher James Bulcock he went bankrupt in 1828 having only traded three years in the Strand. Perhaps opening his premises and entering publishing during the 1825 'Panic' was rather unfortunate timing. Unsold sheets of this work were listed in the sale of his property at Hodgson's auction but it looks as if they sold as only so much waste paper.

SUBSCRIBER'S COPY ON ROYAL PAPER

10 [FIELDING, Sarah and Henry FIELDING]. FAMILIAR LETTERS BETWEEN THE PRINCIPAL CHARACTERS IN DAVID SIMPLE, and some Others. To which is added, A Vision. By the Author of David Simple, London, Printed for the Author: And Sold by A. Millar, 1747. £ 1,250

FIRST EDITION, ROYAL PAPER ISSUE, SUBSCRIBER'S COPY. Two volumes, 8vo, pp. xviii (including subscribers), pp. 49-352; [ii], 392; apart from a few minor marks, a clean crisp copy throughout; contemporary sprinkled calf, cover borders ruled with double narrow gilt file, spines with raised bands gilt ruled, red leather labels gilt lettered, edges red flecked, subscribers copy, with the contemporary armorial bookplate of the Right Honourable the Lord Viscount Lynton on front pastedown of each volume; a handsome and appealing copy.



Handsome first edition, particularly desirable being the scarce Royal paper issue and a Subscriber's copy, of *Familiar Letters between the Principal Characters in David Simple*, by Sarah Fielding (1710-1768) with contributions by her brother Henry.

In May 1744, [Sarah Fielding's] first novel appeared, *The Adventures of David Simple*, set in the cities of London and Westminster. For its second edition (July), Henry supplied revisions "not entirely for the good" (Kelsall, introduction to Fielding, *Simple*, xxi), corrections, and a preface. Sarah was also on friendly terms with the master of the epistolary novel, Samuel Richardson, to whom she addressed her only separately published piece of literary criticism (anonymously), and one of the earliest published critical defences of Richardson, *Remarks on "Clarissa"* (1749), and on 10 April 1747 she published by subscription a two-volume plotless collection of different sorts of prose and poetic narrative, neither novel nor sequel, set in Bath and reminiscent of Richardson's first book (usually known by its short title, *Familiar Letters*, 1741), *Familiar Letters between the Principal Characters of David Simple and Others*. This included biographical remarks in a preface and letters 40–44, all written by her brother, as well as two dialogues supplied by James Harris. Its 500 subscribers included Sarah's cousin Lady Mary Wortley Montagu, William Warburton, and Samuel Richardson' (Oxford DNB). Block, p. 77.

Block, p. 77.

JOINT TOUR OF AN AMATEUR AND A PROFESSIONAL ARTIST

11 [FONNEREAU, Thomas George]. MEMS. OF A TOUR IN ITALY from sketches by T. G. F., inspired by his friend and fellow-traveller, C. S[tanfield]., esq., R.A. [London]: Printed for P. Gauci, 9 North Crest. Bedford. Sqe. [1840]. £ 1,850

Small folio [28 x 21cm] 13 images on 12 lithographs printed on India paper; lithograph dedication at end (all somewhat foxed); late nineteenth century half morocco over marbled boards preserving original lithograph title wrapper.

Thomas George Fonnereau (1789–1850) was a writer and artist who after practising as an attorney from 1816 to 1834, succeeded, by the death of a relative, to a good property and devoted himself to his books and friends for the rest of his life.

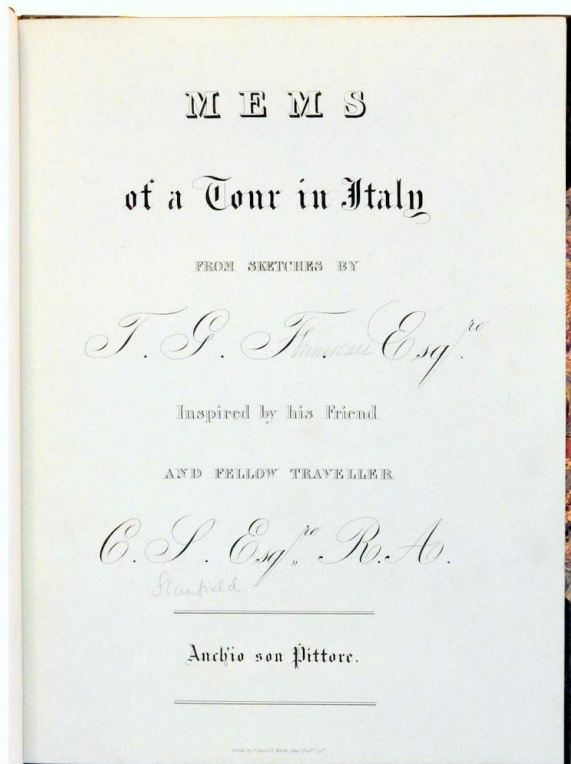


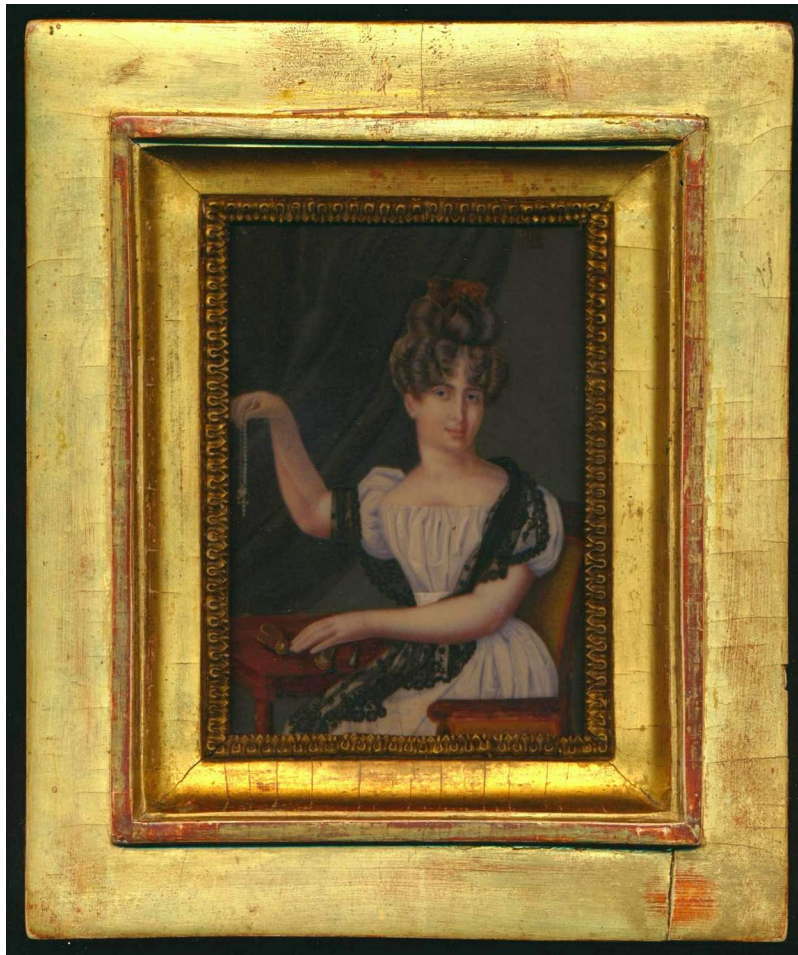
A summary of the *Tour* that this series of lithographs partly illustrate is given online: 'Leaving England in August 1838 they did not return until March of the following year; from Milan they travelled to Venice in the wake of the coronation progress of the new Austrian Emperor, Ferdinand I; from Venice they went via Rome to Naples. From there Stanfield sallied forth, in appalling weather, to all the traditional picturesque haunts — Amain, Sorrento, the Gulf of Salerno and the Naples vicinity itself. He then took a boat out to Ischia where sickness and bad weather temporarily imprisoned him over Christmas. The delay in returning to Naples proved a blessing in disguise, for without it he would have missed the eruption of Vesuvius which began on New Year's Day, 1839. He spent two nights on the mountain, 'inspecting the effects of the fire' before rejoining Fonnereau and beginning the journey home via Tuscany, the galleries of Florence, the Corniche and the Rhone valley [Victorian Web]

The lithographs are bound in the following order although there is no numbering to them to identify the sequence: 1) At Piacenza the palazzo Farnese from below the ramparts; 2) Galileo Observatory, Padua; 3) At the Grand Canal, Venice; 4) Over the side entrances of the West front of the Duomo of Ferrara; 5) The leaning Towers of Bologna; 6 & 7) Arches on the walls of the Baptistery Raven; From the front of the Certosa near Pavia; 8) Citadel of Ancona; 9) At Terracina; 10) Point of the mole at Mentone; 11) Eza [by Nice, France]; 12) Capital in the cloister of S. Trophime at Arles [France]; and 13) He draws upon the drawer when indeed "There is no need" Shakespeare Mentone, 25 Feb. 1839 [a portrait of Stanfield.]

'While still a lawyer he occupied chambers in the Albany and as a 'great lover and liberal patron of art' he entertained a distinguished set of artists and wits at 'choice little dinners' which are commemorated in the pages of J. R. Planché's *Recollections* (1872). With one of these friends, Clarkson Stanfield, Fonnereau travelled in Italy and France between 26 August 1838 and 18 March 1839. On his return there were printed for private distribution, at the expense of D. Colnaghi, a few copies of *Mems. of a tour in Italy* ... On inheriting his fortune Fonnereau had built with the assistance of Decimus Burton, to whom Stanfield had introduced him in 1839, 'a bachelor's kennel' - his own deprecatory designation of 'an Italian villa with colonnade and campanile' - at Hoyden Hill, near Bushy in Hertfordshire. Fonnereau died there on 13 November 1850 and was buried in a vault in Aldenham churchyard with many members of the family of Hubert, his nearest relatives. His *Diary of a Dutiful Song* was published posthumously by John Murray in 1864.' [ODNB].

The only other copy we have been able to locate is held at the British Library.





JEWELLER'S WIFE?

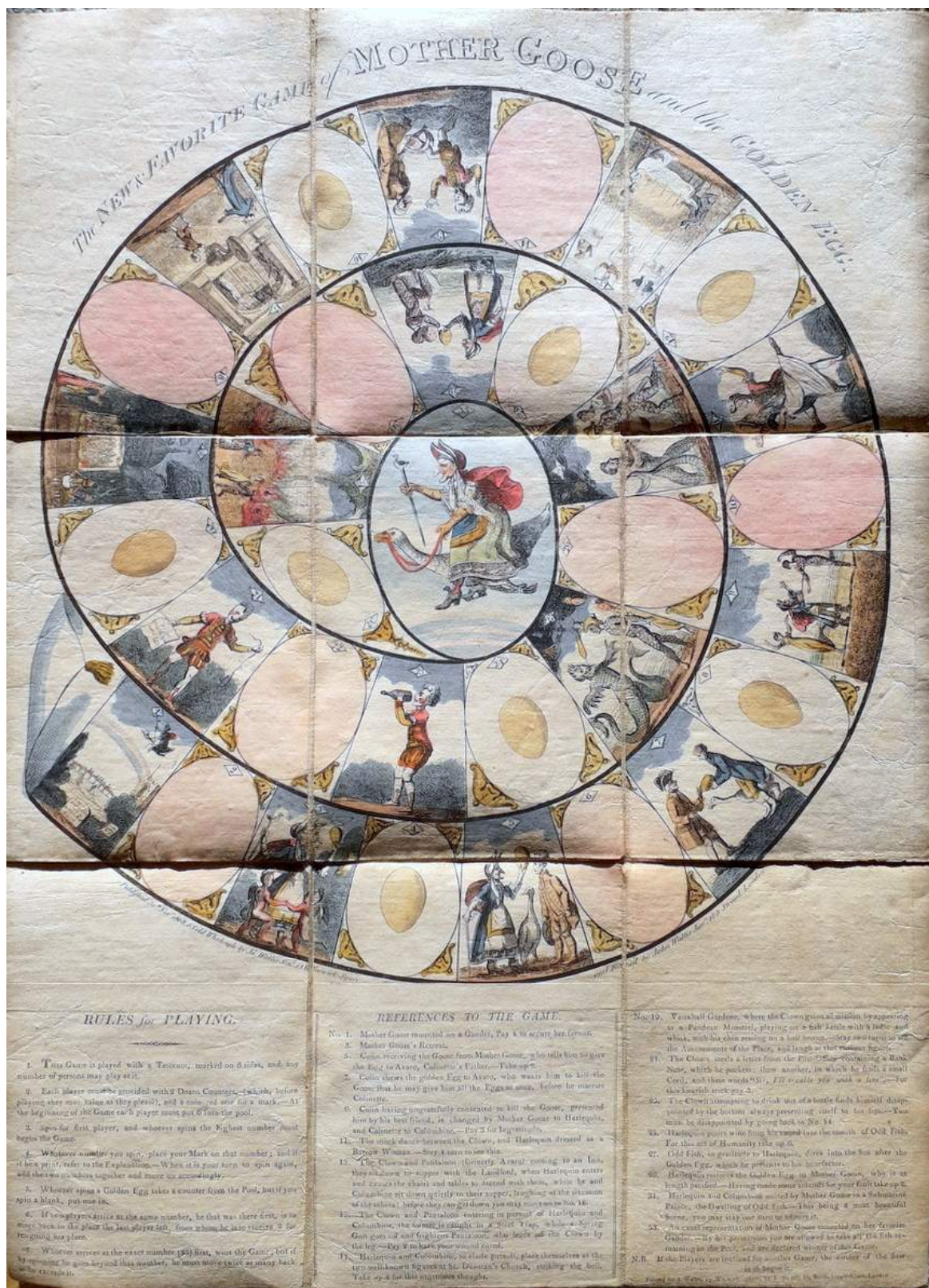
12 [FRENCH LADY]. EARLY NINETEENTH CENTURY MINIATURE PORTRAIT OF A YOUNG LADY. Loudun, Western France, [c. 1827]. £ 1,500

Head and shoulders painted on ivory [140 × 105 mm.], together with an original folded sheet used by the artist as a palette for his colours;

Although the sitter is unknown we do know when and where the portrait painter worked for an inscription on a folded sheet preserved as a backing to the portrait reads 'Loudun le 21 X^e 1827.' Unusually this sheet has also preserved the artists palette of colours as it was used either to test certain mixes, or to wipe the brush whilst taking down the portrait.

In the early nineteenth century Loudun was known as a minor centre of jewellery manufacture. That the young woman is holding up a pearl necklace with cross, and on the table are a pearl earrings and two gold and pearl bracelets makes it possible that the portrait is of a jewellers wife, certainly the fine black lace embroidery over her shoulders adds a certain luxuriousness to the image; equally the portrait may have been to celebrate the young woman's coming of age and her entry into the social life of the town.

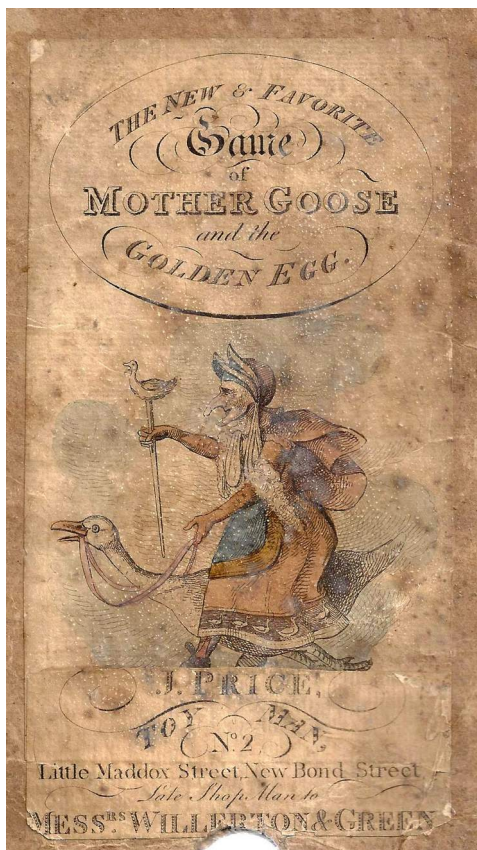




JOSEPH GRIMALDI AS HARLEQUIN

13 [GAME]. THE NEW & FAVOURITE GAME OF MOTHER GOOSE AND THE GOLDEN EGG. Published 30th Novr 1808 & Sold Wholesale by Jn. Wallis Senr, 13 Warwick Square and retailed by John Wallis Junr, 188 Strand, London. [1808]. £ 2,750

A hand-coloured engraved sheet with letterpress 'Rules' beneath, divided into nine and mounted on linen. Unfolded: 565 x 400 mm. Folded: 190 x 135 mm; linen lightly browned on verso, otherwise game in very good condition; contained in the original slipcase with printed hand coloured label, rather rubbed and dust-soiled, and with one joint split; with the contemporary label of 'J. Price, Toy Man, No. 2, Little Maddox Street, New Bond Street, Late Shop Man to Messrs. Willerton & Green'.



Rare game produced by John Wallis in 1808, showing episodes and characters from the pantomime of the same title, including Clown and Harlequin as well as Mother Goose herself. The game was published at the height of Grimaldi the Clown's career, and he appears in playing space number 21.

Mother Goose was the most successful pantomime to date with a run of 92 nights, with the added attraction of Joseph Grimaldi as the Harlequin. Not that it started this way for Dibbin and the management thought the pantomime, cobbled together at the last moment, was going to be a complete and utter failure. Despite everything the 'piece became the most successful pantomime ever staged at Covent Garden; fashionable and influential people including Byron and Lord Eldon, flocked from all over London to see it. "Never did I see a leg of mutton stolen with such superhumanly sublime impudence as by that man." [ODNB]. In turn it made both Grimaldi ever more famous and also a wake of printed ephemera celebrating the pantomimes success.

Since much of the playing surface of the present game is taken up with the rules, the number of spaces is reduced to 33. Of these, 17 are illustrated, each with its own story and reward or forfeit. Half the remaining spaces show a golden egg, which, if landed on, has a reward of one counter. The other half, which are blank, carry a forfeit of one counter.

The game was also reissued much later, around 1840, by John's son, Edward.

Whitehouse p. 63; see Goodfellow, *A Collector's Guide to Games and Puzzles*, p. 119 (with illustration).

WITH A BANDIT, A HUSSAR, NAPOLEON AND A FARMER IN A BOX

14 [GAME - "RIDING SCHOOL"]. DIE REITBAHN FÜR KNABEN. LE MANAGE POUR GARÇONS Guben: F. Fechner, [c. 1850]. £ 1,850

Nine hand-coloured lithograph horses and nine interchangeable riders, heightened in gum-arabic together with three wooden mounting blocks; contained in the original box [220 × 280 × 40 mm], the upper cover illustrating the nine riders and horses within scrolls; some slight wear to box edges.

The idea of the toy is to match the riders to the horses, the lid of the box acting as a key to the correct association although the fun of the game would be the mismatch of riders and horse.

The subjects are each numbered on the back and include; 1. A Hussar, 2. The Country Gentleman, 3. A Lady, 4. An Arabian Bandit, 5. The Town Gentleman, 6. The Field Marshal, 7. The Hunter, 8. A Farmer 9. Napoleon.





Friedrich Fechner (d. 1882) apparently began his career as a lithographer sometime in the 1820s. However it was in 1832 that his first known illustrated children's book was issued, so it was only a matter of time before he also entered the toy market. Guben being well placed for distribution his products, were sold Germany, France, Austria, Switzerland, England and the United States. Fecher appears to have had some joint business dealings with Joseph, Myers & Co. of London in 1861.

MOVING IN THE UPPER ECHELON'S OF SOCIETY

15 **GYE, Hon. Adelaide Fanny.** SUBSTANTIAL RUN OF MANUSCRIPT TRAVEL AND SOCIAL DIARIES. France, England & Scotland. 1886-1888, 1892-1894, 1896-1900, 1902-1903, 1909-1910, 1912-1927. **£ 2,500**

4to, 27 volumes approximately 2,500 leaves; variously bound in cloth backed boards, full vellum, full cloth and paper wrappers; together with two address books and eight bank account and copy letter books.

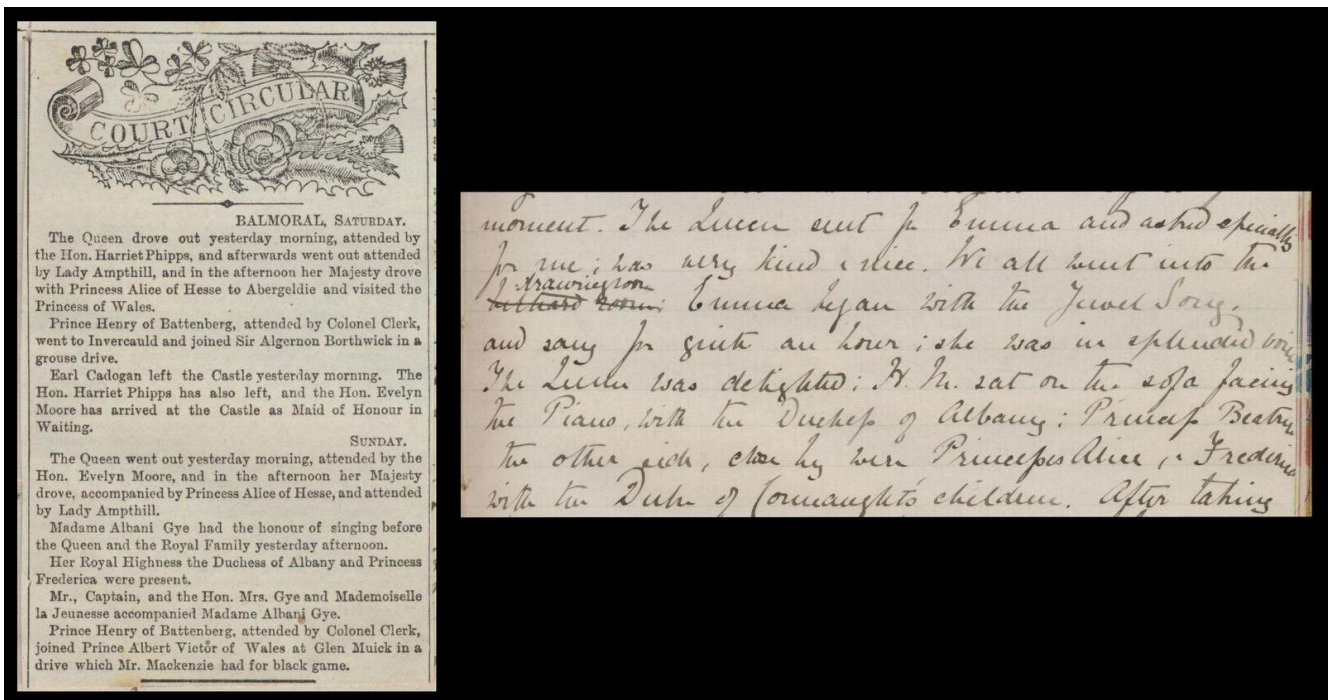
A substantial run of original travel and social diaries of Adelaide Fanny Gye (1850-1927), daughter-in-law of Frederick Gye, English businessman, opera manager and owner of Royal Italian Opera, Covent Garden.

Adelaide had married Captain Herbert Frederick Gye (1844-1906) in 1879 and the diary opens on the 23rd November 1886 in Paris with her looking after her third child and first boy Alexander 'Cold & damp. Baby's head going on very well, the plaster quite firm still.' Herbert had served at the China station with Sir Harry Keppel and was to retire in 1890 from the navy and become General Continental agent of the South-Eastern Railway. His



father-in-law Frederick Gye had left the control of Covent Garden opera house to his children and particularly to Adelaide's brother-in-law Ernest Gye, who had per force to relinquish control of Covent Garden by 1884 due to the high cost of maintaining a galaxy of top singers - still the Gye's were very much part of this social world, and indeed Ernest had married Madame Emma Albani, the world famous Canadian soprano. The family retained substantial shareholding in the opera house and probably Adelaide, Herbert and their children lived a fairly comfortable life.

Much of the diary is of day to day events, visits and spiced with the tribulations of domestic inconvenience and some servant trouble. On the 3rd January 1887: 'Heard that Victor and Marie had been quarrelling terribly, and he had been beating & kicking her all the afternoon; he attempted to stab her with a knife and would have succeeded if Farley had not seized his arms. He was tipsy, and has given way to drink for some time past, has been ill-treating his wife & gambling away her money.' A new cook and manservant were engaged on a trial basis the following day. The Gyes had a fairly good social life, on the 7th February she played the organ at the local Protestant church 'singing atrocious' and 'Mr & Mrs [John Singer] Sergeant and the Miss Logan came to tea' and ten days later on the 17th 'went to Hotel Balzac joined Mrs Sergeant, & went with her & Miss Porter to a Studio in the Av. Port Royal, where Mr Sergeant is studying ... After dinner we went to a party at M. & Mme. Souberbielle, very good singing Mlle Richard, M. Plançon of the Opera etc....' Clearly Adelaide also helped her husband at the office with accounts, letters and post and through his work for the South-Eastern Railway. Later in 1887 she visited London for the



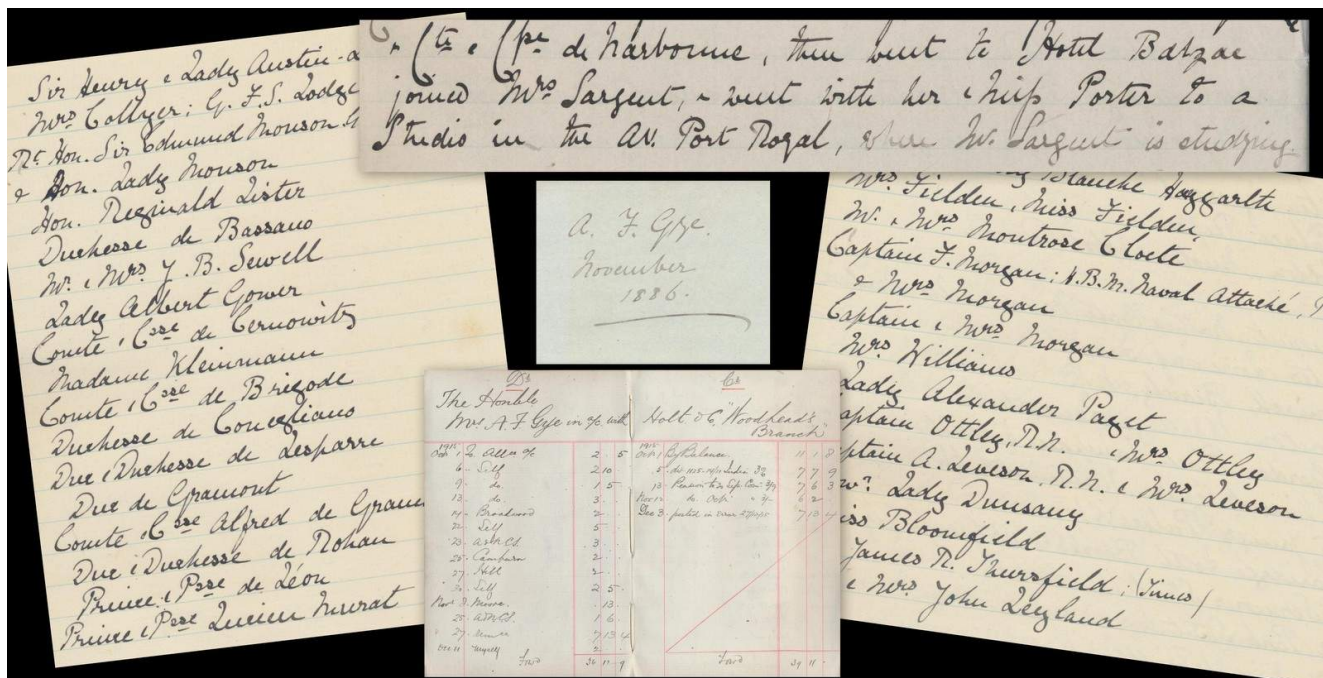
Jubilee celebrations. As her father Viscount Bridport was a Permanent Lord-in-waiting to Queen Victoria, Adelaide could attend Westminster Abbey for the service. On the 25th June her sister-in-law Emma Albani sent a ticket for the Philharmonic Concert to hear herself and the prodigy Josef Hoffman. For something like a month Adelaide went to all Emma Albani's concerts and clearly they were quite close at this time. By September the family was back in Paris where life goes on much as before with an almost endless succession of visits, outings, galleries, and shopping with a seemingly inexhaustible group of friend, relatives and acquaintances. Thankfully two address books have been preserved with the diaries containing hundreds of names and address both in Paris and in Britain.

In September Adelaide was back in Britain and travelled up to Scotland, she stayed at Mar Lodge in order to be with Emma Albani who was to give a concert for Queen Victoria on the 29th at Balmoral. 'Went into the billiard room first for a moment. The Queen sent for Emma and asked specially for me; was very kind & nice. We all went into the drawing room, Emma began with the Jewel Song, and sang for quite an hour; she was in splendid voice. The Queen was delighted; H.M. sat on the sofa facing the piano, with the duchess of Albany; Princess Beatrice the other side, close by were Princess Alice, Frederick with the Duke of Connaught's children.'

There is a jump of chronology from 8th January 1889 to 1st August 1893 when the first volume diary leaves off mid-page, fourteen leaves before the end. We suspect that Adelaide went through periods of not keeping a diary, several other volumes leave off before the end and in some sections the entries are quite brief. It is almost as if she got bored with her daily note taking and made successive fresh efforts to take up her pen or pencil again. She was not particular bothered about the format of the diary and used any convenient note book in the quarto format that was readily available to her.

Adelaide's social life was supported through her father connections who by 1901 had become Honorary Equerry to Edward VII, her husband too was now British Consul for the Departments of Finisterre, Morbihan, and the Côtes du Nord and later still of Breast. Alas in 1904 her father died, her husband too in 1906, and so life thereafter lacks much of the social life, still she was not inactive and having the cache of being a descendent of Admiral Nelson the 'Hon. Mrs Gye' was invited almost as a necessary part of many weddings, country house parties and important gatherings during 'The London Season'.

Her most sustained effort of diary writing was from 1912 through the 1914-1918 war and into the 1920's. Probably the war has some of the most interesting content with a day to day account war through the eyes of the 'Upper Tenth'. The initial euphoria and patriotism gives way to a litany of death and injury to family friends and relations:- 'Maurice was last seen wounded in a Turkish trench: so he may be a Prisoner.' - 'Letter from Bella with further details. Andre was wounded while leaving his Trench to ascertain if any Germans remained in the Windmill just captured. He was shot in the stomach, carried to an ambulance, where 5 doctors did their best to save his life, he was weak from the operation and died some hours later.' - 'Long list of casualties in the papers; among them Col. Egerton, Coldstream Gds., son of Mary.' - 'Went to York House, new arrivals of wounded; took them cigarettes; sent oranges on Saturday.' Just before the war began her son Lt.-Cmdr. Alexander Hugh Gye R.N. was made commander of the destroyer HMS Lapwing. He was therefore at the battle of Jutland during May/June of 1916 with some anxious moments recorded in the diary whilst Adelaide waited for news, she quotes from a telegram 'Ship returned safely, no reason to suppose harm to Alex.' and later a letter from her son 'Of course we were in the show, and came through O.K. - I have lost a good many friends in the recent action, Please tell B. that Willoughby went in the Indefatigable, Victor Euart in the Q.M & Horace Hood in the Invincible. We were very lucky.'



Her son Alex did not survive the war and on Friday 22nd December 1916 she writes 'Went with Irene to Selfridge's re costume, think will be completed tomorrow. Irene went to fetch Nina & luggage at 3 Ranleigh Grove, saw her off from Victoria at 1.40 en route to Sennicotts. We went out in the afternoon, I returned home. A few minutes after 5 received a telegram from the Admiralty - "Deeply regret inform you Lieut.-Commander Alex H. Gye Drowned 21st December as result of accident, Letter follows."' There follows several days in her trying to find out further details of his death, which as it transpired was due to his command ship HMS Negro being accidentally sunk on manoeuvres between the Shetlands and Norway, with the loss of almost the entire crew.

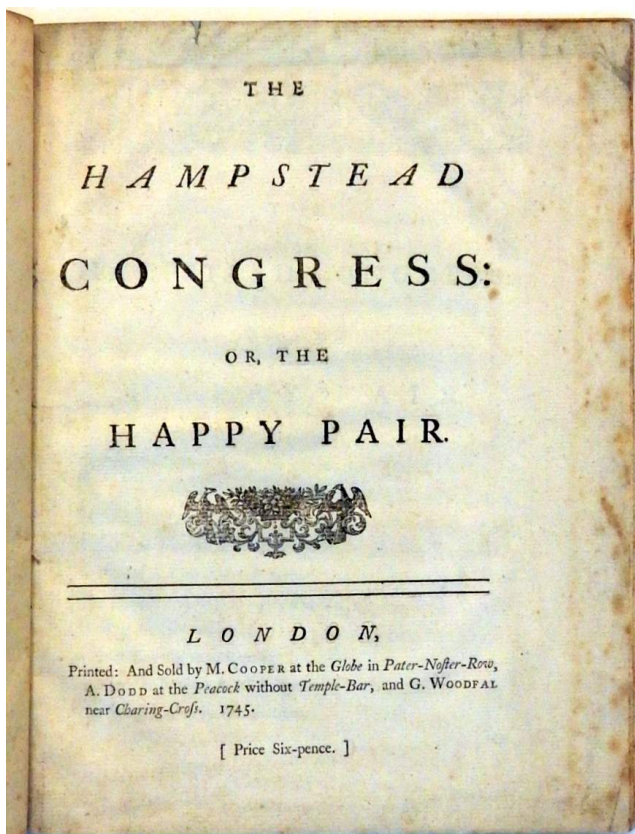
Inevitably Adelaide was now more than ever concerned over the lives of her daughters and grandchildren and doing the social rounds expected of her. By 1926 her hand had now quite shaky and on the 11th January 1927 'had to go to bed with high tempe. 102-3, evidently Flue, my cough continues.' after several more lines the diary ends for she was to die a few days later on the 17th.

TOWN OR COUNTRY?

16 [HAMPSTEAD]. THE HAMPSTEAD CONGRESS: or, the happy pair. London: printed, and sold by M. Cooper; A. Dodd; and G. Woodfal [sic], 1745. £ 850

FIRST EDITION. 4to, pp. 23; with two engraved plates (one folding - see below); repairs to verso of title and final leaf, otherwise apart from some light foxing, a clean copy throughout; in nineteenth century dark brown skiver, a little rubbed and worn, but still a good copy.

A light-hearted tale in which Hampstead is chosen as neutral territory for a debate between a newly married couple, about whether they shall live in town or country; Sir John prefers the country, his wife the town: "High on her hill where Hampstead stands, / And all the subject plain commands; / For healthfull springs, and air admir'd; / While from her clear and lofty brow / The great Metropolis below, / The wond'ring eye surveys; the fair, / Of either sex, hither repair." The Hampstead conference is inconclusive. Then, upon the news of her husband's untimely death from disappointment, the wife rushes down to the country full of regret and self-recrimination. But hearing her outpourings Sir John rises from the floor, brushes the flour from his face, and the pair are joyfully reunited.



The plates present in the present copy are later additions; that by Cruikshank is marked "Plate IV View of a Skittle Ground at Hampstead" published August 1796 by Allan & West. The Bickham plate is numbered 15 and contains a tune set by Mr. Wichello.

Foxon H30; OCLC records five copies worldwide, at BL and NLS in the UK, and UCLA, Illinois and Minnesota in North America; ESTC adds two further copies at the Brotherton Collection and the California State library.

RATIONALISING COLOUR

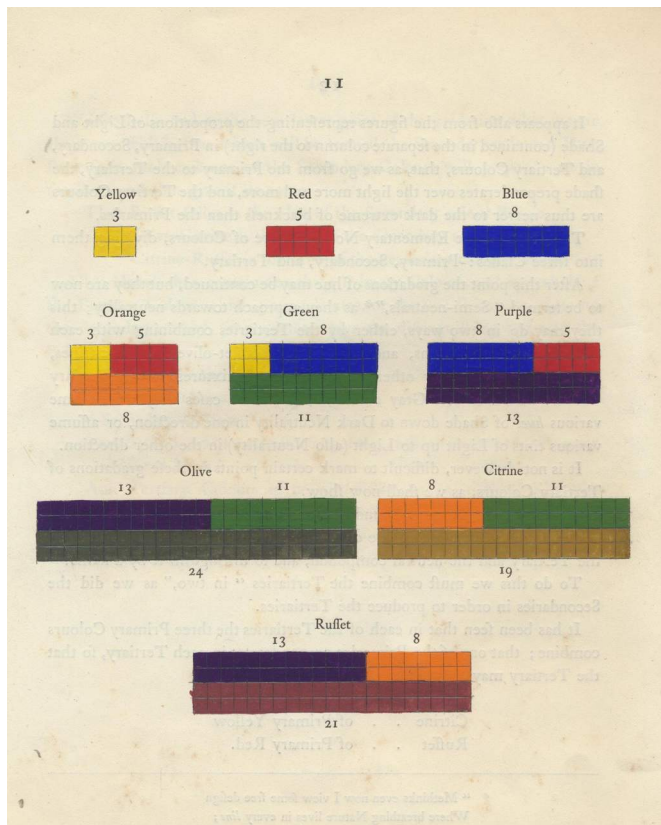
17 [HARDING, Wyndham]. AN ALPHABET OF COLOUR. Reduced from the works of Field, Hay, Chevreuil, and Others. By W.H. F.R.S. For Private Circulation. [London: Charles Whittingham, Took's Court, Chancery Lane] [1853]. £ 1,750

FIRST EDITION. 4to, pp. 29 [1] blank; leave with a mounted colour wheel vovelle and hand-coloured examples on p. 11, 15 and 18; stitched as issued, inscribed on first leaf 'D.O. Hill Esq. R.S.A. with the writers compliments,' title and last leaf somewhat dusty with some spotting chiefly to the last few leaves.

Rare first edition of this highly desirable work on colour theory, inscribed by the author.

Harding tries to bring some logic by 'collating the dicta on doctrines of Light and Colour, of the masters of physical science in the past and present times, with the rules of modern writers who have attempted to reduce to practical system the theories affecting colour, as used by man in art.'

The term alphabet is here used figuratively as rudiments of a subject and the writer first outlines the basic terms and continues with distillations of composite, contrast, and chromatic equivalents in colour together with an appendix of quotations that best elucidate certain details.





Almost all writings on Wyndham Harding (1817–1855) deal with his work as a civil and railway engineer, he was a director of the South Western Railway but through ill health retired in the autumn of 1852 after extraordinary efforts increasing traffic to the Great Exhibition. He was clearly talented and was elected as a fellow to the Royal Society and to the Society of Arts. Harding had only recently started to write on art and for Government School of Design in 1851, he gave an important lecture on ‘Geometry applied to the Arts of Design.’ ‘His obituary told of an original, vigorous and highly-cultivated mind, fond of the arts, with strong literary tastes and habits, founded upon a strictly classical education, his general acquirements were remarkable, and would have insured distinction in any of the learned.’ and further praised ‘His short, but highly original and ingenious “Alphabet of Colour”’

Harding wrote and published the *Alphabet* shortly before he made a visit to the United States but his health continued to decline and he died in 1855.

The presentation of a copy to the painter, and now famous photographer, David Octavius Hill (1802-1870) is unsurprising, for in 1850 he was appointed one of the commissioners of the board of manufactures in Scotland, who were in turn responsible for the Government School of Art and the new National Gallery of Scotland.

The work is produced to a high standard in Whittingham’s use of Caslon Old Face and carefully hand coloured illustrations and a colour vovelle.

OCLC locates copies at Edinburgh University, National Art Library, V&A, Queen’s University Ontario, and Yale.



‘COHERENCE AND CONSISTENT ELEGANCE’

18 **HEPPLEWHITE, George and Alice.** THE CABINET-MAKER AND UPHOLSTERER'S GUIDE; or Repository of Designs for every article of Household Furniture, in the Newest and Most Approved Taste: Displaying a Great Variety of Patterns... The Third Edition, Improved. London, I. and J. Taylor, 1794. £ 4,500

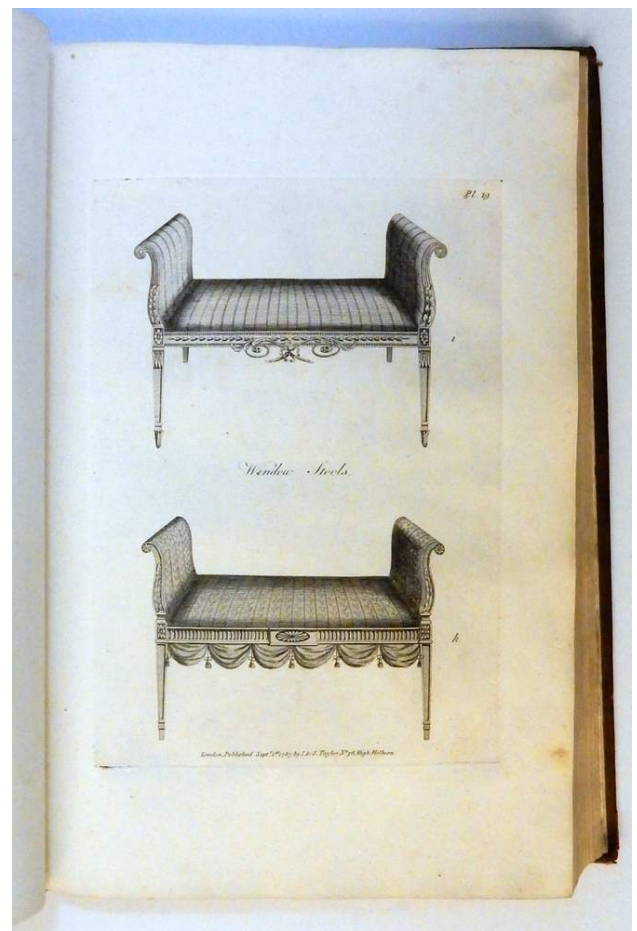
Folio, pp. [vi], 24, [4, advertisements], with 127 (one double-page size) plates, numbered 1-125 (124 and 125 are the double-page size plate), 9, 40 and 78 bis; light foxing in places; contemporary sprinkled calf; spine with raised bands and red morocco lettering-piece; wear to joints and corners; engraved bookplate (see below).

‘Chippendale, Hepplewhite, and Sheraton are the great, representative names in the history of English furniture design. But Hepplewhite has left the barest trace of his activity... On 27 June 1786 his widow, Alice, was appointed executor of his estate, which amounted to no more than six hundred pounds’ (Millard). The book appeared first in 1788 for subscribers.

‘The drawings illustrated on the 125 plates, all unsigned, are assumed to be the work of George Hepplewhite. But there is no certainty on this matter. Many of the designs are close to those of such contemporary designers as Thomas Shearer and Thomas Sheraton. Some may be related to Robert Adam’s designs for furniture. But there is a style to the designs that indicate the hand of a single person, probably Hepplewhite... When the third, “improved,” edition of *The Cabinet-Maker and Upholsterer’s Guide* was issued in 1794, one plate was added and plates 12 and 13, which had illustrated chairs with curved cabriole legs, were replaced by new ones showing stiff, squarely designed chair backs, not unlike those shown on plate 25 of Sheraton’s *Appendix to the... Drawing-Book* of 1793’ (*ibid.*).

Provenance: From the library of the bibliophile, prime minister, traveller and historian Archibald Philip Primrose, the 5th Earl of Rosebery (1847-1929), who always sought to obtain volumes previously owned by famous book collectors, such as King George IV or William Beckford. Primrose purchased this volume from James Bain in London, on January 18, 1904 for £23.

Millard 30.





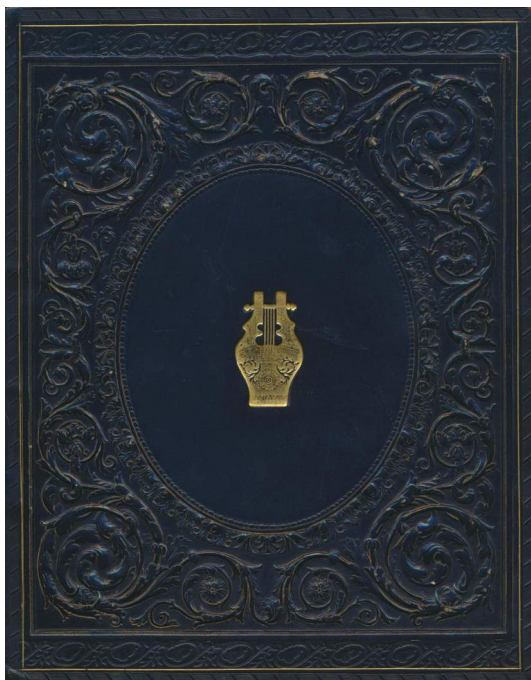
NO PROSE PLEASE

19 **HINCHLIFF, Miss Sarah.** MANUSCRIPT COMMONPLACE BOOK, including poetry and graphic works. [Various Places]. Oct. 1st 1835 [-1843]. £ 550

4to, [205 x 165 mm], approx. 90 leave watermarked J. Whatman, 1826' with numerous poems and a small number of watercolour and pencil sketches; original embossed black calf signed by 'Dobbs' [see below], spine in compartments and lettered 'Album' gilt edges.

Sarah, the daughter of the retired cabinetmaker James Hinchliff, lived at 40 Canonbury Square, Islington when the Album was quite probably gifted to her around her 20th birthday.

Born in 1815 Sarah married on 24 October 1837 to the 34 year old Edward Over who had recently matriculated at Cambridge there after the couple lived both at Cambridge and Edmonton near London until her early death in March 1844. The Hinchliff's were originally from the West Riding of Yorkshire but by the time Sarah was born her father James, a cabinetmaker, upholsterer and carpenter had moved from the Whitechapel area of London to 40 Canonbury Square in Islington, apparently James and his wife had nine children, so they must have done quite well in business to have moved to this more salubrious area of London.



Sarah has pencilled above her calligraphic name 'It is requested that not any prose be inserted' and true to her instructions the volume contains only poetry and graphic works, both original and copies of contemporary writers. The album includes contributions by Hinchliff and Over family members and their friends in the London and Cambridge, Edward took his BA in 1840 and MA in 1842 and was ordained a deacon in London in 1843. Poems with such titles as 'On Happiness', 'Places of Worship', 'Remember Me', 'Serenity', 'Love', 'The Swiftness of Time', 'Heaven', 'Tomorrow', and similar subjects seem to indicate not only parting friends but possibly indicating in some way Sarah was not well. Edward was not however not long widowed, for he married again in January 1845.

The binding of this album deserves some note for although this is an embossed design we have been unable to find any reference to Henry Dobbs, an early nineteenth century embosser and print publishers, producing such bindings. The embossing plate appears to have been designed for a fan or other similar item in which the central oval was designed to contain a print. Whether it was Dobbs or someone else who utilised the plate to press out the design in calf they had perforce to add a couple of decorative strips in order for the plate to conform to the size of the paper stock. The blank oval in the centre of the design is here decorated with a gilt tool of a harp.

BREAKFAST ETIQUETTE

20 **HOOPER, Mary.** HANDBOOK FOR THE BREAKFAST TABLE Varied and Economical Dishes London: Griffith and Farren, successors to Newbery and Harris, Corner of St Paul's Churchyard. MDCCCLXXIII. [1873]. £ 185

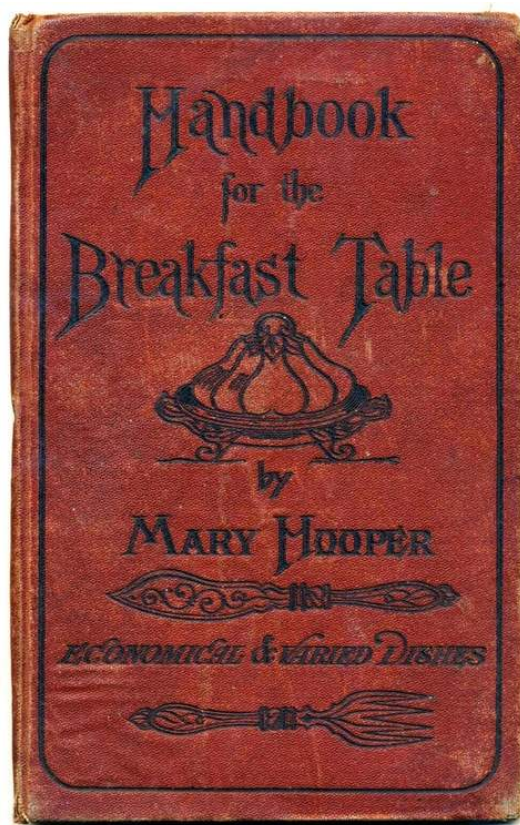
FIRST EDITION. 8vo, pp. 62; *lightly dustsoiled in places; in the original brown publisher's cloth, decorated and lettered in black, somewhat worn and rubbed to extremities, but still a good copy.*

Scarce first edition of this interesting little work in which the author advocates the importance of breakfast at home.

'If men could, before leaving for their business, have a suitable breakfast, how great a boon it would be to them! And how many lives, now sacrificed to the pressure of the times, might be prolonged if the physical powers were more duly sustained during the early part of the day by a good breakfast' (p. 4).

Set out over six chapters, particular attention is paid first to eggs ('New-laid eggs, when they can be procured in town, are very costly, they properly, after twenty-four hours, can only be described as fresh. The Cockney mind is not, however, very enlightened on this subject, and the vendors of eggs are persuaded, or at any rate try to persuade the public, that eggs are new-laid until they are "an apology for the pepper"' p. 5), this is followed by similar sections on fish, and various meats, before concluding with 'How to make' tea, coffee and cocoa.

OCLC records five copies, all in the UK, at the BL, NLS, Leeds, Oxford and the Wellcome.



GADDING ABOUT LONDON ON THE TURNPIKE

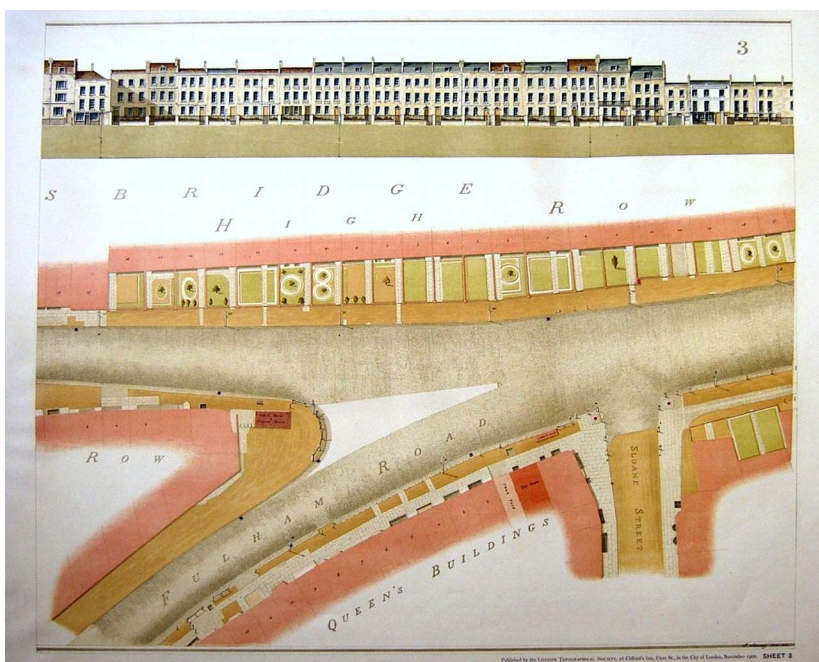
21 **[LONDON PLAN] SALWAY, Joseph, surveyor.** PLAN OF THE ROAD FROM HYDE PARK CORNER TO COUNTER'S BRIDGE. Made for the Kensington Turnpike Trustees by their surveyor, Joseph Salway, in the year 1811. Lithographed on thirty sheets from the original drawings in the British Museum for the London Topographical Society, London, London Topographical Society, 1899-1903. £ 1,250

Large folio [610 × 690cm], printed title-page, 30 chromolithograph sheets, some strengthening to a few corners modern brown cloth portfolio with original printed wrapper laid on upper cover; together with a facsimile of the text published in the journal of the London Topographical Society

'The Kensington Turnpike Trust was formed by Act of Parliament in 1725 to care for several important roads to the west of London. The Kensington turnpike features in novels by Dickens and Thackeray, whose house at 16 Young Street fell within the Trust's jurisdiction. The heroines of 'Vanity Fair', having left their boarding school, arrive in London by carriage:

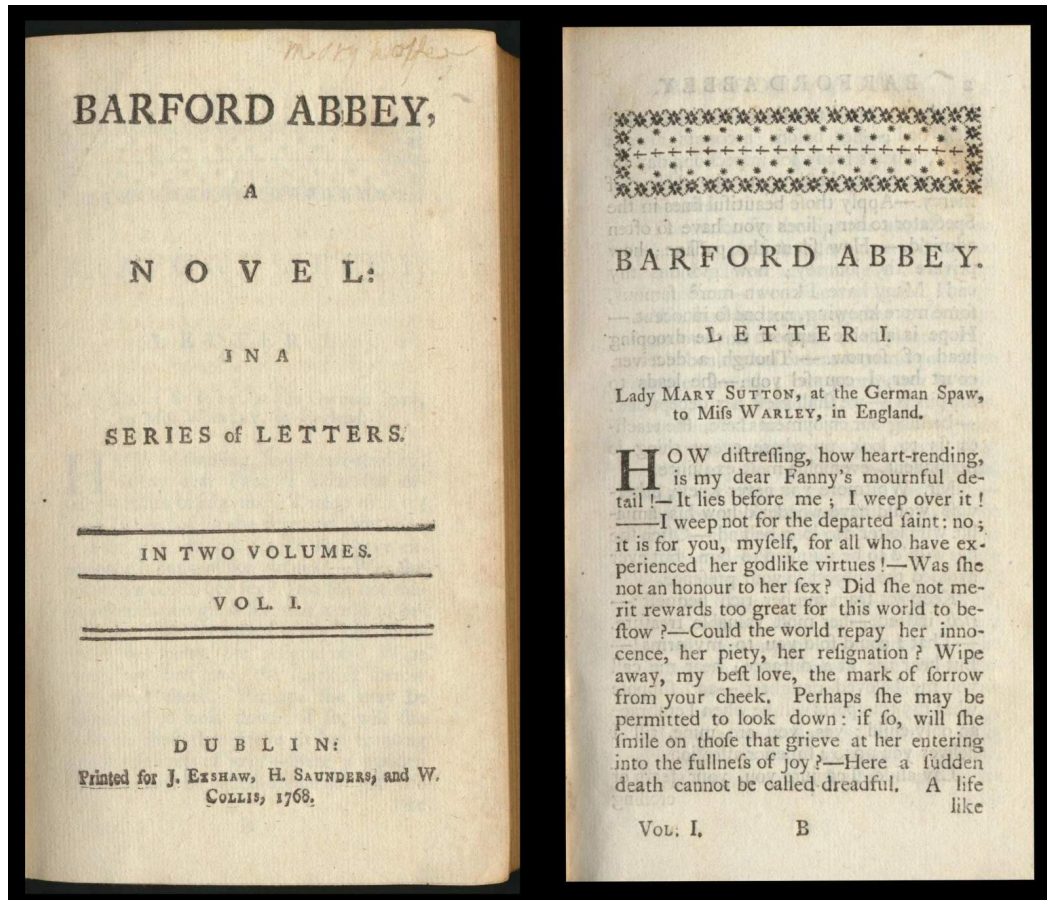
"By the time the young ladies reached Kensington turnpike, Amelia had not forgotten her companions, but had dried her tears, and had blushed very much and been delighted at a young officer of the Life Guards who spied her as he was riding by..."

In 1811, the Trust commissioned the artist, Joseph Salway to record everything under its management. By then it had expanded its operations significantly to boast responsibility for some 16 miles of roads and numerous related buildings and facilities. This collection of Salway's



images has been chosen from the complete set of originals. It depicts the two and a half miles from 'Counters Bridge' – the westernmost point of today's Kensington High Street – through Kensington and Knightsbridge to Hyde Park Corner.' (<http://www.bl.uk/onlinegallery/onlineex/kensturn/>)

Abbey *Life* 507 (incomplete and misdescribed!).



FINALLY GETTING HER DARCEY

22 [MINIFIE, Margaret]. BARFORD ABBEY, a Novel: in a Series of Letters. In two volumes. Vol. I [-II]. Dublin: Printed for J. Exshaw, H. Saunders, and W. Collis, 1768. **£ 1,500**

FIRST DUBLIN EDITION. *Two volumes bound in one, 12mo, pp. [ii], 143, [1] blank; 120; no second title page, as issued; a clean copy throughout; in contemporary sprinkled calf, spine ruled in gilt with red morocco label lettered in gilt, joints cracked but holding firm, minor surface wear, but not distracting from this being a very appealing copy, with contemporary ownership signature of 'Mary Wolfe' at head of title.*

Rare first Dublin edition of Margaret Minifie's *Barford Abbey*, which had been first published in London in the same year.

In *Barford Abbey* (1768), Miss Warley, an orphan, is a protégée of the lords of Barford (which of course is a manor house rather than a true abbey). Lord Darcey falls in love with her, but hesitates to ask for her hand due to her lack of a dowry and his encumbered estate. Just as this difficulty is removed by Darcey's guardian about two-thirds of the way through the novel, Miss Warley is reported drowned on her voyage to France. The report is later revealed to be false - Miss Warley never sailed due to her contracting smallpox. She also turns out to be, in reality, of much higher social station and fortune than previously suspected - the grand-daughter of her guardians, in fact - and her wedding with Darcey ends the novel' (*The Encyclopedia of British Literature: 1660-1789*, 2015, p. 798).

Margaret Minifie, novelist, was the sister of Susannah Gunning and brought up at Fairwater, Somerset. 'While her sister and niece published by name, she identifies herself only as author of earlier novels. After two joint works she wrote *Barford Abbey*, 1768, *The Cottage*, 1769, *The Count of Poland*, 1780, and *Combe Wood*, 1783, all epistolary and sentimental. In depicting aristocratic life, scars inflicted in the marriage market, disputed inheritance, the malign power of detractors, and the angelic superiority of usually victimized women, she recalls her relatives' work and also their real-life drama' (*The Feminist Companion to Literature in English*, p. 744).

ESTC records one copy only, at the National library of Ireland, no further copies recorded on OCLC or COPAC.

COUNTERING THE 'PICTURESQUE'

23 **MORGAN, Mary.** A TOUR TO MILFORD HAVEN, in the year 1791. By Mrs. Morgan. London: Printed for John Stockdale, in Piccadilly. 1795. £ 800

FIRST EDITION. 8vo, pp. xvi, [xii] contents, [xii] List of Subscribers, 439, [5] advertisements; hole to title page, expertly repaired, some foxing and dust-soiling in places, but generally clean throughout; uncut in the original publisher's boards, rebounded to style, with printed spine label.

Scarce first edition of this entertaining epistolary travelogue by Mary Morgan, recording her experiences on a trip with her husband from Ely, Cambridgeshire, to visit his family in south Wales in 1791.

'The author's explanation of her text's process of production resides with a preliminary section which fiercely defends women's writing and celebrates participation in a female network of authorship and readership. She challenges the idea of separate gender spheres, mocks the reductive and patronizing view of womanhood that adherence to such a theory fosters and champions female participation in the world of print:

"As a female, I have certainly no occasion to excuse my temerity; so many of my sex have shewn they are capable of the most admirable compositions on the most important subjects. I therefore am not afraid of being accused of going out of my sphere in publishing this trifling Work. To those who think a woman cannot find leisure to write, without neglecting either her person or some part of her family duty, I say nothing. They must believe, that the sex is formed merely to dress and be admired, or for domestic drudgery. Those notions have long ago been exploded by people of polite manners and liberal education" (p. ix).

Just as Morgan's travel writing demands that we recognize the process of composition and dissemination as a complex one which involves both personal and commercial textual distribution, and blurs the distinction between those categories, so she argues for a female identity which straddles both private and public, work and leisure, familial duty and personal fulfilment. She rejects as abhorrent the idea of women as the passive object of the male gaze, and the notion that female responsibility is confined to domestic work in the home. Her diatribe throws a challenge out to her reader, demanding that anyone considering themselves polite and liberal acquiesce with her view point' (see Zoë Kinsley, *Women Writing the Home Tour, 1682-1812*, 2008, pp. 51-54).

The work is particularly noteworthy as Morgan challenges the works of earlier travellers and asserts hers as a more reliable and authentic account. Specifically, she elevates her *Tour* as superior to the popular travel writing of William Gilpin, the originator of the picturesque school of aesthetics. Morgan embraces the opportunity not only to engage with Gilpin, but also to challenge the way in which he represents the landscapes of the home tour, accusing him of misrepresentation and inaccurate description, and in doing so criticising the very essence of picturesque theory.

OCLC records four copies in North America, at Texas, Northwestern, Princeton and Yale.

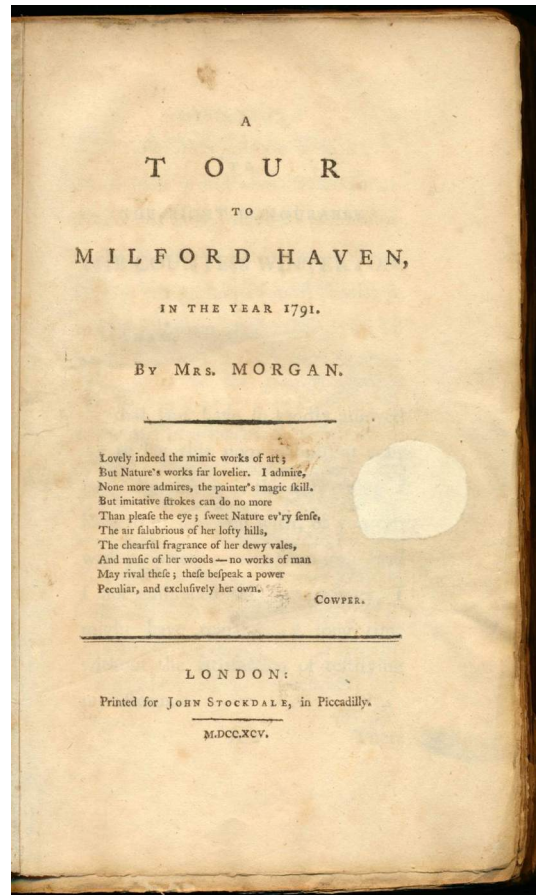
DESCENDING IN TO MADNESS

24 **NEVILL, Matilda.** MANUSCRIPT TRAVEL JOURNAL of a Catholic family. [Various places] 1855-1856. £ 950

MANUSCRIPT IN INK. 4to [225 x 190 mm], pp. 61 in a clear hand with followed by blank leaves; original purple morocco, the upper cover initialled in gilt 'M.C.N.'; marbled edges.

An unusual journal, not so much from the account of marriage, honeymoon and travels to Italy, but for indications early signs of madness in the writers husband.

Matilda Nevill prefaces her journal by explaining that this was 'Rather a serious undertaking, when I consider the perseverance it entails upon me, Deo volente, I hope to get steady through *this* book at all events and in so doing have more happiness than affliction to note down.' Matilda, born in 1828, was the daughter of Sir Henry Richard Paston-Bedingfeld, 6th Bt. and Margaret Anne Paston, and when 25 when she married the 28 year old Capt. George Henry Nevill of the 7th fusiliers. George was the son of Charles Nevill and Lady Georgiana Bingham and an army man at the time of the marriage, and still recovering from wounds received in the Crimea War - his regiment was based at Scutari and involved in the battles of Alma, Inkerman and Sebastopol. Previous to this he had also been wounded in the 1849 battle of Chillianwala during the Second Anglo-Sikh War, it was whilst recovering from that event that he first met met Matilda.



Their betrothal was some five years long, for despite both having good genealogy they had no money, but whilst he was recovering in 1855 Matilda relates in her journal that George had received an inheritance from a deceased uncle which allowed them to finally marry on the 2nd July 1855. The couple were English Catholics, and the 'wedding day was, what is called "a quiet one" the ceremony performed by my father's chaplain the Rev Canon S. Longman in our own dear little chapel, Papa's tenants, farmers & village people, alone being allowed to be present.' This took place at Oxburgh Hall chapel in Norfolk. The house had been in a terrible state when Matilda's father inherited the property and the restoration probably meant family money was tight.

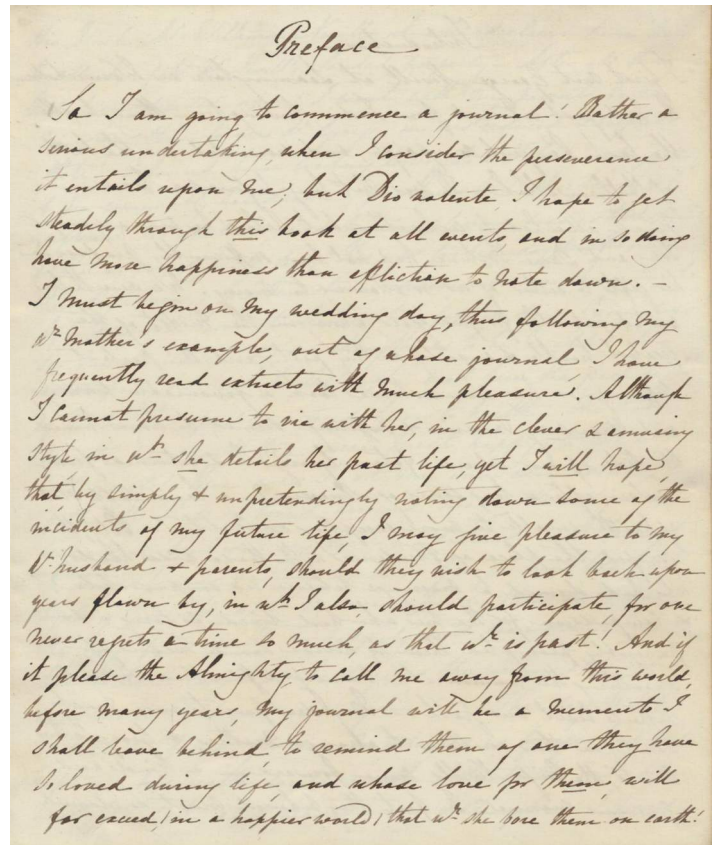
All was not right though, and although there is no mention of what wounds George had suffered there seems to be something odd and apparent in the diary. Matilda is chiefly complaining almost universally about servants; George is none to careful about money and he has a quick temper, other quirks in his behaviour taken down by Matilda seem at odds during the first flush of marriage. They travelled on their Honeymoon to Hunstanton, just north of Kings Lynn in Norfolk which turned out to be something of a disaster with poor accommodation and fare 'some very tough mutton, chops black outside raw within! No getting one's teeth into them!' they left and travelled by coach to Fakenham 'where we lunched & had a scene with our coachman, who is slightly intoxicated, was

exceedingly impertinent & thanks to me, escaped being helped down the stairs by George as he would not leave the room, making demands for more money- When I saw the storm rising between them I quietly walked up to the Man, put my hand on his shoulders & opening the door told him to leave - He backed astonished yet frightened & making a bow he replied "For you Madam I will" & we were left in peace - just in time for I saw George's eyes flashing, and stride across the room to the culprit! On the 10th July, now at Cromer, Matilda went out to take a sketch of the town and on her return to the hotel I found George waiting for breakfast and half inclined to believe I had been spirited away for he had been out on the Pier & beach to look for me.'

They did the rounds of country houses in North Norfolk - 'Wolterton 'House modern and ugly, park devoid of trees & the place itself looks neglected - Saw some very fine pictures particularly one of Salvatore Rosa a line beneath 'N.B. (these have just been sold 1 Ausgt, 1856).' On Sunday they saw 'in the papers that George's intention of selling out of the army had been accepted...' and for some day after life was somewhat happier for the couple. By September the Nevills had decided to go abroad and having employed a maid to travel with them, a relationship that was to go badly wrong, they together took passage from Folkstone to Boulogne and thence to Paris. Here to their consternation the maid had lost the keys to all their trunks, 'I had to get a Locksmith to get all my nice new trucks opened by a locksmith.' They dined and walked about Paris 'wishing for almost every thing we saw, and had our heads quite turned with the jewellery, which this year is magnificent.' The next day 'The maid alarmed us all by having severe spasms and sending for brandy and the doctor for which. of course we had to pay! we thought it might have been Cholera, but it turned out nothing at all but over eating, and a dose of peppermints cured her. Keys returned from Boulogne, found on the ground in the Custom house, cost us.' They went to the Exposition Française 'I liked the Chrystal Palace better the fountains and trees in the centre giving it a fairly appearance, where as this one has more *material*, wch surprises me with the taste of the Parisians!' We know from the diary that Matilda had travelled to the continent before, recently to Paris and when a young girl to Italy too so some of this excursion was not altogether novel to her. They travelled via Geneva over the Alps to Italy.

At Bex they stayed the night and were disturbed by someone banging, apparently somewhat drunk and unable to get to his room due to the Nevill's locking an intervening door. 'George leapt out of bed & was for insisting attacking the man en chemise & kicking him down stairs, but I begged so hard for him not to open the door and gave into me and told the man in the morning they would settle it, & after a little all became quiet - I knew George was still weak from illness, & I knew also the treachery of the Italians, to hear they are in a passion, they are *mad* and the *stiletto* ever ready!' The next day the landlord made 'a thousand excuses & pardons' and the Nevill's went on their way. Matilda continually defends George's actions or is quelling his temper and it is all the fault of others that things go wrong.

Much of the diary describes the countryside, visiting churches, cathedrals, going to opera, having her portrait painted as they travel through Italy. Matilda at Genoa states 'The Maid Useless!' eventually they fell out with her and she demanded £18 and passage home and took them to court over this, which they had to pay. The Nevill's took passage on the steamer *Corriere Sicilianoto* from to Leghorne and thought they were going to die in a storm, then got stuck in the Customs House as their papers were not in order and travelled to Florence and took an apartment in the Piazza del Duomo which they found 'inconveniently small & yet cold' and so moved to another apartment,



June
 2^d George's birthday. — Had a fine ride to Pisto Fiorito.
 Two spinster ladies consent, the Miss Edmond
 accompanied us. — We sent our provisions by a
 youth & followed ourselves on horse back, starting
 about six in the morning. — Scenery splendid,
 so varied, path in some places nothing but
 rubble over wth the horses really slid on the
 most knowing manner. — I did not dismount
 once, my pony Giulio being a determined little
 fellow, & picking his way with the greatest care
 & sagacity. — When we had ridden as far as
 it was possible to go, we encamped on a smooth
 ledge of turf, & had to mount the rest of the
 mountain on foot. —

but alas they fell out with their landlady as the Nevills had lost, or negated to properly make a contract resulting in a negotiated payment. They stayed the winter at Florence and by all accounts it was wet and and full of difficulties for a Honeymoon and tour in Italy, although many sites and attractions diverted the couple it seem on the whole she was miserable. In June 1856 the diary breaks off almost mid sentence.

What we know now is that George, if not then quite a lunatic when they married, soon became delusional, and the couple separated - being Catholic and with a young child, divorce even by papal decree was impossible. That he made similar threats of throwing people down stairs and was want to carry loaded firearms round with him became something of a concern. A lunacy Enquiry at Stafford in 1867 showed that George had been perminant inmate of the Coton Lunatic Asylum since November 1865 - "The issue of that marriage was child, a boy, now ten years of age. Their married life was very unhappy, and eventually Mrs.

Nevill was compelled, for her own protection and the protection of her child, to separate from Captain Nevill. He became delusional believing himself to be a supreme being, tried to shoot his brother in law at the Reform Club, assaulting a woman and We believe he never recovered and died still incarcerated in 1906, with Matilda predeceasing him in 1905, having lived out her days in a small terraced house at Hitchen in Herefordshire.

In retrospect one can see that Matilda is making excuses for her husband and the marriage may already have begun to disintegrated when she left off writing the journal altogether, the statement in the introduction of 'more happiness than affliction' being unfulfilled.

It is unusual to find a journal surviving from the nineteenth century of this nature, as Matilda's family would have been all too aware of the outcome of the marriage.

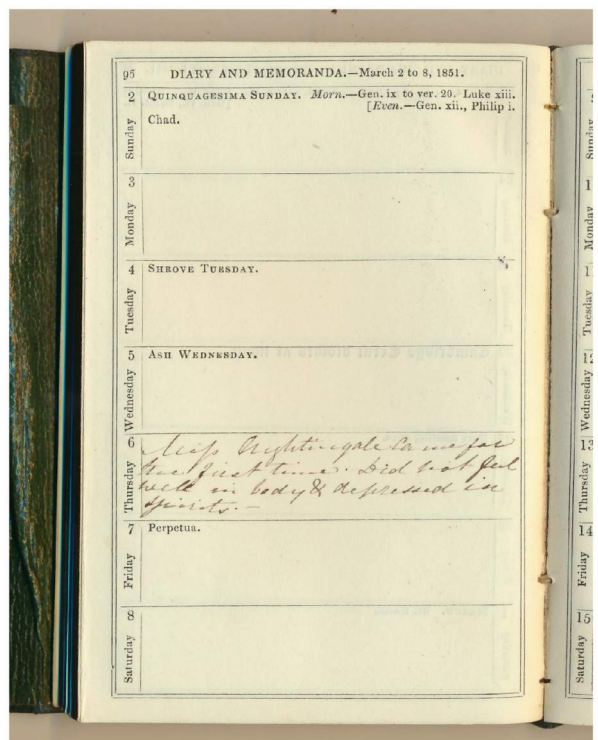
AT HER LOWEST EBB

25 **[NIGHTINGALE, Florence]. PUNCH'S POCKET BOOK FOR 1851**, containing ruled pages for cash accounts and memoranda for every day in the year; An Almanack; and a variety of useful business information. The Illustrations by John Leech, and Richard Doyle... London: Punch Office, 85, Fleet Street, [1850]. **£ 850**

12mo, pp. [ii], 192, hand-coloured engraved folding frontispiece by John Leech of a 'Preparatory School for Your Ladies' features a male chef teaching a class of ladies in a kitchen, an additional hand-coloured pictorial title-page, and engraved six plates. original limp green calf with folding tab, gilt edges.

We do not know who kept the diary and it has only one proper entry, but nevertheless an intriguing one, for on Thursday 6th March it is recorded: 'Miss Nightingale came for breakfast the first time. Did not feel well in body & depressed in spirits.'

This period in Florence Nightingale's life is poorly documented, but we know that before she was allowed to fulfil her life's vocation she was both distressed and badly depressed. From two biographies by Woodham-Smith and Cook we can piece the early part of 1851 back together, Cook transcribes a memoranda written by Florence from which an outline sketch of her movements through to early 1851: her schedule began with 3 weeks of routine at Embely, the family home; 2 weeks alone; 2 weeks in London and then back to Embely. Clearly she was not at Embely when this entry was written, nor alone there either, and if we play slightly fast and loose with her timetable and count out the weeks, it would appear that Nightingale was in London by the very end of February 1851. Woodham-Smith adds in his biography 'In the spring of 1851 she unexpectedly met Richard Monckton Milnes at a party given in London by Lady Palmerston. She had not seen him since the day she refused him, and she was shaken. He came across to her and said lightly: "The noise of this room is like a cotton mill." She was deeply wounded—



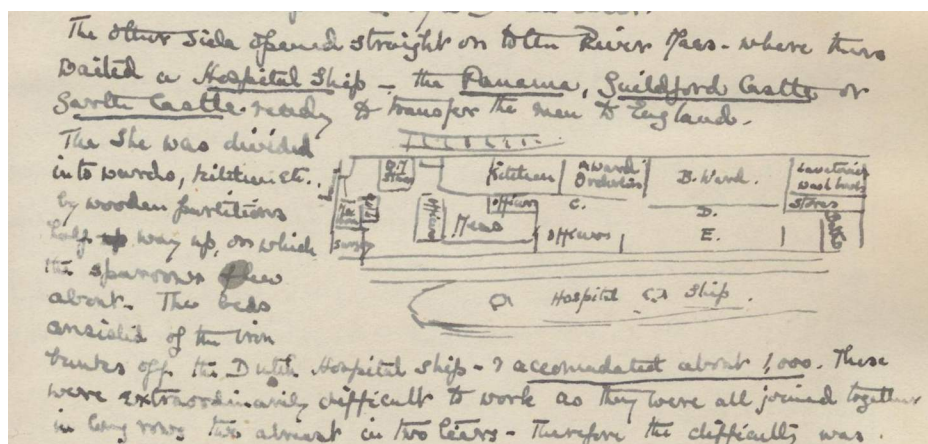
how could he speak as if she were an ordinary acquaintance? On March 16, 1851, she met him again. "Last night I saw him again for the second time," she wrote in a private note; "he would hardly speak.... I was miserable.... I wanted to find him longing to talk to me, willing to give me another opportunity, to keep open another decision."



From this evidence we can conjecture that Florence's meeting with Richard Monckton Milne, so soon after their nine year engagement had been broken off, took place on Saturday 1st March. Her second meeting with him was on the 16th, the dates thus equating to her '2 weeks in London' that Cook transcribed. Clearly Florence was, if no longer 'shaken', deeply depressed when she sat down to breakfast several days after the meeting with Monckton Milne, on the morning of the 6th. Her state of mental health was clearly apparent to the diarist, that this, bar one other small note of two words and a few crosses and marks, is truly the only proper entry in the diary. It indicates that the breakfast was something so distressing to the diarist that they just had to note it down, even though, for them, the placing of an entry into a diary was quite out of character.

Florence Nightingale's depression due to her family's lack of understanding and disregard for her wishes but her escape from her engagement, her family and the encouragement of the Herbert's opened her mind, with her second visit to Kaiserwerth in June 1851 was to be the beginning of a new life.

We have speculated enough about this item and perhaps it may not be possible to discover who our diarist was, the known list of guests of the Palmerston party is probably a good place to start as it may well have been here that Florence arranged to make a breakfast visit.



RARE INSIGHT IN TO THE IMMEDIATE AFTERMATH OF WAR
BY THE V.A.D. NURSE IN THE NETHERLANDS

26 [NURSING]. SEWELL, Evelyn Florence. WW1 SCRAPBOOK AND DIARY, compiled by a Nurse stationed at the British Prisoner of War Clearing Hospital, Lloydskade Rotterdam, Holland. Rotterdam, 1919-1920. £ 1,500

4to [205 x 160 mm] 52 leaves with 44 pages of diary 22 photographs approx. 100 autographs of prisoners of war with remarks and list of prisons various ephemera and newspaper cuttings connected with the Hospital. original padded bevelled red roan, spine somewhat defective but joints holding firm.

Part scrapbook, part diary, giving a fascinating insight in to V.A.D. nurse Evelyn Sewell's time helping sick and injured British Prisoners of War home to England from a staging hospital at Rotterdam.

At the Armistice in 1918 many British and allied prisoners of war held in German territories were just let out and had to find their own way home as there was simply no organized evacuation. Without money or any real idea of how to get back many simply walked to various ports hoping to be transported back to England. After years as

prisoners many were in poor health and a number of rudimentary hospitals were quickly set up in a chaotic and ad hoc manner with nurses sent out from England to care for some very sick, exhausted and bedraggled serviceman.



Evelyn was sent to Rotterdam where a temporary hospital and embarkation centre was adapted from the dockyard buildings of the Rotterdam Lloyd shipping line, a short promontory, called Lloydkade that jutted into the Nieuwe Maas. She notes that 'at last got our orders to proceed to Holland - The British Red Cross had been asked to send out 15 trained nurses, & 10 V.A.D.'s.' they had been hanging around it seems for three weeks being variously told they were 'starting the next day' for either from Hull, Norwich or Folkstone. It was something of a shock when on the 19th December 1918, the orders this time for once not being rescinded, that they 'had to get out money changed to Dutch' and get themselves to Waterloo and then to Southampton where they stayed at the South Western hotel ready to embark on the S.S. Karoa. The VAD's included 'Dorothy Cornwallis in charge of the party & P. Morton, V. Murray, D. Oakley, M. Dudgeon, D. Champion, L. Chrystal, H. Jones, M. Halloran & myself.' The Karoa was then disembarking American Troops and taking

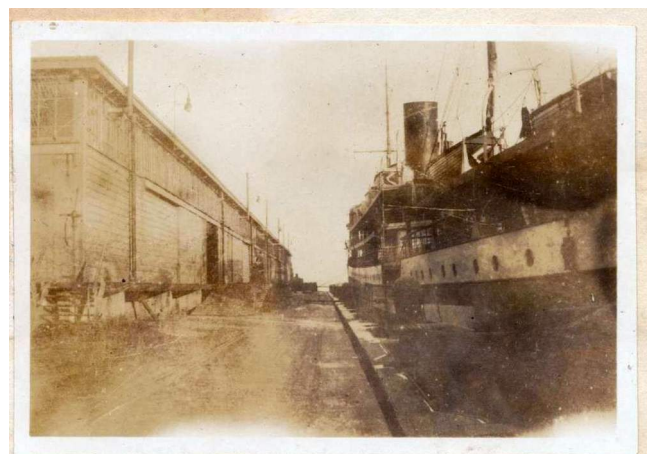
on hundreds of Belgium refugees, the ship which had a maximum capacity of 1,000 was found to have 1,500 on board when it set sail with refugees lying all over the decks. They docked at Antwerp and the nurses were held there awaiting further instruction and did a quick sightseeing tour.

On Christmas day they were chauffeured in relays by car to the docks 'The Lloyd Kade Hospital was a big shed on the quay belonging to the Rotterdam Lloyd & Co. previously used for grain - it lay well within the docks - & on the way we passed great munitions store guarded by Dutch Sentries - On one side the shed opened onto the railway line up which came the trains from Germany - either the German Red + [cross] or the Dutch... The other side of the shed opened straight onto the River Maas - where there sailed a Hospital Ship ... ready to transfer men to England. The shed was divided into wards, kitchen etc. by wooden partitions half way up on which the sparrows flew about.' There follows a description of the internal arrangements and a small sketch plan of the interior. 'There was a wonderful dearth of everything that had been thought essential in England ... All kinds of prisoners from Italy and France and many had been prisoners from 1914. Hundreds of men passed through the surgery & then put to bed, washed, fed, dressed, or as soon as possible put on board the hospital ship when alongside. All but the worst cases & the foreigners - when the German train comes in, Hun orderlies carry the stretchers & it is a quaint sensation to help a man into bed, a great tall man over 6 ft. now so thin that he seems just a skeleton covered in parchment & oh so light with the assistance of one of these German orderlies decked out in red crosses & the ribbon of the Iron Cross'.

Suffused through the text is a barely suppressed disgust for 'the Hun. Many & terrible were the tales one heard, almost every case proved by mangled limbs, or backs scarred with the lashes of whips, or wounds from bullet or bayonet'. Much of the diary part of the album describes hospital life with stories by soldiers recounting their life as prisoners. Vivid descriptions of the wounded especially burns victims from R.A.F. crashes with some with no faces left at all. The Diary ends abruptly in mid January although there is much detailed observation of the suffering, organisation - or lack of it, and the attempts at a social life in distressing circumstances of this latter phase of the war between armistice and peace.

The album also includes several photographs of the hospital and nursing staff, doctors, patients etc. and as with many such albums the autographs of the soldiers often listing the various prisoner of war camps they had been in since 1914.

Evelyn Florence Sewell was born in Cirencester in Gloucestershire in 1892. She was a Staff Nurse at Cirencester V.A.D. Hospital from December 1914 till August 1915; Princess Henry of Battenberg's Hospital, 30 Hill St. London from August 1915 till June 28 1917; The Theodore Hospital, 53 Mount St, London, from August 9-1917 till May 1918; and lastly at Lloyd Kade - Rotterdam, Holland - from December 25 till February 24 1919. She was described on her Red Cross record as a 'Good intelligent worker' and was mentioned in despatches in November 1917. We believe she continued as a nurse, never married and retired to Poole in Dorset, where she died in 1972.



LOODS „HOLLAND" LLOYDKADE
ROTTERDAM,
 TEL. 6273 UITSLUITEND

'PURE ACCIDENT'

27 [OCCUPATIONAL HEALTH]. UNSWORTH COLLIERY, DURHAM. [FATAL ACCIDENTS]. Prescribed Form of Report Book for Inspection on behalf of Workmen ... Fatal Accidents at Unsworth Colliery... H.M.S.O., [1916-1932]. £ 850

Oblong folio, [207 × 334mm] 100 leaves of which 17 have been used describing deaths through mine accidents; original cloth backed printed covers (somewhat marked and soiled); together with an associated Durham Miners' Association minute book for the Unsworth Colliery for the years 1895 to 1897.

From the time the Coal Mines Act of 1911 came in to force a record of any fatality subsequent investigation had to be kept by the miners with their account of the incident.

The register takes the form of pre-printed sheets that workmen employed at the mine were able to give their account of the causes of any accident and to make their own assessment on whether there was negligence or not. Comparing the record by the workmen with the newspaper reports of inquests there does seem to be some divergence of opinion. On the 8th June Francis Welch was killed when a large stone fell on him after a prop had

We, being two persons appointed by the workmen employed in the mine to inspect the Unsworth mine, under Section 16 of the Coal Mines Act, 1911, hereby state that we have this day inspected* Death Drift & place where fatal accident occurred to J. Spurgeon

and that the following is a full and accurate report of the result of the inspection.

CONDITION.

Shafts ...	The Survival of the Tail Chain broke when set was
Roads ...	was leaving top of drift. By some means the set ran
Workings ...	into empty Tub siding at bottom of drift & caught John Spurgeon
Old Workings	We think that better provision ought to be made at the
Ventilating Apparatus	bottom of drift for lads to stay in while set is coming
Machinery ...	down the drift
	In our opinion it is a pure accident with no blame attached
	to anyone

Signed { J. Spurgeon } Date 12/6/16
 { John Hallen }
 Under Manager. Date _____
 Counter-signed { _____ }
 Manager. Date _____

* Here state whether whole or part only of mine inspected, and if part, which part.

been knocked out. The inquest notes that 'The jury returned a verdict, "Accidental death". Mr Welch leaves a widow and family of six. Two sons are active service' [*Newcastle Journal* - Monday 12 June 1916] but the workers added 'we desire to point out that the place where the accident occurred is only 6 ft wide. in our opinion this is not sufficient width where sets [of wagons] are running & we recommend that it be widened.' Here the minors saw this as just another accident with no apportioning of fault.

Another accident on the 8th September 'was caused due to the rope of beetle breaking causing the death of a boy named W. Smith, again they suggested quantities of rubbish and various other broken parts that 'need attending at once' but again' the signatories were 'of the opinion it has been a pure accident.' Even death was recorded as either a 'pure accident' or 'no one to blame' and reading through the reports one does wonders what circumstances would acutely find the pit owners ever culpable.

The death rate for the pit was roughly one man or boy per year. Seventeen deaths over sixteen years are recorded between 1916 and 1932, and although there is plenty of blank sheets are left another system of tabulation must have superseded this particular method or recording deaths. The Unsworth complex of pits at Gateshead, county Durham, were first sunk in 1847, they were to last until 1974 when the coal seams became unviable, the workforce had been as high as 1,000, but settled to around 750 when the mine closed.

Included with the present report book is the Durham Miners' Association minute book for Unsworth Colliery from November 22nd 1895 to February 7th 1897. This amplifies the negotiations between the miners and the owners during an earlier period, although much of the minutes are taken up with small disputes over extra working time, internal squabbles and raising funds, also with sporadic notices on deaths of miners with calls for funds through subscriptions for the deceased family.

The almost default explanation all deaths accepted as 'pure accidents' despite defects in equipment and working practices shows a fairly undeveloped demarcation of responsibility.



THE PERILS OF CRINOLINE

28 [ONWHYN, Thomas]. MRS CAUDLE CRINOLINE. [cover title]. London, Rock Brothers & Payne, Oct. 20th, 1858. £ 650

Hand-coloured etched panorama consisting of twelve illustrations and measuring [14.5 x 180 cm.]; one fold skilfully repaired folding and bound between glazed red covers, the upper cover illustrated; with blue cloth spine, with the book-label of Anne Rennie and F.G. Renier.

The design of the upper cover consists of the title and the imprint, also an illustration showing Mrs Caudle, putting on crinoline. The panorama follows the couple, and Mr Caudle's initial belief that the contraption is 'Quite Ridiculous' being confirmed when the couple try to go about their daily life. Various situations are used as props to the story, including walking hand-in-hand with one's children, sitting, taking a carriage, getting into an omnibus, the crinoline taking up all the sweepings from the street and the negotiation of doors and stairs. Eventually the couple are reconciled when Mrs Caudle gives up the fashion so they can again be 'Nearer & Dearer.'

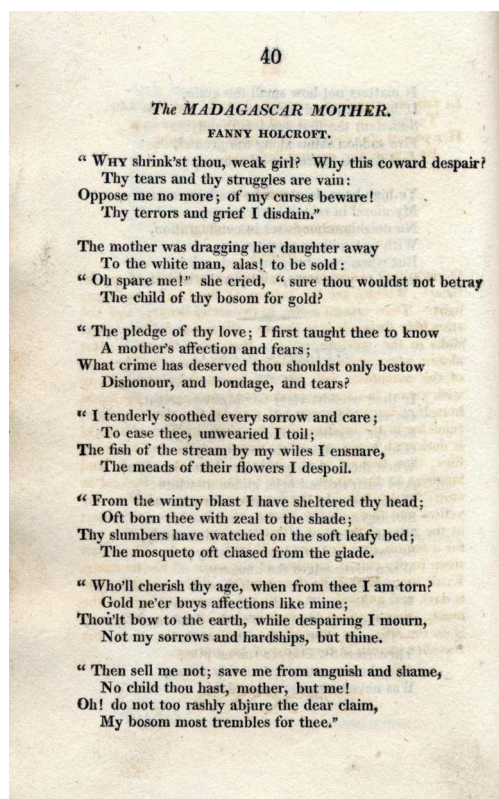
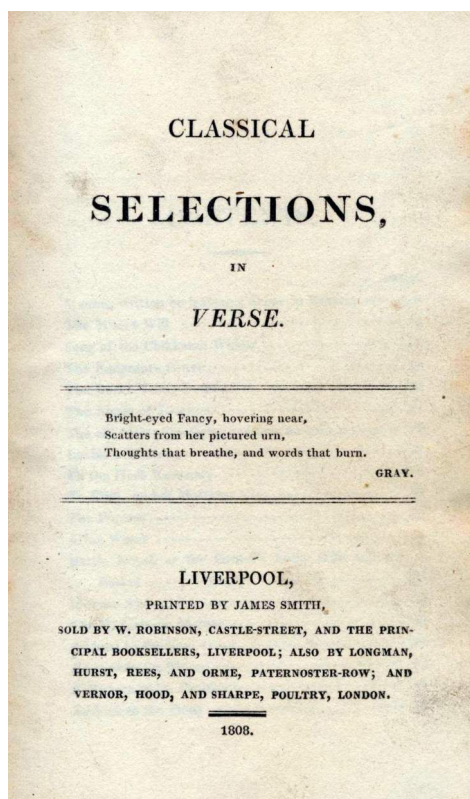
Mrs Caudle was a figure of fun invented by Douglas Jerrold in 1845 that had her as a 'cantankerous, whining old busybody'. She would frequently appear as a stock figure of fun in would feature in Punch for many years, however Onwhyn ends his adaptation happily, unlike Jerrold's original on which it is based.

Abbey, *Life*, 606.

INCLUDING FANNY HOLCROFT'S 'MADAGASCAR MOTHER'

29 [POETRY]. CLASSICAL SELECTIONS, in verse. Liverpool, printed by James Smith, 1808. £ 350

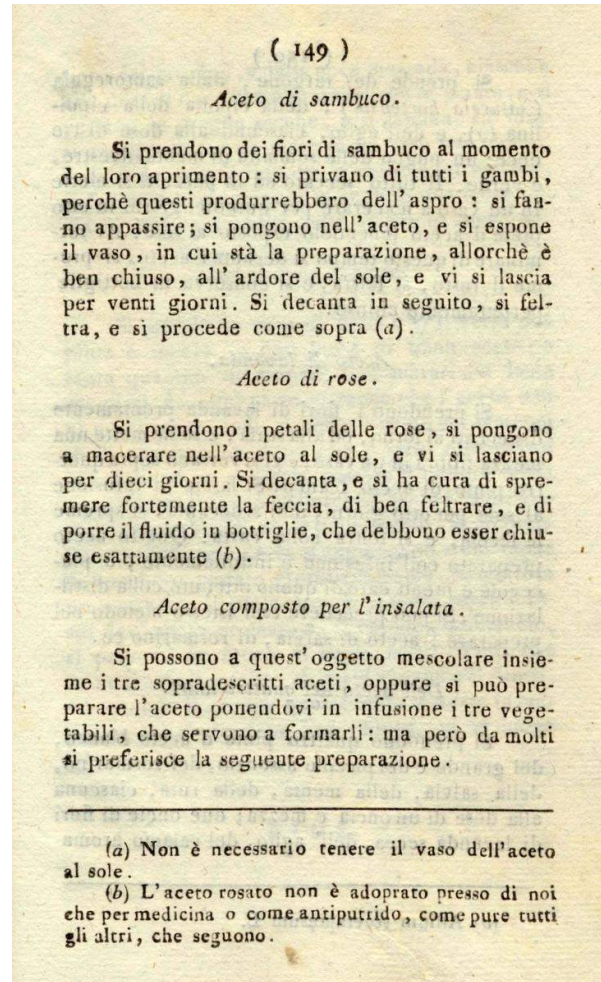
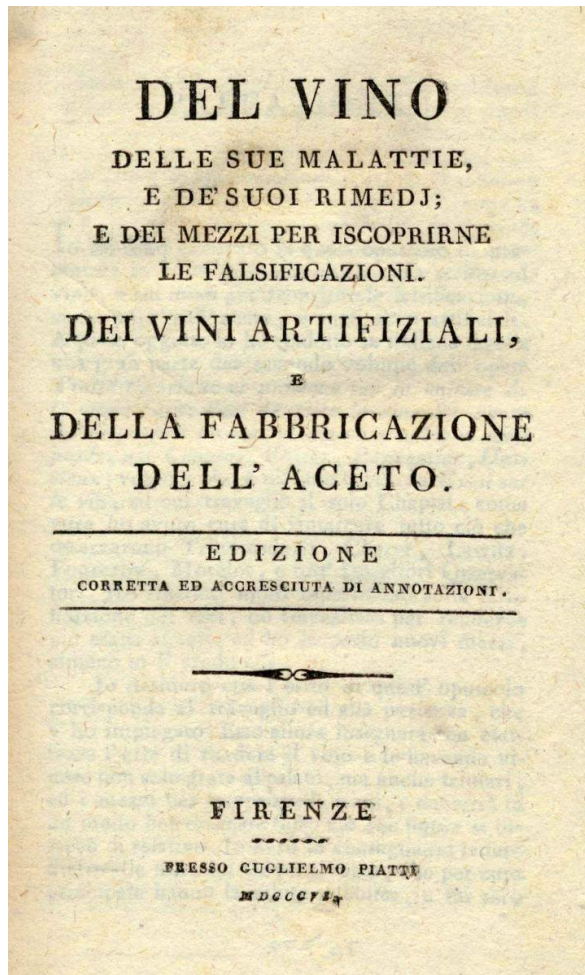
FIRST EDITION THUS. 12mo, pp. 200; apart from some light dust-soiling in places, a clean copy throughout; in contemporary dark green morocco, spine and boards ruled in gilt, spine also lettered in gilt, some minor rubbing, but still a very appealing copy.



Scarce collection of verse, attractively printed in Liverpool, comprising 'classical selections' by poets such as Southey, Scott, Pope, Cowper, Wordsworth and Samuel Johnson. There are also several pieces by Burns, including 'Afton Water', 'Despondency, an Ode' and 'Farewell to Ayr', as well as the anti-slavery poem 'The Madagascar Mother' by Fanny Holcroft:

"The mother was dragging her daughter away,
To the white man, alas! to be sold:
"Oh spare me!" she cried, "sure thou wouldst not betray
The child of thy bosom for gold?" (p. 40).

OCLC records three copies in North America, at Arizona, Indiana and Georgetown.



WINE AND ITS PROPERTIES

30 [POZZI, Giovanni]. DEL VINO DELLE SUE MALATTIE E DE' SUOI RIMEDJ E DEI MEZZI PER ISCOPIRNE LE FALSIFICAZIONI DEI VINI ARTIFIZIALI, e della fabbricazione dell'aceto. Edizione coretta ed accresciuta di annotazioni. Florence, Guglielmo Piatti, 1806. £ 350

8vo, pp. 151, [3]; almost spotless and fresh in contemporary half-calf over marbled boards, spine ornamented in gilt and with gilt-stamped red morocco lettering-piece; one lettering-piece missing, shelfmark label on spine, head and tail of spine worn; bookplate and release stamp of St. Mary's College in Birmingham.

Second corrected and annotated edition of this winemaking handbook, published earlier the same year in Milan.

Pozzi sums up what had been written in a scientific manner about wine by Chaptal, Rozier, Parmentier, Fourcroy and other foreign scientists for the use of the Italian winemaker. Among the foreign wines described are those of South Africa, which Pozzi praises as 'probably the best and first-ranking among all wines' (p. 39).

Pozzi (1769-1839) studied medicine in Pavia and served as a surgeon in the French army. In 1807 he organized and directed a veterinary school in his native Milan, and published medical and pharmacological works.

The work proved popular and ran through many editions, right up until the end of the nineteenth century.

Fumi 315; OCLC lists one copy of the first edition, in Switzerland, and four copies of the present edition in America, at UCLA, Yale, the National Library of Medicine and in Sonoma County Library.

BIRD'S-EYE VIEW OF THE RHINE

31 [RHINE]. DELKESKAMP, Friedrich Wilman. PANORAMA DES RHEINS VON MAINZ BIS COLN COVER TITLE. With folding hand-coloured panorama contained within.

[Together with:] THE TRAVELLER'S GUIDE Down the Rhine from Mayence to Cologne, with a Map Containing the Panorama of the Rhine and its Environs. Cologne: Printed for Friedrich August Mottu. 1825. £ 1,250

Hand coloured etched vertical panoramic strip measuring 2200 x 240 mm (300 mm at Seven Mountains), and consisting of six sheets conjoined, affixed to and folding out of thick green roan backed yellow boards, 242 x 190 mm., together with pp. 20 booklet; overall in very good original condition.

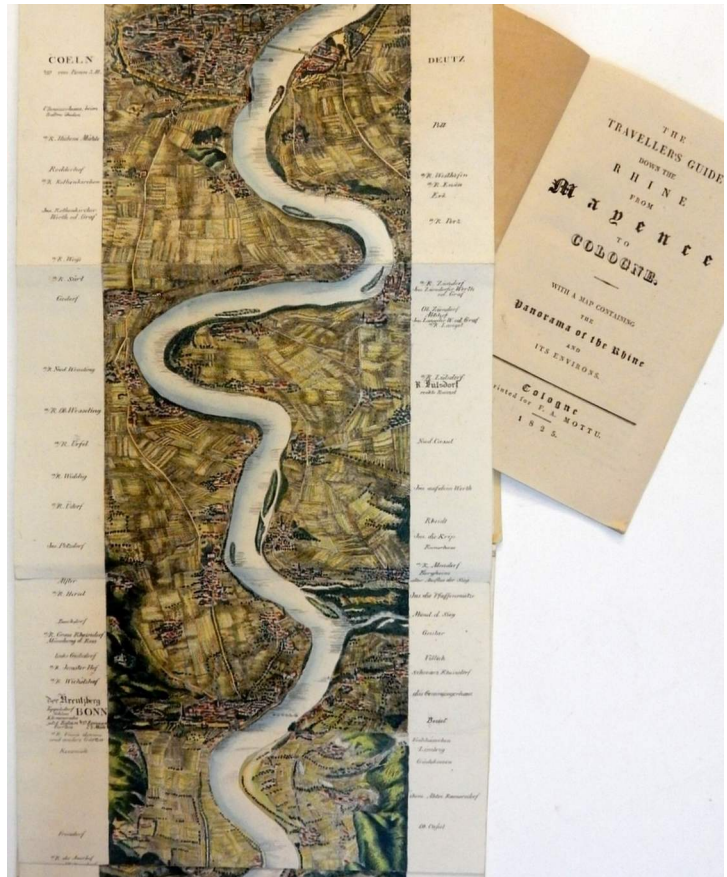
German river panorama consisting of a bird's-eye view of the Rhine from Cologne in the north to Mainz in the south, with identifications appearing in margins both left and right.

The panorama was produced in several versions and this example is a variant of that is described by Alfred Sattler, in his *Rheinpanoramen, Reisehilfen und Souvenirs: Katalog zu der Ausstellung in der Universitäts- und Stadtbibliothek Köln, 7 Mai - 24 Juli 1993*, pp. 19-21. That copy is stated to be by Friedrich Wilman Delkeskamp and to have been published in 1825 by him. There are, however, minor differences in the marginal identifications on that state and that described here, that said the engraved plate would probably have gone through several revisions over several years but as this copy still retains the accompanying booklet of 1825 it would appear to be an early or the earliest version.

The colouring is very vivid and the engraved lines still sharp, which would seem to confirm this suggestion. The text volume would have been issued in several languages and included in a bespoke way as here.

To confuse matters Kit Batten, 'Rhine Panoramas, or a Bridge too Far', *IMCoS Journal*, Autumn 2006, reproduces another (slightly later?) version that is printed from different plates, with a view of Cologne across the top and minor differences in the marginal identifications. He also states that it was engraved by F.W. Delkeskamp and published by Friedrich Wilmans in June 1825. (Could he be mistaken? And be describing some sort of plagiarized version.

This copy also with a second title in bottom margin: 'Panorama des Rheins und seiner nächsten Umgebungen von Mainz bis Cöln'.



AN ENGLISHMAN AND NINE AMERICANS BUY AN ISLAND IN FRANCE

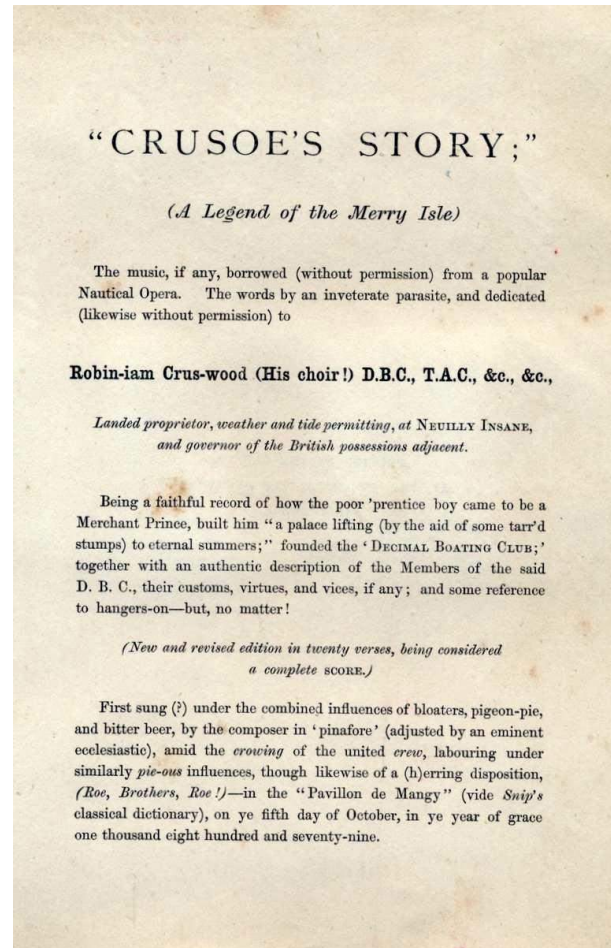
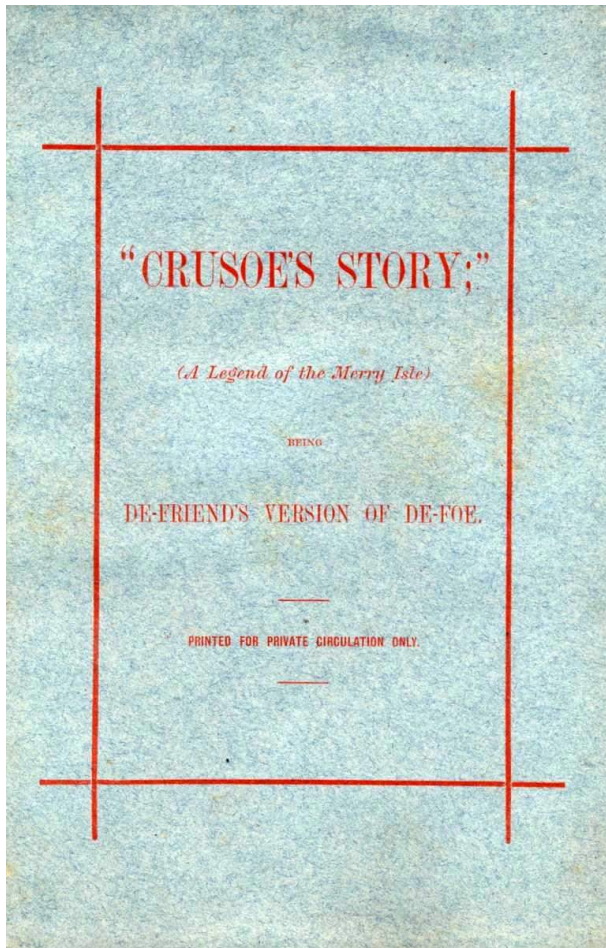
32 [ROBINSON CRUSOE]. [UNDERWOOD, William Scott.] CRUSOE'S STORY; (A Legend of the Merry Isle) being De-Friends version of De-foe. Printed by the Old' un at the Infamous City (Norwich), Angleterre. [1879]. £ 350

FIRST EDITION. 8vo, pp. [2], 3-11; original blue wrappers printed in red; actually two copies of the work have been dismembered and mounted on leaves in an album.

A poetic celebration of the founder of the Decimal Boating Club, his purchase of a building used at the Paris Exposition of 1878, and the move to his private island on the Seine and its erection as a clubhouse.

Apparently the club was formed by one Englishman, William Scott Underwood and nine Americans, hence the name 'Decimal', Underwood had settled in Paris as a successful lace merchant and draper by the 1870's, unfortunately we have not been able to pinpoint the name of his establishment but he clearly had enough of a fortune to peruse with some vigour his passion for boating.

The doggerel lines are clearly based on Joseph Porter's song from Gilbert & Sullivan's latest operetta H.M.S. Pinafore and begin 'When I was a lad, I served a term / as 'prentice boy to Thomas Adams' firm / I potted in the 'broidery, the muslin, and the lace. And I folded up the curtains and I put 'em in their place ... And he folded up



the curtains so carefully, That now he is the owner of the Ile Neuilly!.' The Île des Loups was renamed semi-officially as the Île des Anglais during this period of English speaking occupation, hence the allusion to Defoe's Crusoe.

The verses allow us to follow Underwood's career with the major Nottingham lace manufacturer Thomas Adams, his move to their Paris branch where he became the company agent, and later his decision to work for Adams' chief rival in the French capital. His involvement in 1878 Exposition and the years immediately following were very profitable for him, this of course allow time for his boating obsession. The text further mentions that Underwood was unmarried although we know that when he returned to England he married in 1881 before retiring from business a few years later to Kingston upon Thames - noted indeed for it boating.

The Decimal Boating Club would appear to have had quite a fluid membership that increased to something close to 100 members in later years when it morphed into the Decimal Boating and Lawn Tennis Society becoming one of the chief Anglo-American groups in late nineteenth century Paris.

Not in OCLC, and as far as we are aware, unrecorded.

HELPMATE TO GOTHIC RESTORATION

33 **ROBSON, Edward Robert.** ARCHITECTURAL SCRAP ALBUM. [Various places], 1857-1865. £ 1,500

Folio, 179 pen & ink and pencil sketches plans and elevations together with a few prints and a calotype of York Minster Library in 1853 by William Pumphrey; original half roan over cloth, spine lettered in gilt, some scraps somewhat worn at extremities.

The album is clearly the result of Robson's work during the late 1850s and early 1860s with that redoubtable restorer Sir George Gilbert Scott.

The drawings are generally details of doorways, windows, towers, and various others devoted to furniture and fittings with a group on iron door furniture, with some tracings from magazines and journals of the period. In all probability these were brought together as an aide-mémoire whilst working in George Gilbert Scott's practice as an 'improver.' A role today often castigated for the rather heavy and unsympathetic restoration of ecclesiastical buildings. This is not to devalue either Scott or Robson's work which was generally thought as both worthy and sound practice by contemporaries in the preservation of historic buildings.

The album gives an interesting insight into the features that were thought to be good examples from which to work in both restoration and extensions, rebuilding and other improvements to the stock of British church architecture in the Gothic manner.



Robson was articled as a pupil to John Dobson (1787-1865) of Newcastle-upon-Tyne, a leading architect of the north-east, however, Robson was ambitious and came to London where he got a position as a draughtsman in the office of Sir George Gilbert Scott. While still in Scott's office Robson commenced independent practice c.1858 as architect to Dean and Chapter of Durham. It was also during his time with Scott that he became acquainted with John James Stevenson and subsequently to work with him on various projects. Later still Robson became architect in the London County Council for whom he designed several hundred schools, chiefly in the 'Queen Anne' style.

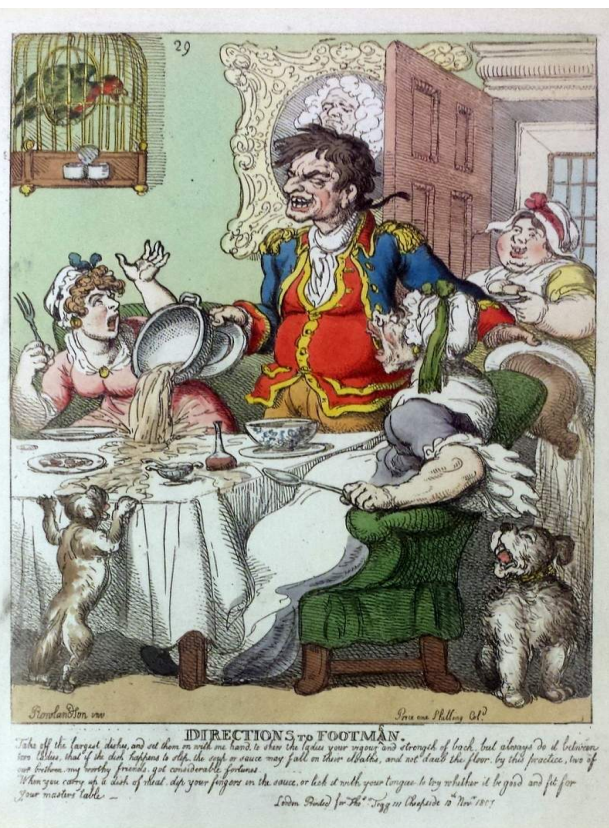
INCLUDING QUOTES FROM DEAN SWIFT

34 **ROWLANDSON, Thomas.** DIRECTIONS TO FOOTMAN. London, Printed for Thos Tegg in Cheapside. 10th Novr 1807. £ 1,500

Handcoloured etching, [34.3 x 24 cm], lettered with title, artist's name, text within image, and publication line: 'Rowlandson inv. [C & J.] / Price one Shilling Col'd /; in fresh original state, mounted and ready to frame.

An untidy shock-headed footman stands letting a tureen slide on to the table so that its contents pour out; in his l. hand is a dish containing a leg of mutton, held so that joint and gravy fall to the floor. He stands between a hideous old woman at the head of the table (r.) and a comely young one on her right. A fat maidservant follows the footman, holding a dish. Behind the man hangs an elaborately framed bust portrait of a grim-looking man wearing an early eighteenth-century wig. A cockatoo screams from a cage (l.). A dog sits behind the old woman's chair, a cat puts its fore-paws on the table to lap the spilt soup. Below the title: 'Take off the largest dishes, and set them on with one hand, to shew the ladies your vigour and strength of back, but always do it between two ladies, that if the dish happens to slip, the soup or sauce may fall on their clothes, and not daub the floor, by this practice, two of our brethren, my worthy friends, got considerable fortunes.... When you carry up a dish of meat, dip your fingers in the sauce, or lick it with your tongue, to try whether it be good, and fit for your masters table -.' [Two quotations from Swift's 'Directions to Servants'.]

BM Satires 10918.





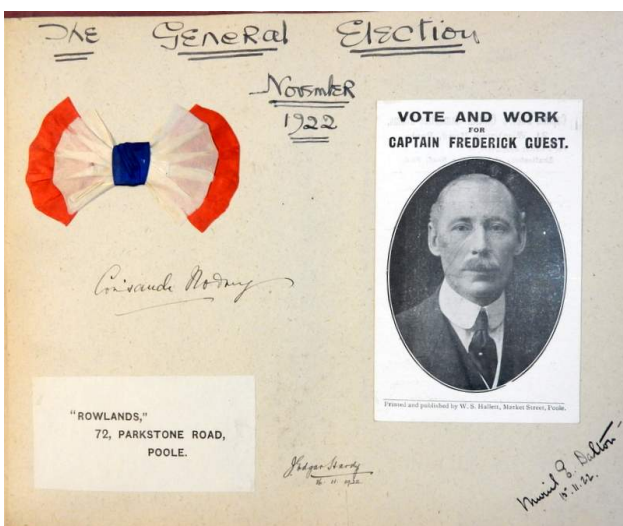
ALBUM OF A SOCIALITE AND BUSINESSWOMAN

35 SANDON, Winifred Ada. ORIGINAL PHOTO ALBUM. [Great Britain, Canada and USA]. [1921-1926]. £ 350

Oblong folio, [24 x 32cm], 24 leaves of thick paper containing photograph, ephemera and autographs; original two tone red cloth, slightly worn.

An unusual scrap album recording the travels of business woman and socialite Winifred Ada Sandon (1891-1959).

Winifred was the daughter of prosperous property agent and building contractor Robert F. Sandon. Her social life revolved around house parties, visits to, or holidays at Brighton, Folkestone, Lymington in Hampshire together with voyages to Lucerne, Canada and New Jersey in the USA. She appears to have lived with her father at 34 Sloan Court, London and unlike her siblings, does not seem to have been the marrying type, instead pursuing the career as a business woman in her own right, chiefly in coal and shipping.



From a newspaper cutting we also know that Winifred became secretary during WWI to the Manhattan prominent lawyer Paul Drennan Cravath (1861-1940). Cravath was highly influential in foreign policy as a leader of the Atlanticist movement which comprised of several influential upper-class lawyers, bankers, academics, and politicians of the Northeast, who were all committed to a strand of Anglophile internationalism. This must have propelled her career somewhat for the album, which covers the post First World War period, includes photographs not only of friends but also some of her business connections.

Sir Herbert Henry Raphael (1859-1924) of the banking family features in many of these photographs, the connection with Raphael may have been through the development of Romford Suburb and other similar project that Winifred's father was very likely to have had an interest. Winifred was also keen on horse racing, she attended Goodwood for all four days on two successive years with her friends. Placed in the album are badges and programs from these races, including a prized entry to the royal enclosure.

In 1922 Winifred was actively involved in the failed re-election of Freddie Guest, Chief Whip of Prime Minister David Lloyd George's Coalition Liberal Party from 1917-1921, but was well trounced by Gordon Ralph Hall Cain. Her connection with the 'Atlanticist' movement, Lloyd George and the Liberal Party (and later the Conservative Party too!) links together the photographs, people and places entered in this unusual album.



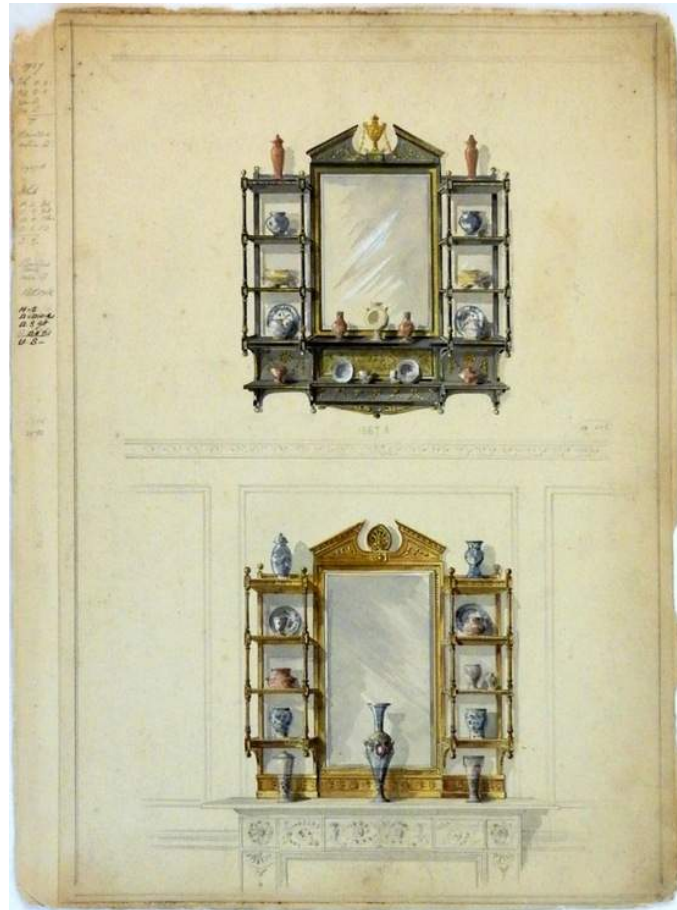
A CUT ABOVE THE REST

36 [SCISSOR MAKER]. JOHN SKINNER, NO. 16 NURSERY STREET, SHEFFIELD. Manufacturer of all kinds of fine scissors, ladies dress slides, belt, neck & wrist clasps and polished steel ornaments of every description. Orders executed on the shortest notice, and most eligible terms. [George] Mequiner Sc. [Sheffield, c. 1825]. £ 285

Large engraved illustrated trade card, [15.8 x 17.7 cm].

John Skinner, chiefly produced scissors and buckles etc. at the time he issued this trade card. A few years later in 1829 he was one of the first to develop and produce steel nib pens and as such is mentioned in Dionysus Lardner's treatise on metal manufacture for the *Cabinet Encyclopaedia* of 1833. He later operated from Stanley Street, Sheffield in 1837 and according to *Pigot & Co's National Commercial Directory* (1837) his diversification into nib making was by then his chief occupation.



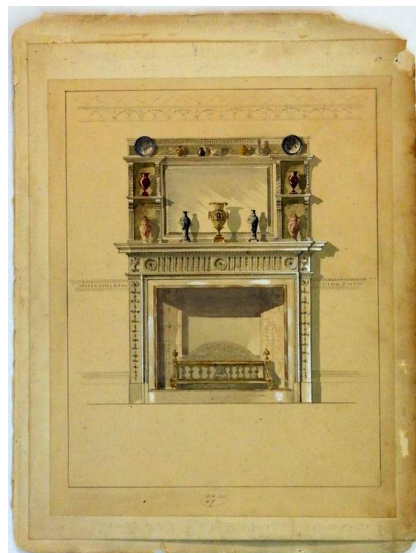
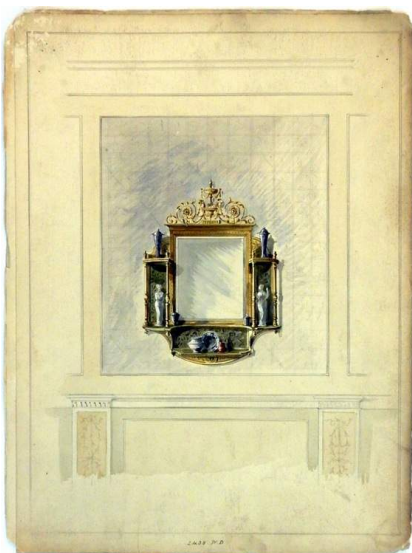


EXPENSIVE TASTE

37 **SEWELL & SEWELL. [ARCHITECTURAL & FURNITURE DESIGN].** A series of designs including, a pier glass, a wall glass, five wall shelves, including four with mirror backs; two overmantel, three fireplaces with matching overmantels and a detail of a fireplace surround. [London?], 1880s. £ 1,250

12 sheets [37.5 x 28 cm], pencil and watercolour designs with some pen and ink detailing also costings in code on verso for materials and retail price, (some dust soiling and damage to edges, but not affecting the designs); contained in a cloth portfolio.

A fine group of designs, anonymous except for the initial 'W.D.' and 'S. & S.' pencilled at the foot of several sheets. 'S. & S.' are certainly the major furniture makers Sewell & Sewell of 8, 10, and 16, Worship Street, Finsbury in London although 'W.D.' eludes identification.



The watercolours are of a fine quality and clearly intended for both expensive taste and larger property at the top end of the market. Each of the designs are populated with an interesting variety of porcelain, much blue & white ware, clocks, etc. that doubtless gave prospective clients a better idea of how any completed work would translate in practice.

The inclusion of Adam revival fireplaces, with the addition of more aesthetic and lighter gilded or ebonised woodwork, would place the watercolours probably to the mid 1880s.



CYMAGRAPH DEXTERITY

38 **SHARPE, Edmund.** [ORIGINAL MANUSCRIPT] SUPPLEMENT TO “ARCHITECTURAL PARALLELS” CONTAINING FULL-SIZED MOULDINGS. Containing the Full-sized Mouldings of the Following Abbey Churches: [Furness. Roche. Byland. Hexham. Jervaulx. Whitby. Fountains. Netley. Rievaulx. Bridlington. Tintern. St. Mary’s, York. Guisborough. Howden. Selby] [1848]. **£ 1,850**

Large folio [557 × 425mm], manuscript outlines coloured in various wash colours of sketches for 59 of the 60 plates in the Supplement, together with manuscript title and contents leaf; without the drawing for plate 20 of the published work, Plates 10-19 are on tracing paper glued to cartridge paper and the remainder are drawn directly on cartridge paper; housed in modern cloth portfolio.

Throughout his life the architect Edmund Sharpe (1809-77) both studied and wrote on architectural history. He was also adept at making accurate sketches and measured drawings of ecclesiastical buildings and ruins, it was this skill that resulted in his largest and most systematic work on *Architectural Parallels* issued between 1845 and 1847. The success of the work resulted in Sharpe publishing a supplement that included measured drawings of mouldings from all the subjects chosen for the main work.

The drawings were first outlined in pencil before an ink line was added to differentiate the edge of each of the mouldings, these were then finished with a coloured wash in order to fill out the image. These drawings were doubtless transferred to the lithograph plates at which stage the lithographs



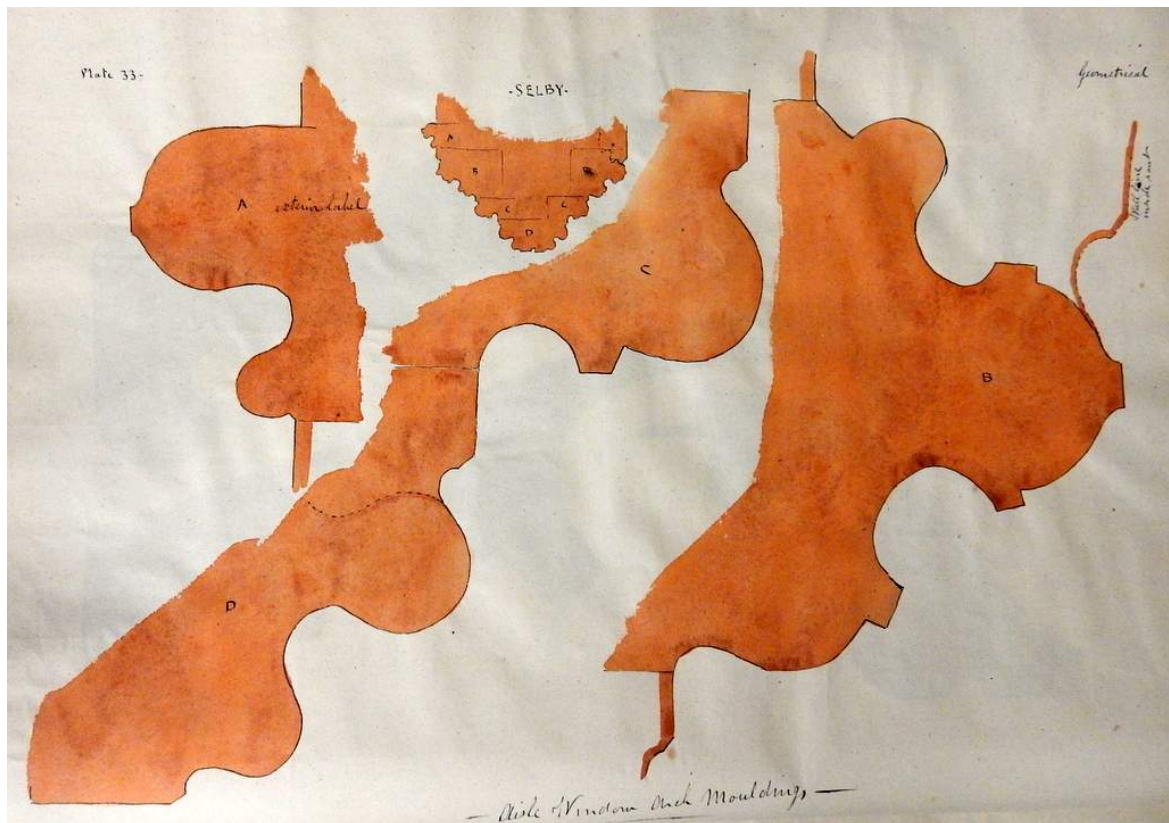
SUPPLEMENT
20
"ARCHITECTURAL PARALLELS,"
CONTAINING
The Full-Sized Mouldings
of the following Abbey Churches:
CONTENTS.

<p>PUR ARCH MOULDINGS.</p> <p>1. Fountains. 2. Egham. 3. Barm. 4. Stoneale. 5. Wiltshy. 6. Fountains. 7. Kinsale. 8. Bridlington. 9. Hinton. 10. " " 11. St. Mary's York. 12. Quilby. 13. Selby. 14. Horden.</p> <p>TRUSS ARCH MOULDINGS.</p> <p>15. Selby. 16. Stoneale. 17. " " 18. Bridlington.</p> <p>EAST WINDOW ARCH MOULDINGS.</p> <p>19. Kinsale. 20. Stoneale. 21. Horden.</p> <p>CLEAREY WINDOW ARCH MOULDINGS.</p> <p>22. Kinsale. 23. Stoneale. 24. Horden.</p> <p>ALL-WINDOW ARCH MOULDINGS.</p> <p>25. Bridlington. 26. Quilby. 27. Selby.</p> <p>ALL-WINDOW ARCH MOULDINGS.</p> <p>28. Kinsale. 29. Stoneale. 30. Horden. 31. St. Mary's York.</p>	<p>32. Quilby. 33. Selby.</p> <p>PIER CAPITALS & BASES.</p> <p>34. Selby. 35. Stoneale. 36. Selby. 37. Hinton.</p> <p>CHAPEL CAPITALS & BASES.</p> <p>38. Selby. 39. Fountains. 40. Kinsale. 41. Selby. 42. " " 43. St. Mary's York. 44. Selby.</p> <p>ARCADY ARCH MOULDINGS.</p> <p>45. Fountains. 46. Selby. 47. Stoneale. 48. Selby. 49. Horden.</p> <p>STAIRS.</p> <p>50. Selby. 51. Stoneale. 52. Selby. 53. Horden.</p> <p>VAULTING CAPS & C.</p> <p>54. Selby. 55. Kinsale. 56. Stoneale. 57. St. Mary's York. 58. Selby.</p> <p>VAULTING RIBS.</p> <p>59. Selby. 60. Stoneale. 61. Bridlington. 62. St. Mary's York. 63. Selby.</p> <p>WALL BIRD.</p> <p>64. Selby. 65. Stoneale. 66. Horden.</p> <p>WALL CORNICES.</p> <p>67. Stoneale. 68. Selby. 69. Horden. 70. St. Mary's York.</p>
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were supplied with letterpress. It is quite possible a number of the pencil drawings were made in situ as Sharpe was adept at using the Robert Willis' newly invented Cymagraph, this rather fiendish instrument was contemporaneously reported that 'even young ladies could master.' With some practice and dexterity mouldings could for the first time be accurately reproduced, Sharpe had improved the design of the instrument and was clearly the first person to provide accurate drawings of the major ecclesiastical building in a printed work. It was somewhat fortuitous that the instrument was available at the time he was planning his *Architectural Parallels*.

To our knowledge Sharpe was the first person to provide systematic and accurately measured drawings of medieval mouldings. With the nineteenth century revival in gothic architecture it became increasingly difficult to avoid



criticism for pastiche, inaccurate or sloppy detail. The Ecclesiological Society was particularly critical on this subject and helped to reevaluate historic buildings and go some way to preserve the foundations of gothic design in Britain. The manuscript appeared in B. Weinreb Catalogue 31 *Church Architecture and Architects in Britain* 1976 as item 842; the library at the RIBA now holds the majority of drawings from the main body of the work, however at what period the *Supplement* became separated from the main body of the work, or indeed if it was retained by Sharpe for demonstration purposes, is unknown.

THE IMPORTANCE OF NUTRITION

39 **SIMMONDS, Rose.** MANUAL OF NUTRITION... Cassell and Company, Ltd, London, Toronto, Melbourne and Sydney. 1945.

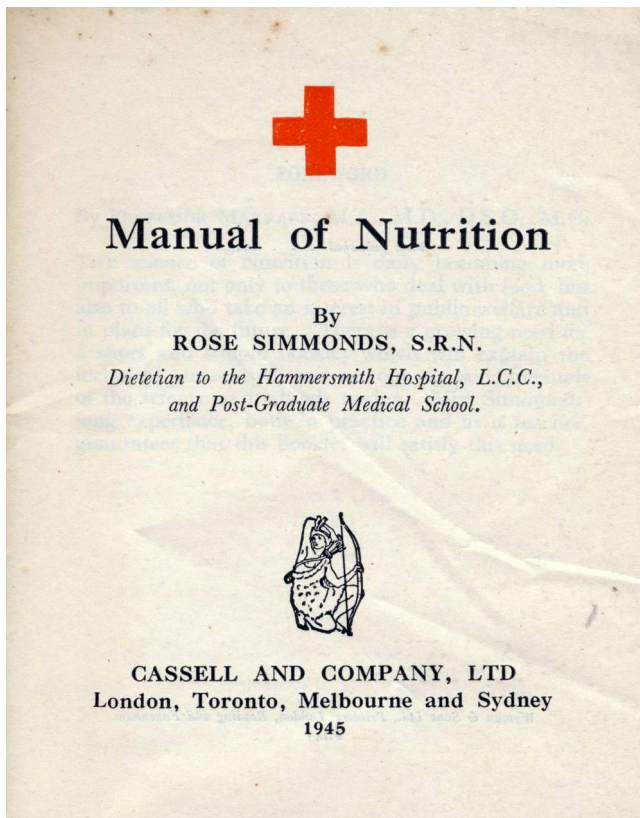
£ 95

FIRST EDITION, PRESENTATION COPY. 12mo, pp. vi, 90; apart from a few minor marks, a clean copy throughout; stapled as issued in the original wraps, printed in red, lightly dust-soiled and staples rusted, but still a good copy.

Uncommon first edition of this handy pocket manual providing all manner of information on nutrition, the contents covering the significance of diet on health, grow and weight, food elements, milk and dairy products, composition of meat, fish, eggs, pulses, vegetables, fruits and soya beans, starches and sugars, before concluding with 'The protective diet as applied to the family'.

'The science of Nutrition is daily becoming more important, not only to those who deal with food, but also to all who take an interest in public welfare and in plans for the future. There is growing need for a short and simple booklet which will explain the technical terms used, and set out the fundamentals of the science as it stands to-day. Miss Simmonds' long experience, both in practice and as a teacher, guarantees that this booklet will satisfy this need' (foreward).

OCLC records four copies in North America, at the NLM, Johns Hopkins, National Agricultural library and the Library of Congress.



ARSENIC FOR CHILDREN

40 **[SPA TOWN DEVELOPMENT].** REMARKABLE ARCHIVE CHARTING THE DEVELOPMENT OF THE AUVERGNE SPA TOWN OF LA BOURBOULE. La Bourboule, 1870-1898. £ 3,850

Five albums [four, 28 x 38 cms. and one, 23 x 30 cms.] containing 281 full-plate photographs [approx. 21.5 x 16.5 cms.] together with a few portraits in a smaller format mounted on card; original black morocco, some wear to extremities; another album partly filled with family photographs and an archive of printed papers, letters, ephemera, bill posters and various newspapers etc. connected with Lamarle and his family (1800-1923).

A unique photographic record of the development of the French Spa town of La Bourboule. Known as the children's spa it has the strongest arsenic waters in Europe.

The five albums were collected together by Aimé Ernest Amédée Lamarle (1835-1898), who as director of Compagnie des eaux minérales de la Bourboule, oversaw the rapid development and rebuilding of the Spa town during the late 1870s to 1890s.

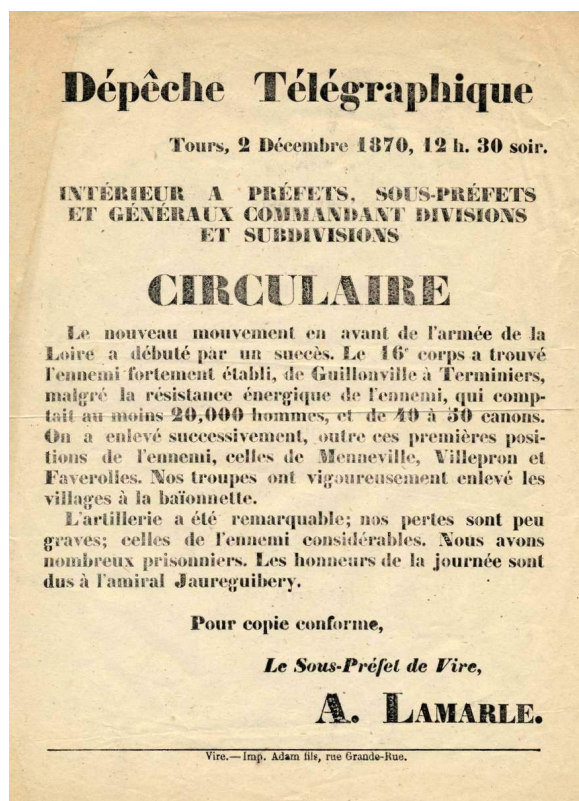
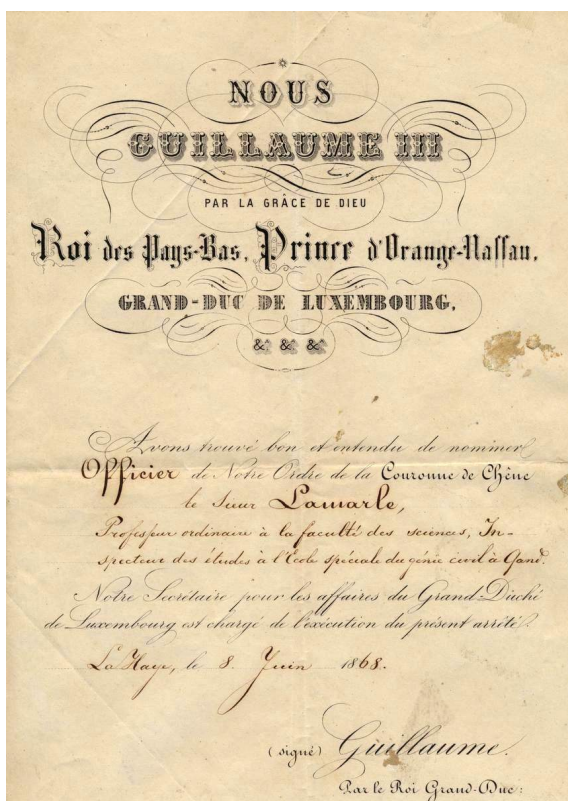
Recording the transformation from a distinctly varied jumble of buildings, the earliest photograph dated 1865, into a regularly laid out town based around the Grands Thermes, the photographs afford a superb account of development and exploitation of the water cure in the late nineteenth century. Large hotels begin to populate the spa with private villas, then





distinctly isolated when built, although these were soon to be engulfed in later development or soon demolished to make way for yet more hotels and more modern villas. The spa, as it expands through this photographic record, gives the air of a building site. As ever more resources were thrown into the project many of the semi-completed structures dotted about the spa are everywhere surrounded, it must be added, by rough ground picket fences, immature shrubs and trees. By the time of the last dated photographs in October 1897 La Bourboule had achieved maturity, however, our director Lamarle died a year later so the albums come to a close.

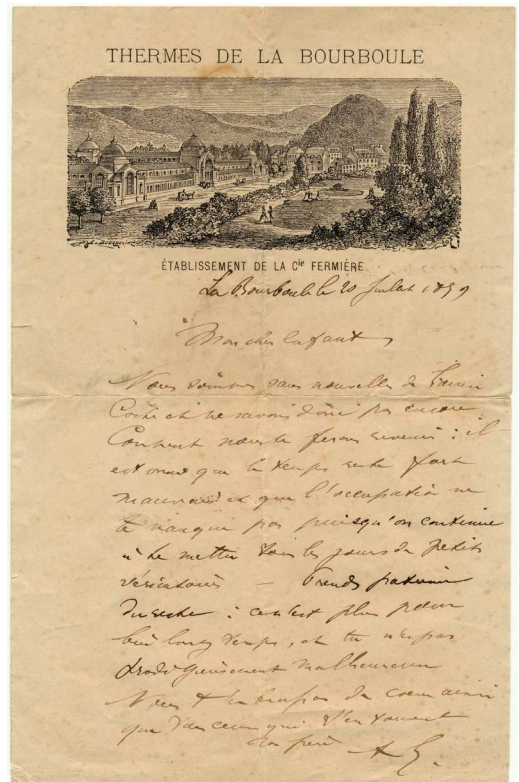
The town had probably been known for its hot springs since antiquity and although development had begun in the 1820's it was something of an ad hoc affair as the ownership of the sources was shared between the Choussy family,



the Société Sedaiges, Mabru and Perrière, a mining company owned by the municipality each of whom had their own well. Disputes were inevitable and resulted in a 'War of the Wells.' Litigation during the 1850s and 60's was continuous - not helped by the population of the expanding village of La Bourboule. This situation could not continue and village residents asked for autonomy from the commune in 1871, and in 1875 this separation became effective.

The separation meant the population could devote all its energy to devolving the spa and from this time the real beginning and transformational town began. The 'Compagnie des eaux minérales de La Bourboule' was founded on 25 August 1875 by Clermont-Ferrand, succeeding the Sedaiges, Mabru and Perriere societies. Thanks to the contribution of its members, the company owns the rights to the mineral and spa waters flowing on the communal lands, the right to collect and exploit them, plus a land of 10,000 m² on the right bank in Bording the Dordogne, the lease expiring in 1936, the Compagnie des Eaux also bought into the project and through an alliance with local and financial interests the development of the Spa was put on a progressive footing.

The five albums therefore record the transformation of the village into a major spa town. The consolidation of interests into a virtual monopoly, together with a major construction campaign, was agreed between the municipality and Compagnie des Eaux. The latter undertook to construct, within six years period, the thermal baths, a town hall, a chapel, stone bridges, a casino, a concert hall with games and cafes, a road between Murat and La Bourboule, another road between Le Mont-Dore and La Bourboule, as well as arraigning for walks and a public square. The last competitors under this onslaught gave up and sold out to the Compagnie des Eaux.

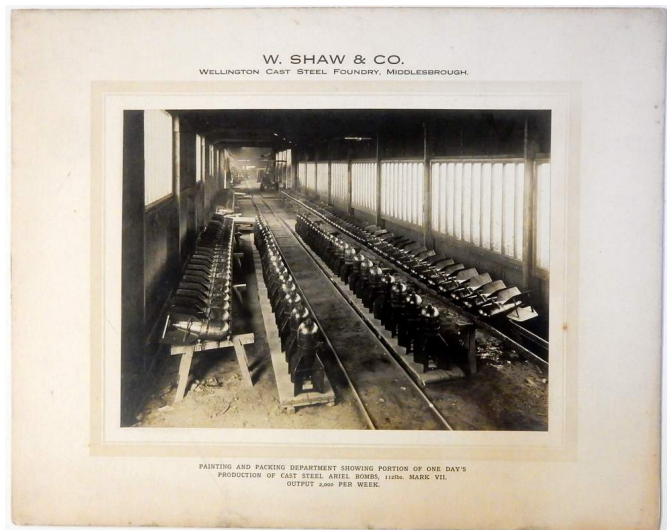


MAKING BOMBS

41 [STEEL FOUNDRY]. W. SHAW & Co. A SERIES OF 10 GELATINE PRINTS DEPICTING THE WELLINGTON CAST STEEL FOUNDRY MIDDLESBROUGH MUNITIONS PRODUCTION. Middlesbrough: M. Wright, 75 Albert Road, [1914-1918]. **£ 1,450**

Series of gelatine photographs mounted on card [340 x 430mm.] each with titles printed in black and photographers name in blind; contained in a modern red cloth portfolio.

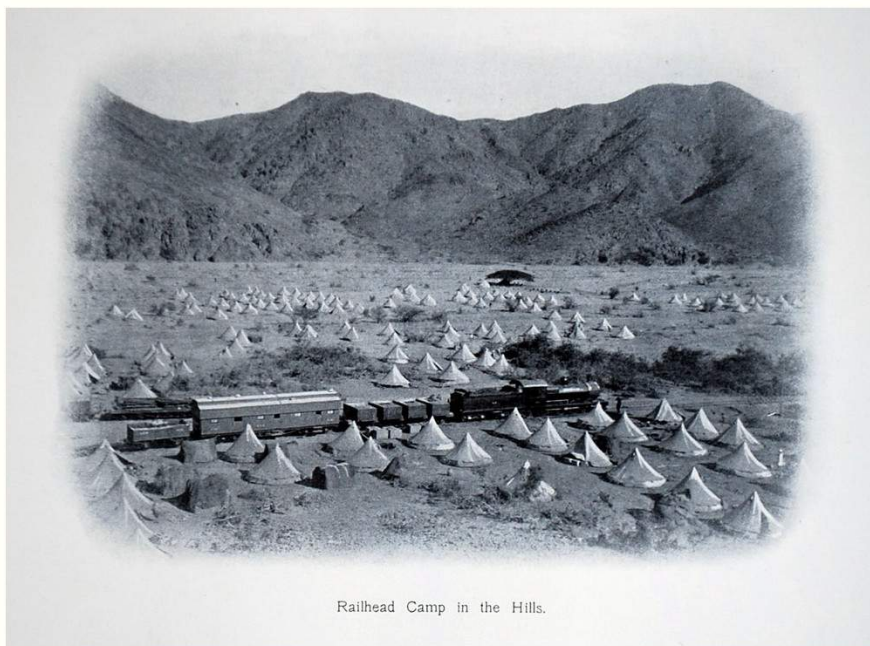




W. Shaw and Company at the Wellington Cast Steel Foundry were engaged in supplying various kinds of castings used in connection with war vessels. They also supplied aeroplane bombs, stern frames and propellor brackets for Admiralty. These unusual photographs include a series of four photographs of aerial bombs in various stages of manufacture.

The methods of production does not seem to be quite streamlined as an image of the assembly bay for the 550lb Admiralty Pattern Mark I aerial bombs show a considerable amount of bespoke work entailed with fitting the detonator and indicate a period early in the war. The photographs were taken probably during a lunch break as the overhead line shaft and belt system of power transmission is still running; as are telltale jackets, mugs, assorted lunch baskets tucked into corners of the workbenches.

William Shaw's Wellington Foundry was started in 1881 and was one of a number of enterprises that utilized the phosphoric ores in Cleveland area. Together with three associated photographs and two duplicates apparently salvaged from the factory before demolition.

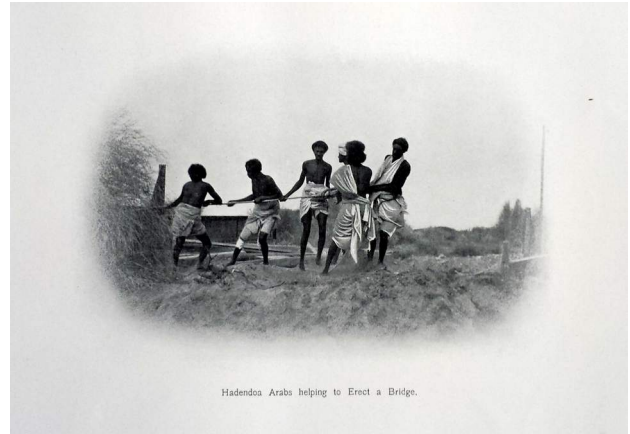
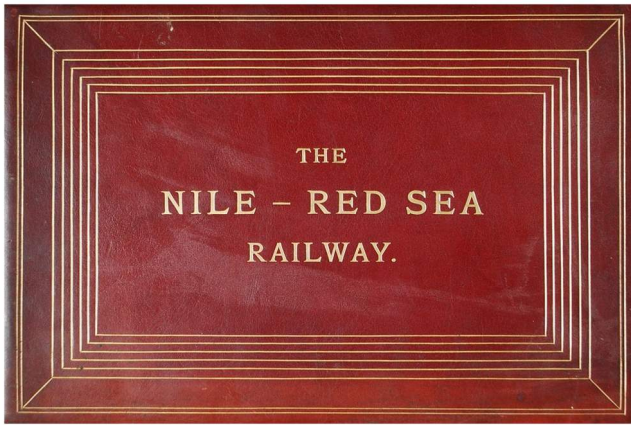


CONNECTING KHARTOUM WITH THE SEA

42 [SUDANESE RAILWAY]. THE NILE-RED SEA RAILWAY. London: McCorquodale & Co., Limited, Cardington Street, London, N.W. [1906]. £ 1,500

Oblong folio, [24 x 38 cm]. ff. 47, [1] imprint, folding coloured map; original red morocco, upper cover panelled in gilt with title, silk endpapers.

The line was constructed to connect Khartoum with the sea, heretofore a rail-line had been built north from Khartoum to Wadi Halfa on the Nile some 100 miles south of the Egyptian State Railway terminus at Aswan but this railway did not help to open up the country to commerce or give the British security.



Hadendoua Arabs helping to Erect a Bridge.

Sudan had come under British control soon after the Mahdist Revolt in 1898 so it was thought that a link to the Red Sea would facilitate the opening up of the country to commerce through the newly created Port Sudan and also protect the country from any further insurgency.

The album includes photographs of ancient port of Suakin; the building of harbours, distillation plant, workshops, railway sheds, pontoons, steam cranes, views of the unforgiving plains and hills along the route, 'Camp of the Advanced Party,' 'The First Day's Work.' several views of camps, working parties embankments, railheads cuttings, station buildings, bridge erection, water tanks, engines, wagons, and all the clutter of railway construction.



A MATTER OF TASTE

43 [TERRACOTTA WARE]. BONI, Andrea. ALBUM DI DECORAZIONI ESEGUITE IN TERRA COTTA nello stabilimento Andrea Boni E C. Premiato con medaglia d'oro e d'argento dall'I. R. Istituto di Milano e con medaglia di bronzo dal Giuri nell'Esposizione Mondiale di Nuova York [*title from front wrapper*]. Milano: Andrea Boni, [c. 1860]. £ 850

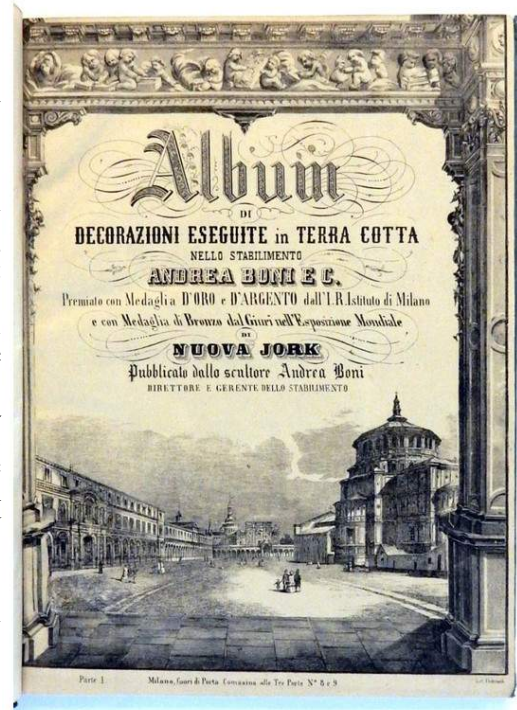
Large 4to, ff. [16], with 60 lithographic plates of which four are folding, one is printed in sepia and one further is tinted; contemporary blind- and gilt-stamped cloth, lithographic buff wrappers bound in.

A fine terracotta manufacturer's pattern book.

'An immense choice of models ranging from the diminutive spill vase to architectural designs for the complete decoration of the walls of a palace. Apart from the reproduction of a few Renaissance friezes and medallions, all modern subjects show the same deplorable taste' (Solon).

In spite of Solon's reservations, the plates, finely lithographed by Pedrinelli, represent a diverse range of subjects: door casements, pedestals, plinths, mirror frames, fireplaces, over mantels and so on. There is a fine range of figures from the neo-classical to more modern tastes as well as examples of monuments obviously intended for a church. Some are perhaps verging on the bad taste, others almost comic, such as the fireplace which seems to sprout giddy cherubs from every corner, or the wall mounted plaque with protruding horse head (all foaming mouth and staring eyes), in imitation of some hunting trophy. A four-page list of price revisions to 1862 inserted at the front and additional price slips pasted to the bottom of each plate. A supplementary plate shows a statue of Vittorio Emmanuele, who became King of Italy in March 1861, and a statue of a carbonaro. The sepia plate shows the unusual Palazzo Rocca in Nervi near Genua, a 27-meter tall building highly decorated with terracotta, which strangely resembles the ornamentation of Russian rural architecture.

Solon, p. 42 (citing an edition of 1864-5); OCLC locates a single copy, in the V&A; ICCU locates copies in Milan and Modena with 12 pages of text.



SCOTTISH LIFE INTERPRETED FOR THE WEST END STAGE

44 [THEATRICAL COSTUME]. B.J. SIMMONS & Co. *Theatrical Court Costumers*. THE GAY GORDONS. A series original watercolours of costume designs. [London], 1907. £ 850

From the London costumiers of B.J. Simmons and Co., Covent Garden including some work in pencil, (10 on card, one on notepaper) together with six sheets of typewritten an manuscript schedule of costumes for both the London and touring performances; contained in original linen backed folder (33 x 26.5 cms).

An interesting costume archive, including watercolours and original designs, put together for the first performance of the Edwardian musical comedy *The Gay Gordons* involving, the then, and now well trodden script of an American heiress saving an aristocratic estate.

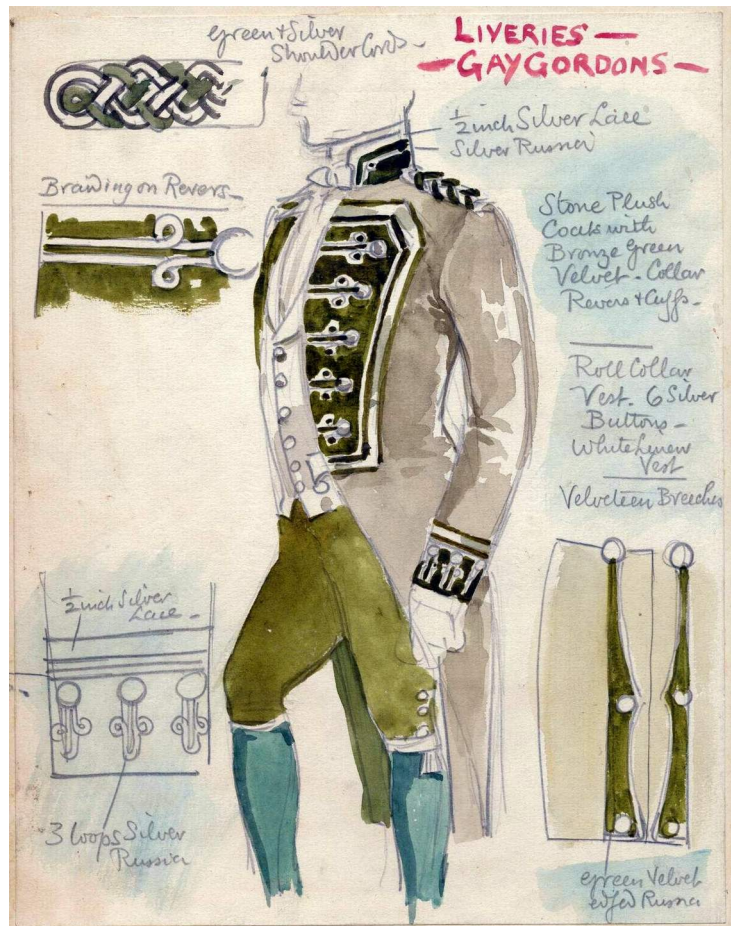
The Gay Gordons was based on a text by Seymour Hicks, who also had the lead role in the musical. Together with a score by Guy Jones, lyrics by Arthur Wimperis, C.H. Bovill, Henry Hamilton and the young P.G. Wodehouse the musical comedy achieved a 229 performances in its London run at the Aldwych Theatre. This initial run began on the 11th September 1907 with a closing performance on the 11th April 1908 before going on tour through the provinces where it eventually reached Doncaster during 1909.

The costume designs for the production were created by William John Charles Pitcher Wilhelm (1858-1925). A number of his works are held at the V&A where he is described as working 'in the prevailing style of late 19th century realism, but with an imagination and flair and knowledge of his subject that made him outstanding.' Not all



the costumes designs are present, either some sifting out seems to have been necessitated by the time the production was taken on tour or Simmons only supplied the bulk order. Certainly rather than go to the cost of making new costumes for the principles in the provincial productions the costumiers have marked on the schedules where more conventional costumes could be used.

The synopsis is silly but gave plenty of opportunity for good spectacle: 'The castle of the Scottish Gordon clan has been leased to a wealthy American, Andrew Quainton, whose daughter is the charming Peggy. Unfortunately, the heir to the clan's chief has been lost, and the castle will eventually have to be ceded to the Crown. Peggy has no interest in joining the British aristocracy and has sworn not to marry a nobleman. She disguises herself as a strolling fortune teller and soon meets a young private in the Gordon Highlanders, Angus Graeme. Angus woos Peggy and gains her affection, and she is delighted to fall in love with the humble Scottish soldier lad. News arrives that the long-lost heir to the Gordon titles and fortune is Angus. He is worried that this might cause Peggy to leave him, so he continues to pretend to be plain Angus until he can figure out a way to tell her that he is really an Earl. Peggy's brother is expected to arrive soon, and Angus intends to involve him in the deception. The plan goes awry, as Peggy impersonates her brother, and Angus tells her the secret. Peggy is annoyed at having been misled, but she is a practical American and loves Angus, so all ends happily'.



‘CONSIDERABLY ABOVE THE AVERAGE OF CONTEMPORARY NOVELS’

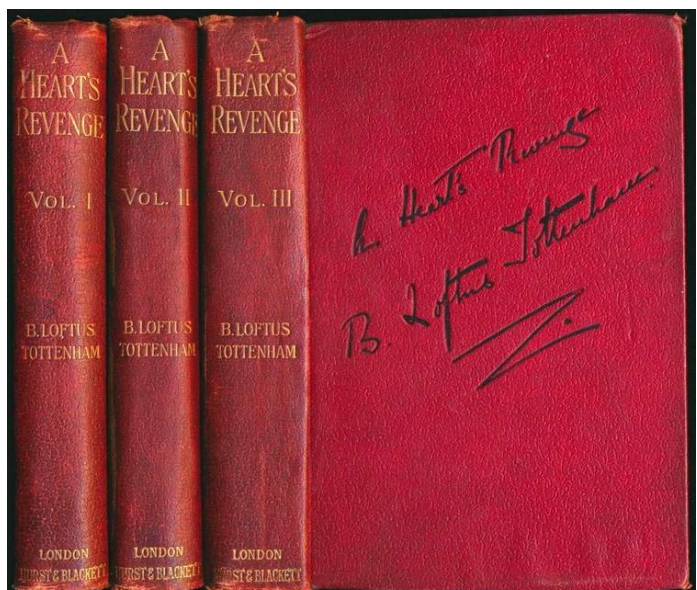
45 **TOTTENHAM, Blanche Mary Loftus.** *A HEART'S REVENGE.* In three volumes, Vol. I [-III]. London: Hurst & Blackett Limited, 1894. £ 285

FIRST EDITION. *Three volumes, 8vo, pp. [iv], 319, [1] blank; [iv], 304; [iv], 328; vol. II missing rear endpaper, otherwise, apart from a few minor marks in places, a clean copy throughout; in the original red publisher's cloth, title and author's name blocked in black on front boards (in style of handwriting), blocked in gilt on spines.*

Scarce first edition of this torrid tale of a miserable tyrant who drives a son from home, and a wife into the arms of lover, which according to a review in the *The Athenaeum* in 1893 'has some strong situations and clever pictures, and others of quite unequal merit' (p. 767).

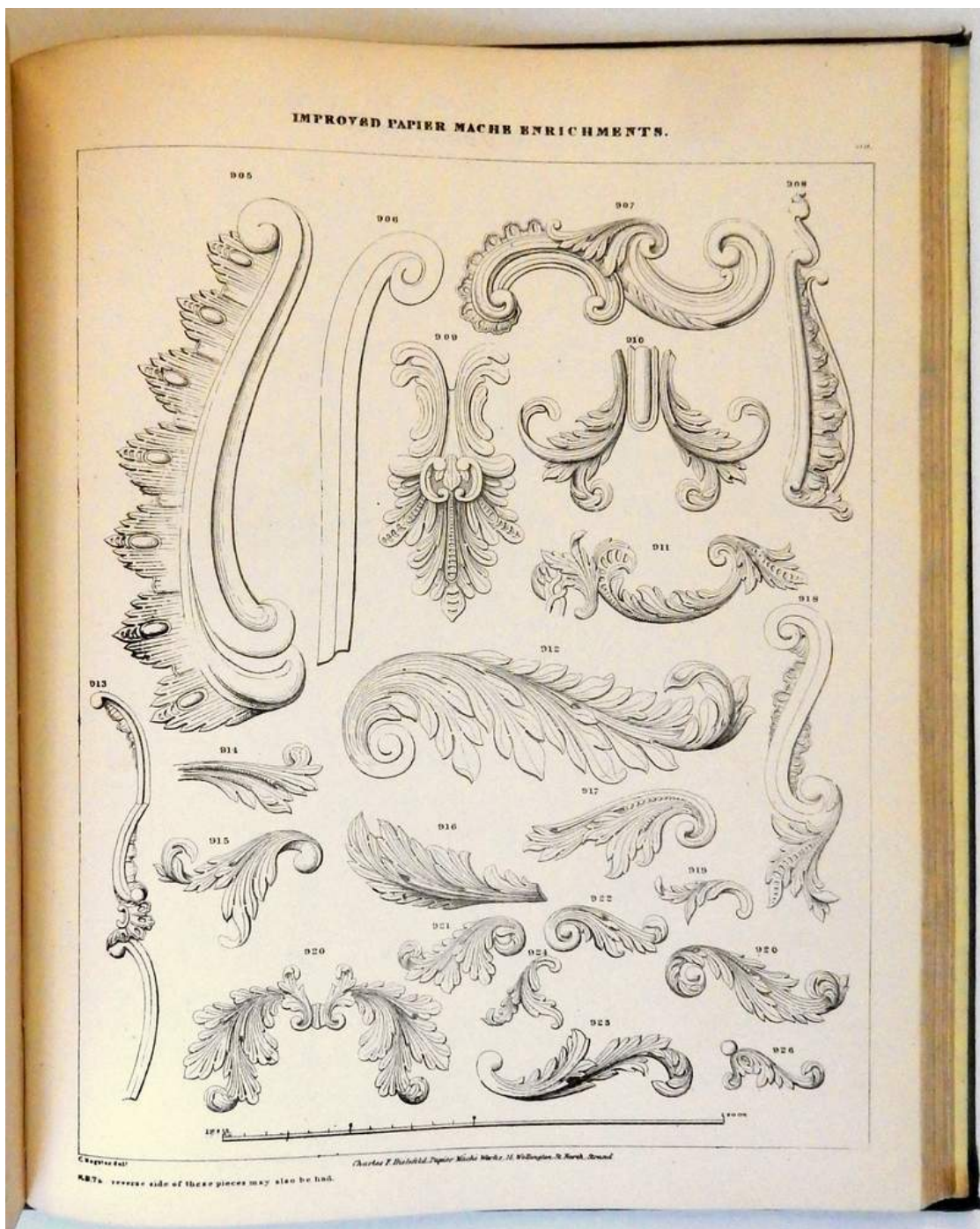
'Mr. Royston had been spending his morning in the reading-room [at the British Museum]. His usually cheerful temper was ruffled. He had had to search through volume after volume for the information he required. The fog had got into his head and muddled it; it had got into his eyes and made them smart, and it had crept down his throat and dried it up. He had made his way to the refreshment-bar that opens into those classic precincts, and had there striven to revive exhausted nature with a bun of uncertain age and an indifferent brandy-and-soda' (vol. I, pp. 61-2).

Blanche Mary Loftus Tottenham was born in 1866, the eldest daughter of Arthur Loftus Tottenham (1838-1887), M.P., of Glenfarne Hall, Ireland. Her paternal uncle was the author George Loftus Tottenham (1844-1910). In the 1890s, she began writing fiction beginning with *More Kin than Kind* (1892), followed a year later by *Who Wins-Loses*, which she co-authored with Amelia Sophia Coates Young under the joint-pseudonym "Sophia Mary Locke" (a playful combination of their names).



Other novels included *The Unwritten Law* (1895), *A Venetian Love Story* (1896) and *In the Shadow of the Three* (1898). In 1899, she married Arthur Ram, and according to her entry in *Who's Who* enjoyed music especially singing and cycling. She died in 1903, aged just 37.

Wolff 6747; OCLC records three copies in the UK, at the BL, Bodleian, and the NLS, and one in North America, at Texas.



EARLY CATALOGUE OF PAPIER MÂCHÉ ORNAMENT

46 [TRADE CATALOGUE]. BIELEFELD, Charles Frederick. ON THE USE OF THE IMPROVED PAPIER MÂCHÉ, in Furniture, in the Interior Decoration of Buildings, and In Works of Art. A New Edition. London: Papier Mâché Works, No. 15 Wellington Street North, Strand 1850.

[with:] ORNAMENTS IN EVERY STYLE OF DESIGN, practically applicable to the decoration of the Interior of Domestic and Public Buildings and intended for the assistance of the architect, builder, upholsterer, and decorator Manufactured in the Improved Papier Mâché... London, Published for the Author, 1850. £ 1,100

Two works bound in one, folio, [380 × 280mm.] pp. 12 wood engraved vignette of Papier Mâché Works on title engraved frontispiece of Bielefeld's 'Saloon of the Pantheon'; pp. [2] title, 9, 'Price list' [1] blank; 127 engraved or lithograph plates numbered 15-23, 25-128, the engravings mainly by T. Kearnan; plate 24 was never issued. original blind stamped green cloth; some minor damp damage one corner but generally a very clean copy.

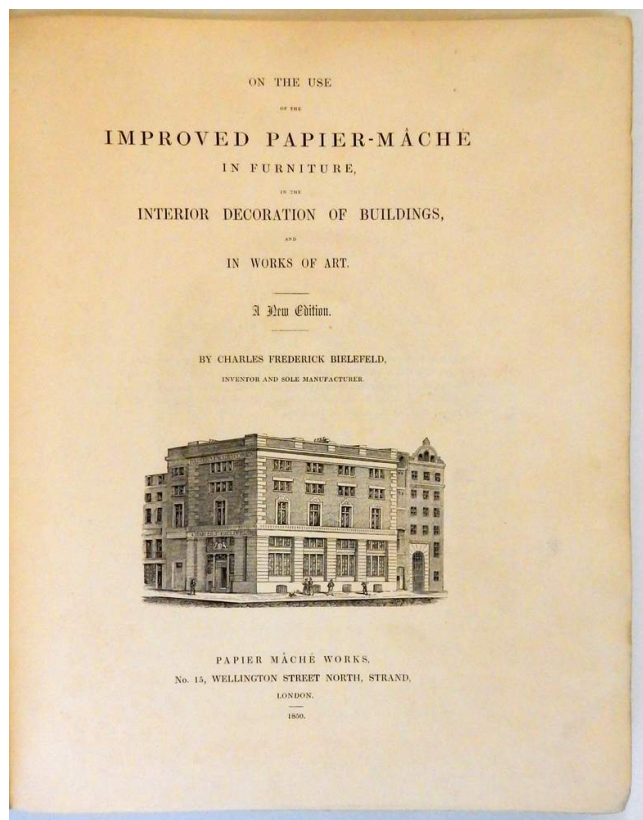
Bielefeld was at the forefront of the drive towards cheap mass-produced ornamentation for both buildings and furniture, developing new machinery and techniques to supply a growing market of mainly middle class customers unable or unwilling to pay for costly plaster or carved decorations.

Shirley Devoe records that the firm had 'introduced paper panels that measured six feet by eight feet and were one-half inch thickness. Perhaps Bielefeld's most interesting product was a village of ten pre-fabricated houses, including a nine-room villa.' *English Papier Mache of the Georgian and Victorian Periods* 1970.

This catalogue demonstrates the increasing popularity of ornaments in Tudor, Neo-classical, Gothic and other Revivalist styles here all available for the first time in different sizes and apparently at moderate cost. The illustrations, almost 1,100 separate examples are given, indicate that a wide variety of bosses and patterns could be ordered, though large panels, window cornices and runs of moulding are also included. Some are clearly generic whilst others, such as a pair of capitals from the Choragic Monument of Lysicrates at Athens demonstrate clearer historical precedent.

Bielefeld's first published a catalogue dates from 1834-6, which was followed by an expanded edition of 1840 after his move from Fitzroy Square to the Strand. The 1840 edition of the work comprised only 86 plates, however in the intervening years Bielefeld has clearly substituted a number of plates with lithographs containing more contemporary designs and added a significant number of new products and added a price list at the end of the work.

See Devoe, S.S., *English Papier Mache of the Georgian and Victorian Periods*, 1971; OCLC: 3711728.



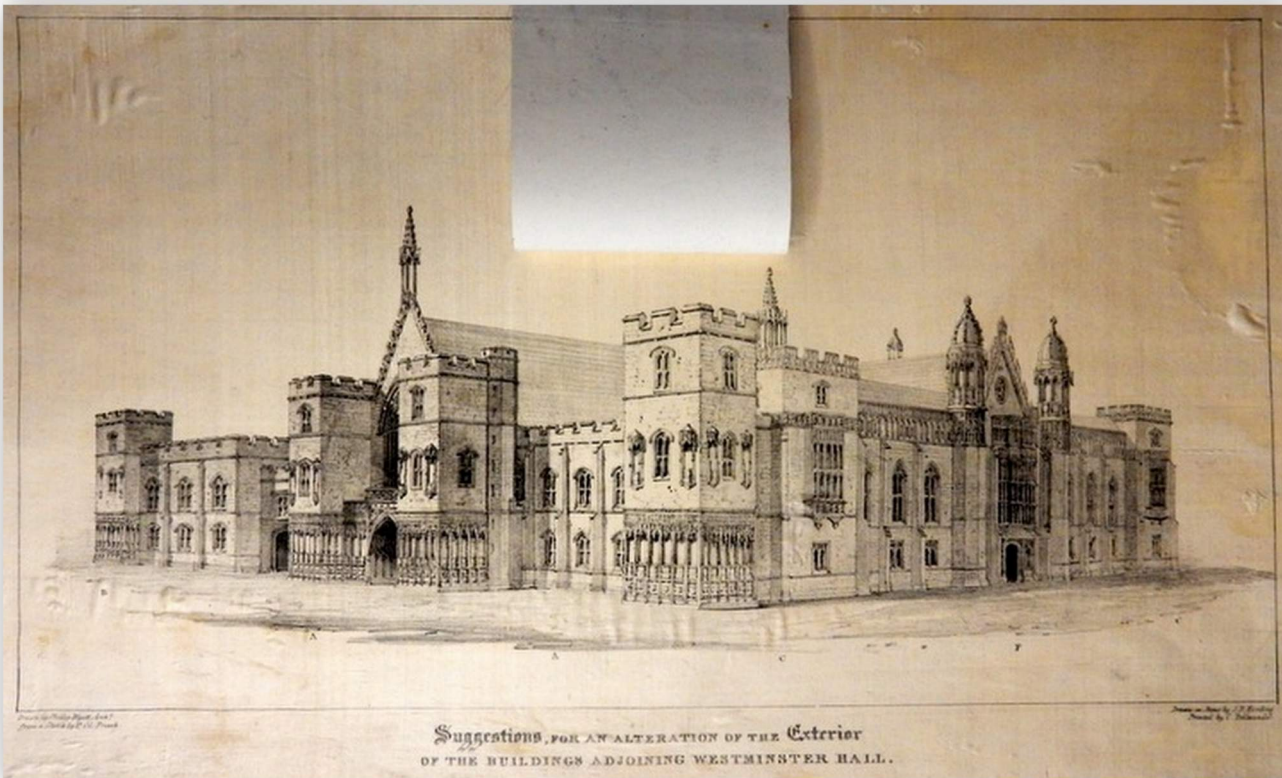
PRINTED ON SILK

47 **TRENCH, Lieut.-Col. Frederick.** SUGGESTIONS, for an alteration of the exterior of the buildings adjoining Westminster Hall. [1823]. £ 1,250

LITHOGRAPHIC PERSPECTIVE VIEW. *Approx. 300 × 510mm, printed on silk, pasted to an original card mount; with an accompanying folding printed leaf of text attached. Hinged alternative design on silk mounted on card as an attached flap, silk slightly frayed on the upper margin, with occasional small bubbles elsewhere where the glue affixing it to the mount did not take, but generally in respectable condition.*

A very rare example, printed on silk, of a lithographic perspective view of Lieut. -Col. Frederick Trench's alternative design for the west and north fronts of new law courts to be constructed next to Westminster Hall, submitted while he was a member of the Select Committee of the House of Commons set up to investigate and monitor Soane's designs for the same buildings. Soane had planned to design the north front of these courts in a Tudor Gothic style, while providing a Palladian facade for the west front in Margaret Street, to match that of the already extant Stone Building designed by John Vardy in the mid eighteenth century. This mixing and matching of styles had however angered Henry Bankes, Trench, Edward Cust and other members of parliament on the Select Committee, and Trench persuaded Philip Wyatt (son of the more celebrated architect James Wyatt) to provide a perspective drawing of Trench's alternative, and supposedly much cheaper, scheme, which would provide Gothic style elevations on all sides of the site.

The perspective view shows the north and west fronts as they would look completed in the Gothic style, with a raised roof, and with the north front set back (conveniently excluding the retained Palladian structure of the Stone Building, which is not shown). On a hinged flap is an alternative design which had been suggested by Bankes, and which would sweep from the north-west side of Westminster Hall all the existing structures (damned as "excrescences"), leaving a clear view of the Hall's impressive buttresses, although this design would have been completely impractical in terms of required space. Attached to the view itself is a leaf of printed text supplied by Trench, explaining various points and estimating costs, as well as impressing on readers the importance of historically accurate Gothic architectural details, "so as to give no latitude to fancy".



The Select Committee were eventually successful in that they curtailed Soane's designs, reducing the land available to him and restricting the style to Gothic, but their alterations in the long run proved disastrous, the courts being far too dark and overcrowded. Philip Wyatt was also a loser, for Soane considered his role in the matter unprofessional and refused to speak to Wyatt when he turned up in person to offer his apologies. Although these buildings were to survive the fire that gutted the Houses of Parliament in 1834, the judges were to move in the 1880s to new law courts in the Strand, designed by G.E. Street, and Soane's buildings were then demolished.

This design by Trench was not published in book form until 1827, when it appeared in his "A collection of papers relating to the Thames Quay with hints for some further improvements to the metropolis", and the present lithographic view and accompanying text leaf were evidently produced for distribution during 1823 to members of the Select Committee and other interested parties. Copies printed on silk must be of quite exceptional rarity.



EARLY SETTLEMENT IN NEW ZEALAND

48 **WAKEFIELD, Edward Jerningham.** ADVENTURE IN NEW ZEALAND. From 1839-1844; with some account of the beginning of the British Colonization of the Islands... in Two Volumes. Vol. I [-II] London: John Murray, Albemarle Street. 1845.

[Together with:] ILLUSTRATIONS TO "ADVENTURES IN NEW ZEALAND" By Edward Jerningham Wakefield, Esqr. [lithograph illustration] lithographed from original drawings taken on the spot by Mrs. Wicksteed, Miss King, Mrs Fox, Mr John Saxton, Mr Charles Heaphy, Mr S.C. Brees and Captain W. Mein Smith, R.A. London: Published by Smith Elder & Co. Cornhill. 1845. **£ 3,850**

FIRST EDITION. Three volumes, 8vo and Atlas folio [57 x 38.5 cm], pp. x, 482, 16 adverts dated 'April 1845' folding line engraved map in pocket at end; x, 546; Atlas with 20 tinted lithograph illustrations on 16 sheets of thin card including, lithograph title with tinted vignette, 5 tinted panoramas on joined sheets (slightly browned), 10 tinted illustrations printed two to a sheet, 5 tinted illustrations on single sheets and three sheets with 5 hand coloured botanical specimens; text volumes in original green cloth, spines lettered in gilt hinges of vol. 1 splitting and stamps removed from first gathering of text leaving marks, Atlas volume with original tinted lithograph upper-cover (as title illustration) backed in green roan, somewhat worn and browned.



A good account of the early British settlement in New Zealand.

'Edward Jerningham Wakefield (1820-1879), settler in New Zealand, was born on 25 June 1820 in London. He received an unorthodox education, partly on the continent, partly in Newgate prison, and partly at Bruce Castle School, Tottenham. The castle curriculum was unusual in its emphasis on science and mathematics and its provision of a measure of student self-government. He attended King's College, London, 1836-8, before travelling, as his father's secretary, to Canada. The next year he sailed with his uncle to New Zealand to establish the Wakefield colony and remained there until reprimanded by Governor Fitzroy in 1844. According to his critics, most of his time had been spent in debauchery. His diary of these years, *Adventure in New Zealand*, and the accompanying *Illustrations* were published in 1845, timed to coincide with the New Zealand Company's

campaign against the Colonial Office. It is well written and offers perceptive commentary on the flora and fauna of the islands as well as the Maori. The observations on the settlers and government are, as might be expected, heavily biased. Four years later he again departed for New Zealand with the Canterbury settlers, leaving behind large debts. The political contributions of this intelligent but unstable man were few: he was elected for a Canterbury constituency in 1854 and was member of the executive council from August to September of that year, being elected again to the house of representatives in 1876. He married Ellen Roe, the daughter of a Wellington printer, on 3 October 1863, and had three daughters. Alcoholism destroyed the marriage and he died in distressed circumstances on 3 March 1879.'



Curiously two different publishers were responsible for the text and the atlas volumes. John Murray II died in 1843 and left the business to his wife who was to die in 1845. John Murray III was in the process of buying her out so 1844 & 1845 were a difficult year for the publishing house and they were probably not able to accommodate the issue of the Atlas volume.

A note in the first text volume (p. 389) helps to confirm this supposition as Murray was quite happy to print Wakefield's notice of the another publishers Atlas: 'I must refer the reader to a series of lithographic plates from sketches by the draughtsman and surveyors of the New Zealand Company and other persons, which are published by Messrs. Smith, Elder, and Co., of Cornhill. I have selected them from the portfolios of the Company, kindly placed at my disposal for this purpose, as very correct Illustrations of many of the scenes described in this book.'

Abbey, *Travel*, 588; Bobins 344/345; Hockham p. 121 and p. 124.

MILTON POPULAR WITH THE DISSENTERS

49 [WESLEY, Samuel]. A LETTER FROM A COUNTRY DIVINE to his friend in London. Concerning the education of dissenters in their private academies; In several parts of this nation... London: Printed for R. Clavel at the Pecock in St. Paul's Church-Yard. MDCCIII [1703]. £ 250

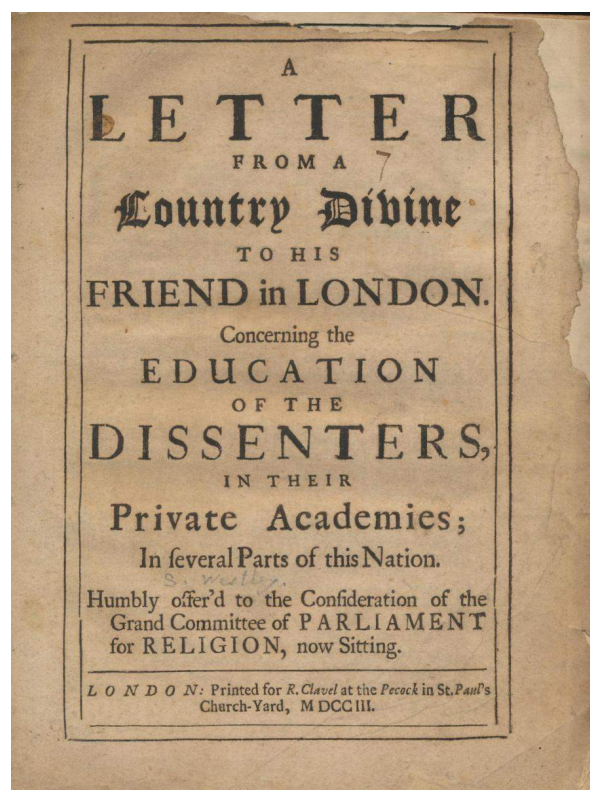
FIRST EDITION. 4to, pp. 15, [1]; with some damage to head and fore-edge of title with minor loss, and lightly browned in places, otherwise a good copy, in recent marbled wraps.

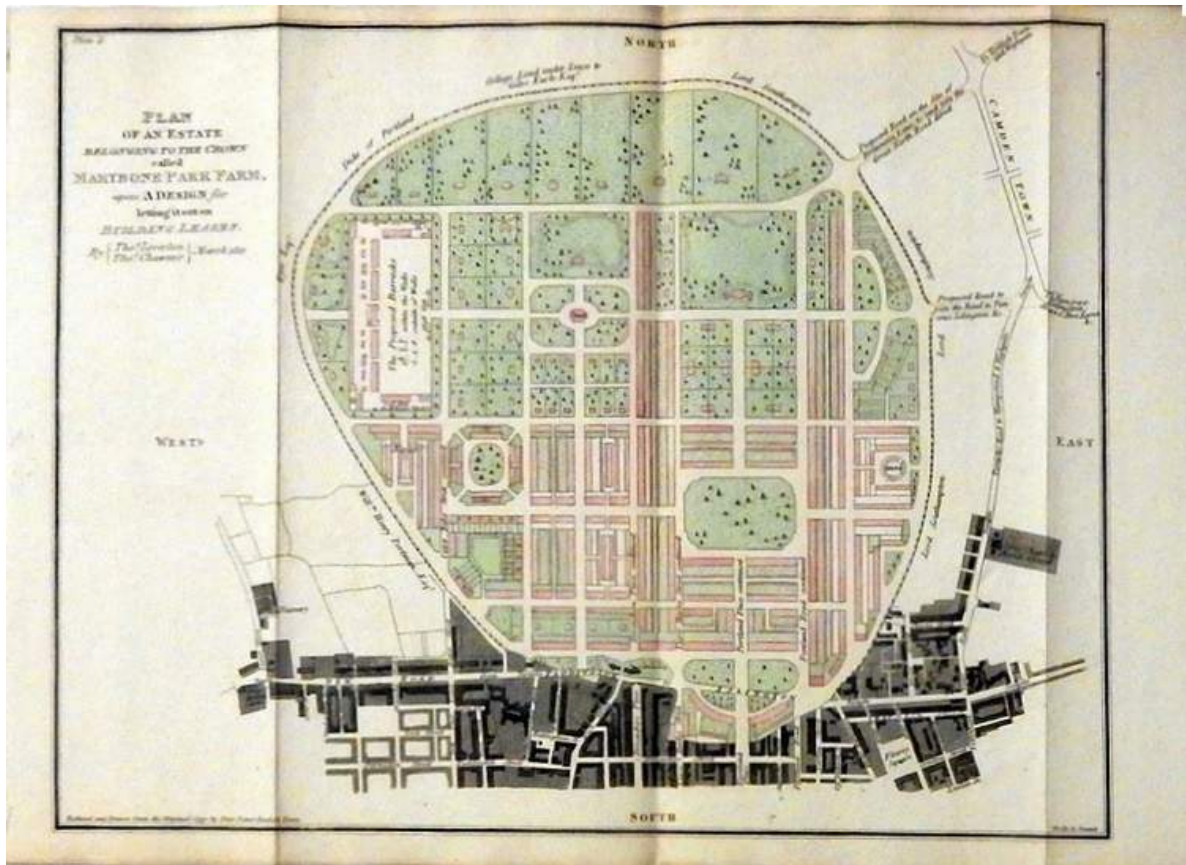
Uncommon first edition this pamphlet by the divine and poet Samuel Wesley (1662-1735), which having been published without his consent or knowledge led to a serious, prolonged, and ill-natured controversy.

In 1703 there was published anonymously *A letter from a country divine to his friend in London* concerning the education of dissenters in their private academies. This was the letter written privately by Wesley in the 1690s to a friend, probably Charles Goodall; it was now published by Robert Clavel. Wesley claimed that it was originally provoked by a meeting he attended in 1693, where dissenters expressed scurrilous hostility to the church and to the memory of Charles I. (It was probably not, as is usually claimed, a meeting of the so-called Calve's Head Club, whose reputation in any case may owe much to tory propaganda.) Samuel denied that he had authorized publication, though in a somewhat equivocal fashion. Publication was timed to reinforce the current attacks on dissenters and especially on their academies. A pamphlet war ensued over the next four years, yet in the midst of this, in 1705, Wesley actually proposed to offer to serve as a missionary overseas' (Oxford DNB).

The pamphlet also contains an interesting postscript where Wesley comments that Milton's works - particularly the anti-monarchical tracts - were popular with the students at Charles Morton's Academy at Newington Green, which he had attended between 1680 and 1683.

OCLC: 31694876.





ONE OF THE MOST IMPORTANT BOOKS ON THE LAYOUT OF REGENT'S PARK

50 **WHITE, John.** SOME ACCOUNT OF THE PROPOSED IMPROVEMENTS of the Western Part of London, By the Formation of the Regent's Park, The New Street, the New Sewer, &c, &c, Illustrated by a variety of plans, and accompanied by explanatory and critical observations. The second edition with additions. London: Printed for Cadell & Davies..., 1815. **£ 1,350**

SECOND EDITION, WITH ADDITIONS. 8vo., pp. vi, [2], vii-xii, 99, [1], xcvi, six folding hand-coloured plans and one other engraved plate with elevations and a plan of a church proposed by the author; uncut in modern boards, cloth spine and red morocco label, lightly dust-soiled.

Second edition of this work written by John White Jr. (whose name now appears on the title-page) on behalf of his father, the Portland Estates surveyor John White Sr., whose plans for the development of Marylebone (later Regent's) Park were rejected in favour of those submitted by John Nash. The text criticizes the schemes submitted not only by Nash, but also that put forward by Leverton & Chawner. The folding plates illustrate their plans and the alternative proposed by John White Sr. Also included is a new reduced plan of Nash's 'New Street' from Charring Cross to Portland Place and engraved elevations for John White Jr.'s design for a new parish church for Marylebone. Now added is a folding plan of various sewers under commission and a revised plan of the News Street project with the late James Wyatt's suggestions inserted into the scheme. The appendix, as in the previous edition, reprints original reports submitted to the Crown by the architects concerned, now adding three new reports providing estimates for letting ground in Marylebone Park and for costs associated with the construction of an associated sewer.

Whilst White is obviously concerned to promote both his father and his own plans for the area, this publication provides an unusually fair and balanced assessment of the proposed development of one of the city's most important areas.

The first edition was published anonymously in the previous year. Bound at the end of the present copy, as usual, is the *Brief Remarks on the Proposed Regent's Canal. By an Observer, March, 1812*, with two folding engraved plates (one with hand-colouring) showing details of the sewers.

OCLC: 2039012.