

MARLBOROUGH RARE BOOKS

1 ST CLEMENT'S COURT LONDON EC4N 7HB

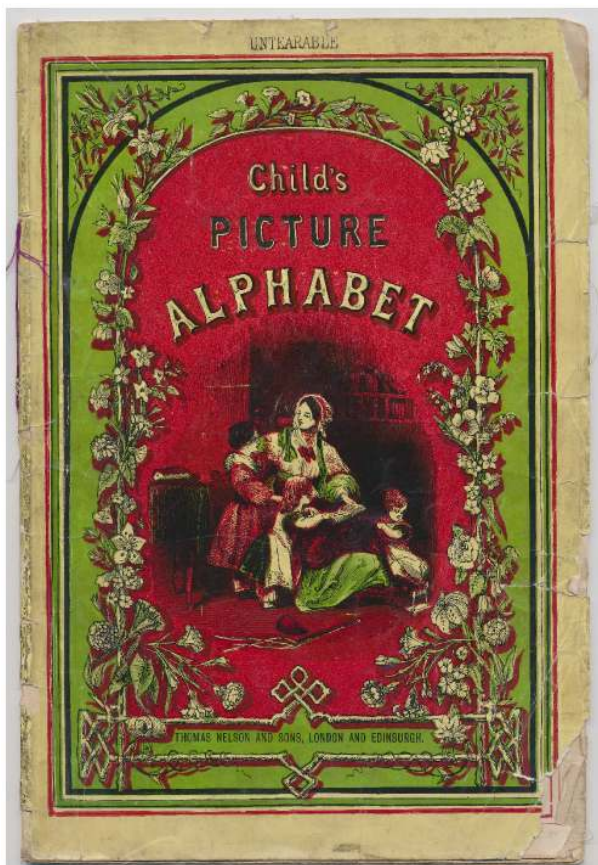
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2019

LIST 71

AUTUMN MISCELLANY



CASHING IN

1 [ABC]. CHILD'S PICTURE ALPHABET. Thomas Nelson and Sons, London and Edinburgh. [n.d., c. 1868]. £ 300

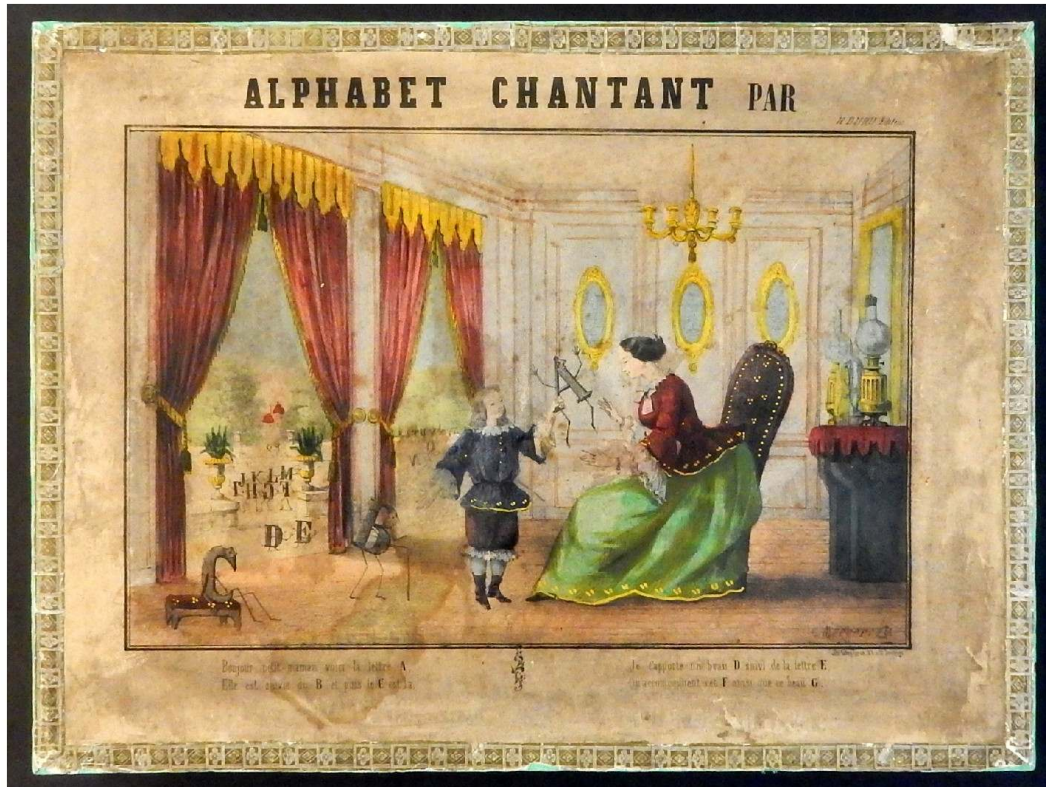
Large 8vo, pp. [8] leaves printed on one side only and mounted on linen, as issued, each leaf with coloured chromolithograph, the first a scene of a mother reading to her children, then the following seven leaves comprising a letter of the alphabet, a scene and a rhyming couplet below; lightly marked with minor fraying to edges in places, otherwise a clean throughout; stitched in the original printed coloured wraps, frayed and chipped with some minor loss to edges, but still a very good copy, inscribed on inside front wrapper 'To Venny, With Uncle Joe's love, 4th April 1868.'

Rare and attractive child's ABC, published by Nelson and Sons in the same 'Untearable' format that Dean & Son had developed and promoted some ten years earlier.

The scenes are particularly finely executed, showing a variety of flora and fauna, children playing, and Queen Victoria for good measure, all set against scenic backdrops and incorporating two of the letters of the alphabet with a rhyming couplet beneath. So for 'O' & 'P' we find 'O is the Orphan that at the door sat, P is the Penny we dropt in his hat' and so on.

The publisher, Thomas Nelson, had died in 1861 and his sons William and Thomas Jr. continued on the business, the former concentrating his talents on the marketing side, the latter devoting his to editing and production. Evidently having spotted Dean and Son's success with the Untearable format books they were keen to cash in themselves.

OCLC records one copy, at the BL.



EACH LETTER DOING THEIR 'TURN'

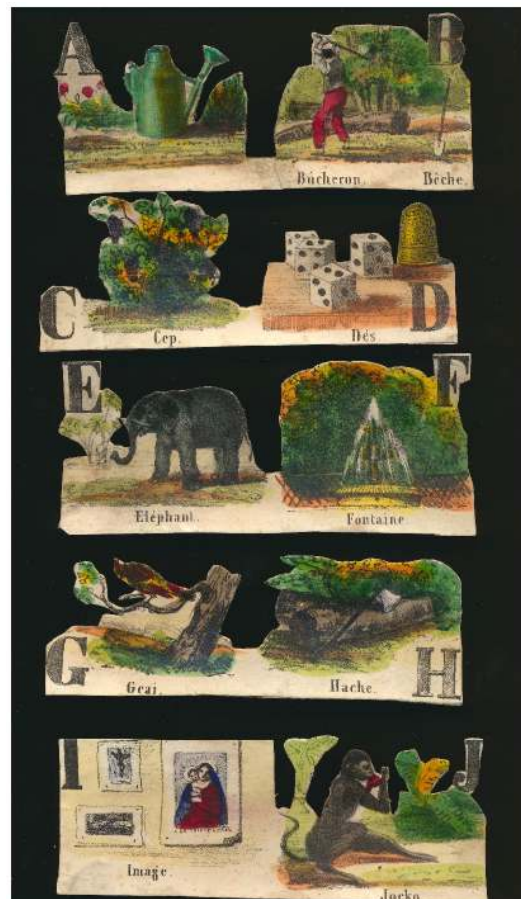
2 [ABC GAME]. DURU, Henri *éditeur*, and MERCEREAU Charles, *artiste*. ALPHABET CHANTANT par H. Duru, Editeur. [Paris]: Lith. Gény Gros, 33 r. St Jacques. [1856]. £ 3,000

Six hand coloured lithograph cut-outs of mother with a child learning the alphabet; a lithograph sheet of instructions; a folding sheet of couplets set to music; together with a secondary set of 12 cut-outs each with two, or in one case three, letters of the alphabet with an item or object that illustrates each letter; contained in the original box [281 x 375 x 19 mm], the lid with a scene of an elegant drawing room looking out over a garden, the child holding up the letter A to his mama whilst the other letters form a straggling procession through into the garden with each awaiting their moment to be called; the box somewhat soiled, the box sides and base skilfully repaired.

A rare and delightful game for children to learn their alphabet through singing.

The game is provided with a sheet containing three musical couplets that children could learn by heart, by which method the author hoped that they could both learn all their letters and also learn them in the correct order. The instructions, although modest on the use of the new toy, suggest that it could be used in schools, and once mastered, a child could then teach his juniors.

The song begins 'Bonjour petit' ma man voici la lettre, A, Elle est suivie du B et puisle C est la.' with the next section following on 'Je t'apporte un beau D, suivi de la lettre E, Qu' accompagnent cet F, ain si que ce beau G.' and continues in the same style until the end of the alphabet. Each of the sections are repeated on the six hand-coloured card cut-outs, each showing a child, in this case only a boy, identifying the letters to his mother in different settings. The scenes include: ABC in a drawing room with the boy tentatively holding up the first letter; DEFG by a terrace in a garden; HIJKLM where the child now more confident has caught some letters on a stick and leads other letters to his mama; NOPQ the mother and boy are now in a village and he has mounted the letters on his toy rocking horse; RST where they are on the country road and the boy grabs the 'Grand R' whilst T and S saunter into the scene with walking sticks in hand; UVXYZ has mother and son back in the drawing room the letters now well trained and standing in a dutiful row.



A secondary group of cut-outs has a more traditional alphabet learning structure containing familiar items illustrating each letter including: A Arrosoir; B Bûcheron and Bêche; C Cep; D Dés; E Éléphant; F Fontaine; G geai; H Hache; I Image; J Jocko; K Kakatoës; L Lapin; M Emoleur; N Nègre; O Oranger; P Perix; Qu Quenouille; R Aire, à battre le Grain; S Estoc longue-epee and Soldat; T Thé; U Urne; V Védette; X Xystarque; Y Yacht batteau de Plaisance; an Z Zèbre.

One speculates if the rather decisive 'Grand R' in one of the scenes alludes to emperor as Napoleon III and the Second Empire as this one character does seem to stand out more. The lithographer Charles Mercereau (1822-1864 is better known for topographical views rather than toys and games; also it would seem the title of this work was in two forms, for an alphabet in panorama form with the same title and also published under the aegis of Duru is held at the Osborne Collection at Toronto Public Library ID.2710083.

Bibliographie de la France March, 1856 'Estampes' No. 748.

THE ROMANTIC MOVEMENT DISCUSSED

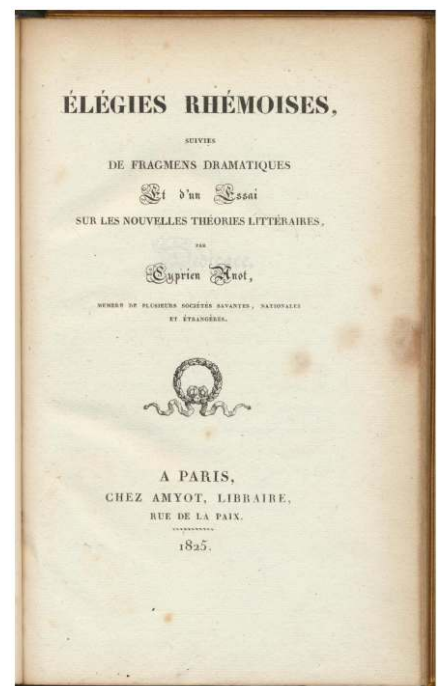
3 **ANOT DE MAIZIÈRES, Cyprien. ELÉGIES RHÉMOISES,** suivies de fragmens dramatiques et d'un essai sur les nouvelles théories littéraires... À Paris, chez Amyot, Libraire, Rue de la Paix. 1825.

£ 185

FIRST EDITION. 8vo, pp. [iv], vii, [i], 201, [1] blank, [2]; *apart from a few minor marks, a clean copy throughout; in contemporary calf, spine tooled in gilt with morocco label lettered in gilt, boards ruled in gilt, upper joint repaired; a very good copy.*

Cyprien Anot de Maizières (1794-1877) was a writer from Reims in Champagne, and in this beautifully printed work with vignettes and sectional titles, employing black letter and cursive types, he unites several elegiac poems and ballads. The volume is concluded with his lengthy essay *Sur Les Nouvelles Théories Littéraires*, where he defines the characteristics of classical and romantic literature and stresses the independence, or freedom, of romantic writers. He declares British and German literature and philosophy to be the best guidelines for the romantic movement and Goethe to be the best example of a romantic author.

OCLC records one copy in North America, at Pennsylvania, and four in Europe, at the BNF, Montpellier, Berlin and Geneva.

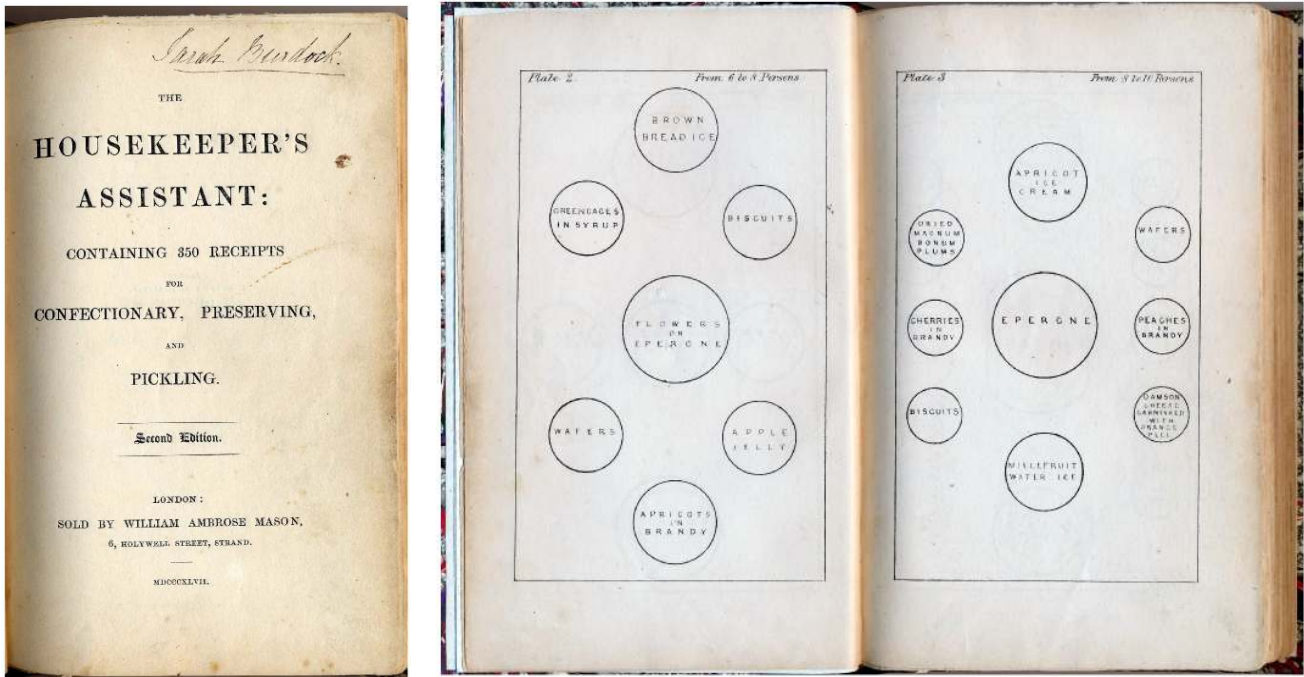


AN 'INVALUABLE LITTLE WORK'

4 **B, [Mrs] H.** THE HOUSEKEEPER'S ASSISTANT: Containing 350 Receipts for Confectionary, Preserving and Pickling. London: Sold by William Ambrose Mason, 6 Holywell Street, Strand. MDCCCXLVII [1847]. **£ 225**

SECOND EDITION. 8vo, pp. [iii]-xi, [1] blank, 119, [1]; six plates printed on both sides of three leaves; on leaf with two old repaired tears; modern calf backed marble boards.

A neat work of useful recipes with illustrations on the best way to arrange tables for four to twenty persons. Divided in to sections on Cakes & biscuits; Drops, Prawlings [praline]; Boiled Fruit; Syrups; Preserved Fruits; Brandy Fruits; Dried Fruits; Jams and Pastes; Jellies; Jellies and Creams for Table; Ice Creams; Water Ices; Waters, &c., for Routs, Pickles, with a few additional receipts.



The Advertisement at the opening of the work, signed 'H.B.' explains the contents: 'These Receipts are earnestly recommended to young Housekeepers.—The more experienced will immediately see their merit. They have been highly approved of for above forty years, and many of them been asked for ; the writer, therefore, has thought it best to publish them. The directions, if followed exactly, cannot fail of success ; and she has only to add, that the fairest fruit should be selected, and extreme cleanliness observed.'

The first edition was published by Simpkin, Marshall, & Co. as *The housekeeper's assistant: containing 330 receipts for confectionary, preserving, and pickling*; and another edition of 1864 published as *The Housekeeper's Assistant: Containing Three Hundred and Fifty Receipts for Confectionary, Preserving, and Pickling* was advertised as 'carefully written down for future use, by Mrs. B—, during; her forty years' active service. As much as two guineas has been paid for a copy of this invaluable little work.'

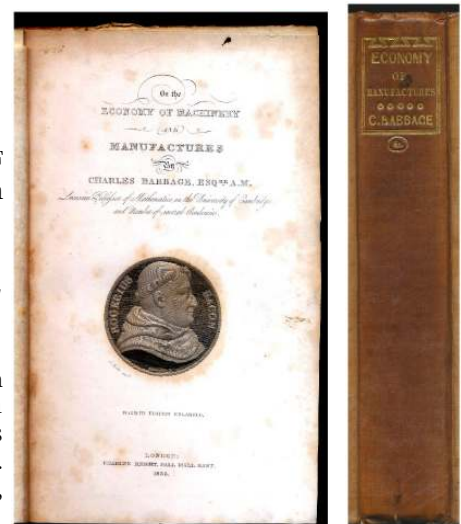
OCLC and COPAC records a copy at the National Library of Scotland with one copy of the first edition at the Warburg institute and no copy of the third edition.

'A BRILLIANT AND UTTERLY ORIGINAL FORAY INTO POLITICAL ECONOMY'

5 **BABBAGE, Charles** ON THE ECONOMY OF MACHINERY AND MANUFACTURES... Fourth edition enlarged. London: Charles Knight... 1835. **£ 450**

THE DEFINITIVE EDITION. 32mo in eights, steel engraved title and pp. iii-xii, [ii], xiii-xxiv, 408; original brown moir, grained cloth, spine lettered in gilt, lightly sunned, but still a very good copy.

The definitive edition, containing the text of the third edition printed from the same setting of type, with the addition of a preface to the fourth edition, some additional notes on pp. 393-99 taken from Friedenbergs German edition of 1833, and an index (for the first time) on pp. 400-408. The dedication leaf which was p. i in the third edition is omitted, presumably to make way for the extra leaf of preface.



'A brilliant and utterly original foray into political economy... Adam Smith had analysed the sources of increases in labour productivity to be found in the division of labour: Babbage took this fundamental principle of economic growth and applied it to the individual firm' (Maxine Berg).

OCLC: 10423078.

SCOTS MAKING A NEW START IN NEW ZEALAND

6 **BARNS-GRAHAM, Jean Meldrum.** LATE NINETEENTH CENTURY ALBUM RECORDING THE EMIGRATION OF A SCOTTISH FAMILY TO NEW ZEALAND, to start a Sheep Farm. Scotland & New Zealand, 1896-1898. **£ 350**

4to, 48 leaves with 264 mounted photographs of various sizes; contained in an early Victorian scrap album with embossed leather binding of a layer with a decorative frame, signed 'De La Rue & Co.'; covers detached.

An unusual photograph album collected together as a chronicle of emigration to New Zealand. In fact members of two families, the Barnes-Graham and Guthrie Smith's, who both went to New Zealand to set up the Strathblane Sheep Station at Hangaroe, west of Gisborne in the North Island in 1896.



The menfolk left Scotland in 1895 on the R.M.S. Rauchine and enrolled at Ormond College, Melbourne before travelling on to New Zealand to set up the station, photographs were taken on board the ship and later the two families appear to have worked together as they are shown mounted on horses ready to set out from Tutira Lake N. Zealand, "The Start" for three days "camping out". The two families had sheep stations facing each other across a valley and it was logical that they would work together.

Other members of the family appear to have then travelled out on R.M.S. Gothic in 1897, although the compiler of the album, Jean Meldrum Barnes-Graham was there from the beginning with her brother John. They were both children of Allan Graham Graham (later Barnes-Graham), 8th of Lymekilns, 3rd of Craigallian (1835-1913). Jean never married and lived in New Zealand until her death in 1948, her brother John and all but one of his children remained in New Zealand, and it may have been through John Wedderburn Barnes-Graham (1907-2003) who farmed for a while in Fife before returning to New Zealand, that the album may have returned to the United Kingdom.

Many of the photographs, almost all informal, of 'home life', chiefly in Scotland around the family pile at Craigallian, in Strathblane, Stirlingshire. Here are found photo's of boating, playing cricket, bonfire making, playing tennis, sitting about the house or green house mixed in with New Zealand, doing much the same thing, but in a less sophisticated way.

BEWARE OF CARD CHEATS

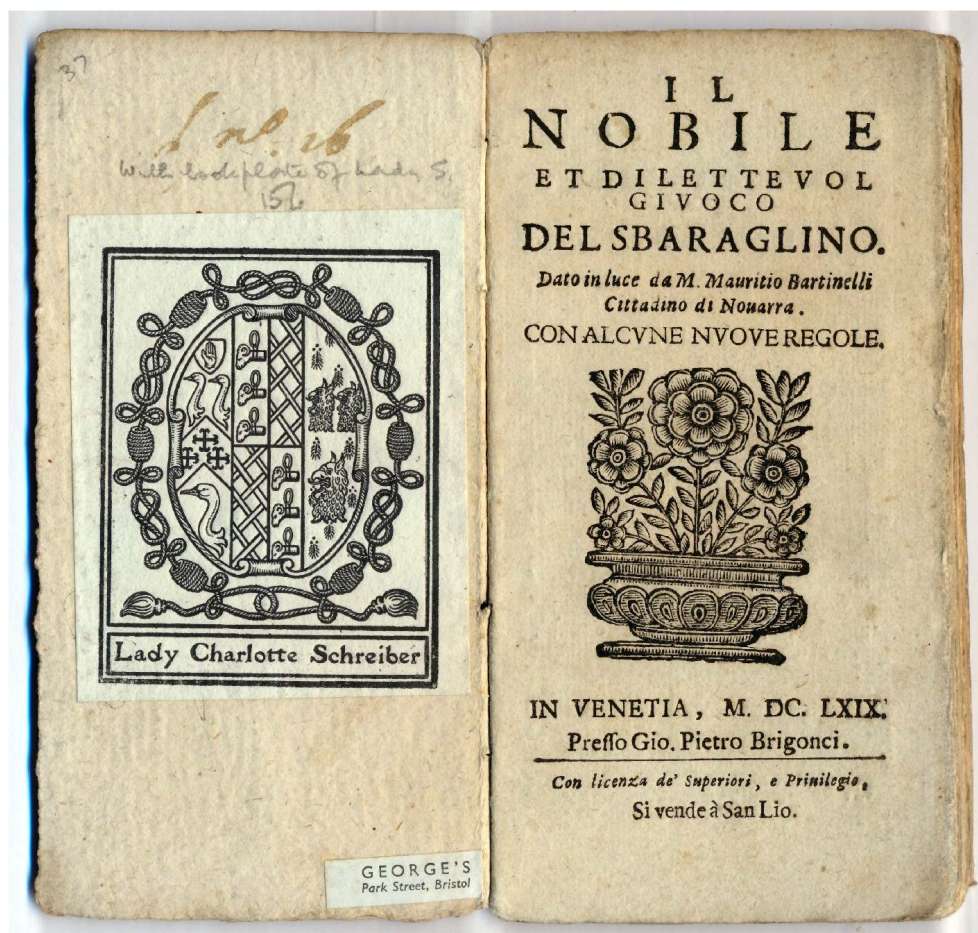
7 **BARTINELLI, Mauritio.** IL NOBILE ET DILETTEVOL GIUOCO DEL SBARAGLINO
Dato in luce da Mauritio Bartinelli Cittadino di Novarra. Con Alcune nuove regole. Venice: Presso Gio.
Pietro Brigonci. M.DC. LXIX. [1669]. £ 3,000

12mo pp. 41, [6], [1] blank; stitched as issued in original thick paper boards, inked title on spine, armorial bookplate of Lady Charlotte Schreiber.

An extremely rare work, and the first to have the all important addition on various tricks and deceptions played on the unwary player of cards and other games.

Ostensibly the work is on playing Backgammon, but Bartinelli uses the work to tilt at other games and particularly the playing of cards. That omniscient American librarian and scholar Willard Fiske fully described the *Il Nobile* so well that we have had to be somewhat selective of his scholarship. "The recorded editions - there may have been more— - have the dates of Bergamo 1607, Milano 1619, Venetia 1631 [but 1635], all preceding the one lying before us. The public library of Novara possesses that of 1619, but we know not where copies of those of 1607 and 1631 are to be found. Bartinelli was a surgeon of repute, and left behind him a manuscript work containing acute observations on matters connected with his profession, and on certain natural curiosities."

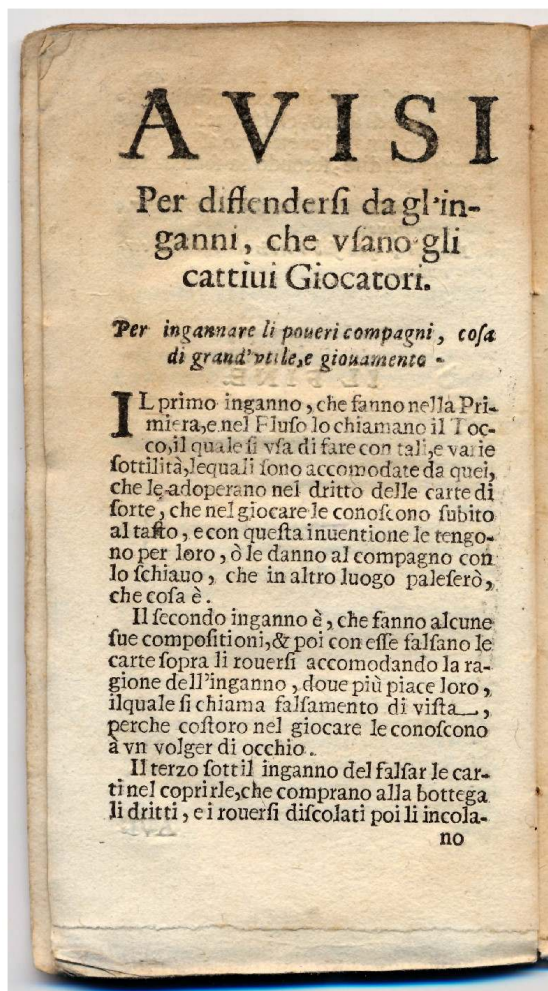
The 'Proemio' immediately after the title-page 'will be seen that the condemned games are ball, chess, cards and dice - by the last being meant the casting of dice ("mains"), an affair of pure chance, unmixed with any element of skill.



Notable is the statement that chess pleases many, but without any reason; since it keeps the mind too much occupied, and demands the greatest study and attention, so that it is really not to be reckoned among games but among elevated exercises and bewilderment's of the brain. It is worth while, here, to observe in what ways the writer's favorite game [backgammon] excels all others. After telling us that cards are played by only the lower conditions of men ("by households inhabiting stables and by cobblers"), while the game of dice is not fitting either for the noble or the clerical classes, the author asserts that "Other games" than those he has mentioned "are mostly either puerile or effeminate; therefore I conclude that only the game called Sbaraglino is a perfect diversion, adapted to every lofty intellect, firstly because it is not a sport which strains the mental powers, but is cheerful, varied, diverting; nor is it a mere game of chance, but is blended with ingenuity and skill, its turns of fortune to be regarded solely as incentives to play." Then follows the date of composition, as we have said, namely, "L'anno 1604, il dl ultimo d'Ottobre." ...

'After the "proemio" succeeds the "trattato primo," commencing with "regola prima" and concluding with regola IX (pp. 7-12). This division embraces little relating to actual play [of Backgammon], but much good advice, in a general way, set off by many references to old and modern writers such as Probus, the "poeta Ferrarese," the "poeta

Venusino" and others ...The "trattato secondo" (pp. 13-28) offers us 26 "regole." These are intended to be practical counsels, but are often somewhat vague, since they are not illustrated by diagrams ... The end proper of this backgammon treatise is formed by a "complimento deiravttore" (pp. 40-41), in which we are told that he who wishes to win and not lose his adversary's friendship must not play with friends; and that he who wishes to play without using profane language, or showing brutal behaviour, should be free from avarice and from a too eager desire to conquer, which excellent sentiments are enforced by passages from the Latin poets ...Below comes "Il fine," showing that the work, in earlier editions, ended here. The last part of the work, not present in previous editions "Avisi per diffendersi da gl'inganni, che vsano gli cattuii giocatori," is all to do with deception, divided into three parts the first details twelve deceptions that can deceive the card player out of his money.'



Fiske having already devoted some 4,000 words to this book which he modestly calls a 'sketch given of this almost forgotten tractate is necessarily very imperfect' probably decided not to go the full mile and detail the contents of the precious unpublished section, however we feel compelled to continue his effort in the same vein. The 'Avisi per diffendersi da gl'inganni' include: 1) cards being marked on the back; 2) distorting the cards; 3) cards that have been purchased fresh from a shop pre adulterated and dealt out as a fresh pack; 4) swapping bad cards for good which they hide about their person; 5) letting the card fall in the lap that is then passed to a companion; 6) substitution a good with a bad deck; 7) the use of a mirror; 8) with a knowing companion marking the cards with a nail or fold; 9) marking of 'un Rè, un Cavallo, & un Fante' so as to form a safe pool; 10) when the cards are shuffled a few are extracted giving an advantage; 11) a deceiver who deals the cards to their own advantage; and finally 12) by a nod or a tap of the feet an acolyte indicates the hand of a player. Another section follows on the 'modes of cheating in casting dice ("Cominciaremo diversi inganni, che fanno con li dadi"), and finally to tricks at the game of morra, so common in Italy ("gl'inganni de'giocatori da mora"). The second section of this supplementary chapter— relating to dice — is the only one that can be considered as having any relation to backgammon, and that hardly a direct one.'

Fiske's posthumously published *Chess in Iceland and in Icelandic literature: with historical notes on other table-games*, a work could have been better titled *Historic Table games, with some historical notes on Chess in Iceland* such is the wealth of miscellaneous and solid information that it contain. He probably had access to the other two copies copies, one held at the Austrian National Library.

A census of all copies of all editions reveals that only eight copies survive in public collections; of the 1607 edition one copy held at Bergamo, 1619 edition copies are held at Yale, BNF and Biblioteca Comunale Augusta di Perugia, that curious creature Guglielmo Libri had a copy for sale and this may be now the Yale copy; of 1635 edition one is held at the BNF, that at the

Staatsbibliothek zu Berlin was destroyed during the war; and of the 1669 edition three copies are held at the Österreichische Nationalbibliothek, the Bodleian, Oxford and Biblioteca del Museo Correr - Venezia, possibly this latter copy was the one Fiske examined whilst in Venice. The Bergamo edition of 1607 eludes us.

Our copy was in the collection of the Lady Charlotte who probably bought it in Venice on one her numerous collecting travels, It appeared bundled rather ignominiously with two other items in lot 274 in the sale of her card collection in 1896; Quaritch offered it in 1899 *Catalogue of interesting books relating to games, sports, music, cookery, exercises*. There after the province runs cold although a small printed label of George's of Bristol circa 1930's is affixed under the bookplate. Earlier provenance on the upper cover with a small label inked '356' this covers an earlier pencilled 'No. 5151' which may relate to a dealers catalogue; also an eighteenth century ink press mark 'L. no: 26' above the bookplate.

Zollinger, Manfred *Bibliographie der Spielbücher des 15. bis 18. Jahrhunderts*, Stuttgart : A. Hiersemann, 196; *Catalogue of old Playing Cards from the collection of the late Lady Charlotte Schreiber*, Sotheby, London 1st & 2nd May 1896 lot 274.

BUZZING ABOUT

8 [BEES]. THE WONDERFUL HISTORY OF THE BUSY BEES. [London] Published by Harvey & Darton, Gracechurch-Street. 1839. £ 250

8vo [15 x 10 cm], pp. 8 leaves printed on one side of leaf only, each with a hand-coloured wood-engraved illustration above text below; stitched as issued in the original light blue printed wrapper.

The work has a heading to each leaf together with a poetic description describing the 'wonderful' but ultimately rather tragic life of the 'Busy Bee'.

THE QUEEN-BEE.



ONE bee rules o'er all, and is Queen of the comb :
Her lords are called drones, and no work will they
do,
But attend on the Queen, when she chooses to roam
Through the streets of the hive, up and down, to
and fro.
The drones live by stealing the honey and wax
From the working-bees' cells, while abroad they
are flying.
Though the drones the poor working-bees sadly
thus tax,
They say 'tis their right, all Justice defying.

THE YOUNG SWARM.



WHEN the young bees are full-grown, the hive is
too small,
Then the old bees declare, that turn out they must
all ;
The young grumble, but soon wing their way to
some tree,
And look about, trying a new hive to see.
The farmer invites them with tinkling sounds,
And shortly the whole swarm the new hive sur-
rounds :
Their young Queen first enters and flies to the top,
With the hive she's contented, so here they all stop.

The headings include The Working Bee; The Bee-Hive; The Honey-Comb; The Queen-Bee; The Young Swarm; The Waxed City; The Battle; and Taking the Honey. With some poetic licence the artist shows the queen in a throne room with a feathered crown and guards, likewise the battle has the bee with sword spear and even a trumpet defending the hive from wasps; the last scene is rather cruel, 'For man, ever trying all ways to gain money, / Destroys the poor bees for their wax and their honey. / O'er the fire he soon melts their hives and streets, / And soon in his honey-pots stores up their sweets; / With the wax he makes candles, wax dolls, and wax toys; / And from both wax and honey he profits enjoy?'

The work was relatively successful title with other editions being issued in 1833, 1836 and 1844, although today all are uncommon.

Darton G 1053(3); OCLC records copies at the National Art Library V&A, and at the Universities of Guelph and Florida.

CHECKING OUT THEIR DISPOSSESSED BRETHREN

9 **BEITH, Alexander.** A HIGHLAND TOUR. Three Weeks with Dr Candlish... Edinburgh: Adam and Charles Black. 1874. £ 125

FIRST EDITION. 8vo, pp. viii, 271 pages; frontispiece portrait plate; original publisher's decorated cloth, spine darkened, covers dust marked, corners and top and bottom of spine bumped and rubbed, text in very good, clean condition.

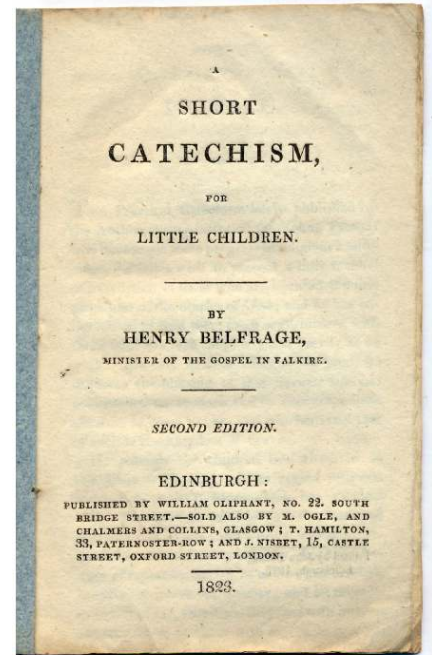
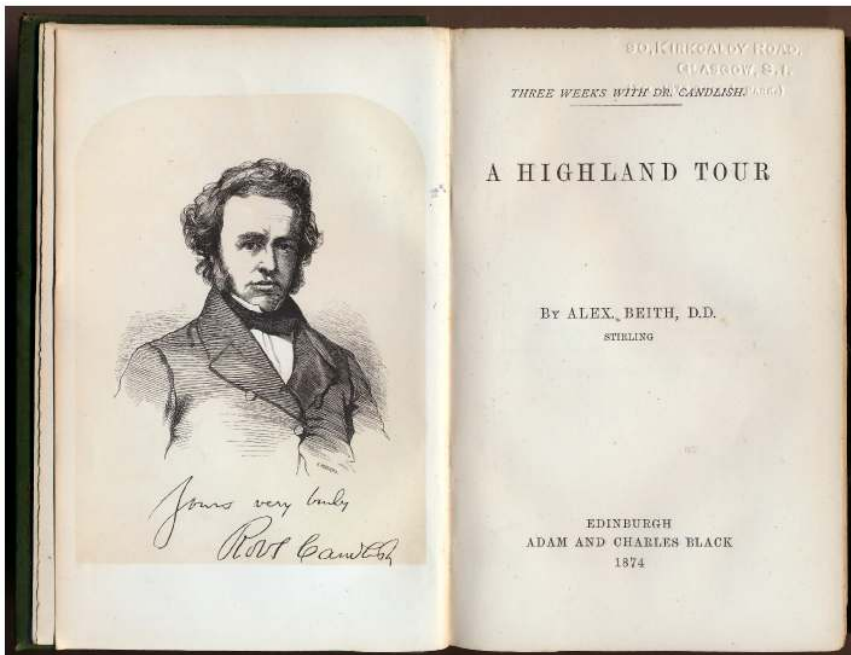
The *Highland Tour* took place in 1845, with both Alexander Beith and his companion Robert Smith Candlish numbered amongst the 474 ministers who in 1843 left the Established Church and formed the Free Church of Scotland, as such they were investigating the condition of their flock in the outer reaches of Scotland.

Beith and Candlish began their tour at Islay then travelled up the West Coast visiting Skye and then on to Lochalsh before crossing the country to Dingwall, the Black Isle and Inverness before heading back to Edinburgh. The hospitality was great, with interesting descriptions of minister's and their families living in poor conditions having forsaken their Manse as they were still yet to have either a new church or home built. Much of the tour seems to have been something of an evidence gathering exercise and confirming the deep religiosity of the adherents to the new church and the travails they had to endure. In 1847 Beith gave evidence on the question of sites before a committee of the House of Commons, after the refusal of several landowners to sell land on which Free Church buildings could be erected, the note he made on this tour were probably taken first and he very likely arranged to have his notes of the tour published as something of a memorial to Candlish, who had died in 1873.

To put the tour in context, the Free Church, more often than not, conducted their services in barns and the open air. The adherents to Established Church refused to sell land or help in any way the cause of the Free Church, the

Scottish affliction of church disputes and schisms can be seen as something of a substitute for political debate after the loss of the parliament in 1707, and of course the travellers were both looking to review and give support in furthering free church aims.

OCLC locates copies at British Library, Tyndale University and Toronto, with COPAC adding copies at the universities of Edinburgh, Strathclyde, Aberdeen and a second edition at Oxford.



A RATHER CONSERVATIVE FORM OF EDUCATION

10 **BELFRAGE, Henry.** A SHORT CATECHISM FOR LITTLE CHILDREN. Edinburgh: Published by William Oliphant, No. 22. South Bridge Street. Sold also by M. Ogle, and Chalmers and Collins, Glasgow; T. Hamilton, 33, Paternoster-Row; and J. Nisbet, 15 Castle Street, Oxford Street, London. 1823. £ 225

SECOND EDITION. 12mo, pp. iv, [5]-18; stitched as issued in original blue wrappers.

Henry Belfrage formed a charity school at Falkirk in 1812 and allied to this he wrote a shorter catechism for the children. The school was chiefly to teach for religious instruction, and of course some knitting for girls, the main aim being to keep children too poor or living on the streets some form of education.

By 1820 Belfrage published his work for some of the charges as it was 'intended for Young Persons who have made some progress' and 'let there be no reason to say, that while they read with interest an idle fable, or listen with eagerness to a tale of horror, the word which shall judge us cannot fix their attention, or inspire them with awe.' (Preface). There follows some 168 questions and answers including quite a few determining the natural order of society 'Q. How are the poor benefited by the rich, A. By employing and assisting them. - Q. What are the peculiar duties of the poor? A. Industry and contentment. - Q. What are the peculiar duties of the rich? — A. Gratitude and liberality.' In the last section of the work are a few simple prayers for children.

How many of these little works were printed and distributed is not known, but their survival seems minimal with only one copy of the first edition of 1820 held at Columbia University (NY) and none extant of this second edition; see John M'Kerrow & John M'Farlane *Life and correspondence of the late Rev. Henry Belfrage, D.D. of Falkirk* Edinburgh, 1837.

SLOPS, NEGRO CLOTHING &C.

11 **[BILL-HEAD].** BO'T AT RICHARD DIXON & CO'S WAREHOUSE for all kinds of Slops, Negro Cloathing &c. No.12, Fenchurch Street. London, 1819. £ 125

Foolsap sheet with engraved bill-head and vignette, the bill made out in MS. to the Overseers of St. Mary Woolnorth Parish, some staining and discolouration, and minor tears along folds.

A particularly rare and interesting bill, detailing not just the items purchased, but also the names of the recipients, e.g. "Nov. 4, 4 Cloaks for Harper Free Burton & Liddle." With another less detailed bill for Favell & Bousfields, Slop-Sellers, No. 12 St Mary Axe.



More important is the unusual advertisement for 'Negro Cloathing' mentioned in the bill-head. This important trade in English woollens was disrupted just prior to the American Revolution, but was quickly resumed fairly shortly after. By the time this bill made out trade in Welsh and Kendal cottons from Britain were being 'used chiefly for Negro clothing in America, and the West Indies...' (Quoted in Florence Montgomery, *Textiles in America 1650-1870* New York: W. W. Norton and Company, 1984, p. 206).

ON THE FRINGES OF ENLIGHTENMENT

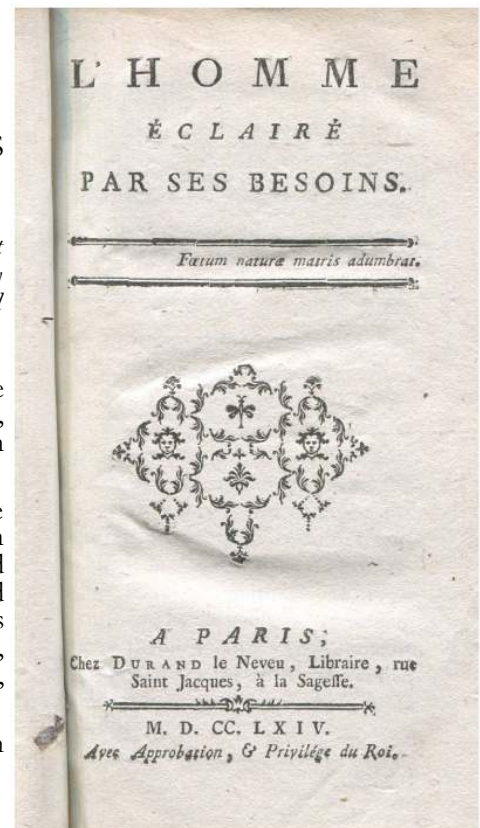
12 **BLANCHET, Jean.** L'HOMME ÉCLAIRÉ PAR SES BESOINS. A Paris, Chez Durand le Neveu, 1764. £ 300

FIRST EDITION. 12mo, pp. [iv], 355, [5] (Approval, privilege, errata, table); hole in half title where ownership signature removed, and minor stain just visible at head in places (not affecting the text), otherwise a clean fresh copy throughout; in contemporary mottled calf, spine tooled in gilt with red morocco label lettered in gilt, chipped at head with loss of 10mm, but still an appealing copy.

First edition of this work on the needs and passions of men, and the ways in which they explain human behaviour, by the French critic, physician and sometime professor at the Jesuit college of La Flèche, Jean Blanchet (1724-1778).

'It seemed to me that I had to reduce all my particular principles to one that was general and universal; I found it in our needs: I saw that human knowledge came out of this fecund source. I am proud to have grasped the mysterious thread that links certain objects to others, and I believed that I could see the world revolve, as it were, before me' (p. 2). From this insight, Blanchet discusses linguistic awareness, the desire for property, luxury and excess, the excellence of agriculture, population, marriage, divorce, and celibacy.

INED 532; Conlon 64:579; OCLC records just one copy in North America, at Penn State; although another copy also held at Michigan.



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 husbands 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 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.

AN ACCOMPLISHED YOUNG ARTIST

14 **BOWLES, Mary.** A YOUNG LADY'S DRAWING BOOK, with her name penned on the inner front cover and dated August 18th 1808, subjoined with a note that she 'began heads' that day. c. 1808-1809. £ 385

Small oblong folio, 220mm x 284mm; with 15 pages of pencil drawings, the final five with added watercolour; progressing from measured profiles, to pencil portrait heads, and more finished figures with colour wash; in good condition in original marbled wrappers, with 'Bowles' written on the upper cover, slight wear to the spine, and minor creasing to the corners.

Charming drawing book belonging to a young lady. The pencil drawings and watercolours show that Mary Bowles was quite an accomplished young artist, though sadly we have been unable to find any further information on her.



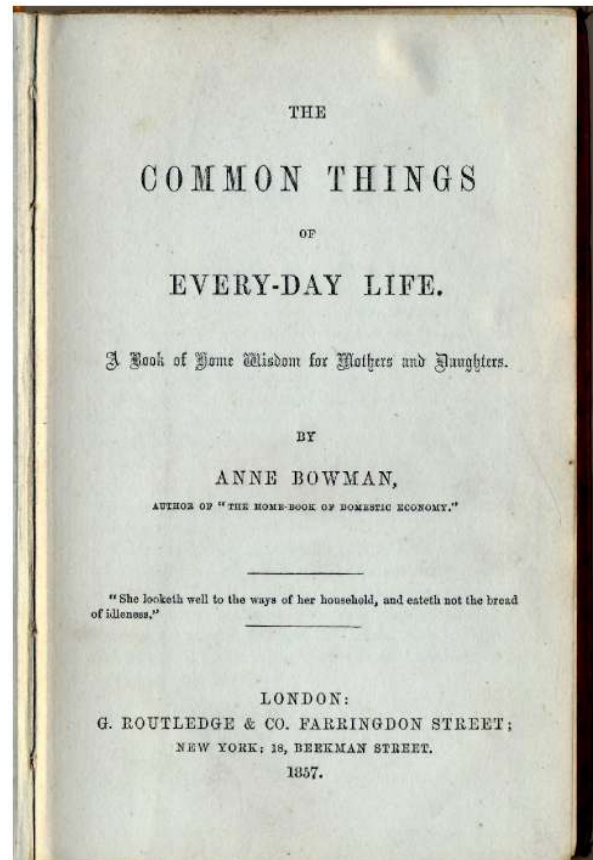
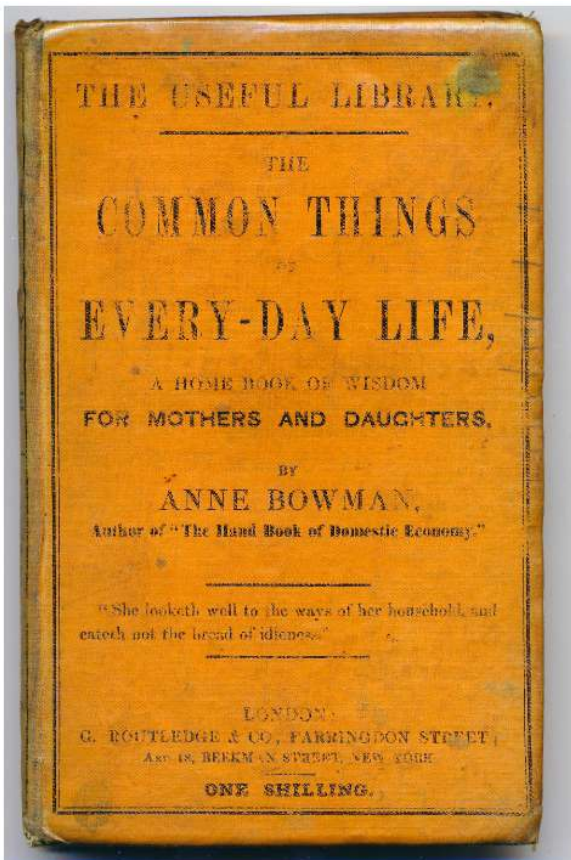
INFLUENCED BY HER AMERICAN MOTHER?

15 **BOWMAN, Anne.** THE COMMON THINGS OF EVERY-DAY LIFE. A Book of Home Wisdom for Mothers and Daughters... London: G. Routledge & Co. Farringdon Street; New York: 12 Beekman Street. 1857. £ 285

FIRST EDITION. 12mo, pp. viii, 183, [1] blank; original black lettered orange cloth, spine faded.

Something of a sideline on domestic economy written by the children's fiction writer Anne Bowman.

Anne in her introduction speaks of 'these days when the great, the wise, and the good, condescend to interest themselves in the education of the young for the due and healthy performance of their duties in life in the station where it has pleased God to place them, we feel proud to contribute our humble mite to aid the good purpose. There are certainly already many useful manuals on the various departments of domestic economy before the public; the housemaid may learn her business from a catechism ; and the cook, in doubt, may consult the cyclopaedia of her art. We have certainly scientific treatises on domestic medicine, and learned lectures on female education. Yet we trust our unpretending little book will fill up a deficiency; we offer it simply as a common sense view of Common Things. Doubtless some excellent managers may meet with regulations they have long practised, but if every one should find some few useful hints for health and happiness in the pages, they will not have been read or written unprofitably.' Even more forcibly stated in the opening chapter 'It appears to have suddenly dawned upon the world that the long-despised knowledge of Common Things ought to be acquired, by females especially, in all ranks of life, in order to increase the comfort and enjoyment of home.' She regiments the work under different subjects of duties of of a wife and mother, duties of a cook, duties of housemaids, laundry maids, nurses, attendants, all with useful recipes together with information on making clothes what to wear and how to pack them. She was probably very well equipped to give advise for the chapter of Home education although Anne seem to have been - in this work at least - rather unforgiving and somewhat strict in how to keep and maintain a middle-class household.



Anne Bowman was born at Stanwick St. John in North Yorkshire in 1796, her mother at Richmond New York in 1771, but had clearly moved back 'home' by the time she married Anne's father, Thomas, in 1795. He also hailed from Stanwick St John but moved his family to Richmond in Yorkshire to become a printer and bookseller, with a shop located in the town's Market Square. 'Thomas Bowman had risen from his job as a stationer with a sideline in patent medicines and perfumery to a position as a leading printer who produced everything from election, theatre and horse-racing posters to books of literature, religion, and history ... The Bowman family were intellectually lively, artistic and active in cultural and political circles in Richmond.' [Hendra] There were seven children with Anne and her sister Margaret running a ladies' boarding and day school at Richmond for a number of years, an experience that very probably informed the writing of her non-fiction works for 'mothers and daughters'.

One wonders how much of her other works of adventure fiction for children was influenced by her ‘American’ mother, and indeed how much of the *Common Things of Every-Day Life* were handed down information. Her published works all appeared during the 1850’s and 1860’s under the Routledge imprint. By 1871 she had retired and enjoyed a fairly comfortably living from her investments in railway shares until her death in 1886 at the age of 91, still living at Richmond.

The present work was numbered ‘5’ in Routledge’s ‘Useful Library’ series that aimed at one shilling to give basic information of the law, geology and even how to make money and landmarks in greek history.

OCLC records two copies in the UK, at Cambridge and the BL, and two in North America, at Harvard and the Peabody Essex Museum. See Leslie Anne Hendr ‘Robert Benson Bowman - an early Newcastle botanist’, *Trans. nat. Hist. Soc. Northumb.* 64: 161-168, 2015; Topp, C.W. *Victorian Yellowbacks & Paperbacks*, Vol. I p. 76



CHARACTER APPRAISAL BY CHANCE

16 [CARD GAME]. THE SHROVETIDE DANCE - Das Lehrreiche Fastnachtstänzchen - La danse de carnivale instructive. [Nuremberg: C.C. Abel & Comp.] 1837. £ 1,750

Complete set of 20 hand coloured engraved cards, each with a legend below in three languages together with 20 paired cards printed in German and French; contained in the original decorative carton, the upper side with a scene of the Shrovetide dance and the title in three languages, slightly rubbed at edges, with remains of green silk ‘pull’ inside carton.

A simply devised game of fortune telling for young people. The cover of the box has a scene showing a Shrovetide dance and illustrates how the game was expected to be played. The room shows a young man holding a bag with the illustrated cards and a young lady selecting a card; next to them is a young man who has already taken his card and proffers it to a young lady seated at a table, she then takes the text associated with the card and reads off his personality with the two A and B cards acting as a form of ultimate ace or joker.

The cards are each numbered from 1 to 18, with two additional A and B cards, of the following subjects: 1 - The freethinker; 2 - Faith; 3 - Pride; 4 - Humility; 5 - Idleness; 6 - Application; 7 - Intemperance; 8 - Temperance; 9 - Avarice; 10 - Liberality; 11 - The lie; 12 - Veracity; 13- Dissimulation; 14 - Candour; 15 - Disobedience; 16 - Obedience; 17 - Hatred and 18 - Love. The A card illustrates the ‘The goddess of joy’ and the B card the ‘The table counsel’ a rather hopeful translation of Tischrath.



The subject of the cards are equally divided between good and bad virtues, all within romantic settings in Biedermeier period taste. The subjects are both varied and nicely detailed and show: The freethinker with the leaves falling from his book as he clasps a snake to his breast; Pride with a young man daintily dressed in front of his looking-glass whilst a peacock in full display can be seen in the window behind; Idleness has a man in bed with his wife, a rather brutish looking woman, about to thrash him, while mice scatter over the quilt, or Disobedience with a group of children looking on with glee at a man and his dancing bear whilst one poor boy is behind bars for some fault with only a pitcher of water as comfort.

Although identification of the maker is not to be found on this game it is without doubt the product of C.C. Abel & Co. of Nurnberg. An advertisement was issued as a supplement or insert in a copy of *Bayerischen Landboten* for the 27th November 1827 in which the set of cards is described amongst some 200 similar games and toys produced by the firm. Here it was described in a numeric list as 'Fastnachtstänzchen, das schöne lehr-und freudenreiche, für gute kinder mit 18 illuminirten figuren-karten. Deutsch, englisch und französisch 16 gr, oder 1fl. 10kr.' although the scanning has clipped the reference number it would appear that 'No. 31', on the lower right hand corner of the carton, was the reference number for orders. All the items on this alphabetic list show no uniformity either in size, price or number of pieces, but do indicate the variety of material Abel & Co. manufactured and sold.

Carl Casimir Abel joined as a partner in the Klinger publishing house in 1835. This was a traditional book publishing business and it would seem that the immediate name change to C.C. Abel & Co. was due to his input of capital. The other change made by Abel was to enter the toy and game business, something of a natural development for the industry was chiefly based in Nuremberg. With the opening of first German railway from Nuremberg to Fürth, trade was stimulated in Bavaria and exports of to other markets by Abel & Co. was so lucrative they very soon became leaders in their trade. The 1837 lists the variety they had already achieved in two years and the quality of this card game indicates that they were intent on becoming a major part of the trade from the outset.

Rare, we have found no other example of this card game.



SCHOOL BUILDING

17 [CARSON, Aglionby Ross?]. REMARKS ON THE PROPOSED NEW HIGH SCHOOL. [Edinburgh]: Printed by Oliver & Boyd *imprint*. 18th March, 1823. £ 185

FIRST EDITION. 8vo, pp. 24; uncut and stitched as issued in original brown wrappers, upper wrapper inscribed 'To James Cheape Esqr., 97 George Street'.

Although no author appears in the work the writing style and subject strongly point to the then headmaster of the 'Old' High School, Aglionby Ross Carson (1780–1850).

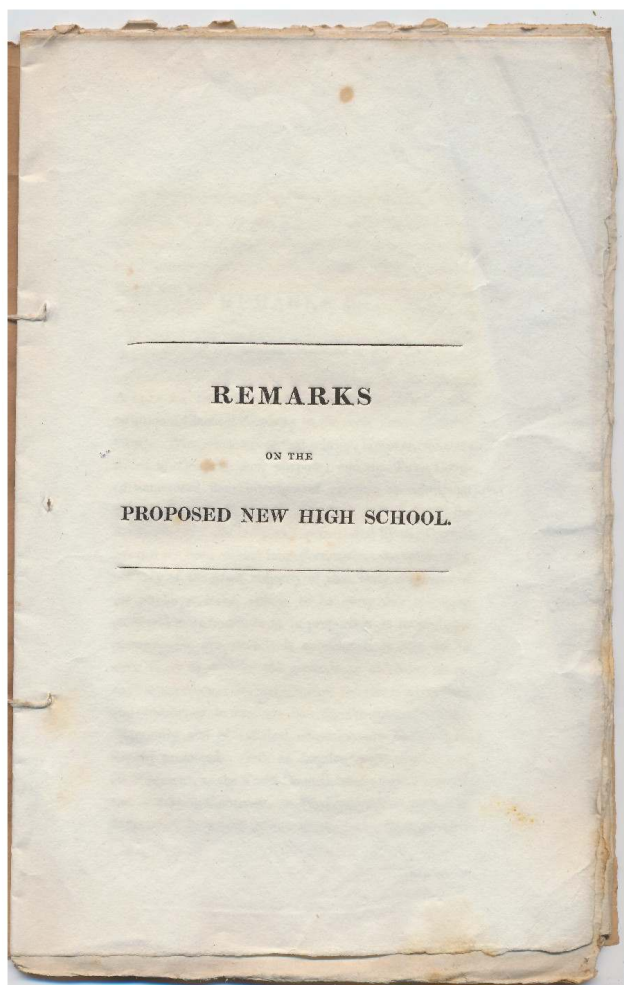
There was something of a minor panic when it was proposed that a 'New' High School should be built for the convenience of the residence of the Edinburgh 'New Town.' The old school was overcrowded, stationed in a High School Yard off the Cowgate in the 'Old Town' close by the Royal Infirmary, and quite inadequate for the purpose for which it was intended. The town council had been considering the idea of having a new school and some competition between the two schools would be a beneficial to educational standards. Carson however would not be able to publicly get involved in the politics of the brewing argument, although this presumably this did not prevent him putting his oar in. The writer eloquently argues that the best course and greatest benefit would be to invest time and money into adequate building for the existing venerable and ancient school, he seems to have all the facts on the existing High School at his fingertips and suggests that a convenient spot serving both the residence of the old and new town was a better path.

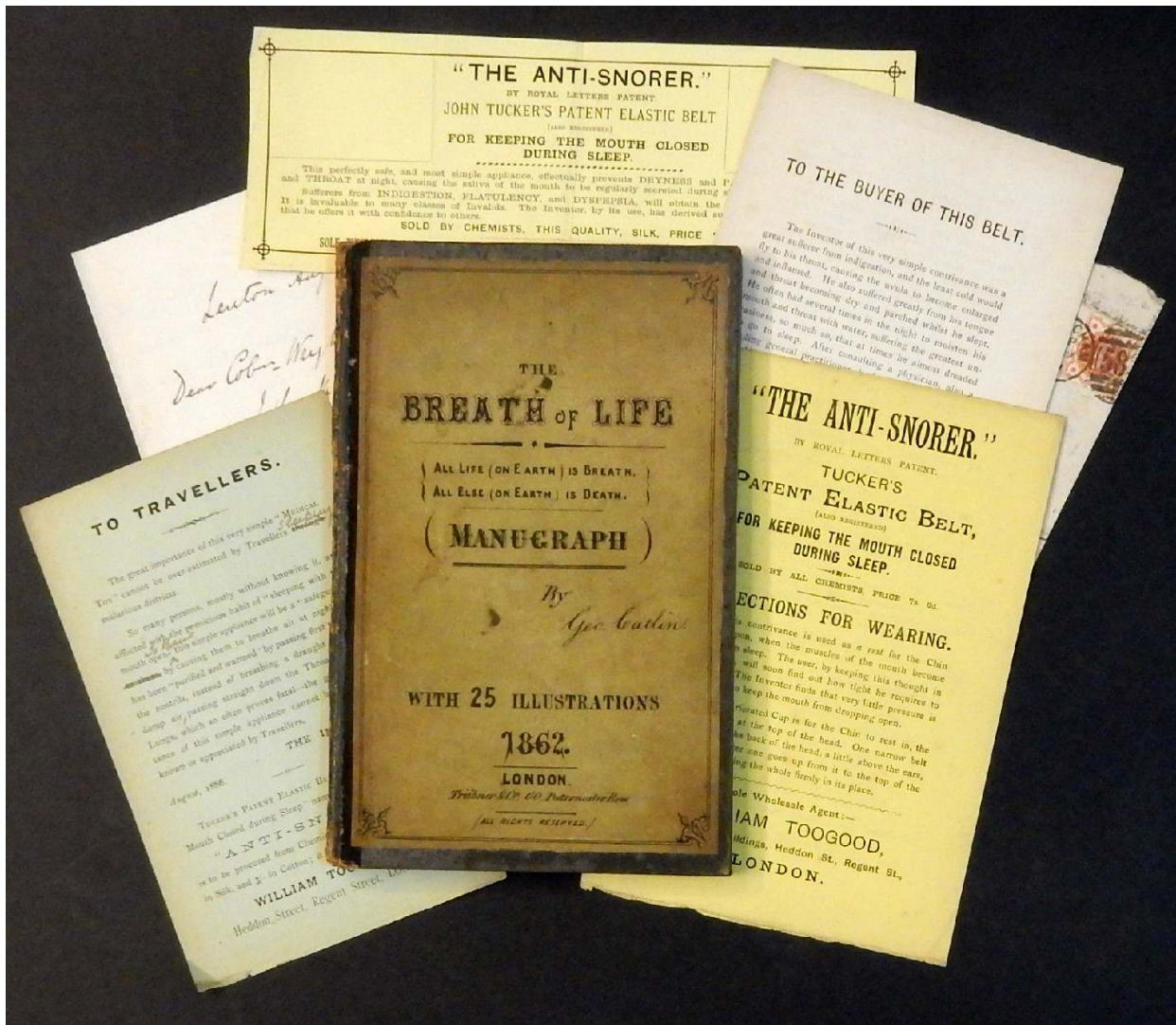
Pulling somewhat at the heart strings of his readers the writer ends by stating that 'The High School of Edinburgh is a name consecrated by ages; and cold indeed must be that Scottish heart which does not beat high while contemplating the eminent rank which it holds among the seminaries of the land; and little sympathy must he hold with all that is venerable for antiquity, who could contemplate, without emotion, the chance of its being blotted out from the number of our literary institutions. Wherever the New Town School may be placed, we are persuaded that it must, sooner or later, become the only one of any consequence. No consideration, therefore, of stinted economy should prevent its being built on the most extensive and comprehensive plan, commensurate with the growing wealth and splendour of the city. If no other situation can be found, let it be built on the ground already set apart for the purpose; but, at all events, let there be but one School. For, as we trust, we have satisfactorily shown that, on the supposition of two, the ruin of the High School, where it now stands, is inevitable: it is more wise, with whatever reluctance, at once to abandon it, than to cause it to drag on for a little a precarious and sickly existence, after its glory has been tarnished, and its usefulness destroyed for ever.'

By the time the pamphlet was circulated the argument had been fairly well aired and chiefly won. One of the finest Greek revival buildings was built on an imposing site on Carlton Hill overlooking the town and opened with due pomp in 1829.

Aglionby Ross Carson 'headmaster, was born at Holywood, Dumfriesshire. He was educated at Wallace Hall endowed school, in the parish of Closeburn, and at the University of Edinburgh, which he entered in 1797. In 1801 he was elected rector of the grammar school at Dumfries, and in 1806 was appointed a classical master at Edinburgh high school, of which he became rector in 1820. In 1826 he received the degree of LLD from the University of St Andrews. On account of failing health he resigned the rectorship of the high school on 9 October 1845, and he died at Edinburgh on 4 November 1850. He published several classical school books and was also a contributor to the *Classical Journal*, the *Scottish Review*, and the *Encyclopaedia Britannica*.

OCLC locates five copies at the BL, NLS, Universities of Edinburgh and Glasgow in the UK and a copy at the University of Guelph.





AHEAD OF HIS TIME

18 **CATLIN, George.** THE BREATH OF LIFE, or mal-Respiration and its effects upon the enjoyments & life of man (manu-graph) By Geo. Catlin. London; Trübner & Co., 60 Paternoster Row. 1861. £ 385

FIRST EDITION? 8vo, 75 [1] in lithograph 'Manu-graph'; text illustrations; original yellow wrappers over ran backed cloth boards; together with an ALS, and ephemeral printed items on the 'Anti-Snorer.'

George Catlin, who was living at Ostend, had begun to suffer shortness of breath, this together with a knee problem curtailed both his movement outdoors and standing before an easel. His preoccupation with breathing as key to health revived an old hobby-horse that was based upon his observations of Indians at rest, George had become convinced of the crucial benefits of lying on the back and sleeping with closed lips. Quite a number of people became interested in the subject, not least Lewis Carroll. Illustrated with the open mouthed 'European' and the closed mouth 'Savage', one could hazard that his views were also in advance of our understanding today of Sudden Infant Death Syndrome, where Catlin strongly advocates that sleeping infants lie on their backs.

The London edition was first noted in the British press in two flurries of reviews during May and September 1861 with the earliest notices in the US in November, 1861. Being printed in lithography facsimile by T. Underwood of Birmingham it would have made no sense to ship the lithograph stones to the US for reprinting and instead John Wiley had the work typeset, but retained illustrations of the British edition. A few changes in the text were also warranted when Wiley converting the text to type, on page 73 [page 75 in the Wiley edition] the line 'I am now tendering (*in my own hand*) to my fellow beings' has had the superfluous words '(*in my on hand*)' edited out. Still there is another discrepancy for it would appear that although available in the UK from May 1861 the work was not actually advertised by Trübner until January 1862, incidentally the date on the cover of the work, we think that Catlin, short of money and all too aware of copyright difficulties between the US and UK probably took the precaution for the work being entered 'According to Act of Congress' by Wiley before it was openly advertised. The date of 1862 on the cover of the UK edition may be a false lead, for the design was also copied by Wiley, but dated '1861.'

This particular copy was used in 1886 by John Tucker, who was lent the book by a friend and helped him to devise 'The Anti-Snorer' an elasticised belt to keep the mouth shut when sleeping which 'effectually prevents Dryness and

parching of the Tongue and Throat... Sufferers from Indigestion, Flatulence, and Dyspepsia will obtain the greatest relief fro wearing it.

The New York edition of Catlin's work is usually given first edition preference, although the procrustean view in "Following the Flag" is at odds with chronology.

OCLC: 14865528.



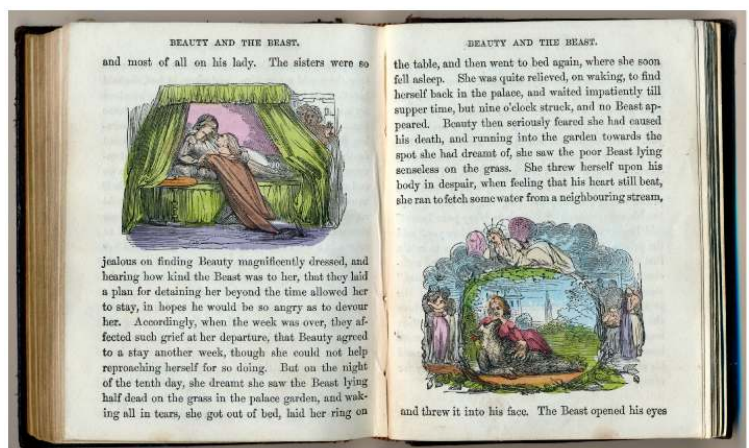
SMALL BOOKS FOR LITTLE PEOPLE

19 **CHATELAIN, Clara de, Editor.** LITTLE FOLKS' BOOKS. [Comprising thirteen titles:] The History of Tom Hickathrift, the Conqueror; The Story of Cinderella, or the Glass Slipper; The History of Tom Thumb; The History of Jack the Giant-Killer; The Story of the Fair One with the Golden Locks; The History of Sir Guy of Warwick; the History of Jand and the Bean-stalk; The History of Tom Thumb; The Story of Beauty and the Beast; the History of Bold Robin Hood; The Story of Princess Rosetta; The Story of Sleeping Beauty in the Wood; The Story of Little Red Riding Hood... [Each] Edited by Madame de Chatelain. [London: Darton and Co, c. 1849]. **£ 750**

Thirteen titles bound in one volume, each with 16 pages and six hand-coloured wood engravings; bound together in contemporary roan, spine ruled in gilt, short crack to upper joint (binding holding firm), and light rubbing to extremities, but still a very appealing group, with contemporary ownership inscription on front pastedown, with the printed circulating library label of J. Colbran, Bookseller, Stationer & Printer., High Street, Tunbridge Wells' below.

Appealing collection of thirteen titles (Tom Thumb in duplicate) from Darton and Co's 'Little Folks Books' series, edited by Clara de Chatelain.

'No copies of the following books by this author have the publishers imprint on the title-page, but all those seen in their original buff, yellow, green or pink wrappers show on the front 'Price one penny... Published for the proprietors by Darton & Co.' and on the back a list of the titles on the series. All measure approx. 12 x 9 cm. and none are paginated. Copies described under this as 'b.w.o.' are bound, not with other books at random, but with others in the same series without their original wrappers and without a general title-page.' (Darton, *The Dartons*, p. 342).



Clara de Chatelain (1807-76), author, composer and friend of Victor Hugo, wrote a number of books for children in English. She and her husband Ernest de Chatelain produced a considerable amount of work both original and in translation, the ODNB rather unkindly notes 'Like many minor authors, the Chatelain's courted major ones.' Even if there is a hint of truth in this, Clara produced some fine, clever and often witty, yet under appreciated work.

The series stretched to thirty six booklets overall, the present set being an unusually large collection.

Darton H140 and others; OCLC: some, but not all, titles listed individually, occasionally in mixed form, each recorded is rare, with no more than two locations listed.



KLEPTOMANIA

20 [CONTINENTAL TOURISM]. [BYRON, Georgina Lucy?]. ALBUM OF SOUVENIRS.
 France and Switzerland: August, 1829- October, 1831. £1,750

Small oblong 4to, 46 unnumbered leaves each with mounted specimens on verso only, including of plants and pieces snipped from objects of cultural interest, the samples mostly in a very good state of preservation; French? green straight-grain calf-backed boards, housed in the original red paper lined green leather protective case, with shield shaped silvered metal fastener, lacking key.

The ownership of the album has been partially concealed by excising their name on a few of the leaves, probably not surprising when one considers the rather wanton vandalism, if not actual kleptomania, involved in collecting some of the objects and samples.

Many names are however still present including Aunt G. Brassey [at f.8], Thomas Byron [at f.13] and Mary, Billy, Mama. The Byrons and Brasseys were connected via the marriage of Thomas Byron (1772-1845) to Louisa Brassey in 1803. Thomas Byron was the son of a banker and so was a wealthy landowner, M.P., abolitionist (with Quaker connections) and his wife also from another banking family although being recent money they had not quite reached the echelons of Landed Gentry. Internal evidence suggests the compiler of the album was a woman, and an avid mountaineer too, she also scaled Mt. Brevent, the Grimsel, the Alps at Wengen, etc. The entry for 18 July, 1830, next to a flower 'Picked from the highest point of Mt. [?] above the Hospice of St. Bernard, & presented to the owner of this Book, as being the first lady who had attained that height....

The most likely compiler/culprit was Georgina Lucy Byron (1809-1891), Thomas' sister, who later married in 1855 the widower Rev George Henry Kempe, rector of Bicton in Devon, also as it happens the recent provenance of the album. Maybe some guilt overcame her rather youthful indiscretions and impelled her in her rectory years to pick up her scissors and attempt to disguise her escapades as a 20 year old in France and up into the mountains.

Partial list of mounted items include: 1) small piece of carpet 'cut from the carpet on the left-hand side of the chimney in Madame Bainville's Drawing Room, Paris, June 20th, 1830'. 2) a small piece of wallpaper, 'From the Bed-room where Napoleon slept on his way from Elba to Paris. L'Hotel des Cinq Mineurs, Joigny, June 29, 1830.' 3) a small tasselled piece of cloth, 'Cut from a Banner overhanging the principal Altar in the Chapel of the Hospice [St. Bernard], July 19, 1830.' 4) small piece of silver-beaded material from the 'Cathedral at Lucerne, Sept. r 24th.' 5) small chunk of wood, 'From Queen Bertha's Saddle at Payenne, who lived in the 10th Century. Sept. 19.' 6) sliver of wood [?], 'From a Figure of Justice in the Church at Mondon, September 19th.' Nothing was safe from these depredations apparently, for an entry for August 5th, next to some hair, tells us, 'Plucked from the forehead of a Goat, [at] Grimsel.'

The list plant specimens, collected at various points on the journey in France and Switzerland. As with the objects, no plant was too sacred or privately situated to escape cutting: 1) 'From the Tomb of Abelard & Heloise, in Pere de la Chaise, May 1830.' 2) 'From the Private Gardens at the Chateau of Fontainbleu, June 23rd 1830.' 3) 'A Consecrated Flower stolen by lamp-light from the Chapel of Chamonix, July 20 1830.' One last entry is dated Stuttgart, April 6th, 1831, and captioned 'Tigie's Petition, & 2 of her Whiskers.' The two whiskers, presumably from a cat, are duly mounted above the caption.



DISCOURAGING REVOLUTIONARY TENDENCIES

21 [CONTRASTS]. LENNY, Isaac, *Surveyor*. THE DIFFERENCE BETWEEN TO-DAY AND TO-MORROW. [Norwich], 1796. £ 1,500

Calligraphic and illustrated sheet, [597 × 398 mm.] in brown and black ink, signed in the lower left 'I. Lenny' and lower right dated '1796'; faded in places and browning due to being once mounted on linen, some light fraying to edges, but not affecting the design.

Isaac Lenny (1750-1829) was a land surveyor working chiefly in the counties of Norfolk, Suffolk and Cambridgeshire from the late eighteenth century. The present calligraphic sheet illustrates a different facet of Lenny's work, through the use of a 'Moral Compass' he contrasts the fate of the French monarchy before and after the revolution and by default also indicates to his clients that he is no revolutionary.

The sheet is planned around two columns of verse in various script, the left side is headed with a portrait of Louis XVI enclosed in the legend 'An emblem of To-day' and below the column of verse, a view of royal residence of Kew Palace, the Thames set in the landscape with Chamber's Pagoda clearly visible on to the left. The right hand column has the family of Louis XVI in a prison setting with the monarch about to leave his distraught family to be executed, naturally this also has a skull and crossbones as ornament with an encircling legend 'An Emblem of To-Morrow', at the foot of the column of verse a view of the ruin of Tintern Abbey.

Lenny deliberately contrasted Kew, as both a symbol of a stable British monarchy living in harmony with their subjects; and Tintern Abbey, enveloped in ivy and symbolic of decay in the 'Ancien Régime.' The attendant verses,



are well meaning if atrocious, emphasise mortality 'A Blight destroys, what Yesterday looked well, / Those Beasts, Those birds, some Murrain has beset, / Know then vain Man, thy Days are much ye same, / Thy Fate, like theirs, a Vapour it will seem! / The scepter'd King, in gorgeous Robes array'd / Whose Nod, gives Law, whose Will must be obey'd; / Perhaps the Morrow, cuts Life's brittle thread, / A King of Kings, decrees that Monarch dead.'

The sheet also sends out some mixed messages, though supportive of the status quo there is also a veiled warning of present dangers predictive of change: 'As life at best, is but a scanty Span, / So quite uncertain are the Days of Man, / The present Moment's all we can secure, / Improve but that, - 'twill future bliss ensure.' One can see the sheet was once mounted on canvas and framed for display, showing off the Lenny's excellent penmanship. How long it was suffered to be shown in public is not known but already by 1796 the worst of the general conservative reaction and sedition trials were over and had dampened any enthusiasm for revolutionary tendencies and Lenny probably had an eye to show his continued loyalty to his landed clients.

Lenny's name had begun to be noted in the early 1770's as a dependable surveyor for estates, enclosures and canal work. The *Normich Mercury* for January 4th 1777 has an advertisement describing 'Isaac Lenny - continues to make land surveying his principal employment. Youth may be conveniently boarded and taught the whole art of land surveying.' He worked with an engineer William Jessop in 1789 in drawing up a plan to be presented to parliament for making the river Gipping around Ipswich navigable. Later in life (from 1821) in letters to Humphry Repton relating to the Burgh and Tuttington enclosure, Lenny mentions 'I am so fortunate as to have so much business now I am employing several assistants.' and in a later letter that he 'had the honour of doing business for yourself, Mr Rackham, Mr Warnes etc. all of whom I have known many years....' It is fairly clear that Lenny was well known, although in this instance did not win the contract for surveying, indeed we do not know what the other work he did with Repton, but it probably had some connection with one of the estates Repton had planned out.



ENCOURAGING HIGH-MINDEDNESS

22 **CORNER, Miss Julia.** SPRING FLOWERS; or, The Poetical Bouquet: easy, pleasing, and moral rhymes, and pieces of poetry. Embellished with seven elegant engravings. London: Dean & Munday, Threadneedle Street. [1837]. **£ 450**

Square 12mo, pp. 56, hand coloured wood-engraved frontispiece and 6 hand coloured plate within a monochrome wood-engraved decorative frame; original pinkish-brown endpapers the upper cover with decorative wood-engraved frame enclosing title, the back cover with a list of Dean and Munday juvenile books; some minor soiling.

An unusually attractive early Victorian book of poems for children, many of which encourage high-mindedness and diligence, others kindness, such as "The Sweep", alluding to a poor climbing boy:

'While you lie snugly in your bed, / Covered so nice and warm, / This little suffering boy goes by, / Half naked, through the storm.

Now, when you heard his trembling voice, / I think you should have said, / "Poor sweep! I'm better off than you, / In my warm downy bed"' (p. 25)



Forming one of a series of works published by Dean and Munday and advertised in their midsummer list of 1839, each were priced at one shilling and sold in 'fancy covers, embellished with seven coloured engravings.' The repeating border of the on the cover and around each plate includes a view of London Bridge with an assortment of toys, a spiders web, bird cage and basket of flowers, the corners of everyday people including a farmer sowing seeds, a woman sheltering from the rain under an umbrella, a woman carrying a basket of corn on her head and a boy sweep. Julia Corner (1798-1875) initially wrote novels before venturing into juvenile works and a series of popular history books.

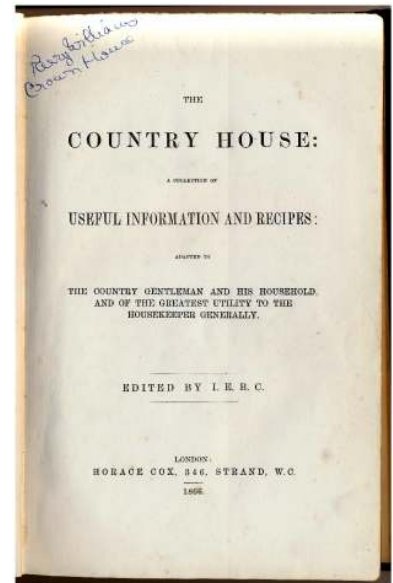
OCLC records two copies in the UK, at the BL and the National Art library at the V & A, and three in North America, at Chicago, Indiana and Toronto.

HANDY REFERENCE GUIDE FOR THE VICTORIAN GENTLEMAN

23 [COX, Irwin Edward Bainbridge]. I. E. B. C. THE COUNTRY HOUSE: a collection of useful information and recipes adapted to the country gentleman and his household, and of the greatest utility to the housekeeper generally. Edited by I. E. B. C. London: Horace Cox, 346, Strand, W.C. 1866. £ 225

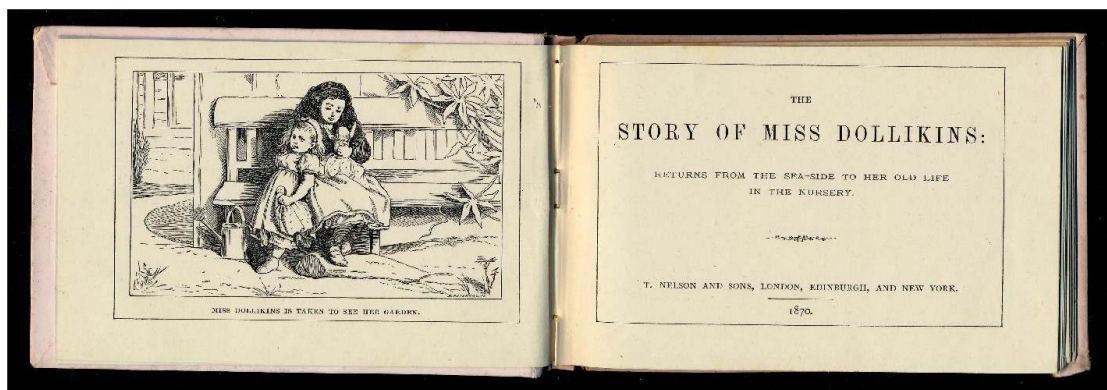
FIRST EDITION. 8vo, pp. [iv], 143, [1]; apart from a few minor marks, a clean copy throughout; in the original green blind stamped publisher's cloth, upper board lettered in gilt, minor chipping at foot of spine and some general surface wear, but still a good copy, with later ownership signature at head of title.

Uncommon first edition of this handy volume containing all manner 'of useful information and recipes adapted to the country gentleman and his household', although in his preface the editor is keen to point out, rather amusingly, that 'some few may perhaps be of little value. This is unavoidable'. With this in mind he begins his work under the heading 'Amusements' with the first piece of useful information on the 'formation of cricket ground'. Nonetheless, the work provides a wealth of information for the Victorian gentleman, from preserving his art treasures ('Bleaching soiled ivory', 'cleaning Alabaster', etc.), to preservation of books in his library (how to deal with 'grease-spots on books'), with sections on the care of boots and shoes, the hair, ice houses, pets, ponds, smoking and residences and hints to emigrants. There are also sections on 'Ills and Evils' (with many medical recipes), 'The Toilet', and 'The Kitchen' with 27 pages of household recipes. 'The wine cellar' is particularly informative, with details on various wines and beers, how to prevent insects eating corks, as well as a list of drinks suitable for summer, smokers' and a shooting party ('Milk and whisky; quantity according to taste, the less spirit the better. It is food and drink both' p. 123).



The preface explains that this is the 'second volume in the Field Library', stated thus on the spine, though it is, nevertheless, a stand alone volume. The editor, Irwin Edward Bainbridge Cox (1838-1922) was a British Barrister, magazine proprietor (of the original 'Field Newspaper'), politician and a keen advocate of field-sports and country pursuits.

OCLC records three copies, at California State (Sutro library), National library of the Netherlands and the BL.



DOLLS HAVING FUN

24 [CUPPLES, Anne Jane 'Mrs George Cupples']. THE STORY OF MISS DOLLIKINS. Part I. Her outset in the World: her illness and recovery - Part II. Her visit to the Seaside, and what came of 't. - Part III. Returns from the Sea-Side to her old life in the Nursery - Part IV. Showing how she learned to become a young lady. T. Nelson and Sons, London, Edinburgh, and New York. 1870. £ 650

FIRST EDITION. Four volumes, small oblong format, [77 x 116 mm, 3¼ x 4½ inches], original gilt pink paper decorated boards incorporating a design showing Miss Dollikins being held by her young owner.



The work was based on the writers previous work but expanded to four volumes constituting a new work rather than an new edition.

The text describes a series of adventures of some young girls with their dolls: having tea-parties, going for a drive or a walk, going to the seaside, being washed and dressed, learning piano, enjoying the garden, ill in bed etc.

The work was is an expanded version of the *Events in the life of Miss Dollikins* by Anne Cupples that had been published by Thomas Nelson the preceding year. Twelve of the illustrations have been reincorporated in these four volumes with the addition of a further twelve, the text has been expanded even more and now increased from eleven to eighty pages. The illustrations are probably the work of John Leighton, several of the plates with the initial 'L' in one corner and then wood-engraved by D. Wilde with his monogram 'DW Sc.'

No copy in the usual reference books, undated British Library copy has accession date 1869.

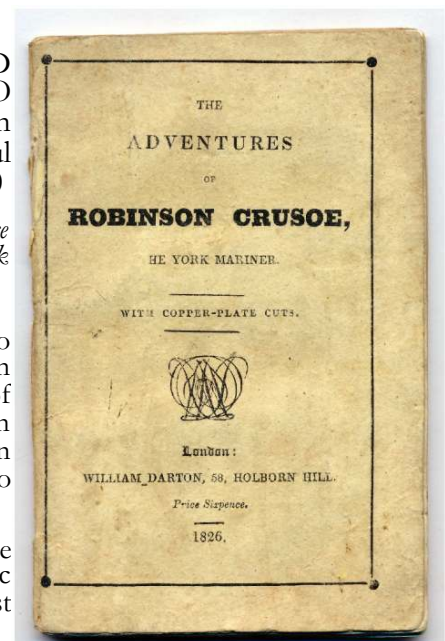
ALL THE THRILLING BITS

25 [DEFOE, Daniel]. THE WONDERFUL LIFE AND SURPRISING ADVENTURES OF THAT RENOWNED HERO ROBINSON CRUSOE; who lived twenty-eight years on an uninhabited island, Which he afterwards colonized. With Beautiful Plates. London: William Darton, 58, Holborn Hill. 1826. £ 300

THIRD EDITION. 12mo, pp. 37, [3] 'Childrens books' engraved folding frontispiece and 4 engraved plates; original buff printed wrappers with a list of works on the back cover; inscribed 'F. G. Steward from Dear Mama, 1832.'

Scarce Darton printing of Defoe's best known work. We don't know who reduced the text down to such small dimensions but whoever Darton employed was clever to include everything exciting or moralistic. Much of the narrative dwells on the fate of 'Friday', as the work was first published in 1819, during the period the abolitionist movement revived its campaign against the institution of slavery itself, Darton almost certainly took this into consideration when publishing this text.

Despite its simple narrative style, *Robinson Crusoe* was well received in the literary world and is often credited as marking the beginning of realistic fiction as a literary genre. It is generally seen as a contender for the first





English novel. Before the end of 1719, the book had already run through four editions, and it has gone on to become one of the most widely published books in history, spawning numerous imitations in film, television and radio that its name was used to define a genre, 'Robinsonade' (Wikipedia). One does wonder if the book inspired the recipient of this copy, Frederick Gordon Steward (1826-1901). He became a captain in the 53rd regiment, his military record includes serving in the First Anglo-Sikh War and taking part in the campaign on the Sutlej in 1846, and was also present at Buddiwal, Aliwal, and Sobraon. He was subsequently employed as A.D.C. and Private Secretary to the late Col. Sir Thomas Gore-Browne, K.C.M.G., Governor of St. Helena, New Zealand, Tasmania, and Bermuda between 1850 and 1870 so was a much travelled individual, although never actually stranded on an island anywhere.

This is the sixpenny uncoloured version, more devoted, less economical, with better off families being encouraged to buy the one shilling version as a present.

Darton H 349 (3); OCLC records five copies in North America, at Toronto, Michigan, Florida, Connecticut and Suny Buffalo State College and one each at Melbourne and in the UK at Birmingham.



AULD REEKIE

26 [EDINBURGH]. [SLEZER, John, engraver]. THE NORTH PROSPECT OF THE CITY OF EDENBURGH. [London, Joseph Smith, c. 1718?]. £ 1,850

Prospect of the city measuring 525 x 1180 mm, and consisting of two sheets conjoined; title in garlanded cartouche supported by two putti in sky; dedication and royal arms in bottom margin. The dedication reads: 'To Her Most Sacred Majesty Queen Anne this Prospect of Her Ancient City of Edinburg the Metropolis of North Britain is humbly Dedicated and Devoted by Her Majesty's most Dutifull and most Obedient Subject and Servant', but the dedicator's name not provided; some minor tears, but overall a good clean impression.

The view is taken from Calton Hill, and shows the city from Holyrood Palace to Edinburgh Castle. It is related to a print entitled 'The Prospect of Edinburgh from ye North', though it does not extend quite so far left or right. Queen Anne, to whom the engraving is dedicated, died in 1714, and it is probable that the print was initially issued as an individual sheet during her reign. It is listed as being in Joseph Smith's stock in the Society of Antiquaries'

1714-1715 edition of *Britannia Illustrata*. The dedicatee of 'The Prospect of Edinburgh from ye North' is Lord Annandale, who is described as Lieutenant of the Shire of Dumfries, an appointment he received in 1715. Either the present print was copied from a pre-publication state of 'The Prospect of Edinburgh from ye North', or, more plausibly, both prints were derived from the same original drawing. Canongate Church, ready for occupation in 1690, is not yet shown, which indicates that the drawing for both prints was made before 1690.

A state with the imprint: 'Sold by I. Smith at the Sign of the Exeter Exchange in the Strand' appeared in several versions of the *Nouveau Théâtre de la Grande Britannia*, and also in the 1719 edition of Slezer's *Theatrum Scotiae*. There is also a later state with the imprint of Thomas Millward and Bis. Dickinson, and a still later one with the imprint of John Bowles.

24 in Gilded Scenes and Shining Prospects; 17 in W. Cowan, *The Early Views and Plans of Edinburgh*.



FRAMED FOR CHILDREN

27 **[EMBROIDERY TOY]. THE LITTLE EMBROIDERER.** - Die Kleine Stickerin - La Petite Brodeuse. [Germany, Nurnberg?] 'AK', [n.d., c. 1860]. £ 450

A miniaturised embroidery frame and stand [20 x 19 cm] of turned pine and mahogany, three reels for thread (now bear), three patterns (including two alphabet and borders); and a small 'Embroidery Pattern book', lacking one fixing pin; contained in the original oak and pine box [21.5 x 19 x 5.5 cm], the sliding lid with a hand coloured lithograph title showing a scene of a mother embroidering at her frame, whilst looking on at her girl making her own first steps in the subversive stitch.

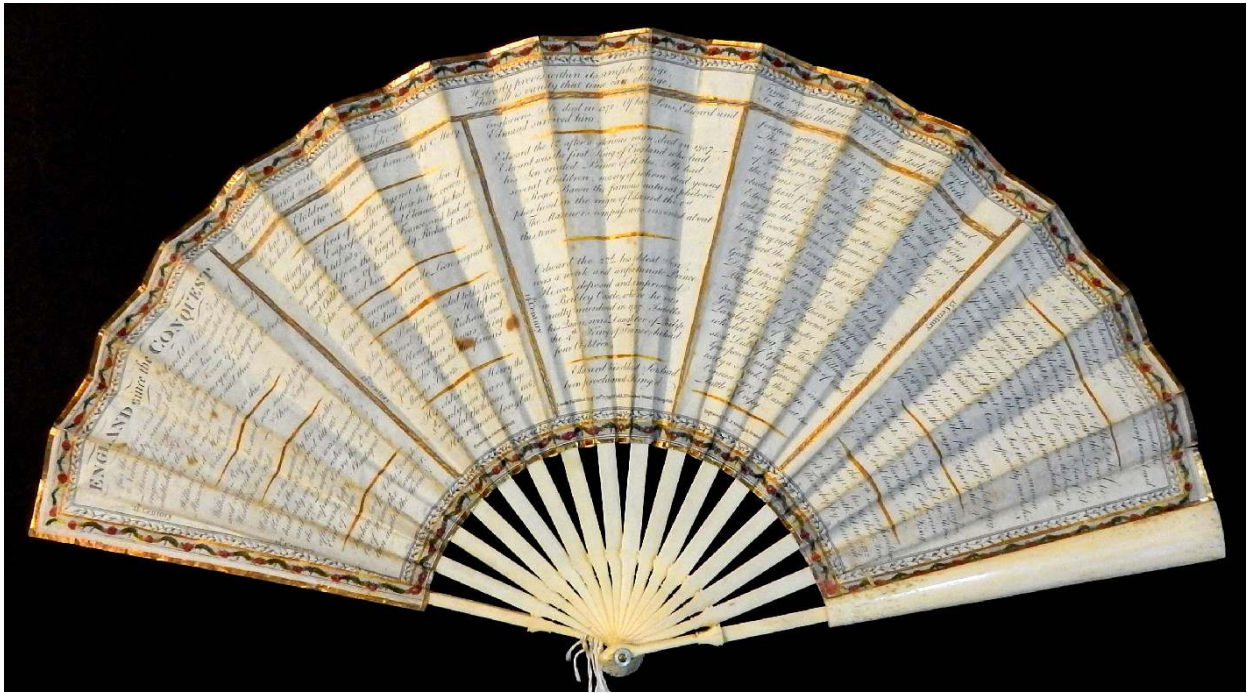
A nicely produced scale version of an adults embroidery frame, clearly the work of a German manufacturer, only identified with the monogram 'AK' on the lid design.

A once popular toy that appears to come in several versions with most toy manufactures of the mid-nineteenth century probably having a variant available for sale. That machine made materials were more prevalent the art of embroidery had begun to be more reflective of the past and much of the work was often derivative and confined to small work. In the case of a child it was alphabets and borders suitable for a sampler, or bookmark etc.

SELECTIVE AND UPBEAT

28 **[FAN]. ENGLAND SINCE THE CONQUEST.** London: Published Augt. 10th 1793. J. Cock and J.P. Crowther, Wood St. Cheapside, 1793. £ 2,850

Engraved fan S.J. Neele, 352 Strand [London] the verso contains an engraved account from the Norman Conquest to the 15th Century divided into five sections separated with bands heightened in gold; the verso continuing the narrative from the 16th to 18th centuries, likewise divided into five sections with bands heightened in gold; the whole edged with a decorated border, hand coloured in green and red with a gold foil edging; mounted on contemporary bone stays. when opened forming a semicircle with a diameter of 421 mm; some minor tears to the folds with occasional spotting but generally in bright condition.



Rare and highly desirable double-sided printed fan, with a selective history of 'England' from 1066 to current events evading some of the more troublesome events and individuals.

The fan introduces by way of some stanzas at edge of the verso side 'This Historical page with useful lessons fraught, / Awakes the mind to every serious thought;/ In clearly proves within its ample range, / That all is vanity that time can change; / Time's records, through confined to men and earth,/ To thoughts that reach to heaven itself give birth.' The designer lists all the chief events in 'English' history avoiding anything that might upset polite society or rather simplifying some of the more 'revolutionary' events. Not quite up to current historical standards, the fan suggests King John 'granted the famous Magna Charta' and under Edward I 'The Mariner's compass was invented about this time.' Battles, especially beating the French at Cressy or Edward IV having an 'inglorious reign... the chief glory of Edward's reign is the encouragement he gave to the invention of Printing', are seen to be adequate.

Although a fair quantity of kings, queens and princes are tabulated, it is what the fan maker thought of as the more memorable things ladies would like to have described. For Henry VIII, 'He gave a pension to Erasmus, and patronized Hans Holbein.' Of Elizabeth I, 'her memory would have been less sullied, had she not so treacherously imprisoned and murdered Queen Mary of Scots.' Apparently 'Many learned men were patronised by the Court, even in Oliver's reign'. Other notable people increasingly populate the text such as Boyle, Harvey, Wren, Newton, Locke, and apparently during Queen Anne's reign 'the English were as triumphant in War as in Literature.' Nearer in time to current events the Rebellion of 1745 and the American War of 1776 are just passed over, although still it is fascinating who they thought were the most important personages of George III's time: 'Those who have been particularly eminent for literature in this Reign are Ferguson; Blackstone, Harris, Lord Kaimes [sic] Johnson, Mickle, Franklin [obviously still sort of British] Hawkesworth, Hume, Lowth, Soame, Jennings, Chesterfield, Lytton, Gray, Goldsmith and Warton.' Who knew this Scottish poet William Julius Mickle (1735-1788) would fall so far!

A final flourish of 'Vive, Vive le Roi' at the end of the tabulated history is a rather forlorn acknowledgement of the recent execution of Louis XVI.

Provenance: previously in the collection of Baron Oranmore and Browne, the great-grandson of Lady Charlotte Schreiber. Exhibited at Fan Makers' Hall in 1980, catalogue No. 31. See The Schreiber Collection unmounted leaf 72, English fans 132 and 133.

A KEY TO THE TRUE METHOD OF SINGING?

29 **FORBES, Elena Garnetti.** THE AMAZING PHENOMENON OF VOICE. [London], [c. 1936].
£ 150

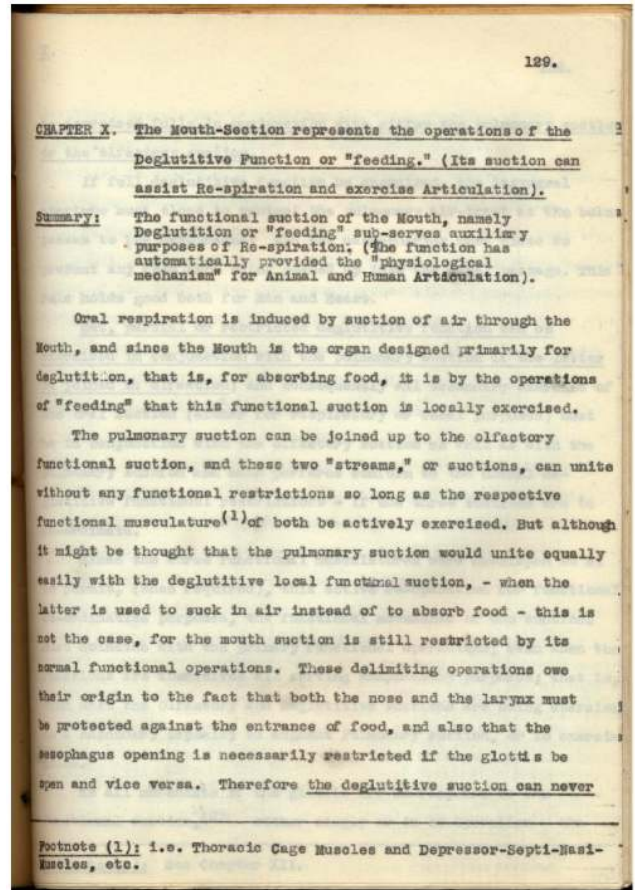
ORIGINAL TYPESCRIPT, ANNOTATED AND CORRECTED. *Small 4to, 311 leaves (on recto only), with the authors annotations and corrections in pencil throughout; drab wraps with yellow cotton, a little dust-soiled with some chipping to edges.*

The author's original typescript copy, annotated and corrected, of a book partly scientific and part pseudo scientific. 'If the Human Body is being used as a Musical Instrument, great care must be taken, when filling the lungs, that their necessary distension be accomplished by muscular expansion of the thoracic cage, and not by increasing the volume of air, - that is, not by increased pressure of the 'If the Human Body is being used as a Musical Instrument,

great care must be taken, when filling the lungs, that their necessary distension be accomplished by muscular expansion of the thoracic cage, and not by increasing the volume of air, - that is, not by increased pressure of the breath. On the other hand, equal care must be taken that the "pectoral", or chest, muscles are not contracted, for they counteract the mobility of the thoracic cage, as do also the strong shoulder muscles, - lying like a heavy weight on the upper ribs' (p. 41).

The endless procession of works having a 'key' to the 'true method' of singing has not abated since Manuel Garcia invented the laryngoscope. How Elena Garnetti came to add her own solid typescript to the pile of confusing and contradictory literature on the 'art of singing is at present unknown. 'Elena Garnetti' was her professional name as she had made the substitution from the her more unvarnished Helen Maude Dorothy Garnett sometime during the 1920s. Born in 1883 the daughter of a paper manufacture from Otley in Yorkshire, she came by her M.B.E. in 1917 for her role as Organiser of Women Munition Workers' Canteens and Clubs, Y.W.C.A she appeared on early wireless programmes, married a Robert Archibald Forbes, a theatrical manager in 1926 and from this time gave lectures on singing and the occasional concerts, she was still active at 90 and died a few years later in 1975.

The work was published through the firm of David and Co. known for such everlasting titles as *The Mediumship of Maria Silbert, Shakespeare, Creator of Freemasonry* and *The Tomb of the Dark Ones*. Intriguing that this sort of work always does find a ready readership, a sort of 'Pulp Science' that seduces the reader through its carefully woven narrative here integrating any singing method, psychological or physiological work that came to hand and then all spiced with Garnetti's linking passages of folds, tubes, pipes and quite a lot of suction.



OPPRESSIVE AND RESTRICTIVE

30 **FORBES MONCRIEFF, John.** OUR DOMESTICS and their Mistresses. A Contribution to "The Servant Question." Edinburgh: Andrew Stevenson, 9 North Bank Street. London: Dyer Bros., Rose Street Corner, Paternoster Sq. [1895].

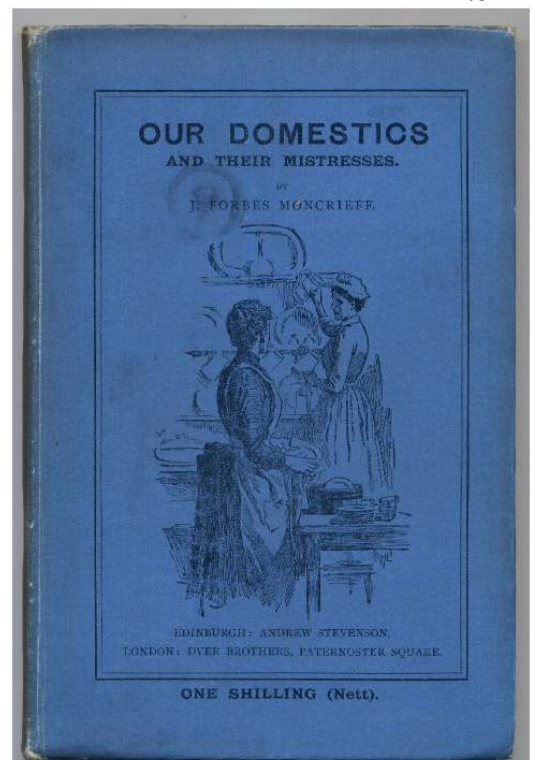
£ 185

FIRST EDITION. 8vo, x, [11]-142,34] advertisements; original blue cloth, upper cover illustrated and titled in black.

The 'Servant Question', a particular bugbear of the Victorian and later periods, is here given a thorough examination by a practitioner of 'Christian Duty.'

Probably the best way to understand this work is to understand the author John Forbes Moncrieff (1847-1927). He was involved in numerous religious societies, such as the Waldensian Missions' Aid Society, the Italian Evangelisation Society, and the Edinburgh Christian Sabbath Society, was sometime a Vice President of the Knox Club and was for many years the Treasurer of the Scottish Reformation Society. He translated from the Church of Scotland to the Free Church and finally the United Free Church and wrote a goodly number of works for children chiefly giving moral Christian and upright guidance.

Forbes Moncrieff view of servants is something akin to seeing them as children who needed the guidance of their superiors. The text is suffused with condescension, the author clearly thought himself as one the 'God's Elect' doing his best to break in a semi-wild animal. Divided into sections with such uplifting titles as: What is our Modern Domestic Coming to? - A few Words to Beginners (Good Resolutions, Doing, not Dreaming; Perseverance, Industry, Little Thing), - The Saucy, impudent, Forward, Pert Servant - The Disobedient Servant - Obedience - The Hair-splitting Servant - The Cross, Bad tempered Quarrelsome Servant - The Dressy Servant - The Slow and Lazy Servant - The Stupid Servant - The Slovenly and



Awkward, Dirty and Untidy Servant - and The Flirting, Giggling, Weak, and Silly Servant (Drink, Dress ad Dancing; Folly, Boldness, modesty, Dangers &c.)

Little of the text gives much encouragement except in keeping an ever watchful eye against going astray or sinning, concluding sections are designed to show the right path: The Dignity of Labour - Contentment - The Model Servant - The Christian Servant - The True Motive - Love's Labour Light. One wonders what Forbes-Moncrieff's own servants were like or thought of the book and its decidedly oppressive and restrictive ideas.

OCLC records two copies in the UK, at Edinburgh University and the NLS, and one in North America, at Georgia.



MANUSCRIPT VERSION OF A CLASSIC GAME

31 [GAME OF THE GOOSE]. ORIGINAL MANUSCRIPT GAME OF THE GOOSE. France? c. 1830. £1,250

Watercolour and manuscript sheet [44 x 59cm] mounted on thick board with cloth edging and marbled paper back.

A cleverly devised manuscript version of the Game of the Goose.

Following the classic design with space 6 illustrating a Bridge, 19 a Hotel; 31 a Well, 42 a Maze, 52 a Prison and the all important space 63, Death, when the player as to start again. The other spaces illustrate a variety of subjects including tongs, syringe, escritoire, parrot, censor, harp, tomb, mirror, ship, tent, wig, and a variety of domestic and architectural subjects together with some geese in various 'attitudes.' The central section, or space 63, showing a rather pleasant ornamental goose garden with palms, a bridge over a river and a town and hills in the background and clearly also a depiction of Rousseau Tomb on its island, something which may indicate a Swiss element in the games making.

'The Game of the Goose is one of the simplest of games: it is one of a great family of race games, played with tokens to represent each player that move along a track according to the throw of dice, striving to reach the winning space. In the classic Game of the Goose, there is no choice of move or other mental input from the player. This might be thought to lead to a dull game, as indeed many race games are. However, the particular rules of the Game of the Goose cleverly combine to produce an exciting and lively game, which even adults can enjoy until the novelty wears off.

'The game is played with double dice, adding the points on the two dice together, which leads to fast movement. In its classic form, the track has 63 spaces, most of which are undifferentiated and non-active in playing terms: a playing token landing on such a space remains there, unless it is already occupied by another, in which case the tokens change places. Some spaces however are hazards, each with its own characteristic penalty. Of these, the most



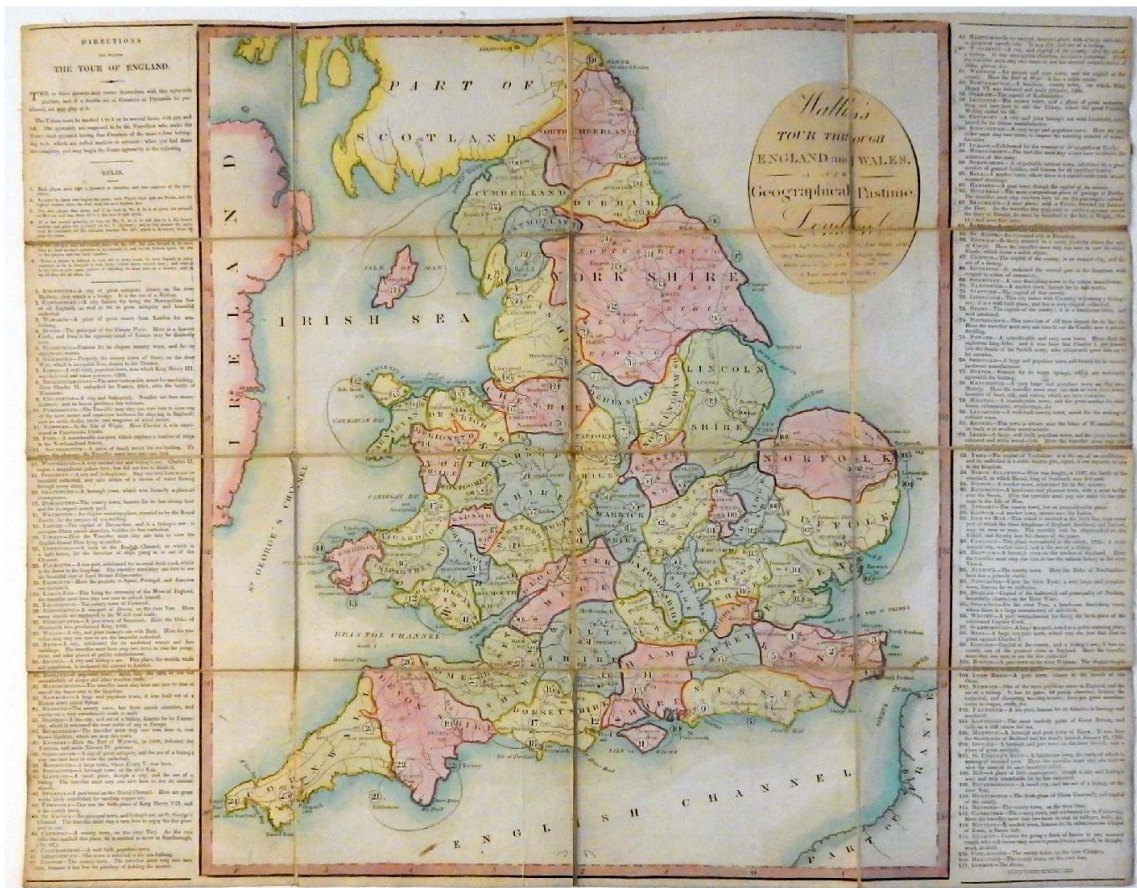
feared is 'death', usually showing a skeleton, demanding that the player begin afresh. Other spaces bear the image of a goose, from which the game gets its name. These goose-spaces are generally favourable, since the player landing on one must move further on by the number of points thrown. However, an important part of the playing interest of the classic game is that, if the winning space 63 is overthrown, the player must count off the excess points by moving backwards from the winning space - only an exact throw wins the game. If, after counting backwards in this way, the player is unfortunate enough to land on a goose, the player must move further back by the amount of the original throw; and of course landing eventually on a hazard space will exact the prescribed penalty. There are also two 'dice' spaces, which come into play when a particular initial throw is made. The game is usually played for stakes, held in a pool which goes to the winner: the stakes may be money stakes of low or high value or, where children are concerned, something like nuts or sweets. Alternatively, the game may be played for counters of no monetary value.' [Seville]

The elements in the design point to a date possibly in the 1830's as nothing so modern as a railway train etc. intrudes upon the board, at a later date in the nineteenth century it was mounted probably to preserve the game.

Adrian Seville, *The Cultural Legacy of the Royal Game of the Goose*, Amsterdam University Press, 2019 - the magnum opus.

PRODUCED TO INSTIL SOME PATRIOTISM

32 [GAME]. WALLIS, John, *publisher*. WALLIS'S TOUR THROUGH ENGLAND AND WALES. A New Geographical Pastime, London: Published 24th December 1794, by John Wallis, at his Map warehouse, No 16, Ludgate Street: Where may be had upon the same plan a Tour round the World, & another through Europe. [Printed by T. Davis, 102 Minories, London. [1795 or later?]. £ 850



Large hand coloured engraved sheet [502 x 660 mm] dissected into 16 segments and linen-backed with directions and rules engraved in two panels left and right; preserved in the original slipcase, the upper cover with an emblematic hand coloured engraved title 'Wallis's New Geographical Game Exhibiting a tour through England & Wales, London.'

A neatly constructed game produced to instil some patriotism in the bosom of young players during the Napoleonic Wars.

The game is devised for two or more players beginning with a spin of a Totum - apparently you made your own - the players proceed from No. 1 Rochester at the mouth of the Thames and continue until they arrive at London on No. 117. Each of the 117 place names describes the main features of the location. 4. Dover - the principal of the Cinque Ports. Here is a famous Castle, and from it the opposite coast of France may distinctly be seen. 8 - Brighthelmstone - The most fashionable resort for sea-bathing. Here Charles II. embarked for France, 1651, after the battle of Worcester. 9. Chichester - A city and bishoprick. Needles are here manufactured; and its haven produced fine lobsters. 15. Salisbury - A city and bishop's see. Stay one turn here to see its beautiful cathedral, and take notice of a stream of water flowing through every street. 20. Torbay - Here the Traveller must stay one turn to view the Grand fleet lying at anchor. 23. - Here the packets to Spain, Portugal, and America are stationed. 36. Buckingham - The traveller must stay one turn here to visit Stowe Gardens, which is near the town. 49. Hereford - Is an ancient, decayed place, with a large cathedral, in danger of speedy ruin. It is a city, and see of a bishop. 105. Harwich - A borough and port town of Essex. It was here the Stadholder of Holland and his family landed, January 22, 1795.

It is clear from this entry that the rules were updated over time to make the game more topical. Another version held at the Victoria & Albert Museum was printed by 'J. Crowder, Warwick Square' that also has the reference to year '1795'.

The slipcase is decidedly militaristic with an arrangement of 'trophies' that include the Crown, a flouring oak tree, a halberd, a trident, cannon, anchor, barrel of gunpowder? and blue and red ensigns.

Whitehouse, p. 9.

SATIRISING CONSCRIPTION IN FRANCE

33 [GILLRAY, James]. FRENCH VOLUNTEERS, MARCHING TO THE CONQUEST OF GREAT BRITAIN. Dedicated (by an Eye Witness) to the Volunteers of Great Britain. C.L.S. London, Pubd. Octr. 25th 1803, by H. Humphrey 27 St. James's Street. [1803]. **£ 1,500**

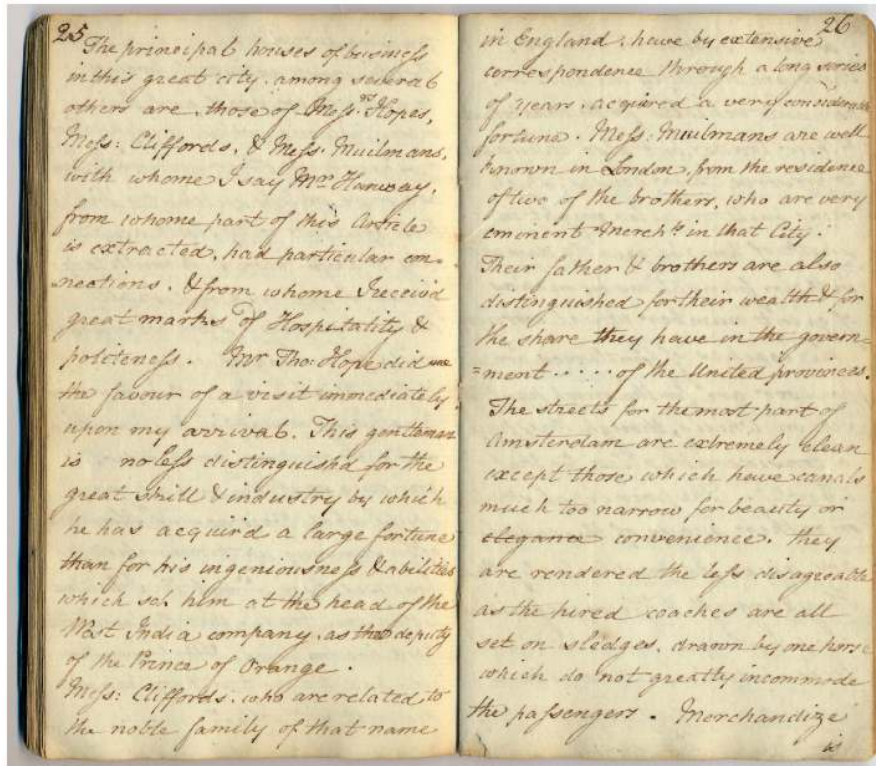
Hand-coloured etching, 220 x 605 mm, some light soiling to edges, and minor tears, later laid down on card; in very good state, from the Renier collection with signature on verso.

Rare French invasion caricature attributed to James Gillray, satirising 'the reported eagerness of the people of France to serve in the threatened expedition against Great Britain' (Wright p. 225). An officer on a white horse leads a string of pathetic starving and ragged conscripts, chained to each other by the neck like African slaves, with birds hovering in the sky.



The BM's on-line catalogue attributes the print to James Gillray. The initials 'C.L.S.' had been erroneously assumed to belong to Charles Loraine Smith (1751-1835), the sportsman, artist and politician.

BM Satires 10117 (another version of the print with the same image but with a non-panoramic format is described in BM Satires 10117A); Wright, *Historical and Descriptive Account of the Caricatures of James Gillray*, 277.



A BUSINESSMAN'S NOTEBOOK

34 **GIMINGHAM, William.** 'AN ACCOUNT OF PART OF THE SEVEN UNITED PROVINCES OF HOLLAND, 1762.' Manuscript notebook recording a visit to the Netherlands. [Holland], 1762. £ 850

ORIGINAL NOTEBOOK. *Small 8vo, [159 x 94 mm], pp. 51, followed by 5 blank leaves; stitched as issued in the original marbled wrappers, titled in ink on upper wrapper, lightly rubbed and dust-soiled.*

Manuscript recording a visit to the Netherlands by William Gimingham (1734-1817), a wool-stapler, or trader between producer and manufacturer of wool.

Unlike his near contemporary James Boswell who travelled to Holland the following year, Gimingham who was aged 28 in 1762 was there on business so we can assume this may have been his first trip to Holland. The notebook chiefly records all the places he visited, the chief attractions therein and where trade was good. His observations are chiefly a tabulation of all that was useful to him and so leaves little room for anything frivolous or personal, almost a complete antithesis of his near contemporary James Boswell.

The very finest stuffs and bombazines were produced in Norfolk from the 1740s and the most flourishing trade in worsted manufactures continued until the mid 1760's and declined thereafter, chiefly it seems from the American War of independence. The East Anglian industry was not without its competitors with the Flemish weavers who were making similar materials Gimingham may have been both looking into their trade and seeing if business could be done. There were several generations of Gimingham's who traded in Norwich, all with the annoying habit of naming their first male heir William.

Gimingham begins his tour at Rotterdam 'It is said to be more conveniently situated for trade than Amsterdam, the Maese being sooner free from Ice than the Wye, & its canal, which runs into the heart of the City, bring vessels up close to the Merchant's doors, & hence much frequented by British vessel particularly from Scotland.' Next Gimington visits The Hague 'it may be ranked among the best Cities of Europe of the 2nd class.' He compares the main square to 'something like St James Square, Westminster.'

It is Amsterdam appears to impress the writer most, the beginning of his description is of the buildings, churches, synagogs, streets and houses of correction 'here are also spin houses where prostitutes & other women of bad character are kept spinning.' Then the principle houses of business 'in this great city, among several others are those of Messrs Hopes, Mess. Clifford's, & Mess Muilmans, with whom I say Mr Hanway from whom part of these Article is extracted, had particular connections, & whom I received



great marks of Hospitality & politeness. Mr Thos. Hope did the favour of a visit immediately upon my arrival. This gentleman is no less distinguished for the great skill & industry by which he has acquired a large fortune than for his ingeniousness & abilities which set him at the head of the West India company.' The houses in Amsterdam are rather neat than elegant, the nature of the climate renders it necessary to wash them often but the greatest part of the people carry their cleanliness in this way so far as hardly to afford themselves time for the necessary care of their person.

Gimingham, in turn, visits Schiedam, Utrecht, Delft, Leyden, Harlem, Gouda, Helvoet, Brille, Ijsselmonde and Texel - not the most convenient way to travel around Holland but possibly he wrote the text up from notes and placed the various cities in order of importance to him.

FOR PRESENTATION TO A GIRDLER

35 **[GIRDLETS' COMPANY]. ELLIS, Cyril** *photographer* AN ALBUM OF PHOTOGRAPHS ILLUSTRATING THE INTERIOR OF THE GIRDLETS' HALL. [London: 1913]. **£ 550**

4to, [34 x 30 cm], 10 mounted photographs each with a facing descriptive title; bound in burgundy calf, gilt with the arms of the company on the upper cover; 'inscribed From G.W. Barber, Master of the Worshipful Company of Girdlers' 1911, 1912, 1913.' preserved in original cloth box.

The album was evidently produced for presentation to Sir George William Barber (1858-1945) as a token of being master of the Worshipful Company of Girdlers from 1911 to 1913.

The photographs include 1) a group of the Master G.W. Barber; The Clerk W. Dumville Smythe; The Beadle Harry Ford and The Porter Herbert Wethererill; 2) Entrance to the Old Hall, Screen attributed to Sir Christopher Wren 3) View of the Hall shewing the Lahore carpet 4) Screen, Grinling Gibbons carving 5) End of the Hall shewing the Gallery 6) Entrance to Dining Room 7) Ancient Doorway to Court Room 8) The Drawing Room 9) Fireplace & Overmantle in the Court Room by Grinling Gibbons, Picture by Robert Wilson 10) The Master Chair presented to the Company by G.W. Barber, 1912.

The Hall was destroyed on the night of Sunday 29th December 1940, although some of the fittings were saved and were reincorporated in their new hall.

All we have been able to discover on the photographer Cyril Ellis, is that he was born in Hackney in 1877 and died at Edmonton in 1940 and lived in 1901 at 34 St John's Church Road, Clapton, Hackney with his father William Ellis (1843-1911) whose trade was an architectural photographer.



A YOUNG LADIES ALBUM

36 **GLEADALL, Elizabeth.** MANUSCRIPT ALBUM of poetry, sketches and prints, compiled by Elizabeth Gleadall. [South Kirkby, Yorkshire]. [1831-34]. **£ 450**

4to, approximately 72 leaves of coloured paper with manuscript poems, illustrations and prints, few leaves loose; original black morocco blocked in a seventeenth century panelled style with a decorative roll too edge, head and tail of spine defective; inscribed on front endpaper 'Elizabeth Gleadell The gift of her Aunt Townend, 1831'.

An attractive album of poetry, sketches and prints brought together by a Yorkshire girl in the pre-Victorian era.

Elizabeth Gleadall would have been fifteen when her aunt gave her this album, then an increasingly fashionable statement of middle-class conventionality before 'The Album Fiend' developed into something of a social pest. Family and friends would contribute their best in poetry, sketches or lines of endearment. The first item is a three stanza poetic 'Introduction' by her aunt followed by such moral uplifting stuff as 'Ten reasons for going to Church', lines 'Written in Lord Byron's Bible', 'The sensitive plant', 'To a Lady Singing', 'A thought on Death', and 'Friend after Friend departs.' Byron was clearly a favourite with several extracts by or on him making their way to the pages. A eulogistic item titled 'On the late Lord Byron' the second stanza beginning 'Mourn, Mourn ye sons of Greece, for him / Who stretched his arm to save; / Whose eye with pity's tear oft dim / Now's darkened in the grave.' Also to be found are effusions atypical of the period on 'A good Wife' and 'The fair sex' with one curious autobiographical piece 'Lines on himself by Thomas Whyne King Esq.' - maybe a suitor. The prints and sketches include such



favourites as Haddon Hall, a song bird and some Christian symbolism, although some more illustrations have clearly been extracted at a later date.

Elizabeth Gleadall was born at South Kirkby in 1816, marrying the surgeon Arthur Charles Dumville on the 4th February 1840. However, she was dead by the 7th January 1841 when only 24, and we conclude she very probably died in childbirth. Her husband remarried a few years later and became a prominent surgeon in the Manchester area, before his own death at 52 in 1871.



WORLD IN THE PALM OF YOU HAND

37 [GLOBE]. MINIATURE POCKET GLOBE AND PANORAMA. [Nuremberg: [c. 1825]. £ 3,500

Papier mache terrestrial miniature globe [5.5 cm diam.]; made up of twelve hand coloured engraved gores, (some very minor surface abrasions); together with a folding panorama of 24 costumes and 24 animals; folding down and continued in the original green card and cloth box, with a modern lid to style [6.5 x 9 x 6.5 cm].

An excellent example of this form of miniature globe, together with folding panorama of both animals and costumes of all nations.



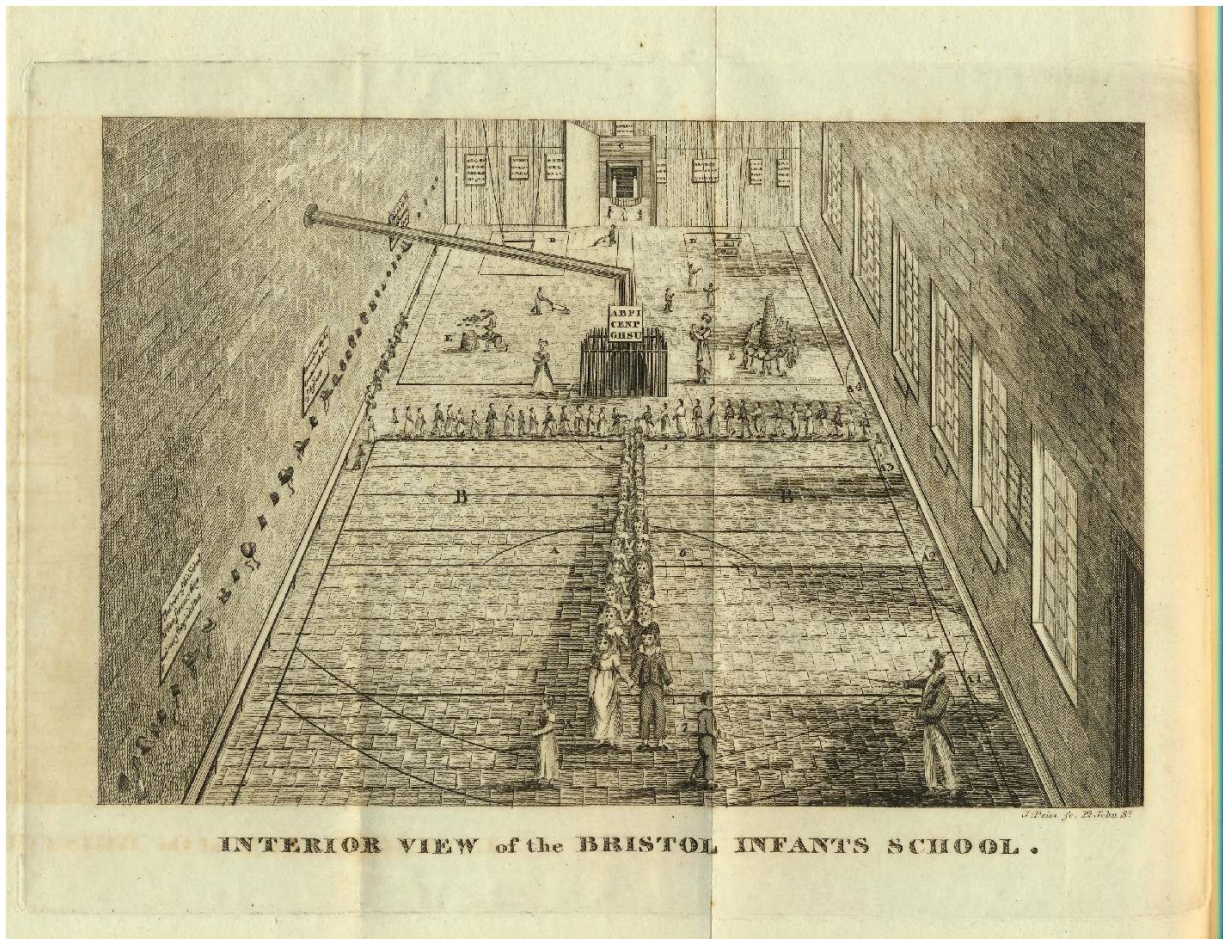
The globes were issued in a variety of miniature sizes both in German or in English for the foreign market, the present example in somewhat erratic English. The equatorial and prime meridian, running through Cuba; the continents outlined in, green, red, showing rivers, mountains and cities.

COPY PRODUCED FOR PRESENTATION

38 **GOYDER, David George.** A MANUAL: DETAILING THE SYSTEM OF INSTRUCTION, PURSUED AT THE INFANT SCHOOL, BRISTOL. Designed to assist Teachers in the Organization of similar Schools, and to explain the Manœuvres of the Children to Society at large. London: Printed for Baldwin, Cradock, and Joy, Paternoster Row, and Thomas Goyder, Strand. Sold by all booksellers. [Printed for Thomas Goyder, 451, Strand.] 1823. **£ 1,850**

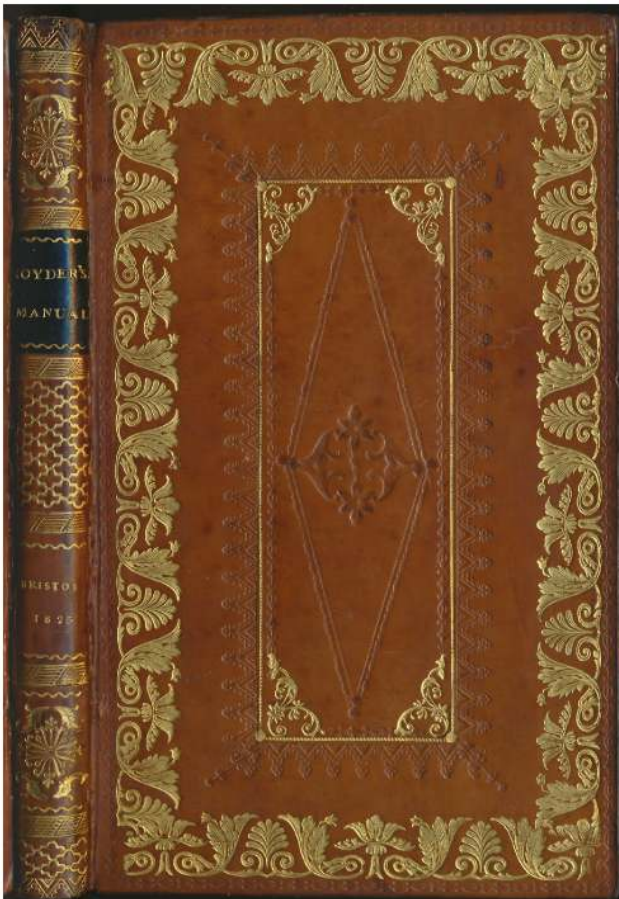
FIRST EDITION ON THICK PAPER. 12mo, pp. 64, printed on thick paper watermarked J. Whatman, Turkey Mills, 1821; engraved folding frontispiece by J. Price Sc, 12 John St.; contemporary panelled polished calf, the sides with a decorative acanthus leaf border enclosing a panel with a gothic role tool in blind, decorated spine with black title label and 'Bristol 1823' in gilt, gilt edges; a sumptuous and highly desirable copy.

Clearly one of very few copies printed for presentation, probably either to the dedicatee, Lord Lansdowne or just as probably the philanthropist Lady Isabella King, both of whom ordered twelve copies of the work and influential supporters.



That only one of these ordinary copies is now recorded is unusual, that it also has a different frontispiece also seems rather odd. The view of the interior is lettered in our copy although no key is given and this may be why the substitution took place although the various activities in the plate are easily discernible in the text.

After an introduction the text describes a typical day and activities at the infant school, beginning with sections on Order - Singing - Marching, for healthy exercise - Lessons, including on Pictures Lessons, Writing, Arithmetic and a section following on the importance of Toys: 'It is an indispensable necessity that some sort of toys should be appropriated to the amusement of the children. Those used in the infant school at Bristol, consist of small (but very strong) carts and wheelbarrows, we have two swings, one for the very small children which is constructed like a child's chair; the other for those who are arrived to five or six years of age ; but as some ladies have thought them dangerous, they are rarely ever used. But there is nothing so much delights the children as their little wooden bricks, of which we have a great quantity... Whips, Whip-tops, peg-tops and ropes of any description, (whether skipping or otherwise) are prohibited, because it has been found that they might occasionally be devoted to the purposes very different to those intended, namely, converting them into means of inflicting castigation on each other.' Further sections are included on Rewards & Punishment - here Goyder believes that any 'supposed negligence and inattention [in a child should not be] punished for failings which are beyond his powers to remedy' and the also the



Play-Ground 'an indispensable requisite; for these schools are intended to supersede everything that is confined and limited, so does the health of the children demand free access to fresh air as often as may be convenient.' Lastly are given a routine of the school business and an appendix of Hymns that 'with nothing like a party spirit introduced in them.'

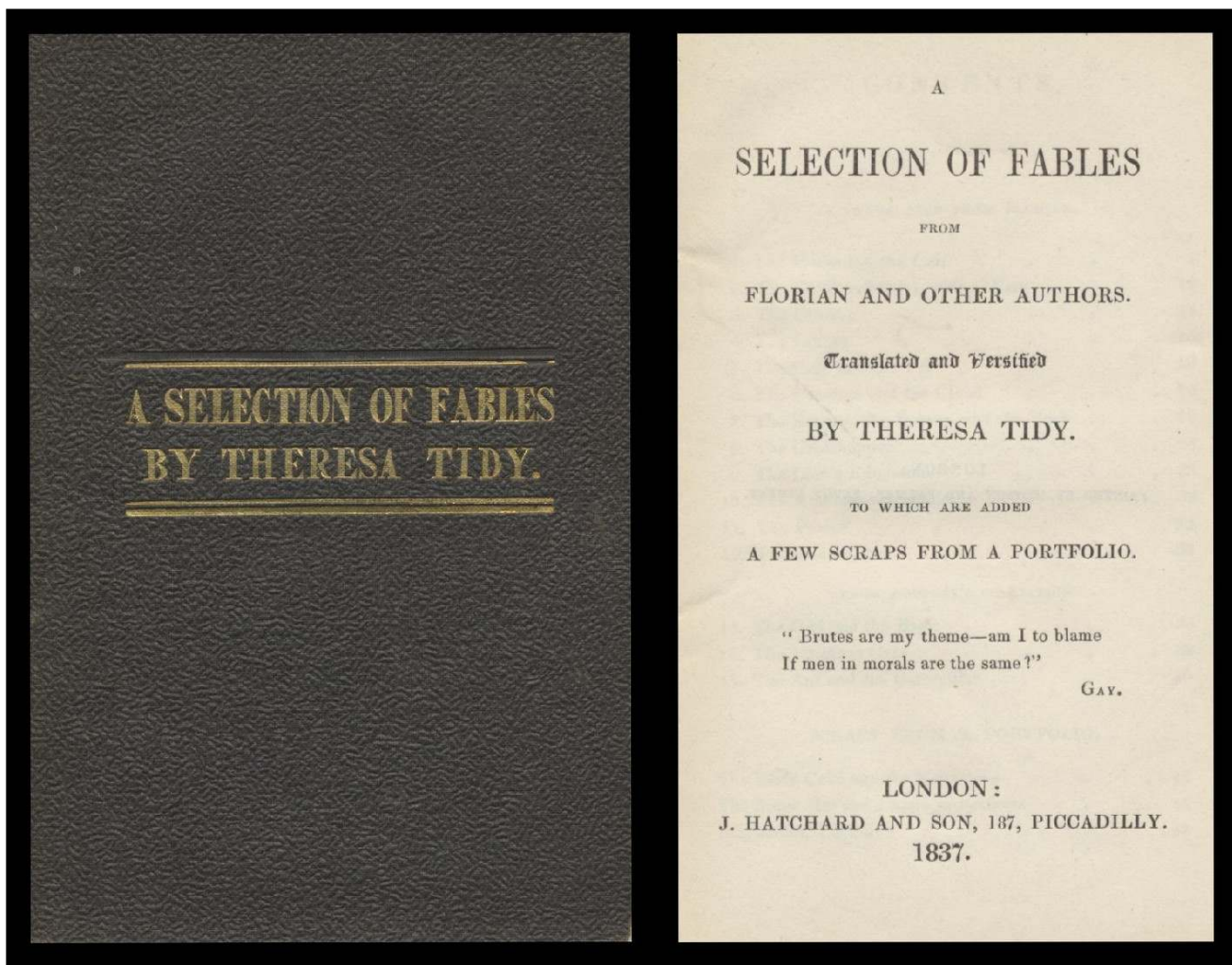
Goyder was clearly influenced by other pioneers of infant education including especially James Buchanan who introduced to him the Pestalozzi methods of education in the 1820's, Samuel Wilderspin and Robert Owen's New Lanark 'experiment' were also influences: 'He and his wife had been trained by Buchanan in Owenite methods, and as a fellow Swedenborgian with Wilderspin he had been at the New Jerusalem Church in St. George's Fields where his brother, T. Goyder [who incidentally had our work printed in London] was the minister. He openly proclaimed his link with the first school and with Buchanan:

"Towards the close of 1820, I became acquainted with a Mr. James Buchanan, who had been engaged by Mr. H. Brougham to organise in Westminster, an infants' school among the poorest class of people. He urged me to make myself acquainted with the system of Pestalozzi, stating that he had an application for a master and mistress for a new school intended to be erected at Bristol, and as I was then contemplating marriage, he assured me he could procure me the appointment. It needed, he said, but one day's attendance in a week, and a careful study of Pestalozzi's works. I considered the matter, and at length determined to follow his advice. Whilst I was thus preparing myself, I heard glowing accounts of the success of Mr. Samuel Wilderspin, at Spitalfields. This person was

my brother's clerk at the Chapel in St. George's Fields, and through his interest with Mr. James Buchanan who was a member of my brother's congregation, he had been sent to Mr. Buchanan, instructed by that gentleman in all his plans, and obtained an appointment under Mr. Wilson at Spitalfields. I thought I would visit his school, and did so; but there was nothing to be seen there that I had not seen at the school of Mr. Buchanan at Westminster. After making myself fully acquainted with the system of Pestalozzi, I was in a condition to accept of the situation at Bristol, so soon as it should be ready... so I was married... and my wife went to school to qualify herself for her new duties." 'He admitted that the Bristol school was run 'on the principle of Love- first gain, the affections of the pupil before you can direct them.... Try to make the school as much like a family circle as possible. He too was connected with the Infant School Society and helped its secretary, J. P. Greaves, also a Pestalozzian, to set up new schools in the London area. He then established and ran a number of others throughout the country. Unfortunately his career was limited, since he had to retire from teaching through deafness and became a full-time Swedenborgian minister. His work in extending the new system was almost as important as Wilderspin's. The school at Meadow Street in Bristol was still in existence and in receipt of a treasury grant.' [Turner].

The all important list of subscribers is made up chiefly of the well-to-do people of the Bristol and Clifton areas with a few also in London and Southampton areas.

OCLC locates one copy, on ordinary paper, at Indiana University; see Hyett, Francis Adams & Bazeley, William: *The bibliographer's manual of Gloucestershire literature*. Vol III p. 118. for a description of a 2nd edition, and D. A. Turner: '1870: The State and the Infant School System.' in the *British Journal of Educational Studies*, Vol. 18, No. 2 (Jun., 1970), pp. 151-165; apparently no copy in the British Library.



SELECTED BY "THERESA TIDY"

39 [GRAHAM, Elizabeth Susanna Davenport]. A SELECTION OF FABLES from Florian and other Authors. Translated and Versified by Theresa Tidy. To which are added A few Scraps From A Portfolio. London: J. Hatchard and Son, 1837. £ 285

FIRST EDITION. 12mo, pp. 49, [1] blank, [2] adverts; a fine copy in the original limp publisher's cloth, upper wrapper lettered in gilt.

Scarce first edition of this *Selection of Fables, from Florian and other authors* 'Translated and Versified' by Theresa Tidy, the pseudonym used by Elizabeth Susanna Davenport Graham. Besides the twelve pieces translated from Florian (which include 'The Child and the Looking Glass'; 'The Peasants and the Cloud'; and 'The Lion's Education') there are a further three 'from Dodsley's collection' ('The Owl and the Eagle'; 'The Litigious Cats'; and 'The Ant and the Caterpillar') and three 'Scraps from a Portfolio' ('The Bride Cake and the Macaroons'; 'The Straw Hat and Plume of Feathers'; and the 'Enigmatical Portrait').

'After the trouble I have given you, my young friends, in the Eighteen "Maxims", which you have so patiently received, I am anxious to appear before you under a more inviting aspect, though I would be far from encountering a parallel with the old lady in Mrs. Talbot's beautiful fairy tale. I have, therefore, stolen into the cabinet of the Chevalier de Florian, and after teaching a few of the animals exhibited by him to tell their tale in your own language, I am desirous to introduce them to your acquaintance; hoping to induce you to make further researches for yourselves' (pp. 7-8).

Elizabeth Susanna Davenport Graham (1762 or 1763-1844) was the daughter of John Davenport, Master of the Merchant Drapers Company, Draper to the King. When he died in 1789, John left £10,000 to his daughter, so by the time she married Thomas Graham two years later, Elizabeth was comfortably off, probably just as wealthy, if not more so, than her husband. Thomas and Elizabeth proceeded to have six children, five of whom survived to adulthood. In 1806 Elizabeth's widowed mother died, and the happy couple and their five surviving children moved into The Hall, Clapham Common, the mansion built by John Davenport around 1770. Reginald was the son of her second son Thomas (b. 1794). In 1821 Thomas married Caroline Curteis, whose family were good friends of the Grahams. They had five children together (Reginald being the eldest) and lived at Windmill Hill, close to Eastbourne, where the Grahams spent their summer/autumn at the seaside. This time is briefly referred to by Henry Davenport Graham (Reginald's brother) in his *The Birds of Iona and Mull 1852-70* 'During this time we resided

half the year at Rose Lodge, Clapham Common, within ball-shot of the Hall, where my father's mother lived. Of course, we spent a great deal of our time there. She was a very superior and clever woman, an excellent artist, and exceedingly particular. Indeed, she was the authoress of Teresa Tidy's Eighteen Maxims on Neatness and Order. As her publisher observed of her, "Mrs G. was a lady who made herself beloved and feared." The other half of the year we spent at Rose Cottage. Eastbourne was then a lovely, retired spot'.

OCLC records four copies, two in the UK at Cambridge and the BL, and two in North America, at Creighton University and Toronto.



CRUSADE AGAINST FREEDOM

40 [GRANDVILLE, J.J., i.e. Jean Ignace Isidore Gérard, *Illustrator*]. GRANDE CROISADE CONTRA LA LIBERTÉ. J.J.G. [i.e. J.J. Grandville (Jean Ignace Isidore Gérard) and] A.D. [i.e. Auguste Desperet]. Lith: Delaunois, rue du Boyloy 19 [Paris]. Au bureau, chez Aubert, pass. Viro Dodat [Paris]. [1834]. **£ 1,850**

A series consisting of seven loose sheets, hand coloured lithographs, each measuring 360 x 550 mm; taken from 'La Caricature (Journal)', No. 184, plates 386-387 (first sheet); No. 184, plates 388-389 (second sheet); No. 187, plates 392-393 (third sheet); No. 189, plates 896-397 (fourth sheet); No. 192, plates 402-403 (fifth sheet); No. 198, plates 414-415 (sixth sheet); No. 208, plates 434-435 (seventh sheet); the title appears above the image at top centre on all sheets, with the journal's title appearing at top left and the plate numbers at top right, the artists' initials appear within the image on each sheet, and with explanatory notes, the lithographer, and the publisher appear in the bottom margins;

Wonderful hand coloured panorama consisting of a procession of crusaders against freedom on their way to besiege the citadel of the opposition press, made up of seven sheets taken from the Parisian journal, *La Caricature* (1830-1835).

Progressing from right to left, those at the front are knights, each riding a bird, beast or reptile. They are led by compliant representatives of the press, their tabards consisting of newspapers. At the very front is *Le Moniteur*, the official government newspaper. Political supporters of Louis-Philippe follow, a large group of them on foot. Those nearest to us carry a battering ram. Then follow a number of drays. One consists of a pear-shaped tent labelled 'Diplomatie' (diplomacy) on wheels that are serpents. It is crowned with a bishop's mitre and has a frieze made up of secret handshakes. Towards the end is a group of tradesmen, followed by stretcher bearers, the circular stretcher filled with voting papers and money. The procession concludes with a penitent.

Jean Ignace Isidore Gérard, pseudonym 'J.J. Grandville', (1803-1847) was the principal illustrator of *La Caricature*. He produced at least one processional panorama-type series in the journal during each year of its existence. Kenny and Merriman describe 'Croisade' as his most ambitious series. 'Like most of Grandville's pictorial sequences 'Croisade' shows the artist's delight in developing a thematic idea. His limitless imagination was capable of fanciful variation whether his creatures were real or surreal. His elaborate and often incomprehensible captions made use of puns on a person's name or some well-known idiosyncrasy of that character making many sequences difficult to decipher today.'

The symbol occurring most frequently in Grandville's caricatures is the pear (le poire). Abbreviated to LP it matched the Louis-Philippe's initials. It also matched the shape of his head. In French slang poire means fat-head or simpleton. In Grandville's caricatures, consequently, Louis-Philippe becomes a ridiculous pear who disregards guaranteed rights, destroys Liberty, and finally abandons constitutional monarchy. Louis-Philippe's Charter of 1830 had actually stipulated that censorship would never be re-established. Nevertheless Charles Philipon, *La Caricature's*, editor, was prosecuted six times, convicted three times, fined over 4,000 francs, and served 13 months in prison. *La Caricature* was finally forced out of business in 1835 by accumulated fines and by the imposition of prior censorship in the wake of the attempt on the King's life.

15 and 16 in *The Pear: French Graphic Arts in the Golden Age of Caricature*, by Elise K. Kenny and John M. Merriman (South Hadley, Mass.: Mount Holyoke College Art Museum 1991).



PRINCE ALBERT'S DOODLINGS

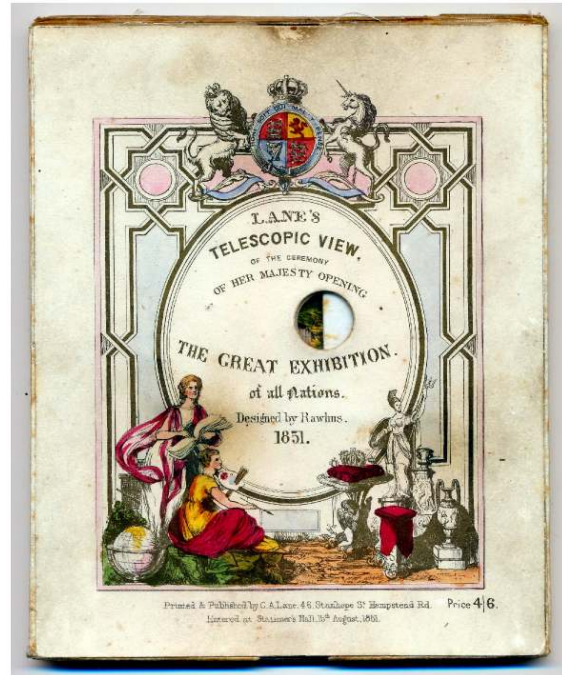
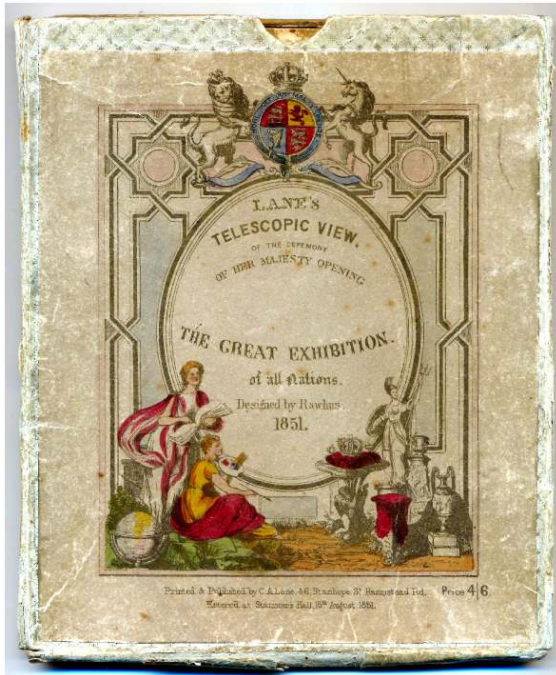
41 [GREAT EXHIBITION]. ALBERT, Prince Consort. MANUSCRIPT PENCIL SKETCHES BY PRINCE ALBERT, on blotting paper, while chairing a meeting of the Royal Commission for the Great Exhibition. [London, c. 1851]. £ 300

Single sheet of blotting paper [260 x 190mm.], mounted on a sheet of thin card probably extracted from an album.

The contemporary rubricated note on which the blotting paper has been mounted states that these 'Sketches on blotting paper made by H.R.H the Prince Consort whilst sitting on the Royal Commission, given to my mother by Edgar A. Bowring. C.B. M.P. for Exeter, Secretary to the Royal Commission for the Great Exhibition of 18[51].'

For the most part Prince Albert doodled Gothic window roundels and a succession of medals that include a Maltese star - a four crescent device and a form of the cross of St. George together with the royal arms and a large capital 'P'. Clearly some of these meetings must have dragged on and the Prince just doodled unconsciously on topics of discussion and maybe one of the meetings did indeed talk of medals and Gothic forms.

Bowring acted as one of the three secretaries to the meetings of the Royal Commission, so had every opportunity to take snaffle this piece of ephemera as a souvenir.



THE WORLD UNDER GLASS

42 [GREAT EXHIBITION]. LANE, Charles. LANE'S TELESCOPIC VIEW OF THE CEREMONY OF HER MAJESTY OPENING THE GREAT EXHIBITION OF ALL NATIONS BY RAWLINS. Published by C. Lane, 46, Stanhope St. Hampstead Rd. [London]. Entered at Stationer's Hall, 15th. August, 1851. £ 1,500

Five hand-coloured lithograph pierced panels and a back-scene panel, hand-coloured vignette titled front panel with solo mica glazed peep-hole, measuring 15 x 18.6 cm; contained in the original patterned slipcase, hand-coloured decorative label on upper cover.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by Thomas James Rawlins and lithographically printed at C. Moody's Establishment, this 'Telescopic View' forms the companion to Lane's other Exhibition peepshow by the same artist which recorded the opening ceremony with Her Majesty the Queen present.

Charles Augustus Lane (1802-1882) 'is described in the 1851 census as a 49-year old manufacturer of fancy goods living at 76 Stanhope Street, St Pancras. He called his peepshows "telescopic views" His *Telescopic View of the Ceremony of Her Majesty's Opening the Great Exhibition of All Nations* shows the view looking across the Transept from south to north with the Crystal Fountain on the third cut-out panel and the royal ceremony taking place under Owen Jones's baldachino on the fourth. The preserved elm trees appear on the fifth. The title label tells us that the peepshow was designed by Rawlins. Most probably this was not Bailey Rawlins but the topographical artist, T. J. Rawlins, who was responsible also for 'Lane's Telescopic View of the Interior of the Great Industrial Exhibition.'

Thomas James Rawlins 'was born in Lambeth in 1802, had a varied career path. Records show that after being in the employ of the East India Company in Calcutta he variously worked as an artist for a lithographer, as a professor of drawing at St Mark's College in Chelsea, as Professor of Drawing and Fortification at the splendidly named College of Agriculture and Chemistry and of General and Practical Science at 38-39 Kennington Lane, as an army



examinations tutor, as a civil engineer, as an architect, and as co-illustrator of a book by Nimrod, namely *The Life of John Mytton Esq.*, and maybe of more. His married life was equally complicated. In India he was both married and widowed before he was thirty. He and his second wife, Martha, had two children who died young. This may have contributed to their marital breakdown: in 1851 a Thomas James Bailey Rawlins bigamously married Susanna Jefferson at St Pancras Church.' Together with Charles Babbage he was involved in much litigation trying to stop the incessant noise of street musicians, which can be found here: <http://london-overlooked.com/organ-grinder/>

MAIN SUPPLIER'S TO THE WELL-TO-DO

43 [HAIRDRESSING AND WIGS]. UNWIN & ALBERT. LADIES' ARTISTIC AND ORNAMENTAL HAIRWORKERS, Wig-makers, and Court Hairdressers. London: [1906]. £ 350

4to. pp. 48; numerous half-tone illustrations; original decorated gold printed brown wrappers; together with a small format catalogue of soaps and accessories to beauty.

A well illustrated catalogue of the 'Ornamental Hairworkers' of Unwin & Albert, one of the main suppliers of 'additional hair' for the well-to-do.



Britain was the biggest importer of real hair from France at this time, a supply from which Unwin & Albert constructed all sorts of wig in a variety of styles. What they called their 'Simplex Transformation' gave them a lead on other wigmakers of the period 'We are now making these "Transformations" on an entirely new principle, thereby reaching the heights of perfection, the hair being worked on an invisible foundation less than one inch in width, and can be arranged in any style with or without a parting. We use only the finest natural wavy and curly hair.' Unwin & Albert also claim to have been supplying curls and quiffs since the Regency times although it seems more correct that they developed their trade during the 1850's.

Two-and-a-Half Guineas provided a Semi-Transformation and Five Guineas the full 'Simplex Transformation' for all available style. Such encouragement's include 'absolutely undetectable', 'unequaled for their coolness, lightness, durability, and fit' and 'not affected by damp or sea air.' These wigs were meant both to give greater masses of hair and to patch up follicly challenged heads.

Baroness Staffe's entertaining *The Lady's Dressing Room* of 1893 gives a less enthusiastic description of the artifice constructed by the likes of Unwins & Albert: 'False hair should be often renewed. If it is cut off the head of a living person it keeps its vitality for about two years, or a little longer. After that it becomes unequal, stiff, and rough, and can no longer be used. Hair taken from the dead is never used by hairdressers who value their reputation. It cannot be frizzed or curled without great difficulty.'

Not in OCLC.



LAMPOONING ACADEMIC LIFE

44 [HALL, Sydney Prior]. OXFORD SKETCHES. An Album of 100 sepia Photographic prints mounted, depicting Oxford academic characters and life of the 1860's and 1870's. Oxford: [Maltby, photographer, or ?Ryman], [c. 1860-70]. £ 450

4to, 100 mounted photographic prints of caricature pen and ink drawings by Sydney Prior Hall; in contemporary bevel-edged calf bound album, lettered 'Oxford Sketches' on the upper board, sometime, but not recently, very skilfully rebacked, with later hand marbled endpapers, in very nice state throughout.

These albums were very fashionable amongst the Oxford dons depicted within during the second half of the nineteenth century; the present series is said to date from 1864-68, with the prints themselves presumably bought over the counter singly or in groups by the Oxford photographer Maltby. Some of the subjects of these wonderful lampoons are identified, and many have been identified elsewhere, the artist apparently Sir Sydney Prior Hall (1842-1922).

Portrait painter, illustrator and one of the leading reportage artists of the later Victorian period, Sydney Hall was the son of animal portraitist Harry Hall. He decided on a career as an artist while at Oxford University, perhaps on the reception and popularity of the present sketches. He went on to join the staff of *The Graphic*, an illustrated newspaper, shortly after its foundation in late 1869 and immediately established his name with a series of vivid drawings made at the front during the Franco-Prussian War.

'THE METHODS ARE INGENIOUS' (AUGUSTUS DE MORGAN)

45 HARRISON, Daniel. A NEW SYSTEM OF MENTAL ARITHMETIC; by the Acquirement of which all Numerical Questions may be Promptly Answered without Recourse to Pen or Pencil. In the Former Part will be Found Examples of the Great Utility of Fractions in the Formation and Proving of Rules, with their Application to Mental Calculation and, in the Latter, an Entirely Novel Method of Reducing the Largest Sums of Money, Weights, Measures, Time, and Space, to their Lowest Denominations by Means of Original Quadrantal Rationale; also a Mode of Performing Involution and Evolution by a New Process. London: Printed for the author, MDCCCXXXVII [1837]. £ 185

FIRST EDITION. *12mo, pp. vii, 173; minor foxing in places, but generally clean throughout; in the original green publisher's cloth, upper board with printed label, lightly rubbed, but still a very good copy.*

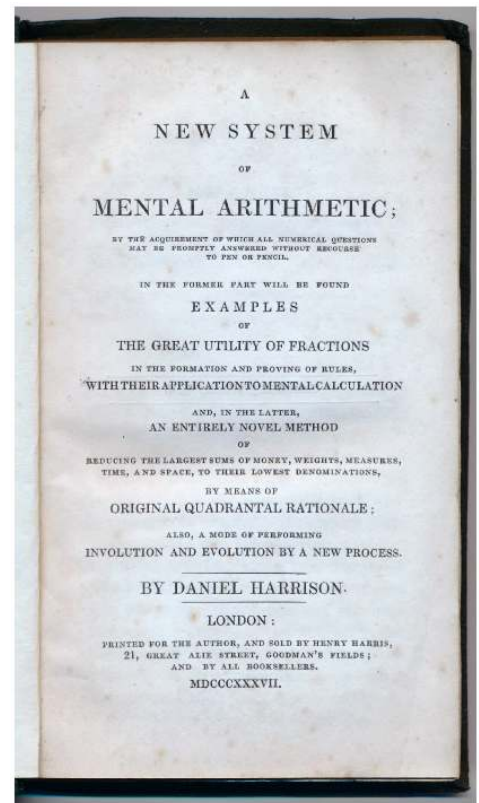
Scarce first edition of this *New System of Mental Arithmetic* in which the author uses the 'quadrantal method', with Augustus De Morgan noting (in his *Arithmetical Books, from the invention of printing to the present time* 1847) that 'the pretensions of this work are manifestly exaggerated, but the methods are ingenious'.

'Without any affectation of originality, but simply as explanatory of the mode and form of his arithmetical calculations, the author has chosen the designation of "*The Quadrantal System*." The beauty and usefulness of this system will appear in a clear and striking light when it is seen with what facility and precision, with what brevity and correctness, the most difficult and complicated questions may be solved. The adaptation of it to weights and measures, to time and space, in their endless varieties, cannot fail to excite the admiration and pleasure of the student' (Preface).

Usefully, the author, Daniel Harrison provides a brief biography in the dedication of his extensive and well travelled military career, subsequent discharge and struggles thereafter: 'In the ardour and enterprize of youth I volunteered to serve, as a substitute, in the Second Somerset Militia. From thence I enlisted, in 1811, into the 9th Regiment of Infantry, and was immediately promoted to the rank of Sergeant. I was present at several of the most signal engagements in the Peninsular War; at Salamanca, Burgos, Vittoria, St. Sebastian, Invasion of France, Bayonne, &c. I accompanied the Regiment to America; and from thence to France, on the return of Bonaparte from Elba. In 1817, I was discharged, in consequence of a reduction in the forces; and, because of a deafness contracted by the severity of the service. My military career was both arduous and dangerous; yet, unhappily, it was too short to entitle me to a pension. Thus thrown entirely upon my own resources for procuring a livelihood, I have devoted the subsequent part of my life to a daily school, in Bath; and, amidst the toils of this laborious and ill-paid occupation, I have prosecuted the inquiries, and matured the system, exhibited in the following pages' (p. iv).

The work evidently proved quite popular as a second edition appeared later the same year.

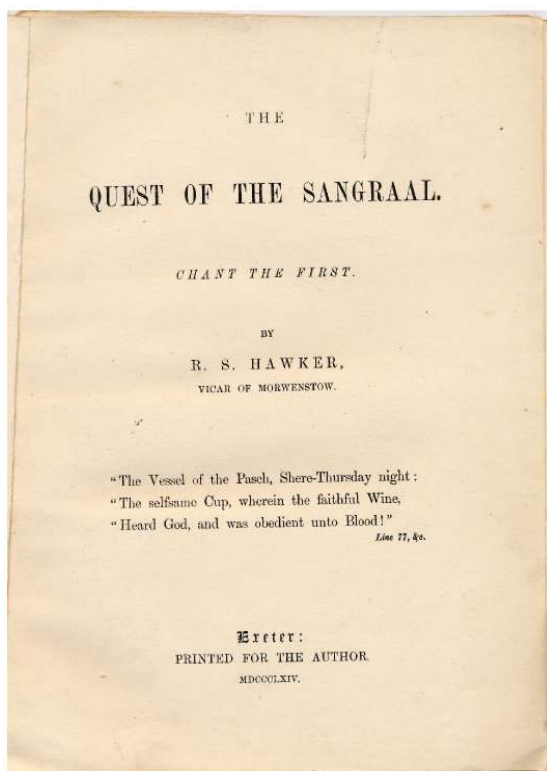
OCLC records four copies, all in the UK, at Liverpool, Oxford, Cambridge and the BL; De Morgan p. 94.



PRAISED BY LONGFELLOW AND TENNYSON

46 **HAWKER, Robert Stephen.** THE QUEST OF THE SANGRAAL. Chant the First. Exeter: Printed for the Author, MDCCCLXIII [1863]. £ 200

FIRST EDITION, FIRST ISSUE. 4to, pp.[vi], 1-45, [1]; original crimson paper boards lettered in black in Gothic characters; backstrip defective.

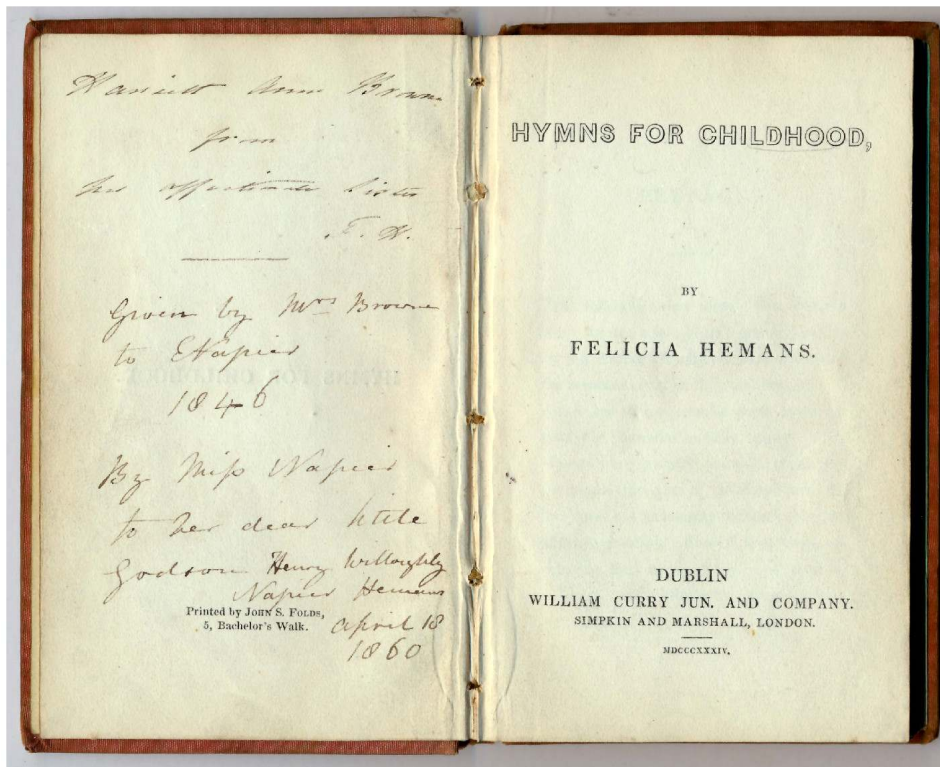


As well known not only as a romantic poet but as an eccentric vicar, *The Quest of the Sangraal*, 'was praised by Longfellow and Tennyson and still considered one of the most successful nineteenth-century renditions of the Arthurian legend' [ODNB].

'Hawker's masterpiece, *The Quest of the Sangraal*, was composed mainly during the period of deep depression and acute grief which followed the death of his first wife in February 1863. According to Hawker's editor and friend J. G. Godwin, "The plan of the poem had long been in his mind, and it was to have embraced three other chants. However he only wrote the opening lines of the second". The work is dedicated by Hawker to his first wife in the following words: 'To a vacant Chair and an added stone / I chant these solitary sounds'. He removed the dedication leaf from the copies remaining after his second marriage in December 1864. One copy was printed on vellum and bound in vellum for presentation by the author to Queen Victoria.' [Woolf]

Woolf in his collation calls for a final blank but we think this may be spurious. The copy Woolf was working from had been bound and he admitted he could not discern if it was, or was not, part of the work. Of course it would also mean that the work would consist of 27 leaves that would lead to the existence of another blank leaf to make up the work. The collation as set by the printer was probably A² B-F⁴ G⁴ with the last leaf transferred as on of the prelims, thus the collation when gathered becomes, as here: A³ B-F⁴ G³.

Cecil Woolf, 'Some Uncollected Authors XXXIX Hawker of Morwenstow' in *The Book Collector*, Vol. 14, 1964.



A FAMILY COPY

47 **HEMANS, Felicia Dorothea.** *HYMNS FOR CHILDHOOD...* Dublin: William Curry Jun. and Company. Simpkin and Marshall, London MDCCCXXXIV [1834]. **£ 385**

FIRST EDITION THUS, PRESENTATION & ASSOCIATION COPY. *12mo, pp. viii, [9]-6, [5] original pink watered silk with title in gilt on upper cover, chipped at head and foot, with a bespoke dust wrapper of blue writing paper inscribed 'Henry Hemens.'*

A number of the poems in this collection, chiefly on nature subjects, were first published at Boston, Massachusetts at the request of the Harvard professor Andrews Norton. The selection was sent to Norton for the use of his own children and he thought so well of them that he had them printed in 1825. In 1834 Hemans decided to have the poems published in Britain adding a further eight more personal to members of her own family, which included such titles as 'The Child's First Grief', 'Epitaph on Two Brothers', and 'Birthday Lines to a Young Child, in Autumn.'

This particular copy was gifted to Hemans sister and then passed down the family and so is inscribed in three different hands on the leaf facing the title: 'Harriett Ann Browne from her affectionate Sister F. H.'; 'Given by Mrs Brown to E. Napier 1846'; and 'By Miss Napier to her dear little Godson, Henry Willoughby Napier Hemens, April 18, 1860.'

No complete genealogy of the Hemans and Browne families has yet been attempted and this makes it difficult to be sure how the book passed from hand to hand. The work was first given by author Felicia Hemans to her sister Harriet. Why she gave 'Ann' as her middle name is a mystery as we can find no other Harriett in the poets near family, but there is no doubt that Felicia gave it to her sister as a small annotation by the author to the final poem 'Hymn by the sick bed of a mother' reads 'our mother' and thus leaving no doubt of the recipients identity.

Another mystery is why, when the book was passed on, it was from 'Mrs Browne', unless by then this copy had since passed to a sister-in-law? - this is quite possible as the work being for children would be quite readily given to near relatives as generations of young children appeared. 'E. Nelson' was probably yet another member of the extended family who in turn gave the book to her godson, and grandchild of poet, Henry Willoughby Napier Hemans. Henry was born on the 18th April 1859 and so the present would have been on the child's first birthday. His father was Felicia's son Henry William Hemans, who in 1865 became British consul at Buffalo in the US and contributor to the *North American Review*. He later became consul at Para, Brazil, where he unfortunately died in 1871 from yellow fever. We don't know if the whole of this part of the family including young Henry and *Hymns for Childhood* travelled with their father across the Atlantic - what we do know is he graduated at Cambridge and became a master in a school at St. Leonards, but died in 1887.

OCLC locates five copies at the BL, University of Liverpool, Dublin, Texas and Alberta.

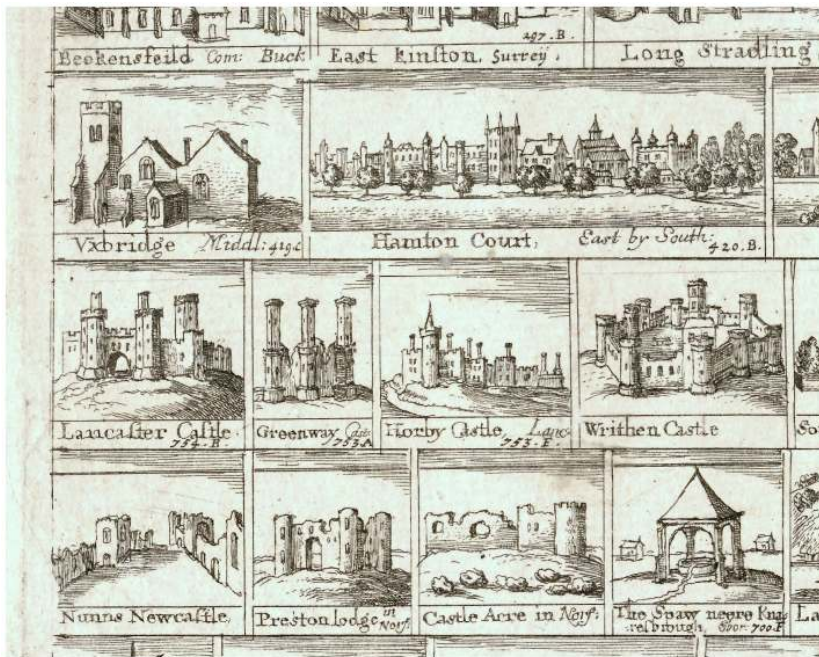
If the print looks backwards, it also looks forward to the practice of extra-illustration. Plates like these, that elucidate existing texts, lent themselves to be bound up with them. The prime text that was treated in such a way was Clarendon's *History of the Rebellion* that was published unillustrated in 1702-4. Very soon sets of plates to accompany it were put on the market, and by the first decades of the eighteenth century auction catalogues begin to note extra-illustrated copies in libraries (John Talman's sale of 1728 included a Clarendon with 336 extra illustrations, of which 41 were drawings).

Extra-illustration was to become one of the main methods of print collecting in Britain, and remained popular until the beginning of the twentieth century. (See Marcia Pointon, *Hanging the head*, New Haven 1993, pp. 66-78.) [Griffiths].

It was thought before Pennington's corrected attribution to be the work of Daniell King (1616–c. 1661) 'Anthony Wood recorded Dugdale's opinion that King was "a most ignorant silly fellow" who was not able to write one line of true English' [ODNB]

A copy of the first impression is held in the Royal Collections, and of the second impression with the Overton imprint, we have located copies at the British Museum and Fitzwilliam Museum.

Antony Griffiths, *The Print in Stuart Britain*, British Museum, 1998, cat. 128
 Pennington, Richard, *A descriptive catalogue of the etched work of Wenceslaus Hollar*, Cambridge, 1982 906A.II.



BY THE AUTHOR OF 'THE SPIDER AND THE FLY'

49 **HOWITT, Mary.** FIRESIDE VERSES by Mary Howitt. [London] Darton and Clark, 58 Holborn Hill. [1845]. £ 450

FIRST EDITION THUS. 8vo, pp. [4], 36; with eight unnumbered leaves of hand coloured plates, and hand coloured vignette on title; lightly marked in places with creasing to some leaves, otherwise clean throughout; in the original red publisher's cloth, upper board with gilt vignette and spine lettered in gilt, recased, cloth dust-soiled and with new endpapers, but still an appealing copy.

First edition of this collection of *Fireside Verses* by Mary Howitt, attractively printed by Darton & Clark and with charming handcoloured plates throughout. The poems are as follows: 'The blind boy and his sister', 'Little Children', 'The Old friend and the new', 'Corn-fields', 'Mabel on Midsummer Day' and 'The Boy of the Southern Isle', the latter being of particular note (with an illustration of the boy in striking head dress rowing a canoe):

His mother was of English birth,
 Well-born, and young, and fair;
 In the wreck of an East-Indiaman
 She had been saved there.

His father was the island's chief,
 Goodly as man can be;
 Adam, methinks, in Paradise
 Was such a one as he' (p. 18).

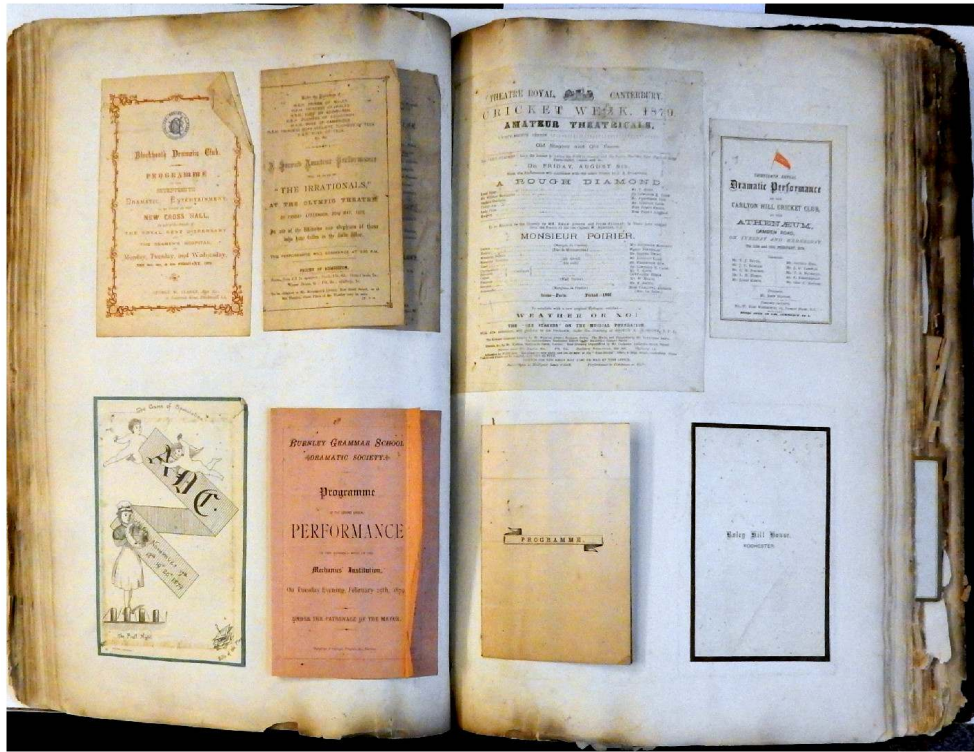
Mary Howitt (1799-1888), author, translator, poet (author of the famous poem *The Spider and the Fly*), woman of letters and friend of the Brownings, Dickens and Elizabeth Gaskell and the Brownings. She was the first translator of Andersen's Fairy Tales, the work by which she is chiefly known to the English speaking world. She met and married another Quaker, William Howitt (1792-1879), settling in Nottingham and, from 1843, in London. Together they embarked on a long collaboration in writing (over 180 books) and social activism, and published numerous volumes of poetry. The family moved away from the Quakers to join the Unitarians, and eventually the Spiritualists - and late in life Mary converted to Roman Catholicism. Throughout their lives she and William were advocates of social reform: the Anti-



Corn Law League, anti-enclosure movements, the Married Women's Property Committee, women's emancipation, and the extension of the franchise.

The six poems in this work were originally published in Howitt's *Hymns and fire-side verses* (1839).

Gumuchian; 3098; Osborne I, 67; OCLC records six copies in North America, at Toronto, Florida, Indiana, Harvard, Princeton and Indiana, with four in the UK at Cambridge, Aberdeen, Nottingham and the National Art library at the V&A.



COSTUMIERS FOR AMATEUR DRAMATICS

50 **L. & H. NATHAN.** REMARKABLE SCRAPBOOK PUT TOGETHER BY THE LEADING COURT COSTUMIERS, collecting programmes of plays for which they had evidently been employed to supply the costumes. [Various places]: 1870-1884. £ 850

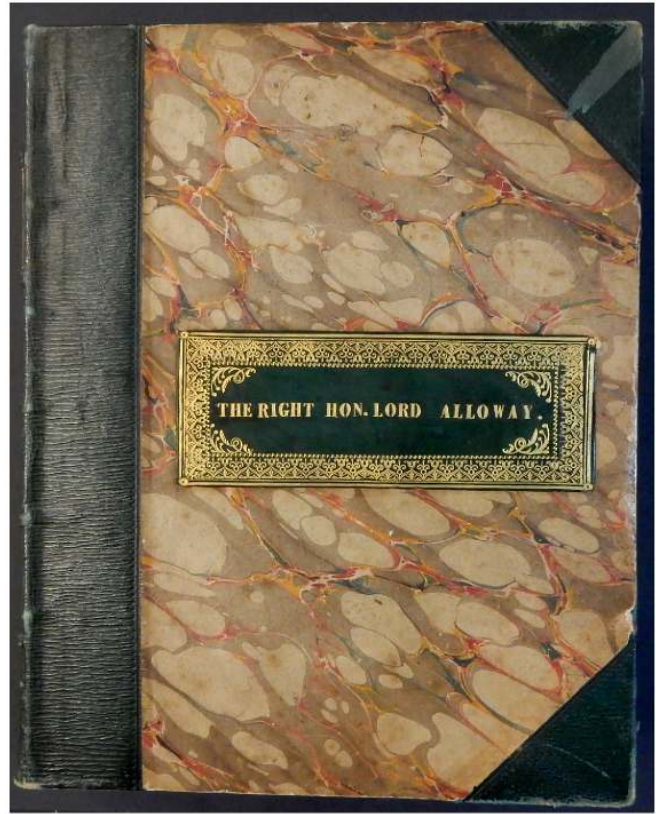
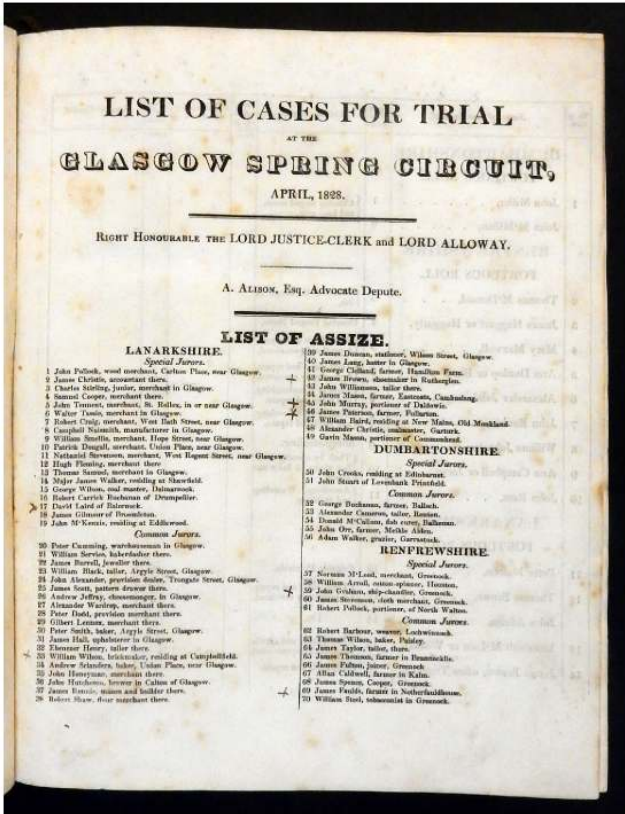
Large folio [58 x 40 cm] containing approximately approx. 305 programmes, chiefly laid down, with some 30 damaged or defective in some way; half morocco, the upper cover lettered in gilt with L. & H. Nathan trade card to front paste-down and gilt title to upper cover, frayed at edges, upper cover detached and dust soiled.

A collection of programmes collected together by the leading court costumier L. & H. Nathan, probably used both to elicit commissions and as a record of their work.

Nathan's were established in the 1790's and in time became the leading supplier of historical costumes and later Court dress, military uniforms and fancy dress. They dressed both professional and amateur productions, even Charles Dickens was a client. The business rapidly expanded and by 1845 the firm could adopt the more official sounding title of "L. & H. Nathan, Court & Theatrical Costumiers and Fancy Dress Makers". From 1860 to 1880 Nathan's specialised in providing costumes for the amateur theatricals and the tableaux vivants. In 1886 the firm opened the amateur novelty theatre in order to establish a centre for amateur productions and it was also in the 1880s that the firm's involvement with professional theatre began, first with the 1881 production of *Patience* by Gilbert & Sullivan, eventually leading to supplying the great actor-managers, including Beerbohm Tree's extravagant productions at Her Majesty's and for D'Oyly Carte at the Savoy. Nathan's employed a large staff, including experts in historical and military dress and included erecting temporary theatres for drawing rooms and stages prosceniums, drop curtains wings, and foot lighting.

The programmes include such places and organisations as Vaudeville Theatre, Down Hall, Theatre; Surrey County Asylum; Victoria Rooms, Clifton; Epsom College Theatricals; Theatre Royal, Canterbury, Cricket Week; London Bicycle Club Dramatic Society; Carlton Hill Cricket Club; Theatre Royal Windsor; Hampton Court Palace; Free Trade Hall, Manchester; Royal Olympic Theatre (crepe paper programme) and the Royal Military College. Printed in every format, size and type of paper and pasted into the album as and when any of the programmes were returned to them by contractors and customers. Even an example from Baltimore is found, where Lillie Langtry played Julia in Knowles *The Hunchback* during December 1883, the troupe having taken Nathan costumes on their first US tour.

Unfortunately the album is not in the best of condition, probably rather badly used and stored in the intervening years, but nevertheless still giving an interesting perspective on late Victorian amateur dramatics.



MOST SENT FOR TRANSPORTATION TO AUSTRALIA

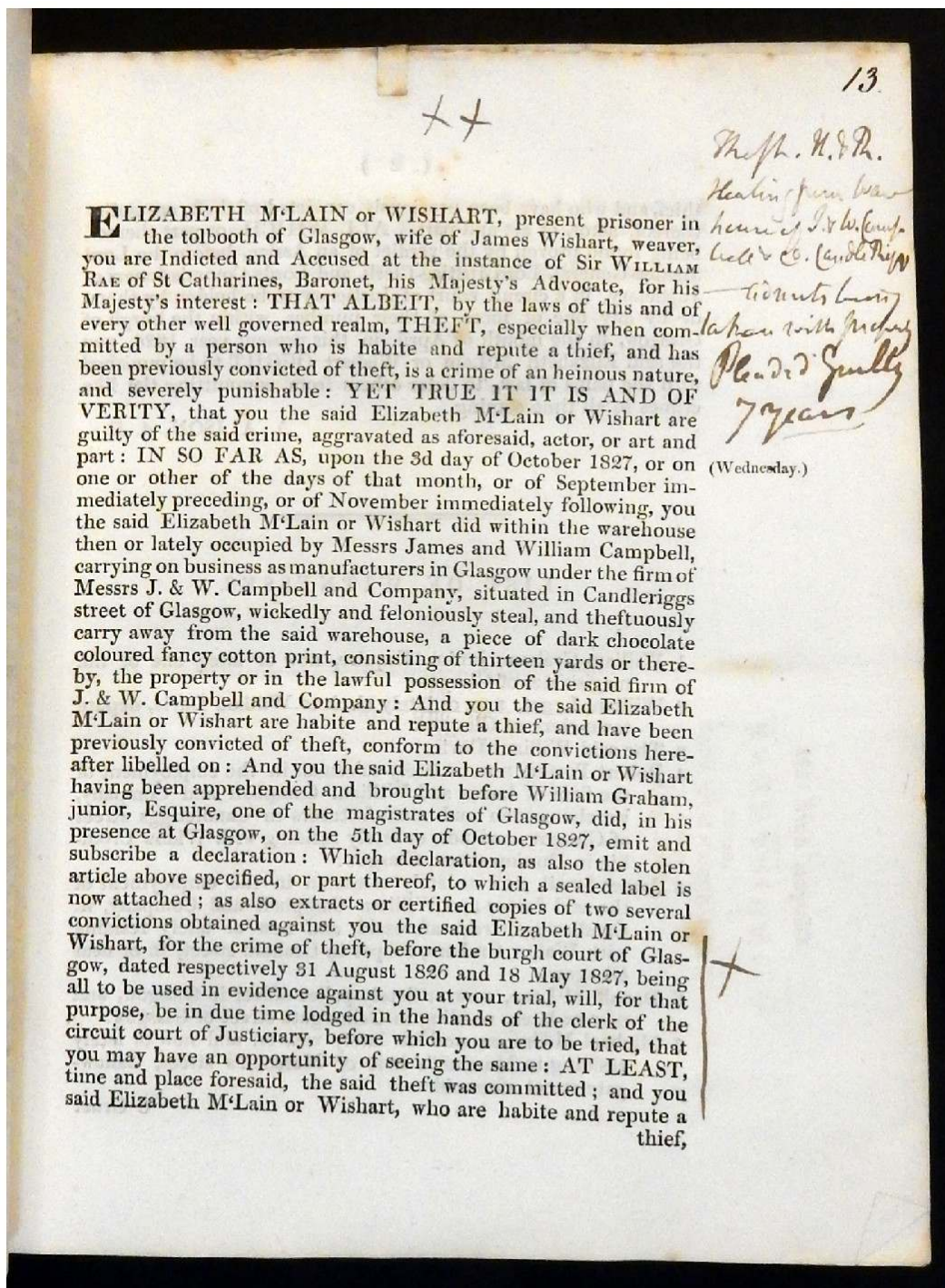
51 [LAW]. CATHCART, David, *Lord Alloway*. LIST OF CASES FOR TRIAL AT THE GLASGOW SPRING CIRCUIT. [Glasgow], 1828. £ 3,850

4to [266 x 215], pp. [8] *List of Cases at the Glasgow Spring Circuit, April, 1838.*; [816], separately and irregularly paginated *Indictments*; contemporary green straight grain half morocco, over marbled boards, with decorated green label on the upper cover *The Right Hon, Lord Alloway.* with the printed label on the front paste-down *Bound by Carss, Glasgow.*

A specially bound volume prepared for one of the two Judges sitting for the Glasgow Spring Circuit of 1828. This was an unusual circuit in a fetid atmosphere in 93 hours over eight days from the 16th to 23rd April 1828, 78 cases and 115 defendants were put on trial then constituting the greatest number of cases brought at one time in a Scottish court. The number of cases being so unusual the indictments for each trial were bound together with a printed summary list acting as contents for the judge to use as the trials took place. Each of the cases was given a number and tabs affixed to each for easy reference. There were two judges, David Boyle, the Lord Justice Clerk and David Cathart, Lord Alloway, and probably each had a similar volume laid before them on the bench, this being the latter's copy, annotated by him in a rather brusque manner.

Ink margin notes, crosses and under linings are really aid de memoirs as each of the trials were heard - not it might be added in number order but as each of the cases became ready. In one case the felons escaped custody and were returned to prison before the end of the circuit. The majority were sent for transportation to Australia.

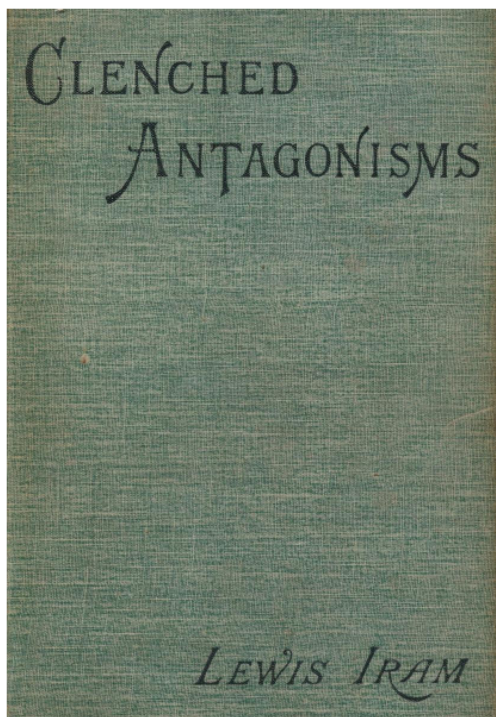
The two lords arrived from Inveraray on Monday 14th 1858 and stayed at Walker's Hotel and proceeded to the Glasgow Court House on the following morning at quarter past ten and after a 'suitable and impressive prayer' by Principle McFarlan, the court set to work. The first case was George Doughertie a dyer and coal carter who muslin 'Taking Goods from Cart denies it in Declaration - 14 years Banishment' We can trace that he was transported to Van Dieman's land on the ship Roslin Castle and arrived there with twenty-two others convicted at the same Circuit. Something almost predictable in the sentencing, pleading guilty you got seven years and if foolhardy to plead not guilty you got fourteen years. The newspaper records that the judges were not amused by defence in a clear case of criminality and took steps to be almost spiteful. The single rape case was behind closed doors and dismissed; the body-snatcher got nine months with Lord Alloway remarking that it was a heinous crime and if he was caught again, despite the laws sentencing limit he would make sure he was transported! as that was the highest penalty. Stealing a sheep, however, and all theft of property, no matter how small the amount or young the offender - in one case 14 years old, got fourteen years usually. Bigamy got 18 months hard labour but one family had suffered deprivation through transportation over a number of years, first their mother and a sister and in this Circuit two other sisters were separately transported for 14 and 7 years respectively.



ELIZABETH M'LAIN or WISHART, present prisoner in the tolbooth of Glasgow, wife of James Wishart, weaver, you are Indicted and Accused at the instance of Sir WILLIAM RAE of St Catharines, Baronet, his Majesty's Advocate, for his Majesty's interest: THAT ALBEIT, by the laws of this and of every other well governed realm, THEFT, especially when committed by a person who is habite and repute a thief, and has been previously convicted of theft, is a crime of an heinous nature, and severely punishable: YET TRUE IT IT IS AND OF VERITY, that you the said Elizabeth M'Lain or Wishart are guilty of the said crime, aggravated as aforesaid, actor, or art and part: IN SO FAR AS, upon the 3d day of October 1827, or on one or other of the days of that month, or of September immediately preceding, or of November immediately following, you the said Elizabeth M'Lain or Wishart did within the warehouse then or lately occupied by Messrs James and William Campbell, carrying on business as manufacturers in Glasgow under the firm of Messrs J. & W. Campbell and Company, situated in Candleriggs street of Glasgow, wickedly and feloniously steal, and theftuously carry away from the said warehouse, a piece of dark chocolate coloured fancy cotton print, consisting of thirteen yards or thereby, the property or in the lawful possession of the said firm of J. & W. Campbell and Company: And you the said Elizabeth M'Lain or Wishart are habite and repute a thief, and have been previously convicted of theft, conform to the convictions hereafter libelled on: And you the said Elizabeth M'Lain or Wishart having been apprehended and brought before William Graham, junior, Esquire, one of the magistrates of Glasgow, did, in his presence at Glasgow, on the 5th day of October 1827, emit and subscribe a declaration: Which declaration, as also the stolen article above specified, or part thereof, to which a sealed label is now attached; as also extracts or certified copies of two several convictions obtained against you the said Elizabeth M'Lain or Wishart, for the crime of theft, before the burgh court of Glasgow, dated respectively 31 August 1826 and 18 May 1827, being all to be used in evidence against you at your trial, will, for that purpose, be in due time lodged in the hands of the clerk of the circuit court of Justiciary, before which you are to be tried, that you may have an opportunity of seeing the same: AT LEAST, time and place foresaid, the said theft was committed; and you said Elizabeth M'Lain or Wishart, who are habite and repute a thief,

James Cleland, Glasgow's indefatigable statistician described the trial for the *Glasgow Herald* newspaper and later in his work *The Rise and Progress of the City of Glasgow*, 1840: 'The population of Glasgow having more than doubled since 1807, and the population of the counties of Lanark, Renfrew, and Dumbarton, which are all connected with the Glasgow circuit ... The following brief account must satisfy the most fastidious that however ample the accommodation was when the new jail was opened, it is now not only unfit for its purposes, but disreputable to the city. In proof of the great increase of crime it may be sufficient to refer to the business of two circuits. In the spring of 1828, the Right Hon. the Lord Justice Clerk, (Boyle) and the Hon. Lord Alloway, presided at the circuit, Archibald Alison, Esq. (now sheriff of Lanarkshire,) Advocate Depute. 115 persons were indicted; viz., males 89, females 26. 70 jurymen were summoned; viz., 26 special, and 44 common. 1369 witnesses were in attendance; viz., males 1085, females 284. 70 persons were transported, — viz., for life; males 5, females 1, — for fourteen years, 34; viz., males 28, females 6, — for seven years, 30; viz., males 20, females 10.'

As was the way with Scottish courts at this period there was no respite and each day Cleland remarked averaged 11³/₄ hour per day, further to this the newspaper reported that some days lasted until 11 pm. One wonders ho much real justice was going on. The crimes included: - 1 murder; 5 Murder assault; 2 rape; 6 robbery; 3 forgery; 1 sheep-stealing; 1 bigamy; 1, theft; 54 theft with aggravation; 19 uttering forged notes; 6 aggravated assault; 5 reset [i.e handling stolen goods]; 2 falsehood and fraud; 5 mobbing and rioting; 3 culpable homicide; 1 malicious mischief and 1 for violating sepulchres.



AN UNPLEASANT REALITY

52 [LEWIS, Mary Beatrice]. IRAM, Lewis *Pseud.* CLENCHED ANTAGONISMS. London: Digby, Long & Co. [1893]. £ 85

FIRST EDITION. 8vo, pp. [iv], 251, [1] blank, 8 adverts; in the original publishers cloth, expertly recased, spine lettered in gilt, lightly rubbed, with new front endpapers.

Scarce first edition of this feminist novel by the 'original, unconventional, powerful, and interesting', Lewis Iram, pseudonym of Mary Beatrice Lewis.

"Clenched Antagonisms" is a powerful and ghastly narrative of the triumph of force over virtue. The book gives a striking illustration of the barbarous incongruities that still exist in the midst of an advanced civilisation' (Saturday Review). Chiefly the plot concerns the 'fall' of a governess and her eventual suicide, contemporary critics generally thought this was not really a very suitable subject for polite reading and had delved too deeply in an unpleasant reality that their existed/exists a different morality for women and men.

OCLC records four copies in the UK, at Cambridge, Oxford, the BL and the NLS, and one copy in North America, at Stanford.

DISRAELI'S FIRST STEPS IN GLOBAL KNOWLEDGE?

53 [LINNINGTON, Richard Theodore]. A COMPANION TO THE GLOBES: Comprising the Various Problems That May be Performed By the Globes, Preceded By the Subjects to Which They Refer and Accompanied By More Than One Thousand Examples and Recapitulatory Exercises, &c. &c... By a Private Teacher. London: Printed for Law and Whittaker, Ave-Maria Lane, by J. Whiting, Lombard Street. 1817. £ 385

FIRST EDITION. 8vo, pp. xxiii, [i] blank, 192, [2]; original mottled sheep, spine ruled in gilt.

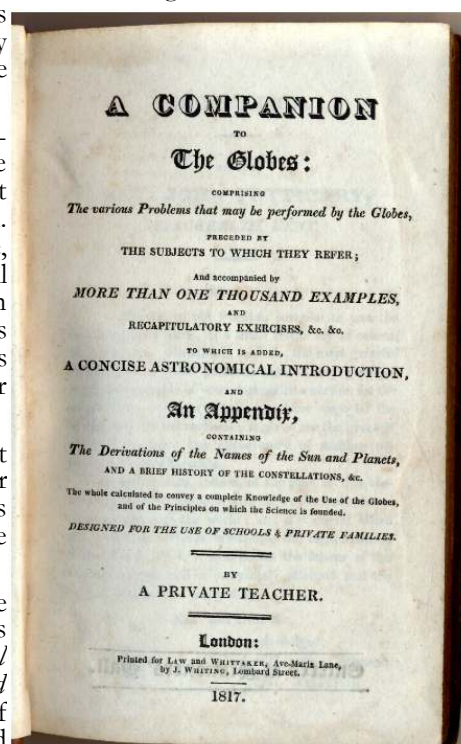
'Learning the Globes' had been become a necessary part of Georgian education and although it allowed an understanding of how 'To find those Places where any particular Day is of a certain length' or 'To find the Moon's place on the Globe for any Day and Hour' its usefulness diminished as the subject of geography developed during the nineteenth century education. Truthfully the omission from the curriculum was in time something in the nature of a reform.

The author of the present work, Richard Theodore Linnington (1787-1859), was brought up in Greenwich and clearly a pupil of the dedicatee the Rev. John Potticary at Blackheath who ran St Piran's school at Eliot Place there and whose most famous pupil was one Benjamin Disraeli. Linnington began his own school about 1810 at 8 Upper fountain Place, off City Road, London, which was advertised as being suitable for a 'small genteel family' and consisting of eight rooms. There he gave 'instruction in the Classics, the use of the Globes, Elocution, &c.; and prepares Gentlemen for the Universities, and Ladies and Gentlemen for Teachers in Schools, &c.' until the late 1830s when the school passed into other hands. Linnington eventually retired to Bath, where he died in 1859.

The subscription list appended to this volume is interesting being almost exclusively teachers, 160 subscribers, bar four or five, listed with their schools and academies in the London area. Potticary took twelve copies and so it would seem that Disraeli took his first steps in global knowledge from Linnington's work.

The success probably gave Linnington confidence to acknowledge the work when it was published in a new edition in 1819. Other works followed during the 1830's including *The Scientific Reader and Practical Elocutionist*; *A Compendium of Astronomy*; and *The Rhetorical Speaker and Poetical Class Book*. The 'Third' but actually the fourth and last edition of *A Companion to the Globes* came out in 1830, apparently Linnington decided to discount this trepidatious 1817 edition.

OCLC records one copy only, at the BL.



PAUL PRY'S LONDON

54 [LONDON PEEPSHOW]. VIORAMA or the way to St Paul's. [Slip-case imprint:] Pub. by Ingrey & Madeley, 310 Strand [London]. [Front-face imprint:] Pubd. Decr. 1825 by Ingrey & Madeley, Lithographic Office 310, Strand London. 1825. £ 2,500

Hand-coloured lithograph. Accordion-folding peepshow, with five cut-out panels; the front-face measures 170 x 161 mm; the peepshow itself expands by paper bellows (top and bottom) to approximately 290 mm; housed in the original cream paper slipcase, the upper side with a decorative hand coloured title label (described below); original green cotton ribbon protruding through a slit in the back to facilitate extraction, some rubbing and light dust-soiling, but overall a very desirable item.



One of the very first paper peepshows issued in the wake of Colonel Frederick William Trench's plan for redeveloping the route along Fleet Street to St Paul's Cathedral.

'The title and the imprint on the slip-case label appear on a tasselled banner elevated left and right by a frolicking couple. The front-face design consists of Fame standing on a cloud, blowing two trumpets simultaneously. Below her appear the arms of the City of London with the motto 'Domine Dirige Nos'. The shield is incorrectly drawn, the sword being shown in the sinister chief rather than the dexter chief. To the left of the City Arms stands an auctioneer with his gavel, and to the right a warehouseman (?). They stand amid barrels representing Trade and on cornucopias representing Plenty. Below them is an arch and double doors. Two figures, evidently identical twins and surely Mansion House footmen, expansively invite a motley crowd to enter the City through these doors whilst simultaneously indicating to us the position of the peep-hole. The group on the left includes John Liston in the character of Paul Pry, wearing top hat, tailcoat, striped trousers and hessian boots. He clutches an umbrella. Liston had a very large bottom. The play, Paul Pry by John Poole, had opened at the Haymarket Theatre on 13 Sept. Hugely popular, it

would run for 114 performances and give rise to a flood of Paul Pry memorabilia. Its hero, the ultimate mischievous nose parker ('I hope I don't intrude') would surely have approved of the new invention – the collapsible paper peepshow. The man on the right in the brown coat and carrying a cane has been inconclusively identified as the actor Edmund Kean. Kean was very much in the news at that time as, following the Cox trial, he was being heckled at performances.' [Hyde]

We think that the character on the front face are chiefly actors in *Paul Pry*, the auctioneer Mr Goinggone and the 'warehouseman' actually the innkeeper Tankard support the shield and Oldbutton, played by 'Mr Goldsmith' rather than Kean, probably a close reading of the play would reveal other characters.

'The peep consists of the view looking east up Fleet Street to Ludgate Circus, Ludgate Hill, St Martin Ludgate, and St Paul's, the street crowded with carriages, coaches, porters and pedestrians. On the second cut-out panel a stage-coach is marked 'Tally Ho - Dover Paris'. St Paul's appears on the back scene. The cut-out panels and back-scene are numbered 2-6. The creation of a new 'Way' to St Paul's was at this moment topical. It was in the summer of 1825 that Lt Col Sir Frederick William Trench MP, an architectural meddler, published his proposals for the construction of a two mile 'Triumphal Way' from a proposed new royal palace in Hyde Park to St Paul's Cathedral. This, and his better known proposal for a Thames Embankment, was attracting a great deal of ridicule. The 'Way' portrayed on this peepshow is the existing 'Way', and the message would seem to be, 'What's wrong with what we've got'. [Hyde]



Ingrey & Madeley specialised in theatrical prints of plays currently being performed in the West End and although unsigned the peepshow is most certainly the work of George Edward Madeley. Although he produced a small number of caricature type lithographs, he did at this time a series of prints published of Liston in various parts including Paul Pry, under the Ingrey & Madeley imprint.

Gestetner/Hyde 197.



BIBLIOPHILES TOGETHER

55 [MENUS]. 'YE SETTE OF ODD VOLUMES'. A collection of 282 decorative menus for dinners held by this bibliophilic gentleman's club. [London]: 1889-1943. £ 1,850

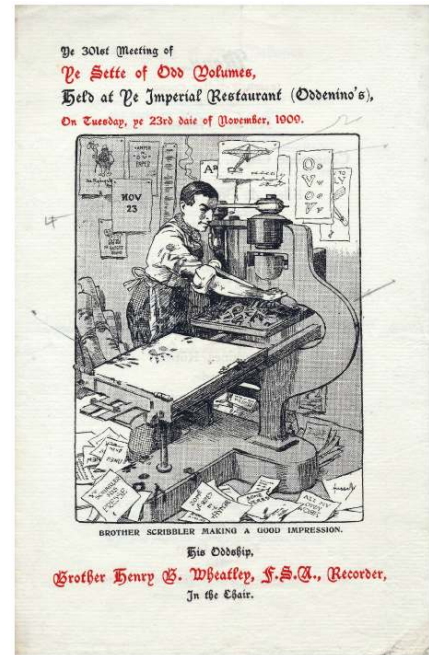
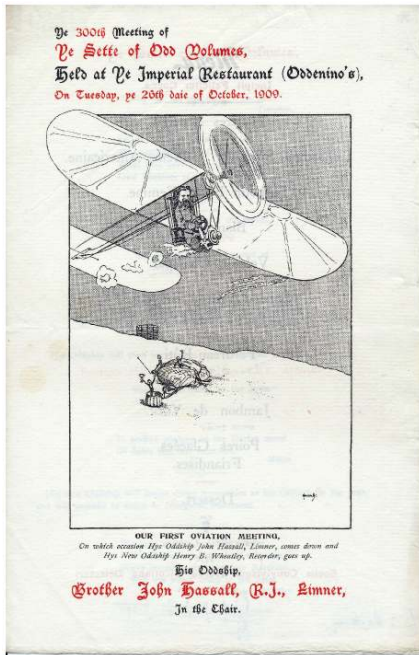
An unusually long run of menus for this 'gentleman's' club, ostensibly devoted to bibliophilic interests. The menus are in a wide variety of sizes, styles and taste as each dinner was set by members in turn around different subjects or anniversaries.

'Formed in London in 1878 by prominent bookseller and bibliophile Bernard Quaritch (1819-1899), the Sette of Odd Volumes was an exclusive gentlemen's dining club devoted to their stated goal of "conviviality and mutual admiration." The Odd Volumes derived its name from the world of book collecting: bound volumes not paired with others in their "set" were "odd," and thus less valuable than when united. Members of the Odd Volumes extended this bibliophilic metaphor to the social sphere. Each individual member was "odd" until, at elaborate monthly dinners held at fashionable London restaurants, he and his fellow volumes were "united to form a perfect sette."

'The Sette of Odd Volumes met monthly and always in style. Fine dining and fine wines were key to establishing the right atmosphere for "conviviality and mutual admiration." Accordingly, for over 50 years the Odd Volumes and their invited guests convened at some of London's most storied and exclusive dining establishments. The Freemason's Tavern hosted the Sette's first meetings; Willis's Rooms (formerly Almack's) and then Limmer's Hotel played backdrop for the remainder of the 19th century. The Imperial Restaurant (popularly and fortuitously known as "Oddenino's" after the name of its Italian proprietor) took over at the start of the twentieth century; when Oddenino's closed in 1926 the Sette relocated to the Savoy Hotel.

'Bibliophiles and graphic artists, writers and publishers, theosophists and spiritualists, scientists and inventors—all were drawn to the Odd Volumes and its studied eccentricity. A combined list of Odd Volumes Members and Guests between the years 1878-1939 comprises a pantheon of figures central to the fin-de-siècle, Edwardian and early 20th century cultural scene. Members included Sir Edward Sullivan, founder of the Irish Arts and Crafts Society; John Lane, prominent fin-de-siècle publisher; John Todhunter, co-founder of the Irish Literary Society;





George Charles Haité, founder of the London Sketch Club; Sir Alfred Edward East, president of the Royal Society of English Artists; Arthur Lasenby Liberty, founder of Liberty's of London; A. J. A. Symons, biographer and bibliophile; and Vyvyan Holland, Oscar Wilde's only surviving son—to name just a few. This list of Sette members must be expanded to include guests—some of the most distinguished being Oscar Wilde, Sidney Lee, Mark Twain, Walter Crane, Edmund Gosse, Aubrey Beardsley, George Bernard Shaw, Max Beerbohm, George Meredith, George Sala, Ernest Dowson, William Archer, and Jack B. Yeats.'

The latter years of this group of menus appear to have been collected by the sometime chairman of the Odd Volumes Ivor Stewart-Liberty (1887-1952) who had succeeded his uncle Arthur Lasenby Liberty and Odd Volume member and founder of Liberty and Co. Possibly Ivor inherited some of the menus and found others which were clearly mounted at one time. Also included are a few of the Ladies nights which occurred irregularly at first but were meant to be an annual event. Alas, like all such clubs, the heavy toll of the First World War depleted their numbers and in the end it just faded away about 1950.

Included in this collection are examples from the following years: 1889 (3); 1890 (7); 1891 (6); 1892 (6); 1893 (6); 1894 (7); 1895 (7); 1896 (9); 1897 (8); 1898 (8); 1899 (6); 1901 (7); 1902 (7); 1903 (5); 1904 (7); 1905 (5); 1907 (3); 1908 (6); 1909 (4); 1910 (8); 1911 (8); 1912 (8); 1913 (6); 1921 (2); 1923 (1); 1924 (1); 1926 (4); 1927 (9); 1928 (8); 1929 (8); 1930 (10); 1931 (10); 1932 (10); 1933 (10); 1934 (9); 1935 (10); 1936 (10); 1937 (11); 1938 (9); 1939 (6); 1940 (2); 1942 (2); and 1943 (3)

See Ellen Crowell Guest Curator, William Andrews Clark Library at <https://yesetteofoddvolumes.wordpress.com/>

FOR BUDDING VENTRILOQUISTS

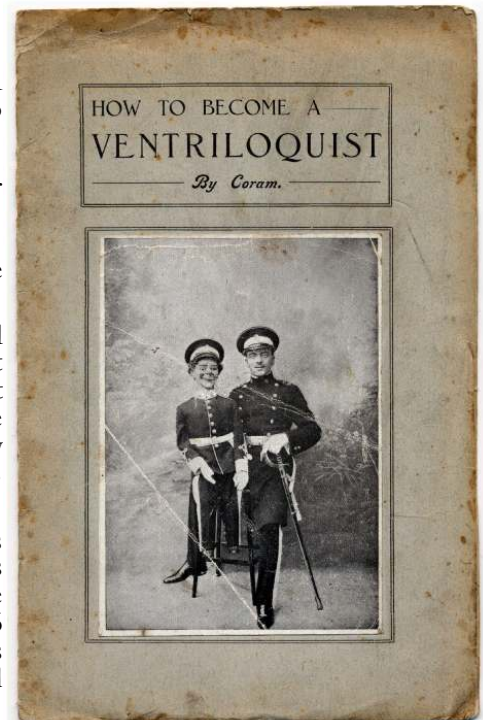
56 **MITCHELL, Thomas Coram.** HOW TO BECOME A VENTRILOQUIST. Published by the London Magical Co., 153 Kentish Town Road. [n.d., c. 1919]. £ 125

FIRST EDITION. 8vo, pp. 16, [4]; original printed wrappers the upper cover with a tipped on illustration of Coram and Jerry; some creases and minor soiling.

A nicely presented booklet, part advert part instructional by one of the greatest ventriloquists of the twentieth century.

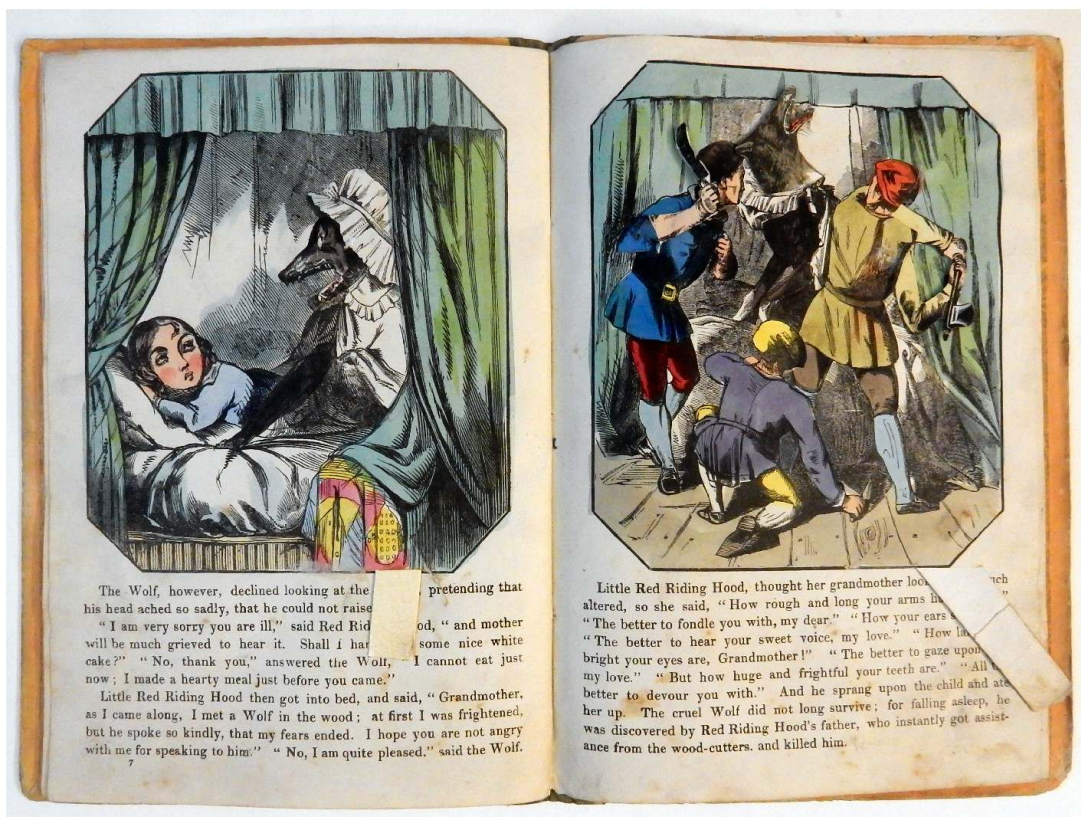
Written for budding ventriloquists the booklet contains useful information on how to manage the figure and how to produce the effect of a distant voice. Various notices for the purchase of ventriloquist heads and bodies, including a Gamages advert for such figures as 'Brave Bill the Village Scout', 'Solomon Slow, the messenger boy' and 'Sunny Jim' are on offer. Hardly a cheap amusement as one of the adverts has 'Goldston's Sailor Boy' priced at £10 10s.

'Coram' (1878-1937) was born in Halifax and practised ventriloquism as a boy, at the age of fourteen he ran away from home and started his professional career on the beach at Morecambe. Progressing to the provincial music-hall stage the turning point in his career came in 1906 when he made his first appearance at the London Lyceum. With his almost human dummy 'Jerry' as his faithful companion, Coram played



the character of a rather la-di-dah cavalry officer and Jerry as the Cockney trooper with a quick and occasionally caustic tongue. This combination of 'culture' and 'common' became the model of almost every subsequent manifestation of ventriloquism. Coram and Jerry travelled widely and were popular in the USA and also performed before King George V and Queen Mary at Buckingham Palace.

OCLC records one copy only, at Harvard.



LITTLE RED RIDING HOOD MEETS HER FATE

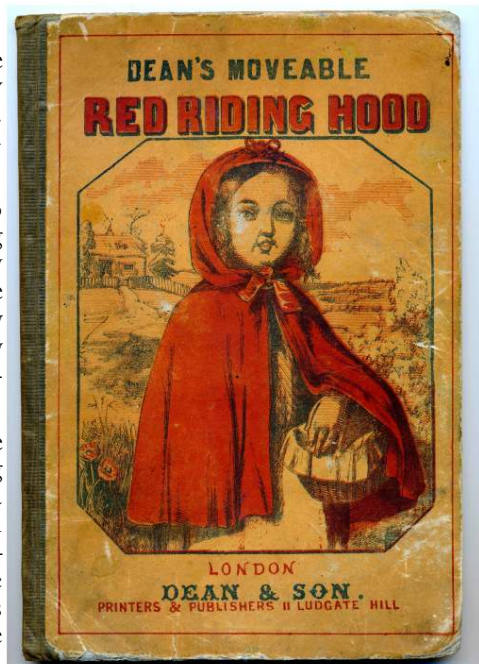
57 [MOVABLE BOOK]. DEAN'S MOVABLE RED RIDING HOOD. London: Dean & Son, Printers & Publishers, 11 Ludgate Hill. [1859]. £ 1,850

FIRST EDITION. *Small folio [25.5 × 17.5 cm], 8 leaves each with hand coloured lithograph mounted with movable pieces; endpapers with advertisements printed on orange paper, some skilful and incidental repairs edge repairs and replacement of a number of pull-tabs and repair or replacement of a some the hidden mechanical parts. original cloth back orange and hand coloured cover advertisement dated on back cover '5, 59' i.e. May, 1859.*

A rarely found example of Dean's 'Children's movable Coloured Picture book.' The scenes in the books were crafted in such a way to show movement through moving parts dependent on the action taking place. A pull tab could be then activate a number of interconnected moving-parts, usually playing on the more grisly parts of the story.

'When George Dean joined his father's publishing company in 1847 to form Dean & Son, he was already working within the decades-long history of Dean publishing. With George Dean's arrival the company started selling toy books for children and later moved onto movable books. Between 1850 and 1900 Dean & Son published more than sixty movable books, dominating the market for several decades.' (Lilly Library Blog: <https://blogs.libraries.indiana.edu/lilly/2016/04/06/the-golden-age-of-pop-up-books/>).

The scenes were chosen for their dramatic effect and include (1) Little Red Riding Hood departing from her cottage; (2) Little Red Riding Hood crosses the path of the wolf but not knowing the danger has a conversation about cakes and grandmother; (3) The wolf runs away and Little Red Riding Hood picks some wayside flowers for grandmother; (4 & 5) The 'old woman' hearing a knock at the door inadvertently lets the wolf mistakenly thinking that it is her granddaughter and the wolf is seen about to spring onto grandmother just before he eats her; (6) Little Red Riding Hood arrives at grandmothers cottage with 'cheesecakes and



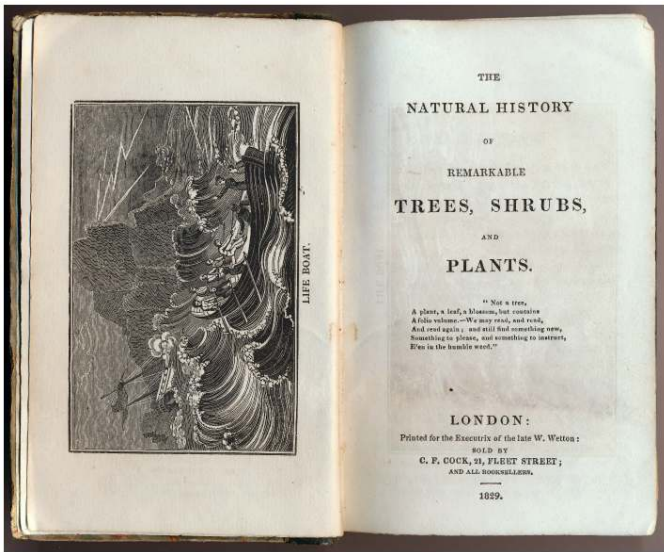
pots of butter' and knocks on the door; (7) The wolf now dressed in grandmothers cap and night dress in bed with Little Red Riding Hood who now realise her predicament; (8) alas Little Red Riding Hood has been eaten up and the last scene shows a violent episode with the father and two woodman killing the wolf with knives axes and a hammer.

These movables' were rather delicate productions, so it is not surprising that they have a poor survival rate. There were eight titles in the early series produced by Dean & Sons between 1857 and 1864, the other titles included: Old Mother Hubbard and her Dog; The Death and Burial of Poor Cock Robin; The Dogs' Grand Dinner party; Child's Book of Sports and Pastimes; The Little old Woman and her Silver penny; Punch and Judy; and The House that Jack built.

OCLC locates four copies at Indiana, Rochester and California, and in the UK at the National Art Library, V & A.

USEFULLY AND PRACTICAL

58 [NATURAL HISTORY]. THE NATURAL HISTORY OF REMARKABLE TREES, Shrubs, and Plants. London; Printed for the Executrix of the late W. Wetton: Sold by C.F. Cock, 21 Fleet Street, and all booksellers. 1829. £ 185



12mo, pp. vii, [1] blank; 244; with six wood-engraved plates; original green roan backed marbled boards, somewhat worn with some chipping; inscribed on front free endpaper 'Caroline Sophia Kenneth Reid from Francis Neville Reid March 2d. 1833 on her 7th Birthday Novr. 7th 1837.'

A well written work identifying all the 'useful' trees and shrubs with their products.

Some sixty useful plants world-wide are included, from such staple products as the bamboo, the banana, the coffee tree and the tea plant, to various shrubs. Something in the text is reminiscent of the works of R. M. Ballantyne such as the wax tree, the butter tree, the tallow tree and the manna tree. The rather inaccurate illustrations are charming in themselves with a lifeboat battling to a stormbound ship in distress to give some excitement.

First published in 1819 in Dublin, Wetton produced his own edition first in 1825.

The provenance shows that the book originally belonged to Francis who was given the book when she was seven who then presented it to her younger sister Francis on her seventh birthday, The Reads were a well to do family who lived in Runnymede by Old Windsor.

Not in OCLC, which records the first Wetton edition of 1825 (three copies: BL, Toronto & the Peabody).

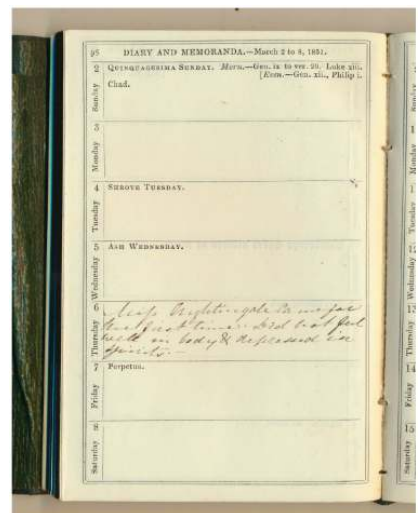
AT HER LOWEST EBB

59 [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.

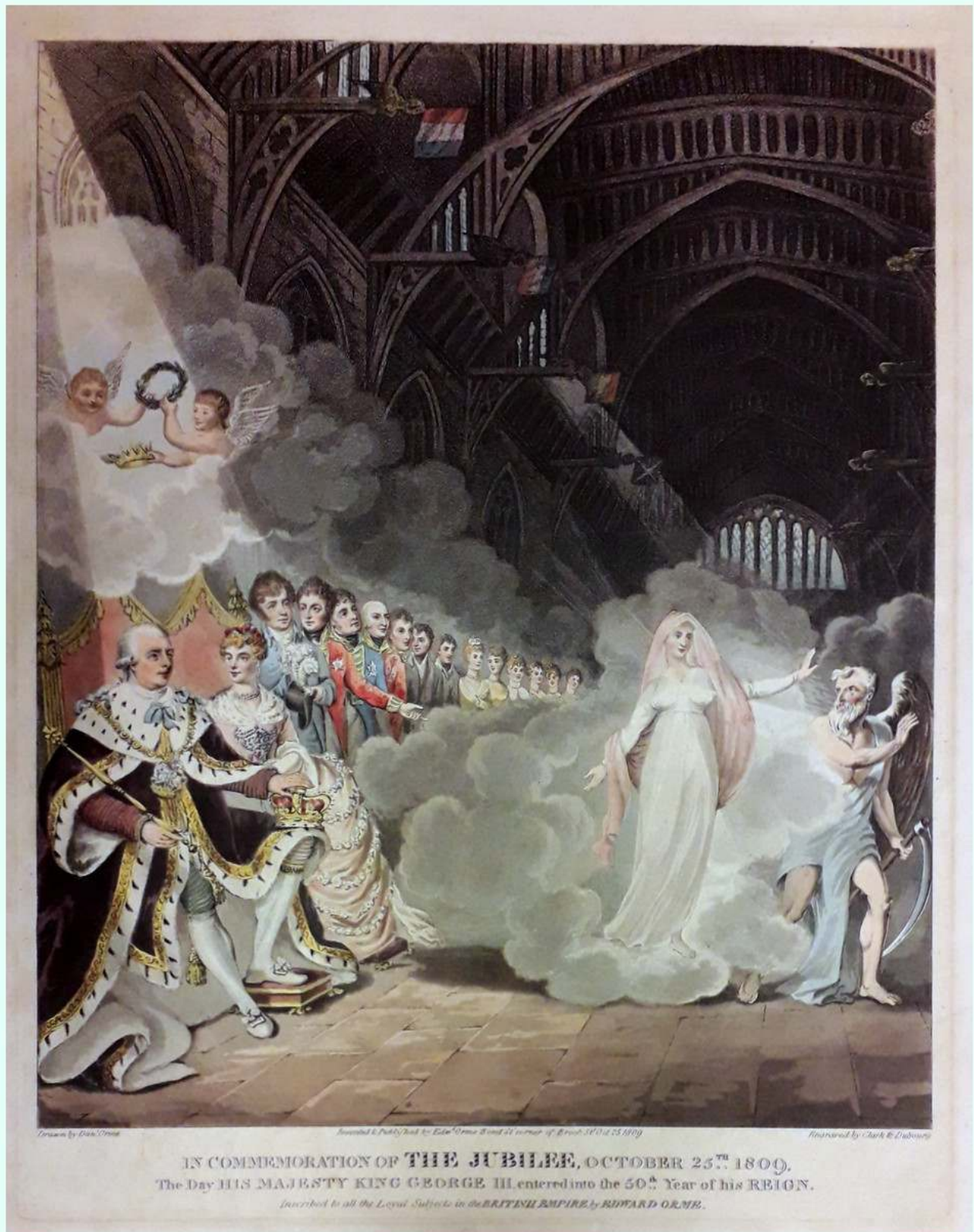
'PURE ACCIDENT'

60 [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 are 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 been knocked out. The inquest notes that 'The jury returned a verdict, "Accidental death". Mr Welsh 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.



illuminated from inside, maybe in this form the transparency version no longer survive as we have only been able to locate a single other copy at the British Museum, like ours, without the transparent glaze.

The painter and engraver Daniel Orme (1766–1837) chiefly produced historical subjects and portraits, as an elder brother of the Edward Orme he was no doubt commissioned to produce the present image which was then engraved in aquatint by John Heaviside Clark (c.1771–1836) and Matthew Dubourg (1784–1828).



TAKING ADVANTAGE OF A FAMINE

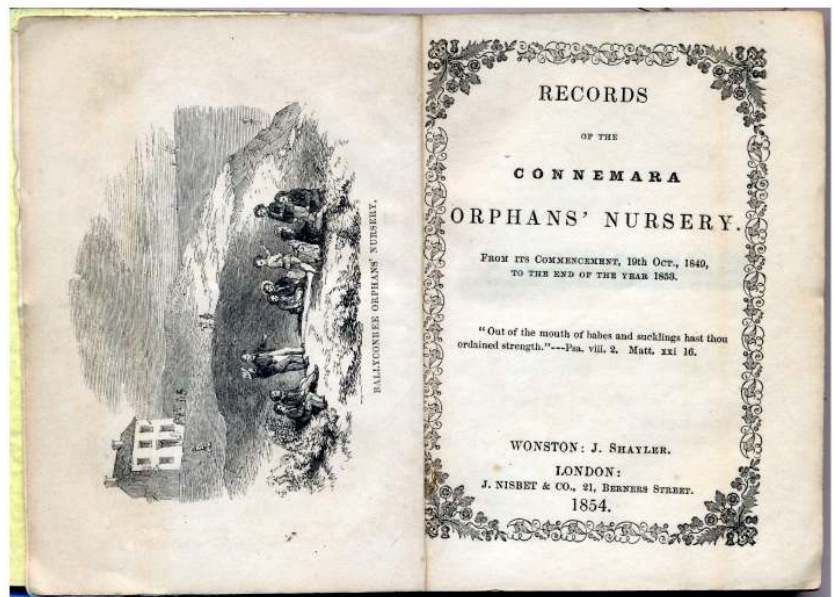
62 [ORPHANAGE]. [DALLAS, Alexander]. RECORDS OF THE CONNEMARA ORPHANS' NURSERY. From its commencement, 19th Oct., 1849, to the end of the year 1853. Wonston: J. Shayler. London: J. Nisbet & Co., 21, Berners Street. 1854. £ 350

FIRST EDITION. 12mo, pp. viii, [9]-218, wood engraved frontispiece and four plates; original limp green cloth blocked in blind with title in gilt on upper cover; spine sunned.

The innocuous title hides a rather opportunistic attempt at converting the Irish poor during the famine years.

'The Irish Church Missions was established by Revd. Alexander Dallas, the Church of England rector of Wonston in Hampshire and had been active at Castlekerke, near Oughterard since 1846. Its ambition was to convert the Roman Catholic population of Ireland to scriptural Protestantism and it was handsomely funded by the Protestant population of Great Britain. The Irish poor who attended the Irish Church Missions schools and churches or received clothes and food in addition to educational and religious services and, with the west of Ireland in the midst of a dreadful famine, it is unsurprising that the poor of Connemara eagerly flocked to the Protestant Irish Church Missions. Within a short time the mission could correctly claim a very large number of converts or 'jumpers' as they were known.' [Moffitt]

The conversion feigned or otherwise was prodigious and the Catholic church became alarmed and was itself forced to provide food and education to the poor and although successful in re-conversion the general outcome was that a sizeable Protestant community was established but also terrible bitterness and sectarianism. The little work produced in order to inform the supporters of the nursery's success and garner more money and help. Although



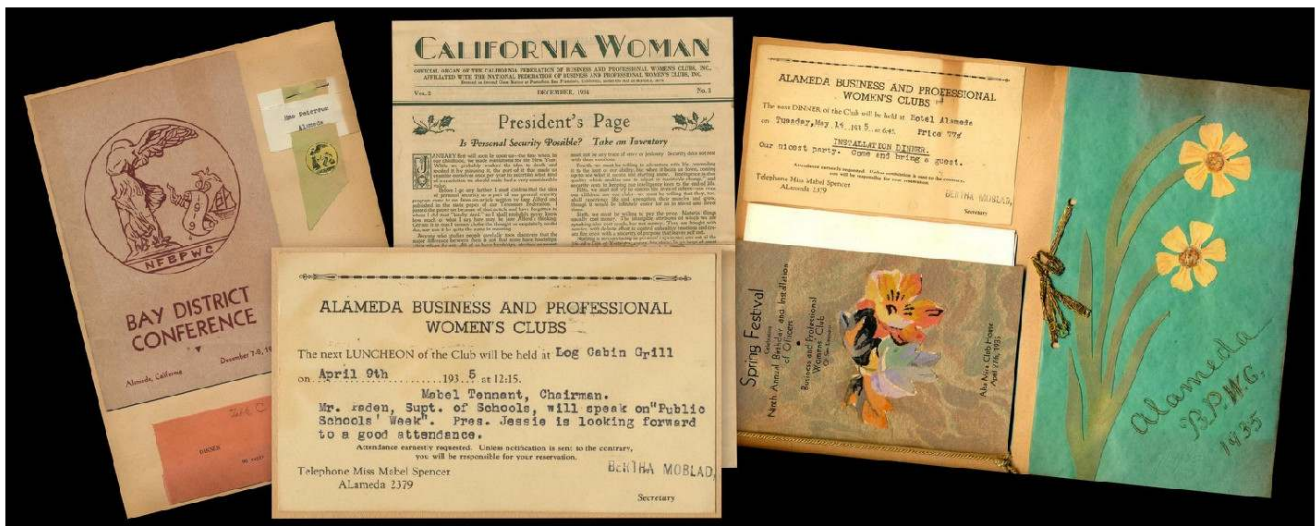
somewhat prettified accounts of the plight through want of education, starvation, and basic survival instincts in the stories of the children is horrific in places. Also a certain padding of the text containing biased accounts of the invidiousness of the Catholic church of Ireland to help given by the Dallas and his supporters.

Accounts of girls and boys taken into care and also of children who had left the Nursery take up much of the text with summaries of many of the children at the end of the work, a typical entry describes the terrible conditions in Ireland and add where possible the failings of the catholic church 'Thomas Burke, aged 12 years, whose parents were once in affluent circumstances, living in the north of Claggan, much respected by priest and neighbours. Early in 1847 the father died of famine; his heartless neighbours refused to carry him to a neighbouring churchyard, and to save trouble they buried his remains in an old ditch, within a few paces of his dwelling. This circumstance weighed so heavily on the poor widow, who, from that time forward, found no peace under her roof. Sad to relate, she ended her days on a wintry night, beside an old wall, in the same year as her husband : her lifeless corpse was discovered by her neighbours next morning.'

Many of the children went on to join the Navy, to training school, or taking occupations including shoemaker, and weaver with girls often going into service. A number of children also emigrated to America and one was about to leave for Australia with there uncle.

The Nursery continued until the 1870's but on the whole the mission had ended by the 1880's and had already begun to decline in 1855 the year after this account was published, thousands of converts also could not make meet and many if not most were forced to migrate in the face of sectarian pressure.

OCLC records three copies, at Kansas in the US, Durham in the UK, and the National library of Ireland; see <http://clifdenheritage.org/the-protestant-missions-in-connemara-miriam-moffitt/> for a full account of the Connemara Mission.



CALIFORNIAN BUSINESS WOMEN

63 **PETERSON, Mae.** ARCHIVE OF MATERIAL RELATING TO THE ALAMEDA BUSINESS AND PROFESSIONAL WOMEN'S CLUBS. California, c. [c.1934-36]. £ 650

ORIGINAL SCRAPBOOK. *Including letters, copies of the local journal The Scroll and the Californian Woman invitation cards, circulars, programs, menus, lapel badges, tickets and other ephemera; tied together in a contemporary leaf album, some leaves loose, and with chipping to edges where original card has become brittle; nevertheless an appealing item.*

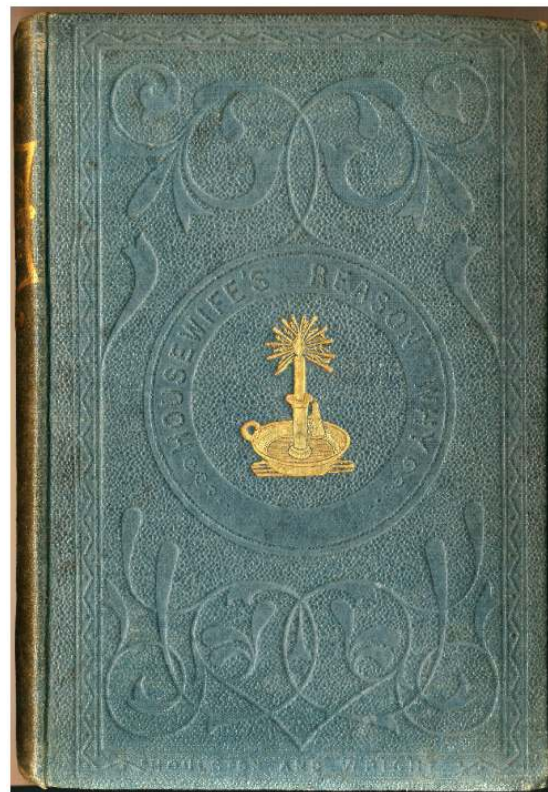
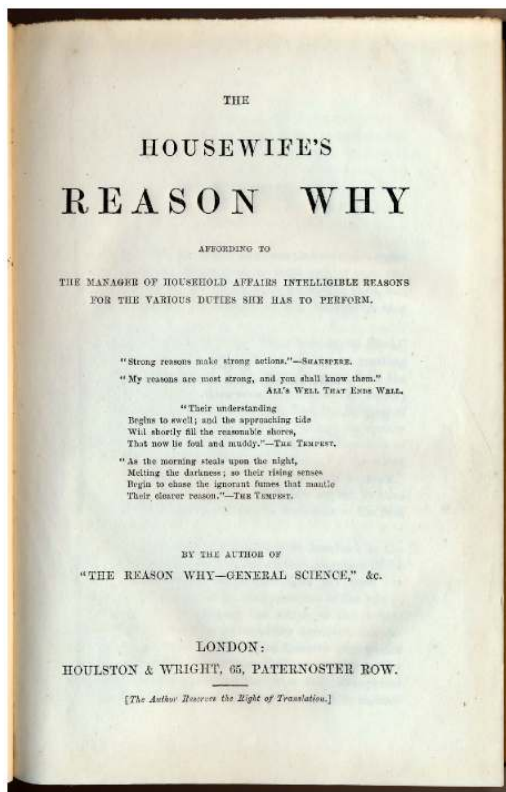
An interesting album capturing the enthusiasm of a branch member of the Business and Professional Woman's Club in Alameda, California.

During the 1930's the Business and Professional Woman's Clubs [BPW] was working hard to prohibit legislation or directives denying jobs to married women. They lobbied successfully to legislatively end the legal practice of workplace preference for unmarried persons and, in the case of married persons, preference for males. The Alameda branch was one of hundreds of similar nationwide organisations that met up for lectures, dinners, concerts and general motivational gatherings.

The Alameda branch was founded in 1926/27 although we are uncertain of its activities in this period. As the official journal of the BPW for California only started to print its journal *Californian Woman* in 1933 it follows that the run of copies included in the album of *The Scroll* the official publication of the Alameda branch, here run off on a duplicating machine, could only have appeared not long before Mae began her album.

Mae of Charlotta May Peterson was born in Nevada to Canadian parents in 1879 although her birth year became a movable feast and is generally recorded as 1884. Her husband was Carl Peterson who was born in Sweden in 1869 and came to the USA in 1889 and probably marries Mae in 1909. We have no inkling of their professions although

we do know Mae and Carl had two daughters Anita and Dorothy. There is some evidence Mae died in 1940's although we are not absolutely certain of this. The only item in the album not connected to the BPW is a newspaper clipping on the death of H.G. Coykendall a former head of the Prune Growers Association which could point to a family connection or more likely former employer as fruit growing was a staple industry of Alameda County before the eventual suburbanisation later in the century.



INDISPENSABLE

64 **PHILP, Robert Kemp.** THE HOUSEWIFE'S REASON WHY, affording to the manager of household affairs intelligible reasons for the various duties she has to perform. London: Houlston & Wright, [1857]. £ 185

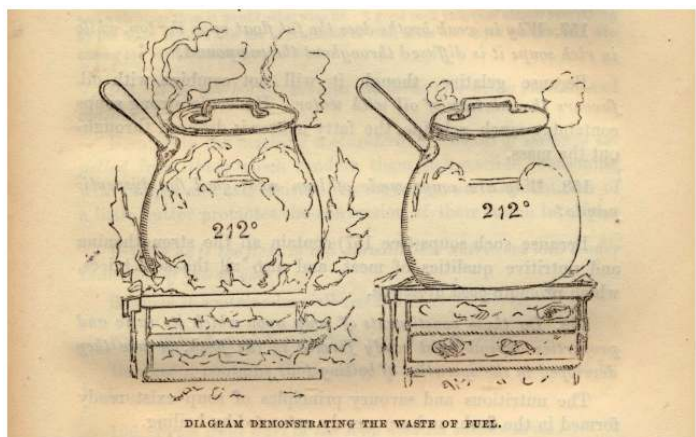
FIRST EDITION. 8vo, pp. xli, 352; in the original blind stamped publisher's cloth, spine lettered in gilt and upper board with central gilt vignette, lightly rubbed and sunned, but still a very appealing copy.

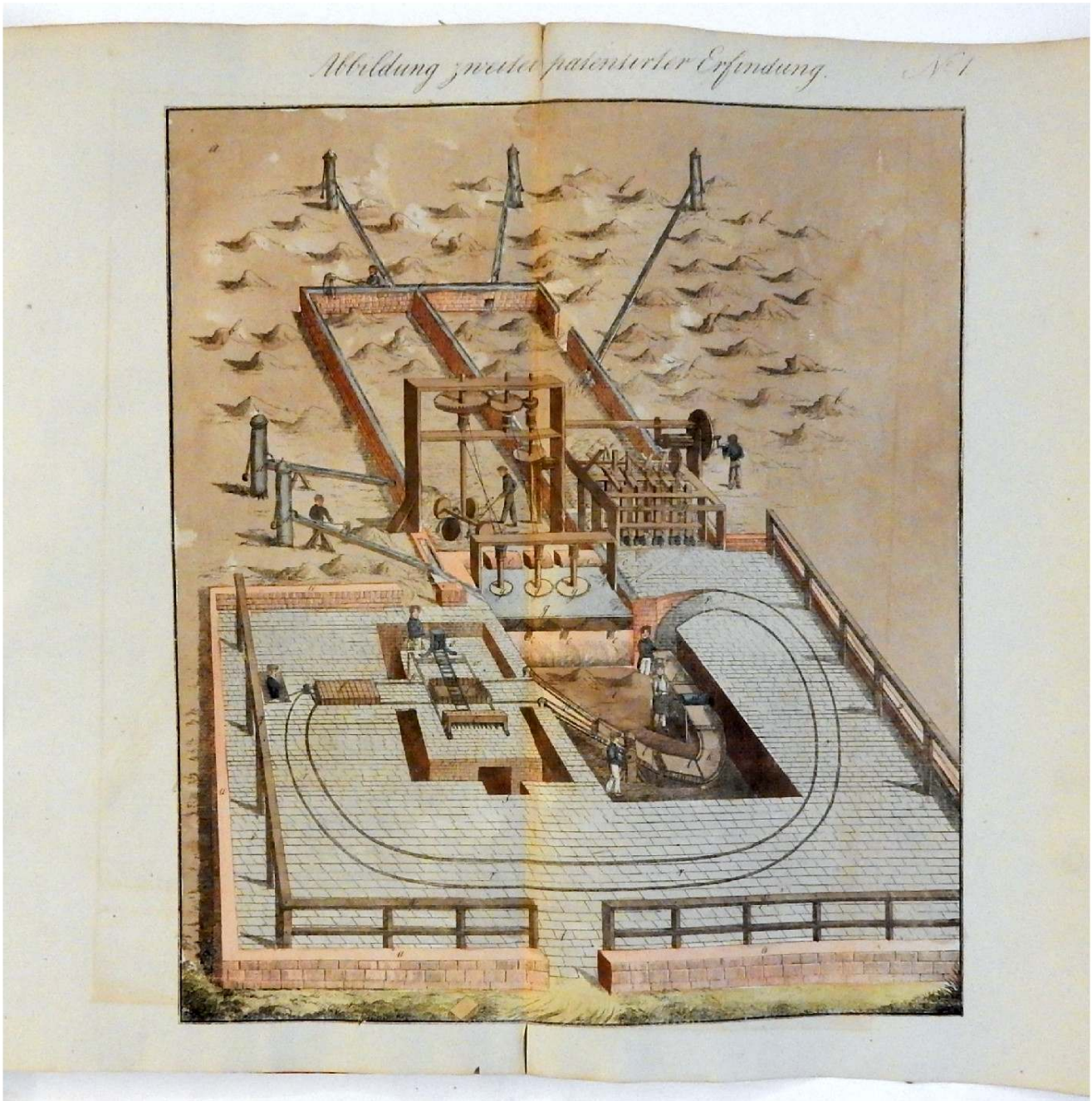
Uncommon first edition of this indispensable guide for the housewife, 'affording... intelligible reasons for the various duties she has to perform', over the course of 1503 questions with the 'reasons why'. The questions cover all manner of topics, some more bazaar than others, such as '698. Why should the thought of a spectral appearance create no fear in the mind? Because, even admitting the probability of such appearances, they should be regarded as phenomena to be witnessed with the same kind of emotions that might arise from observing the Aurora Borealis, or any of the natural phenomena of nature' (p. 190).

'The Author of THE HOUSEWIFE'S REASON WHY, having proposed to himself the task, has made very wide researches, in order to bring within the pages of this volume, in the most simple and expressive language, all those illustrations of scientific principles which bear upon the Housewife's duties; so that she may not only know that she should do a thing, but but why she should do it, and knowing why, perform it all the more effectively and willingly' (p. iv).

The author, Robert Kemp Philp (1819-1882), a journalist, author, and Chartist, compiled a number of cheap handbooks on the practical topics of daily life.

OCLC: 16919804.





EARLY LITHOGRAPHY

65 **RÖDLICH, H[ieronimus] F[ranz Xaver]**. BESCHREIBUNG FÜNF VERSCHIEDENER ARTEN ZIEGELSCHNEID-MASCHINEN..., Düsseldorf, Gedruckt bey Hofkammerrat Stahl, 1819.

£ 1,250

FIRST EDITION. Folio [42.3 × 23.5 cm] pp. 15, [1] blank, [4], [4]; 21 hand-coloured lithograph plates on 20 folding leaves and three lithograph descriptions; contemporary orange boards, rebacked in grey, some old library mark erased with small pieces of paper masking early ownership inscriptions, otherwise a fine copy.

A rare early lithographic work on brick-making machinery, with finely hand-coloured lithograph plates illustrating the a new process by the author and inventor.

The work covers the production from cutting the clay to finished bricks, including special shaped bricks for making pattern work. The authors process was intended to be more efficient in both the productions and the use of labour. Unusually as the work was describing a new process it was advertised in 1819, but not actually on sale and 'Wird nach Ablauf des Patents im Buchhandel erscheinen' (would not appear in the book trade until the patent had expired) and injunction still in force when the work was listed in Julius Eduard Hitzig's *Verzeichniss im Jahre 1825 in*

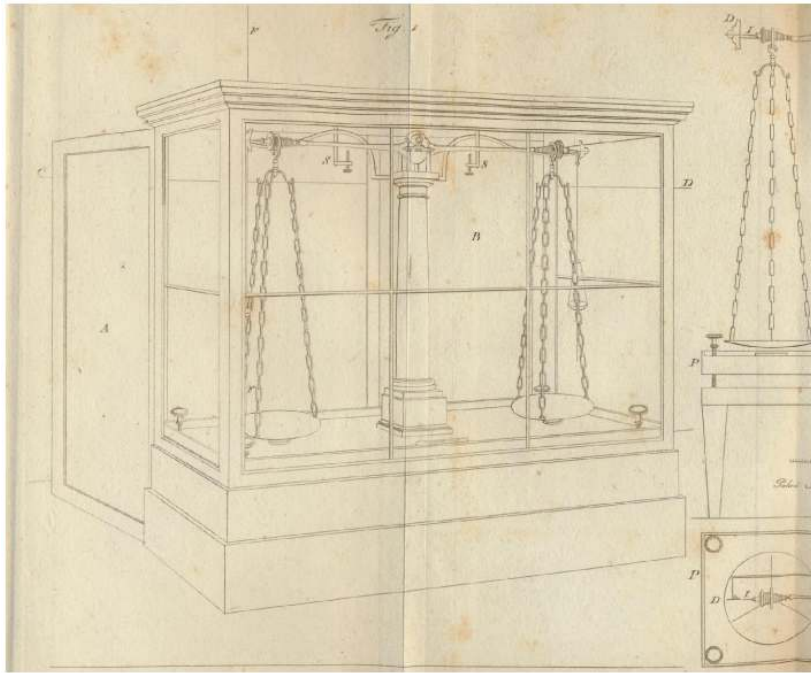


plate depicts it and all its separate parts. The chapter on the determination of the weight of one cubic decimeter of distilled water (kilogram) is a contribution by the author's colleague Giuseppe Calandrelli. Pages 89 to the end are conversion tables for weights, measures and currencies.

Emilio De Tipaldo, in his 1841 *Biografia degli Italiani illustri nelle scienze, lettere ed arti* praises this work as 'most interesting' and writes that 'it has become quite rare and expensive' (vol. VIII, p. 86).

OCLC records four copies in North America, at the Burndy Library, Harvard, Michigan, and Oklahoma.



DIVISION OF LABOUR

67 [SHOP WINDOW AND TRADE DISPLAYS]. A SERIES OF PHOTOGRAPHS ILLUSTRATING POST-WAR ASPIRATIONS. [London: Walthamstow] 1947-1952. £ 850

39 photographs [30 x 35; 23 x 30; 20 x 25; 16 x 20; 14 x 39cm and smaller] some dated in manuscript and stamped by J.W. Mellish & Co. Commercial & Industrial photographers [and others] also a watercolour stand design and two later newspaper advertorial's pulls of a later date.

The photographs reflect the emergent market for home-making in Britain during the post-war austerity years.

This particular group centres around Walthamstow Chamber of Commerce exhibitions and window displays that were held inside the rather magnificent and modern Walthamstow Town Hall. The items in the displays project more the idea of hope over adversity, as despite the stands fairly bristling with household wares, the prices together with the heavy imposition of purchase tax, was for many in this suburban district very much an aspiration.

The series centres around the annual 'Shopping Week' held during the month of October that in a way mimics the Ideal Home Exhibitions of Earls Court but nowhere near so ostentatious. More particularly the photographs show attempts by local traders and domestic manufactures to capitalise on rising prosperity and home-making.



The 'segregation' of the sexes is all too apparent, touching indeed on being almost objectionable today if it were not so funny. The window promotions with a display of Hoover vacuum cleaners, all neatly displayed in Christmas stockings around a mock coal fire, exhorts husbands with the encouraging banner line 'For The Woman in Your Life.' Likewise our austerity wife is encouraged to 'Give him the tools & he'll be happy' with a window of gardening equipment, fencing, manure and slug pellets. This display is also jarring as a cartoon strip below the banner line shows a henpecked husband being taken by the collar to buy the tools, reinforcing the domestic roles and duties.

Before the war the idea of 'Empire Shopping Week' had been devised to encourage buying British and Empire over foreign goods, something more nationalistic and isolationism governments world-wide then [and heaven knows maybe again] exploited before the war. By the late 1940's despite efforts of import controls the idea of solely buying domestic manufactures was on the ebb although you would hardly know it from these photographs where British and 'Empire Made' is still very much to the fore.

Other products include Kilner jars for bottling fruit 'Bottle Sunshine while you may'; The Electricity board with some fearsome looking washing machines and mangles; A staggering variety of paraffin heaters with a painted backdrop of an old codger heating himself at his shed door on a starlit night; also a light bulb display; paint and house building; all conducive to domestic bliss.

PHOTOGRAPHY EXPLAINING ART

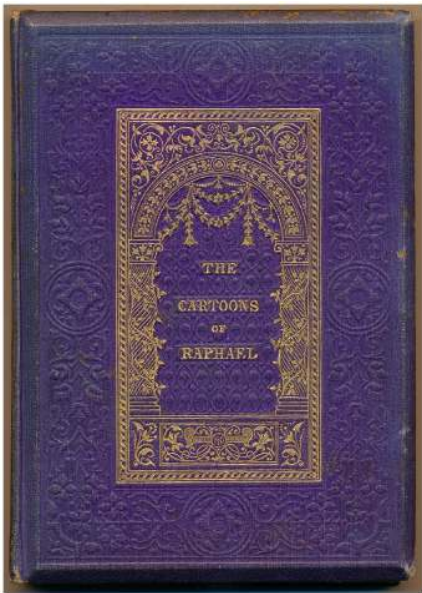
68 **SMITH, Richard Henry.** EXPOSITIONS OF THE CARTOONS OF RAPHAEL. Illustrated by photographs, printed by Negretti and Zambra. London: James Nisbet and Co., 211 Berners Street. 1860.

£ 125

FIRST EDITION. *Demy 8vo [214 x 153 mm], pp. [8], 92; 7 mounted albumen photographs each mounted on thick paper with a paper guard, some spotting, chiefly to mounts; original bevelled blue cloth, the covers blocked in blind and gilt with a decorative panelled title and spine, designed by Robert Dudley with his initials 'RD'.*

The first photographic work reproducing the famous cartoons still in situ at Hampton Court.

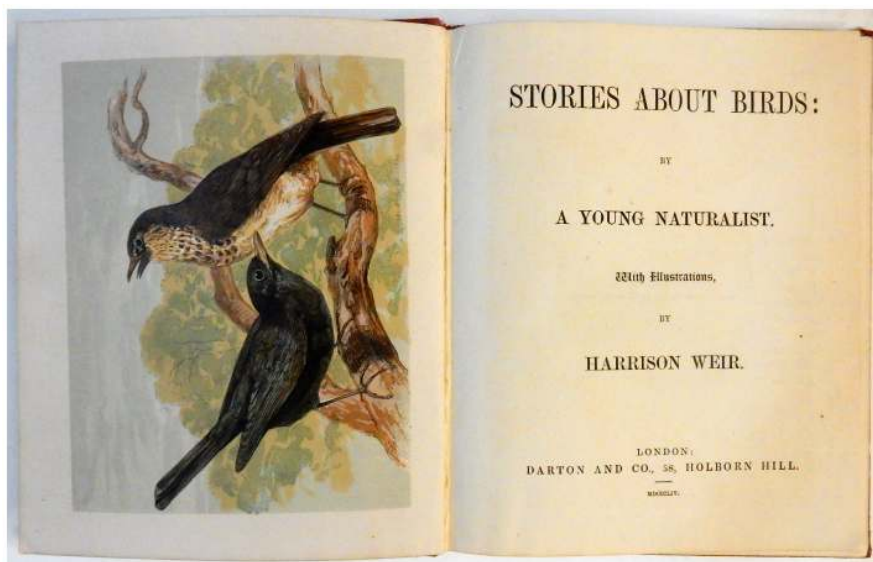
Quite easy to see the various damages and crumpled areas picked up in the photographers Negretti and Zambra photographs that had been reduced from three foot square glass negatives. Smith who was a congregational



minister in the Surbiton area of London, conducted a number of lectures on the cartoons during February of 1860. He used 'government photographs' and various engravings and a large distemper copy of the 'Miraculous Draught' to expand on the meaning and iconography of the cartoons. Evidently a success, the lectures formed the basis of the his *Exposition*.

'The Reverend Richard Henry Smith's *Expositions of the Cartoons of Raphael*, published in London in 1860 by James Nisbet, also serves to illustrate some of the complexity that photography introduced to issues of transcription, facsimile, visual perception and "truth." This publication of Raphael's cartoons was illustrated by seven albumen prints from negatives taken directly from the originals. Smith's descriptions are individual homilies, but therein lies the irony; they are descriptive of the photographs rather than their originals. Of "The Charge to Saint Peter Smith" wrote: "The Peculiar weird-like effect of photography is in strange keeping with the scene here depicted." Of the cartoon of Paul and Barnabas at Lystra, he noted: A necessity was laid upon the photograph to reproduce the convoluted forms of the various objects; it has, however, done its best, by deepening the shadows to deaden the distracting effect of the original, and by concentrating and heightening the light that falls upon those who are hastening and those who are interrupting the sacrifice, it gives a premature revelation of the secret.'

See Anthony Hamber 'Facsimile, Scholarship, and Commerce: Aspects of the Photographically Illustrated Art Book (1839-1880)' : *Studies in the History of Art* Vol. 77, 2011.



FOR THE YOUNG ORNITHOLOGIST

69 **STEWART, James & Harrison WEIR.** *STORIES ABOUT BIRDS:* By a Young Naturalist. With Illustrations by Harrison Weir. London: Darton and Co., 58, Holborn Hill. 1854. **£ 285**

FIRST EDITION. 8vo, pp. 32; with eight chromolithographs of various birds; apart from a few marks in places, a clean copy throughout; bound in the original red blind-stamped publisher's cloth, upper board lettered in gilt, spine with minor chipping and rubbing to hinge, some overall surface wear, but still an appealing copy.

Scarce first edition of charming work for the young ornithologist, published by Darton and Co., showing 'Barn-door fowls', 'The Pheasant', 'The Duck', 'The Macaw', 'The Thrush and Blackbird', 'The Golden Eagle', and 'The Ostrich'.

'Birds are undoubtedly the most attractive objects in the Animal Kingdom - to the young especially. The beauty of their plumage, resplendent with the most brilliant colours; the grace and elegance of their movements, and the unrivalled melody of their voice, particularly commend them. Hence all children love birds, from the gentle girl whose pet canary enlivens the drawing-room window, to the sturdy country boy, whose cage of blackbirds, reared from the nest, hangs by a nail at the side of the cottage-door. To encourage this taste, to increase the love for the beautiful, and to cultivate that sense of kindness to animals, which a familiarity with them always produces, are the objects with which these anecdotes have been collected by a young naturalist' (Preface).

The illustrator, Harrison William Weir (1824-1906), was chiefly an animal painter born in Lewes, educated in Camberwell and worked for a time under George Baxter the colour printer. He numbered among his friends Charles Darwin and married the daughter of the equestrian painter J.F. Herring. He was one of the principle illustrators of books with animal subjects in the nineteenth century and his work was admired for its consistent accuracy and sympathy to the subject.

OCLC records only digital copies.

A GIFTED DRAUGHTSWOMAN

70 **STEWART, Mary.** [FOUR PANORAMIC VIEWS OF EDINBURGH, and the Surrounding Country from the Top of Blackford Hill. Edinburgh: Francis Cameron, 1822].

[Together with:] [FOUR PANORAMIC VIEW OF THE CITY OF EDINBURGH, taken from Calton Hill... Published by William Fairborn... and R. Ackermann, c. 1823] [1822-1823]. £ 2,750

FIRST EDITIONS. *Folio, pp. [2], 4 panoramic views, each measuring [860 × 325mm]; and 4 further panoramic views, bound in contemporary half calf over marbled boards, expertly rebacked.*

Desirable volume collecting together Mary Stewart's two sets of views of Edinburgh from Blackford Hill and Calton Hill. Unusually, the first part contains a dedication leaf not called for by Abbey, and a printed quote from Scott's *Marmion* but here in a different setting, leading us to believe that they were later issued together in this format.



Mary Stewart (1773-1849) was a gifted draughtswoman, specialising in architecture. The first four sketches giving views of Edinburgh 'from the top of Blackford Hill', looking to the West, North East and South, were executed and signed by Mary Stewart and printed from the stones by C. Hullmandel. The original drawings are preserved in Clevedon Court, Somerset, where she had married the Baronet Sir Abraham Elton the year after this publication. The second group of four sketches, drawn from Calton Hill, is published by Ackermann the following year. The initial series drawn from the prominent vantage point of Blackford Hill is by far the best with more detail incorporated into the views and a with a generally more highly finished feel to the plates.

The sets of prints were issued originally in printed wrappers, not present here, which bore their respective titles.

Abbey, *Scenery*, 499 & 500.

THE CURTAIN COMES DOWN ON A THEATRE, COMPANY AND PATRON

71 [STRATFORD ON AVON THEATRE - SILK PLAYBILL]. ROYAL SHAKESPEARIAN THEATRE, STRATFORD. By desire and under the immediate patronage of Lady Skipwith. Mrs Raymond Begg leave to inform her Friends that her Benefit is fixed for Friday the 28th instant, being the Last Evening of a Season... On Friday Evening, May the 28th, 1830. Ward, Printer, Bookbinder, &c. &c., Stratford. [1830]. £ 650

ORIGINAL PLAYBILL. Printed on silk, [54 x 21 cm.], pinked edge, with three discreet repairs to verso where splits caused by folding, affecting one sentence, otherwise in good original state.

The Royal Shakespearean Theatre - the first proper theatre at Stratford - opened in 1827, and was managed by Francis Raymond. The theatre formed just part of a circuit of Midland theatres that included Leicester and Northampton, all of which were run by Raymond. Each 'season' would last for only a few weeks at a time as he could only devote a total of three months a year to the Stratford Royal Shakespearean Theatre. Many of the plays he presented were by Shakespeare or derivative works adapted for local tastes. He was also moderately successful outside of this circuit, for in January 1829 he appeared as the Duke of Aumerle in the Edmund Kean's production of *Richard II* at London's Covent Garden.

Alas, he was already in financial difficulties by the time the production advertised on the playbill was staged. Although contributing to 'The Royal Gala' celebrations for Shakespeare at Stratford during April 1830, things did not turn out well. His own company of professional actors, appearing as Shakespearean characters, took part in the Gala procession and was followed by Raymond staging a series of plays at his theatre to the end of the following month. It was a gamble that failed to pay, with Raymond and his wife quitting Stratford and abandoning the theatre to seek other work, which also did not pay, for he was declared bankrupt in 1832.

This silk program therefore records his last performance as manager of the Royal Shakespearean Theatre, and despite attracting patrons from the local area it would seem that the theatre was not sustainable. The top billing that night was the American playwright John Howard Payne's 'Brutus; Or, The Fall of Tarquin' followed by Mr Wilkins giving 'approved imitations' of various London performers interspersed with 'A comic song, by Mr. Gill. And a Dance by Master Watson.' a farce by James Robinson Planché, 'The Recontre; Or, Love will find out the Way', more songs, duets and final chorus, before the curtain fell.

Not that the Skipwith's whose patronage they sought could be of much help, for they were short of money too. Lady Harriet Skipwith was the wife of Sir Grey Skipwith, 8th Baronet of Alveton, Warwickshire, close to Stratford for which he was MP - incidentally Grey was a native of Virginia and a decedent through his mother of Pocahontas! Their marriage was chiefly noted for its fecundity - difficult to keep count - but they probably had more than the twenty issue, also they had to live on a small income. Maybe Harriet Skipwith was a bit tired that night, for just over a month later on the 7th July 1830 at the age of fifty-two, she expired at the family pile.



EARLY CINEMA

72 [TACHYSCOPE]. ANSCHÜTZ' TACHYSCOPE with ten photographic series - - Tachyscope Anschütz avec dix series de photographies - Tachyscopo de Anschütz con diez series de representaciones fotograficas... Grosse Ausgabe Grand Format - So drehe man! Rotation - Anschütz' Schnellseher mit zehn photographischen Bilderreihen D.R.P. No. 60285 Germany : Lissa [Prussian province of] Posen, Ottomar Anschütz. [1891]. £ 4,500

Original circular box [231 (diam.) x 54 mm], the lid with a chromolithograph of eight roundels, showing four scenes from the enclosed strips, and four further scenes of how to use the Tachyscope and how the photograph's were taken, enclosing the title and patent information in three languages; containing 9 of 10 strips (described below) and the original turned wood stand in three detachable parts.



Built on the same principal of the contemporaneous zoetrope, Anschutz' Tachyscope had the crucial advantage of using photography to produce a moving image.

This early form of cinema was something of a sensation when in '1891 a motorised and slightly smaller device called the Electrical Schnelllesher was being manufactured by Siemens & Halske in Berlin as both a public coin-operated attraction and a home machine, and was displayed at the International Electrotechnical Exhibition in Frankfurt; on the Strand, London (1892) and at the Chicago World's Fair (1893) as well as many other locations: nearly 34,000 people paid to see it at the Berlin Exhibition Park in summer 1892' (Rossel).

With a public excited by the 'Electrical Schnelllesher' it was an obvious candidate to be marketed for sale in the form of a toy, the Anschutz' Tachyscope was constructed using the same principle of design as the zoetrope but instead of cartoons each with bands of images were made from photographs that Anschutz had taken of various moving subjects.

The series that are included with this example are 1. Running man; 2. Riding a horse, trotting; 4. Running dog; 5. Camel; 6. Marching soldier; 7. Leapfrog; 8. Riding a horse, cantering; 9. Billy goat jumping a fence; 10. Stork in flight. Lacking from this copy is the third strip of a rider and horse leaping a fence. A number of the strips were taken at Breslau Zoo and the Military Riding Institute in Hanover and elsewhere; no second series of strips were forthcoming and one wonders that after an initial interest and the shortness of each strip being limited to 20 frames, the curiosity wore off.

'Unlike E-J. Marey, Georges Demeny, and many other chronophotographers, Anschutz was not primarily a scientist, but rather an artistic photographer committed to the quality of the image. The son of a painter of wall decorations in homes and castles around Lissa in the (then) Prussian province of Posen, Ottomar Anschutz set up a darkroom for wet-plate photography in the family home, switching to Monckhoven's fast dry plates when they became available in 1880 so that he could pursue his already firm interest in photographing



moving subjects. Anschütz developed a series of fast shutters in the 1880s which allowed him to take subjects at 1/1000th of a second; his deservedly famous 1884 photographs of storks in flight were a direct inspiration for aviation pioneer Otto Lilienthal's experimental gliders in the late 1880s, and he made many striking animal studies at the Breslau Zoo and elsewhere. The influential Anschütz focal plane shutter of 1888 was used in still cameras sold by the Berlin firm of C.P. Goertz for nearly thirty years.' [Rossel]

Anschütz was something of a perfectionist and unfortunately gave up developing his early cinema just when Thomas Edison, Marey, and others entered the field. Like many pioneers his contribution to early cinema has been largely forgotten and although this toy version, sold to an eager public, shows how far he had developed his ideas of making photography move, it was soon swept away by later developments.

See Deac Rossell at <https://www.victorian-cinema.net/anschutz>.

of the most acknowledged authority, Mr. Darwin's masterly volume on *The Origin of Species* by the law of 'natural selection,'—which now substantiates on undeniable grounds the very principle so long denounced by the first naturalists,—*the origination of new species by natural causes*: a work which must soon bring about an entire revolution of opinion in favour of the grand principle of the self-evolving powers of nature.

MR DARWIN'S MASTERLY VOLUME ON *THE ORIGIN OF SPECIES*

73 **TEMPLE, Frederick, et al.** ESSAYS AND REVIEWS. London: John W. Parker and Son, West Strand. 1860. **£ 850**

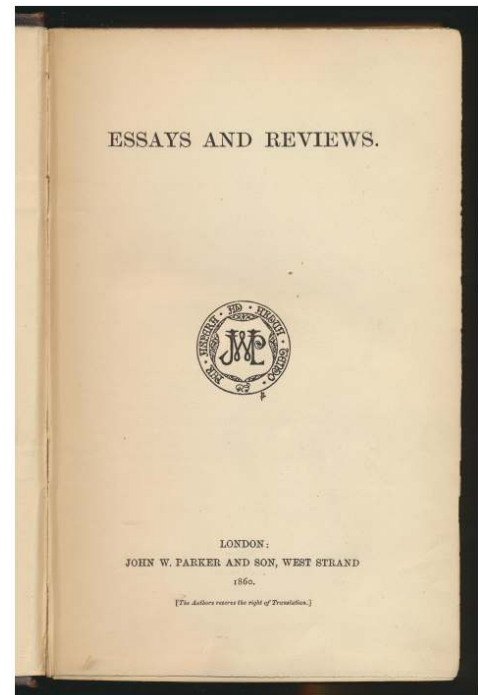
FIRST EDITION. 8vo, pp. [viii], 433, [1]; original purple cloth blocked in blind to spine and boards, brown coated endpapers, titles to spine gilt, some rubbing and surface wear.

First edition of this groundbreaking collection of theological essays, the first assault on Biblical literalism from within the ranks of British theologians.

It was the two essays in the work that caused the book to be condemned. One was by Baden Powell, Professor of Geometry at Oxford, *On the Study and Evidences of Christianity*. He argued against the credibility of miracles, and referred to the 'Mr Darwin's masterly volume on *The Origin of Species* by the law of "natural selection," which now substantiates on undeniable grounds the very principle so long denounced by the first naturalists,—*the origination of new species by natural causes*: a work which must soon bring about an entire revolution of opinion in favour of the grand principle of the self-evolving powers of nature.' The seventh essay was by Rowland Williams, and was a review of Bunsen's *Biblical Researches* upholding the German philosopher's views and speaking of the half ideal, half traditional notices or the beginnings of our race compiled in Genesis.

The edifice of literalism had been crumbling for several decades, under assault from the science of Lyell and Darwin and the new Biblical criticism of Baur and Strauss at the University of Tübingen. 'But all these were outside the Church of England, and it was thus with a double force that *Essays and Reviews*, when it generally became known, struck clergy and laity. Not only did the book subscribe to the modern non-literal concept of the Bible text, but, far worse, the authors were with one exception beneficed clergy, and the majority came from the sanctuary of Oxford' (PMM 348).

Printing & the Mind of Man 348.



CANTERBURY'S FIRST "MODERN" PRINTER

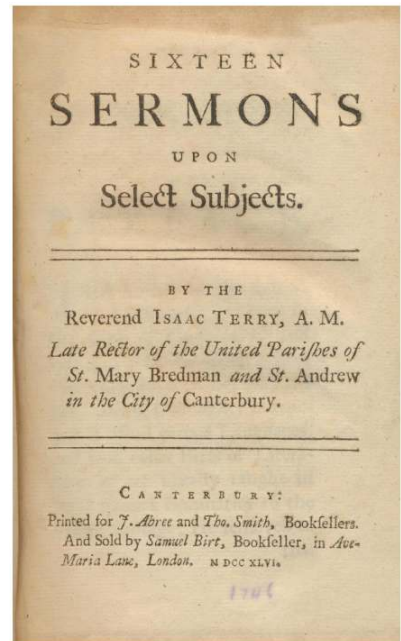
74 **TERRY, Isaac.** SIXTEEN SERMONS upon Select Subjects... Canterbury: Printed for J. Abree and Tho. Smith, Booksellers. And Sold by Samuel Birt, Bookseller, in Ave Maria Lane, London. MDCCXLVI [1746]. **£ 275**

FIRST EDITION. 8vo, pp. [viii], vii, [i] blank, 469, [1] blank; apart from a few minor marks, a clean copy throughout; bound in contemporary calf, spine ruled in gilt with red morocco label lettered in gilt, joints cracked (but cords holding firm), some chipping to label, and at head and tail, lightly rubbed overall, but still a pleasing copy.

Uncommon collection of sixteen sermons by the late Reverend Isaac Terry (1689-1744), notable amongst which are 'The gradual advances of Religious Knowledge', 'The Character and Qualifications of a good Magistrate' and 'Motives to Charity and Beneficence'.

Little seems to be known of the Reverend Terry beyond what is given in the preface to the present work. Born in Canterbury he attended the Grammar School before going on to study at Christchurch Oxford, where 'as his natural endowments were good, and his industry very great, he soon made a considerable improvement in the whole circle of human learning' (p. iv). However, largely due to ill health the remainder of his life was mostly spent in and around Canterbury, where evidently he was a renowned figure accounting for the publication of the present volume in the city two years after his death.

Much more is known of the publisher: 'As newspaper proprietor [of the *Kentish Post*] and retail bookseller and stationer, Abree must have had constant business dealings with the capital. He maintained his links with the Stationers Company in London to the extent of registering two apprentices with them: John Veale, son of a Shoreditch weaver, in 1722, and William Randall, son of a Canterbury land surveyor, in 1734, in each case for seven years. Analysis of his imprints shows him working with or for a number of London booksellers, in particular James Roberts who sold sermons published by Abree in the period 1726-1739. A further example of his wider trade connections can be found from the presence of his name in book subscription lists, for example the 1744 *Harleian Miscellany* and *The Lover's Manual* printed for Samuel Silver, a Sandwich bookseller, in 1753.' [Shaw & Gray]



The sermons appear to have sold rather slowly and were still being advertised in Kent in 1768.

ESTC records five copies in the UK, at the BL, Cambridge, Canterbury and two in Oxford, and one further copy in North America, at the New York Historical Society. See David J. Shaw and Sarah Gray, 'James Abree (1691?-1768): Canterbury's first "modern" printer', in: *The Reach of print: Making, selling and reading books*, ed. P. Isaac and B. McKay, Winchester, St Paul's Bibliographies, 1998.

TWIRLING ILLUSION

75 [THAUMATROPE - OPTICAL TOY]. GEZICHTSBEDROG. Zes plaatjes voor de Lieve Jeugd. No. 1. Wageningen: A. Ophorst [c. 1867 or earlier]. £ 1,500

Complete with six lithograph cards [7.6 x 11.6 cm] each with a part image on opposing faces and threaded to left and right with jute cord; contained in the original printed blue envelope, one flap missing and some scribbled pencilling under the title but still acceptable.

A good copy of this somewhat delicate toy designed to combine two images into one by twirling the threads. The six subjects of this 'Optical Illusion for youth' include: a cat facing off a dog; a cat pouncing on a duck; a boy riding a donkey and teasing the animal along with a poll of carrots; a jockey and racehorse; a sailor chasing a Chinaman; and a witch with her dog smoking a pipe.

Adriaan Ophorst (1833-1901), bookseller in Wageninge and younger brother of Johannes Adriaan who was a publisher, bookbinder and owner of a bookshop also in Wageningen. A second series of his *Gezichtsbedrog* is listed with a date of 1867 in

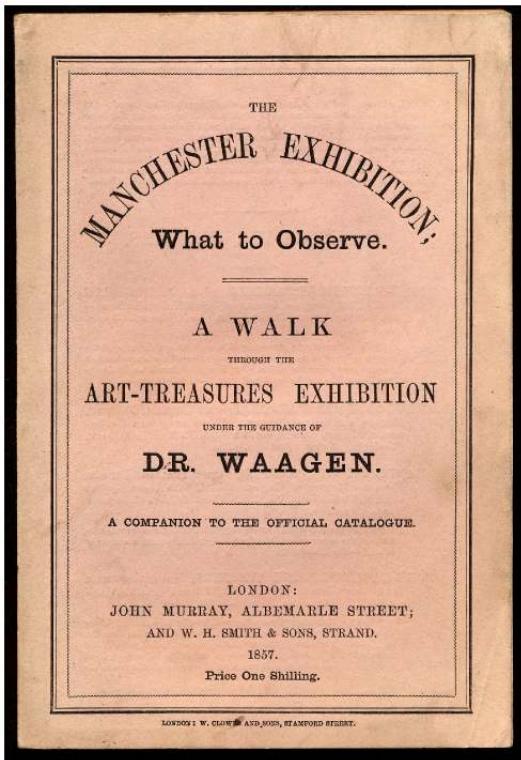


Brinkman's *Catalogus van boeken en tijdschriften*, and although we cannot identify a date for our first series it would likely that Ophorst issued it within a year of the second series.

The Thaumatrope was probably invented by the geologist William Henry Fitton although it was John Ayrton Paris who took the credit when describing the illusion in his educational book for children, *Philosophy in Sport*. The idea quickly spread and although prices were initially high for this drawing-room 'toy' very soon copies were being produced by various publishers.

16,000 EXHIBITS

76 **WAAGEN, Dr. Gustaf.** THE MANCHESTER EXHIBITION; WHAT TO OBSERVE. A Walk Through the Art Treasures Exhibition under the guidance of Dr Waagen. A companion to the official catalogue. London, John Murray, Albemarle Street; and W.H. Smith & Sons, Strand. 1857. **£ 185**



FIRST EDITION. 8vo, pp. [4], 75, [1]; original salmon pink printed wrappers.

Gustave Waagen personal tastes were very much of their time, he deplored Caravaggio as 'low' and also had little positive to say for contemporary work such by Turner. What makes this particular pocket guide interesting is his personal selection of what he thought the uninitiated visitor should consider worthy of study.

'[H]e will gain time by not being obliged to select for himself from this accumulation of objects what is most worth seeing; and he may be spared the disappointment of discovering, after quitting the Exhibition, that he had left some very fine work unseen. At the same time, it is not my intention, nor would it be compatible with the scope of this small Guidebook, to enumerate all the good pictures by the old masters in this Exhibition. I therefore confine my remarks to those which have most attracted my observation, and especially to the pictures of the earlier schools, they being not only of great importance, but comparatively less generally understood than works of later epochs.'

The Manchester Exhibition of 1857 was extraordinary for having 16,000 exhibits and allow the British public to see works of art that were still chiefly in held in private rather than public collections. Unusual for an exhibition the paintings referred to in the handbook also had extra numbers attached to the frames printed up in 'blue on a white ground' that referred to *Dr Waagen's Treasure of Art in Great Britain* - this was very considerably advertised facing the title-page for the budding art connoisseur.

FOR LOCAL NEEDS

77 **WATTS, Isaac.** DIVINE SONGS attempted in easy language, for the use of children...With some additional Poems, from Dr Dodderidge. A New Edition. Lynn: Printed by R. Marshall, 1790. Price Sixpence. **£ 450**

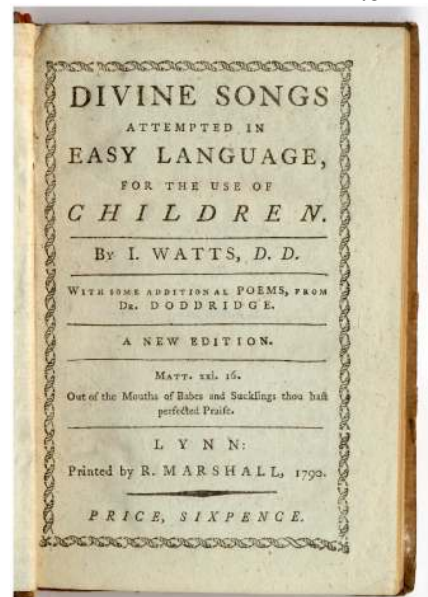
8vo in 4s, pp. 64; original calf backed boards inscribed on the front paste down 'James Allen, November 11th 1807'.

Divine Songs can justly be claimed to be the first classic text written for children in England. It's popularity lasted almost two centuries, although its origins are firmly rooted in the puritan tradition of English Literature, the work had perennial popularity and were ripe for reprinting in the provinces.

Robert Marshall had a sporadic output from his press at Kings Lynn in Norfolk from 1787 to 1798. He acted as printer, bookseller and stationer from his premises on the High Street opposite the grass market in the town and chiefly published reprints of popular works for local market sale catalogues, flyers, and topical pamphlets connected to Norfolk. He also had a sideline, as many such establishments did, in selling patent medicines to credulous buyers.

Interesting that the only copy recorded is in the Netherlands, King's Lynn had a good trade across the North Sea and a certain amount of cross fertilisation of architecture and Dutch engineers helping to drain the fens.

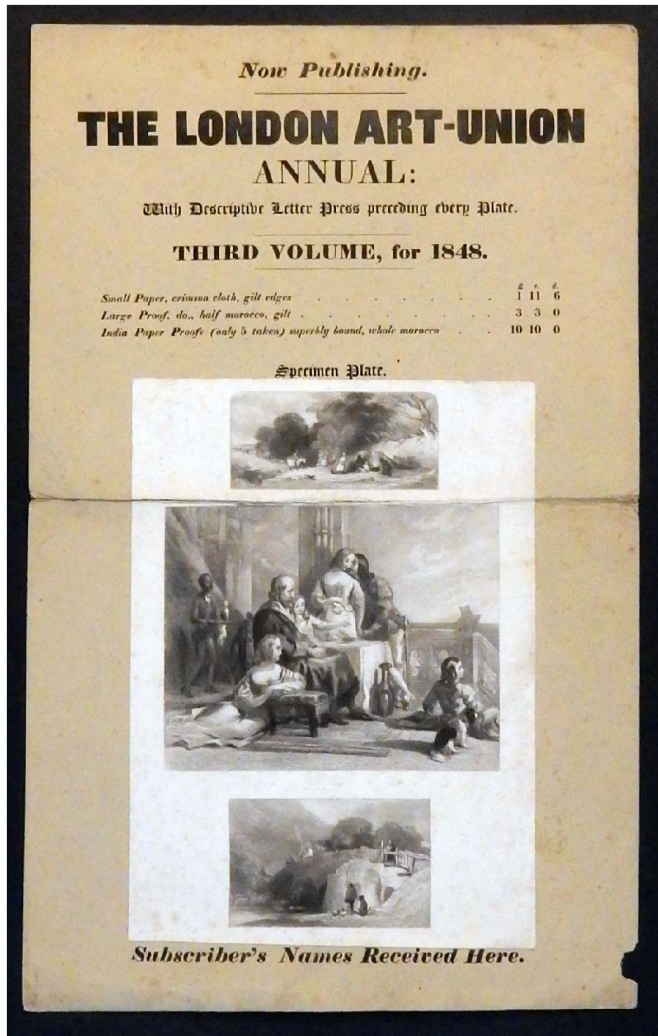
OCLC records one copy only, in the Netherlands; not in the British Library.



DRESSMAKER AND PUBLISHER

78 [WINDOW SIGN]. NOW PUBLISHING. THE LONDON ART-UNION ANNUAL. With Descriptive Letter Press preceding every Plate. Third Volume, for 1848 ... Subscriber's Names Received Here. London: E[mma]. Atchley. 1848. £ 150

Printed in black on buff card [468 x 291 mm], with a sample page of the 'Album' centrally pasted on; folded in two, now partly split along fold for the sheet was used for another purpose which has at least saved it from destruction.



Rare survival of this original window sign, advertising the third volume of the Art-Union Album, that early Victorian status symbol for the up and coming middle-class drawing room table.

It was intimated, if not actually promised, that subscribers who placed their name at the head of the list would get early impressions of the engraved plates. This third volume was issued by E. Atchley at the Library of the Arts, 106 Gt. Russell St by Bedford Square in London and had begun to appear about October 1848.

The publisher is actually Emma Atchley, born at Verdun in France in 1817 to a lieutenant in the Royal Artillery who had been captured by the French in 1810 but remained in France after the Napoleonic Wars. She was then a dressmaker at Madame Richter's, Lambs' Conduit Street before setting up on her own in Reading where her father had retired on half pay. Her entry into the field of publishing appears to have been through Richard A. Sprigg, once a leather seller who had gone bankrupt but who then went into publishing! The *Album* being her first work. By 1850 the business was named Atchley & Co., still at the same address, publishing architectural and engineering works and a little later Emma married a bootmaker and brother in law of Sprigg, Richard Price, moving to Tooting in South London where he was now a teacher of music. One would like to know more of this interesting 'career.'

The *Annual* was connected, in a rather loose fashion, with the Art-Union of London and was purely a device capitalising on the growing interest in of the fine arts. Probably good terms were offered to booksellers willing to place a card in the window. The three versions of the works that were advertised were sold at 10 guineas 'only 5 taken' - 3 guineas and 1½ guineas; so plenty of room for making money if the work proved successful.

CHARLES WOODWARD AND THE ISLINGTON LITERARY & SCIENTIFIC SOCIETY

79 **WOODWARD, Charles.** A REPORT OF THE PROCEEDINGS AT A MEETING held in the theatre of the Institution, on Friday evening, the 12th November, 1858, on the occasion of presenting a testimonial from members of the Islington Literary & Scientific Society, to Charles Woodward, Esq., F.R.S., President of the Society. Compiled by J.B. Tippetts, Junr., one of the Honorary Secretaries. [London] 1858. £ 285

FIRST EDITION. 4to, pp. 32 text printed within decorative red border; frontispiece of 'The Woodward Testimonial Timepiece'; original red cloth, covers blocked in blind and upper cover lettered in gilt, some slight abrasions to head and foot of spine; inscribed by the author to D.P. Fry Esq. one of the subscribers to the testimonial.

Charles Woodward (1789-1877) was instrumental in establishing the Islington Literary & Scientific Society.

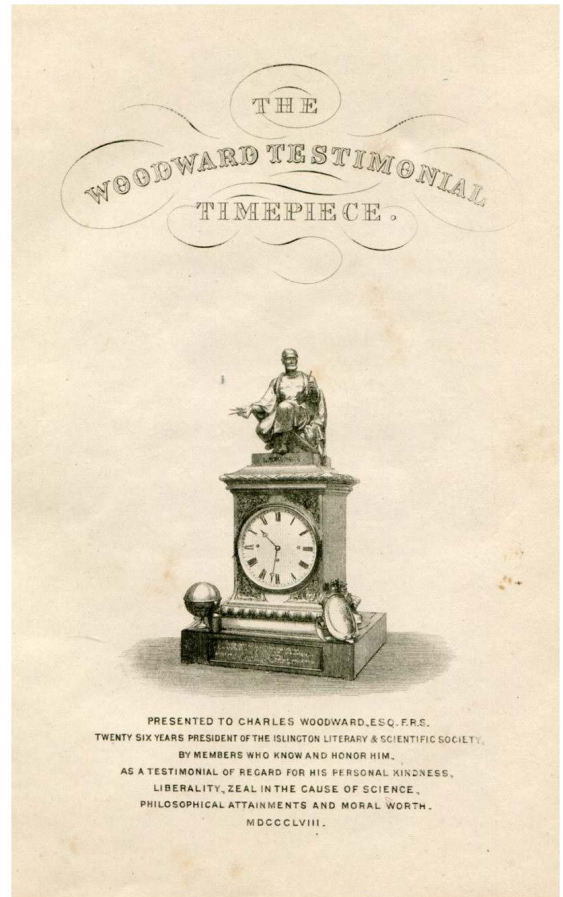
As a testament for providing lectures to the Society over a period of fifty years Woodward was given a fine silver tea service and a fairly ponderous clock. Not much has come down to us on Charles Woodward's activities. He seems to have had enough income to enjoy a life of scientific pursuit and good works towards the poor. In the first decade of the nineteenth century he had been a member of the City Philosophical Society. Here he gave his first lecture on Electricity as Michael Faraday gave his first on Chemistry. He gave 'lectures to large parties at his own private house', became church warden of Islington and helped to establish the Society. Apparently there was a severe

prejudice in favour of the Society being 'founded on decidedly religious principles, strictly in connection with the Church of England ... fears were also expressed that their pursuit of Science might lead to infidelity, at that time all the who studied geology were set down as infidels; but they knew that their members had a reverence for Divine truth, and therefore they were not apprehensive on that account' (p. 24).

In 1837 Woodward helped the Society gain a purpose made building, the interior of which resembled the lecture theatre of the Royal Institution. By this time a library had increased to 10,000 books and the membership was upwards of 500. Woodward in 1858 had decided to retire, he had after all been giving lectures for fifty years, or as one of the speakers at testimonial tactlessly stated 'that in consequence of the failure of his bodily power. He has nearly run the lease of his natural life, being in the 70th year of his age.... In fact he was to stagger on for another 18 years!

Like many other Institutions founded at this time, once the founders had begun to dwindle in numbers the main impetus was lost. His beloved institute sold off its library in 1872, the building being sold in 1874, just three years before Woodward died. The society seems to have been disbanded, the building becoming a Club and hall for The Salvation Army and today the Almeida Theatre.

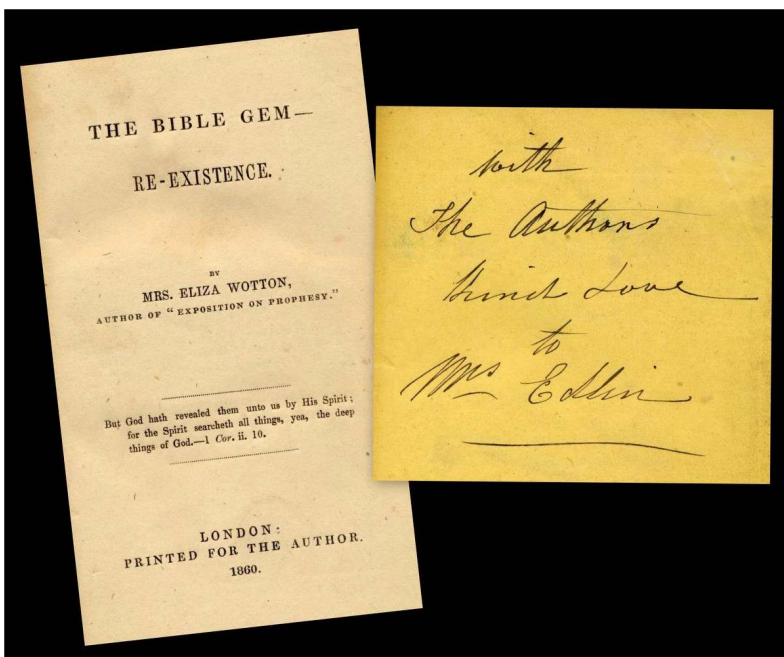
Not in OCLC or COPAC, apparently unrecorded.



'SANCTIONED' BY QUEEN VICTORIA

80 **WOTTON, Mrs. Eliza.** THE BIBLE GEM - Re-Existence... London: Printed for the Author. 1860. £ 95

FIRST EDITION, PRESENTATION COPY. 12mo, pp. [ii], 4, 210; a clean copy throughout; in the original blue blindstamped publisher's cloth, spine and upper board lettered in gilt, lightly sunned, inscribed on front free endpaper 'With the Authors Kind Love to Mrs. Edlin'.



Presentation copy of this work encouraging Biblical study, that the author is keen to state in her preface 'is not intended to challenge criticism, not being written for gain, nor for literary celebrity, but with the humble desire of being able to afford consolation and comfort to some few of my fellow creatures; and if it emits a glimmer of light in opening the Scriptures, and imparts a ray of solace to cheer the mourner, or sustain the afflicted, God, shall have all the praise, and my end and purpose will be attained.' (preface).

We have been unable to find much further information on the author, Eliza Wotton. She seems to have penned two other earlier works, *An Account of a few circumstances connected with Newington Chapel, Hanover Street, Walworth* (1846) and *An Exposition of Prophecy, and the re-existence of the soul on the earth* (1850).

OCLC records one copy, at the BL.

FORGOTTEN NOVEL BY THE GREAT AGRICULTURIST

81 [YOUNG, Sir Arthur]. THE ADVENTURES OF MISS LUCY WATSON. A Novel. London: Printed for W. Nicoll, at the Paper Mill, No. 51, in St. Paul's Church Yard. MDCCLXVIII [1768]. £ 3,500

FIRST EDITION. 12mo, pp. [iv], 227, [1] blank; with the half-title, outer margins of C2-C11 repaired (text unaffected); in contemporary boards, with neat new calf spine.

Although listed anonymously in the ESTC, *The Adventures of Miss Lucy Watson* is now generally attributed to the agricultural writer Sir Arthur Young. This attribution is confidently supported by Ruth Perry in her chapter on Arthur Young's fiction in *Novel Relations*, 2004.

Young published four novels in all, the others being *The adventures of Emmera, or the fair American* (1767), *The history of Sir Charles Beaufort* (1766), and *Julia Benson; or the sufferings of innocence* (1775; reprinted in Dublin in 1784, but no copy of the first edition located). It is perhaps significant that all but the last of these were published by William Nicoll, who was responsible for many of Young's agricultural writings. As Perry points out, Young's Autobiography does not mention any of these productions, and "the world seems to have forgotten that he wrote novels." It is Perry's opinion that Young "wrote his novels as pot-boilers, to make a little money to exchange in trade with his bookseller for more books. Although his novels contain much of interest to the social historian and the literary critic, Young

himself intended posterity to forget these works of fiction. They are no worse than most of the novels published at the time--but also no better." Perry points out the many similarities between the four novels, including the fact that they are all epistolary and have strong heroines, and explains how the presence of his sister, of whom he was very fond, is recorded in his intelligent and well-read heroines and in the affectionate relationships between brothers and sisters depicted in *Charles Beaufort* and *The adventures of Emmera*. She also thinks that his sister's letters would have supplied some of the details of fashionable London life found in his novels.

More significantly perhaps, all four novels display an interest in agriculture that is, in Perry's opinion, "unique in the fiction of this period." Facts and figures about growing hemp and indigo in America turn up both in Young's *Observations on the present state of waste lands of Great Britain* (1773), and in *The adventures of Miss Lucy Watson*. Other details corroborate Young's authorship: a serious chess player in his younger days, he creates a protagonist in Lucy Watson who is an avid chess player who teaches the game to his mistress. In 1767 Young wrote attacking the vagrancy act of 1740 which discouraged the mobility of landless labourers by denying them parish relief. In *Lucy Watson*, the penniless and exhausted heroine, with her infant in her arms, is pressed to walk on the other side of the parish boundary so that she would not be a burden to the parish in which she has collapsed, Young thus displaying the cruel absurdity of the law. Watson dies a few pages later, a victim of the inhumanity of the poor laws.

Very rare; the ESTC locates only the BL copy; OCLC adds Minnesota and the NLS, but the former is an electronic record only and the supposed NLS copy does not appear in their on-line catalogue; Raven 1242; Black, *The epistolary novel*, 789; Ruth Perry, *Novel Relations: the transformation of kinship in English literature and culture, 1748-1818*, chapter 7, pages 288-335: "Farming fiction: Arthur Young and the problem of representation."

