

MARLBOROUGH RARE BOOKS

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JULY, 2020

LIST 75

SUMMER MISCELLANY

ALL THE WORLD IN A BOX

1 [ABC - GEOGRAPHICAL ALPHABET]. THE ALPHABET OF NATIONS. [London: William Tegg?], [circa 1858]. £ 2,250

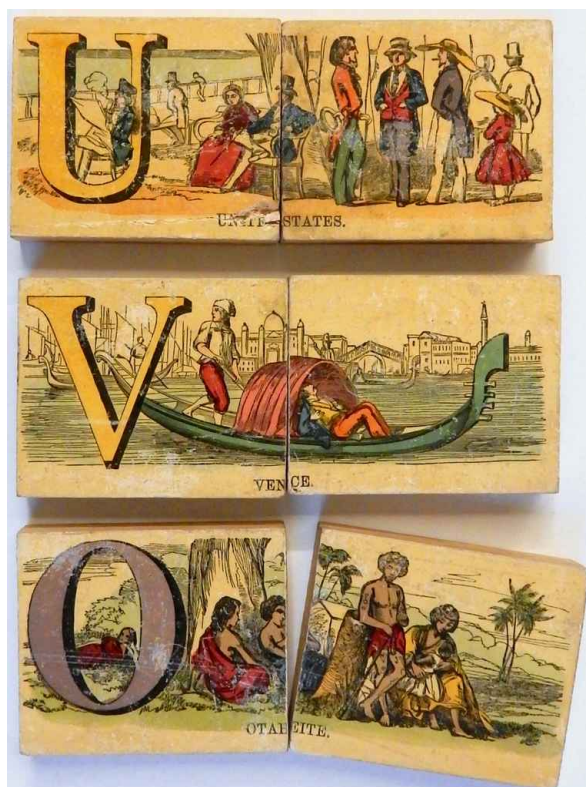
24 blocks [62 x 75 mm] with the upper and lower face each with one section of each hand coloured wood engraved depiction of representative inhabitants and scenes for each country; together with the original folding hand coloured sheet printed from the same wood engravings, each overprinted at the foot with the country name in type and showing the letters C through Z, (some folds strengthened on verso); contained in the original yellow painted deal box [323 x 310 x 50 mm]; the sliding lid with a hand coloured lithograph image showing the countries beginning A, B and C below the title set in a bales of flags, (old repaired longitudinal crack and some scratching).

A very nicely designed alphabet game, but decidedly odd.

Each of the letters is cut into two sections with an appropriate scene with a large capital letter to the right hand side however only twenty-four letters can be formed by the blocks as there is no A or B. The 'key' sheet that accompanies the box has the alphabet in three columns C to J, K to R and S to Z with no logical way to fit a title or the letters A & B into the design either.

William Tegg advertised in June 1857 'The Alphabet of Nations, with Coloured Illustrations, uniform with The Overland Alphabet. The whole of the Costumes are taken from authentic sources.' The illustrations in our anonymous toy are very much in the same mould as *The Overland Journey*. Furthermore, there is a sheet held at Princeton [Elephants 5392] and ascribed to Tegg with approximately the same measurements as our key sheet but this cannot be the same as the subjects are 'Arabian, Bavarian, Chinese to Zealander.'

The question has to be asked if this game is a flagrant copy of the book idea of Tegg's with the maker having the wit to not include his imprint. Did the buyer feel short changed in the set not having all 26 letters for their 'little dears' to play with? or was everyone happy? The blocks do neatly fit in the box, there are nice coloured images, and any bright child would of course know all about the first letters without recourse to further instruction.





The countries chosen for the alphabet are also interesting, with the America's twice represented both as 'civilised' and 'savage'; Holland also twice having to be fill in for Z too; and Spain for X. China was an obvious choice, although the inclusion of Japan; The alphabet is identified as follows: A - American Indians; B - British; C - Chinese; D - Denmark; E - Egypt; F-France; G - Greece; H- Holland; I- Italy; J - Japan; K - Kaffirland; L - Lapland; M -Morocco; N - Norway; O - Otaheite; - P Persian; Q - Quebec (Canada); R - Russia; S - Spain; T - Turkey; U - United States; V - Venice; W - Wales; X - Xeres (Spain); Y - Yeman; Z - Zeeland (Holland).

CHARMING, WITTY AND IMAGINATIVE

2 [ALPHABET]. [KENDRICK, Emma Eleonora?]. THE LANDSCAPE ALPHABET. London & Paris: Lithographed and Published by Englemann, Graf, Coindet & Co. 1830. £ 1,350

FIRST EDITION. *Small oblong 8vo, [111 x 153 mm]; lithograph title and 26 lithograph plates, some spotting and light edge toning to a few plates; contemporary green half calf over marbled boards, recased with new endpapers, spine lettered in gilt, gilt edges.*



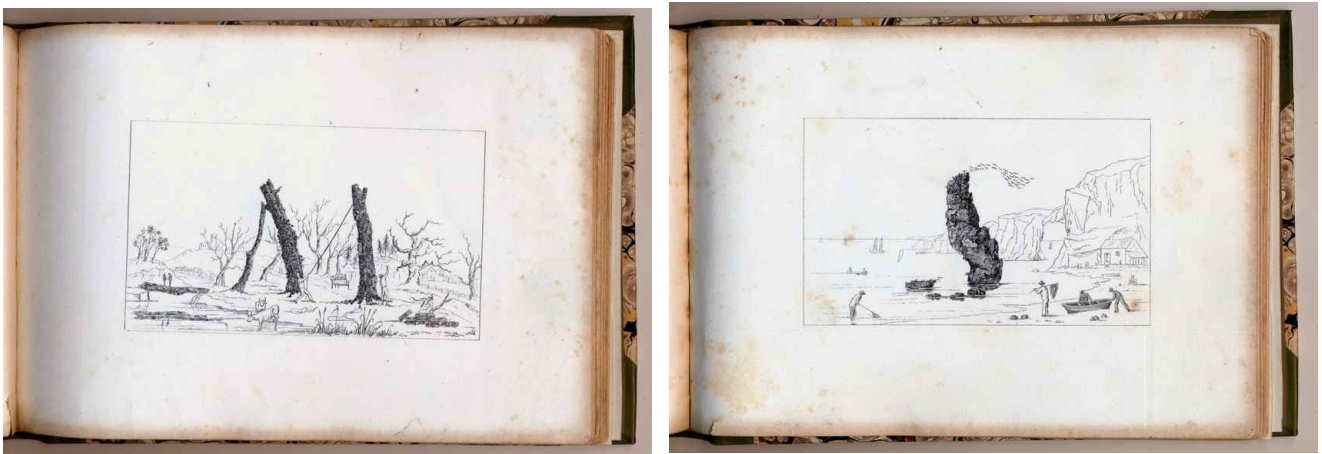
A charming and witty alphabet book, with a most amusing and imaginative use of trees, ruins, water reflection and other devices to make up the letters of the alphabet.

Michael Twyman has tentatively ascribe the work to famous miniature painter Emma Kendrick (c.1788-1871), certainly the detail and adeptness would require the skill of a miniaturist with each of the views cleverly intertwining elements of landscape to letter forms. The result is one of the earliest and most successful of these nineteenth century adaptations. The original drawings with the cypher 'EK' are held at the Morgan Library.

Engelmann, Graf, Coindet & Co. opened their lithographic press in St Martin's Lane, London in 1826 although by 1830 they had moved first to Dean Street and 14 Newman Street of Oxford Street. Engelmann was originally from Colmar; trained in Munich and set up press in Paris in June 1816. He improved lithography, particularly by developing lithographic wash in 1819. In 1825 he created a new company in association with Jérémie Graf and Pierre Thierry and named 'Société Engelmann et Cie'. In 1826 an annex company is founded in London and named 'Société Engelmann, Graf, Coindet et Cie', which was dissolved to be dissolved in 1833 when Engelmann returned to Mulhouse and created the company 'Société Engelmann, père et fils'.

The work is known to come in two forms, here as a book, and also as a set of boxed cards often with an embossed decorative border by Henry Dobbs.

OCLC records six copies in North America, at Indiana, Smith College, Princeton, the Huntington, North Carolina and the Morgan; see Michael Twyman 'Engelmann Landscape Alphabet' *Typography Papers* 2, 1997, pp. 61-76.



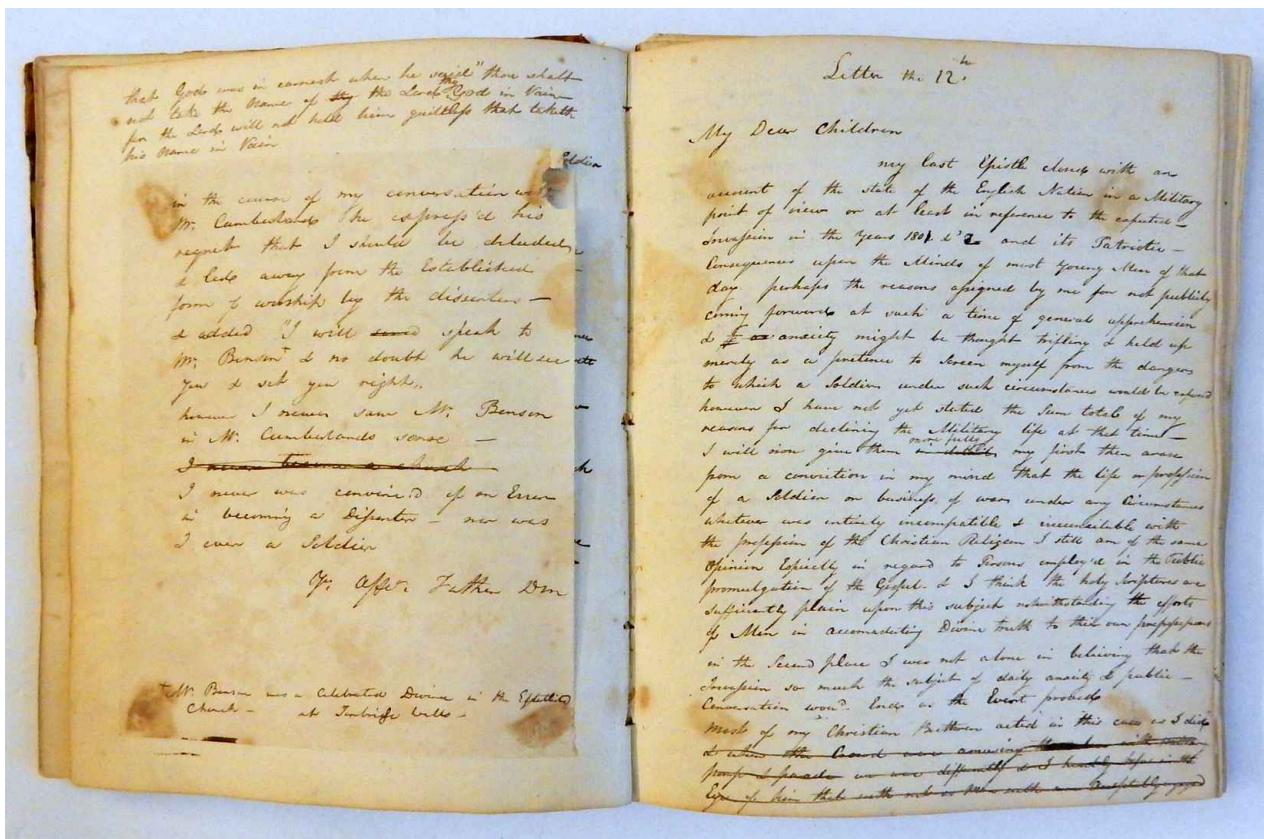
ESCAPING TO A NEW AND BETTER LIFE

3 **[AMERICAN IMMIGRATION].** REMARKABLE HISTORY OF DAVID MERRITT AND FAMILY, 1776-1810, in a series of letters to his children. Sussex, England; Sackett Harbor, New York, and Marblehead, Massachusetts, USA. [1816]. £ 3,850

MANUSCRIPT IN INK. 4to, pp. [144] with an additional 18 blank leaves at end; contemporary half calf over marbled boards, covers and first leaves detached and preserved in a custom made cloth box with printed title label on upper cover.

An absorbing manuscript covering the life of David Merritt (1775-1862) from his upbringing in England, emigration to America and his first years of struggle adapting to a new life.

A reasonably long notice of his life appeared in the Salem journal of the *Historical Collections of the Essex Institute* for 1862, however apart from dates, family genealogy and a number of main events during his long life, the article is almost devoid of anything touching on his personal life. The manuscript, transcribed in a series of thirty-five long



letters, is addressed to his children and collects together his memories of his upbringing in England, family, marriage, voyage and the early years and struggles in America.

The first nineteen letters talk of his life in England and his decision to emigrate to a better life with the following fourteen letters of his time in America to 1810 when his own children would have their own memories of events. There is no way of knowing if the work was was, or was not actually transcribed from actual letters. So many corrections and also various past-overs may indicate that Merritt used this epistolary form with a view to an eventual publication.

His life in England was hard, born at Ticehurst in Sussex, his father was a shoemaker drafted into the army for the 'American Revolutionary War' which for some time threw the family into poverty. With his siblings and parents they supplemented their income from growing fruit and vegetables which 'also gave a relish & a preference for a trading line of life to any other ...' David went to the local school and once further afield for a few months where he learned to read and write. As both his father and mother had been servants it was decided that David should be apprenticed as a 'waiting boy' however at the age of twelve he was instead apprenticed to his uncle Peter Badcock as a mason. 'Upon the whole my Unckles establishment of men & apprentices was large myself the youngest, they were a very immoral race, not a man there ever appeared to have any reverence for the Sabbath not the word of God...' It was at this time in his life during his mid-teens that 'I heard the first sermon, I ever heard, from a dissenting Minister Preach'd about sunset beneath the spreading foliage of an Oak Tree heard his first sermon which in time convinced him to become lay preacher' Later David states that due to drink 'my Uncle & his family - the subjects of great poverty & wretchedness - the entire consequence of his own Sin & folly.' David came back and tried his hand a shoemaking with his father but although he loved his father their temperaments were at odds.

He then became a waiting boy to some ladies, they had a 'private library & had they possess'd a different & more liberal view of those in humble life their books might have been of great service to me, amongst the best was an elegant Edition of Cook's voyages, I now stole a few minutes reading in this book but if in danger of being detected I felt as if I have actually been stealing in something, worse it was an improper impression, but excited by the treatment I had.'

His pay was only 26 shillings a year and so another situation was found a few miles away with the Rev Alexander Litchfield at Wadhurst who promised David's father 'that particular attention shu'd be paid to my Education which promise however was not fulfilled in the remotest sense.' Now eighteen he 'was much mortified at the thought of such a life of dependence upon the caprice of my fellow mortals'. The French Revolution broke out and he would have joined the army if he had not such a strong aversion to the military. A young man who he had met when he working for the ladies was an apprenticed to a carpenter at Tunbridge Wells and David decided to join him as an apprentice carpenter to Mr Henry Ring for the next four years. By this time his father had died bankrupt and the children and widowed mother had to make the best of life as they could.

With general alarm of a French Invasion in 1801 David enrolled in the Tunbridge Wells Volunteers under command of the playwright Richard Cumberland, thus incidentally avoided him being press-ganged. 'the Manners Conversation & conduct of many of the company was corrupt & profane' Apparently Cumberland agreed with him but tried to explain that 'the profane language when it was not intended to convey the force of its awful import did

not fall under the denomination which is so pointedly Spoken of in Scripture' alas David was not convinced of Cumberland's argument.

In several places in the manuscript Merritt has pasted over corrections slips with sealing wax at the corners, at this point in time he covers over the account of his met 'a young Lady of the name of Elizabeth Levitt' he goes on to say they corresponded and she was a 'worthy Girl' and although he states it was a 'premature alliance' and he 'was pure in my motive & honourable in my conduct' the relationship was 'discontinued'. Why did he decided to cover this over.

Introductory Letter

My Dear Children May 11th 1816

in the fortyth year of my Age I sit down to comit to writing a little history of myself and also of your most excellent Mother in doing which I can't think of no plan so well adapted to the purpose as that of writing in form of Letters addressed from an affectionate Father to his children especially as this little work is solely intended for you.

my principal object in writing has arisen from a conviction that the history of Parents written by themselves cannot fail in the hands of affectionate & dutifull Children. to yield them a source of great interest & Satisfaction particularly so as the subjects of this Narrative were natives of a foreign Land and whose history of course without some memorial

in his next letter he was well aware he was liable to be drawn in one of the yearly drafts into the army. However his brother Henry's name was drawn and in order to release him their mother had out of 'narrow circumstances' found 'Eight Pounds sterling & much pain of mind & anxiety was paid this military demand.'

One feels as the narrative progresses that Merritt wanted to escape to a new life. He was involved in the Kentish Volunteers review at Maidstone and paraded in front of 'his Majesty with several of his Royal Sons & also that eminent Steersman the Hon. William Pitt.' The town was all lit up and Merritt describes how the debtors of the town put on a play from the roof of the jail in the hope the king would free them. Merritt states they were not released and he visited one of them in the jail, however it seems the 'crown debtors' were released at that time. He also witnessed the execution of two men by hanging on Penenden Heath which he relates with horror, describing how one of the men protested his innocents 'and excited the Sympathy of the Spectators' only to be proved innocent after his execution.

The letters, leavened with a certain amount of moralising, continue in the same vane for the remaining two-thirds of the manuscript which chiefly devoted to how he began a new life in

America. He meets his future wife in 1804, quickly married and took passage to America. They travel by the ship 'Iris' to New York on the 23rd of August 1804. After a rather stormy voyage the couple embarked in New York and headed for the first Baptist Church. He was not taken with New York 'I must observe that altho' we saw several English Persons & not a few of the religion we left the city without being laid under any obligation than which our money cancell'd - save for one Solitary instinct....' They soon took the 'Ann Eliza' sloop up the Hudson bound for Albany, stopping off at the 'Village of Poughkeepsie at Albany' where apparently 'provisions are plentiful and cheap.'

They eventually settled in a small house in Utica. 'there surrounded with a thousand interesting things to which we had from Infancy been familiar - here surrounded by everything novel Persons & things all new & strange & in many particulars very unpleasant, we we however happy in our little domestic concern.' Merritt decided to be a lay preacher and must have had some charisma for he did attract notice. Winter was a shock 'perhaps our European feelings were not so well insur'd to the climate....' The next year they decided to move to Sacket Harbour and 'raised a house it's dimensions 30 by 28 feet, 2 story high', lived off an 'abundant supply of fish' and 'in this remote region we seldom heard any thing of the passing events of that World we might be look'd to as an indeterminable detachment.'

made an effort to speak his voice faltered at the same time taking from his pocket a newspaper said to recovering himself said he I bring you heavy tidings in a moment it occur'd to my mind the Jupiter is lost - Mr. Luff unfolded the paper & turn'd to the Column headed in capitals Loss of the Jupiter Impatient I seiz'd the paper from his hands gave a hasty glance at the Malancholy account I saw in a moment that my dear Mother & Sister names stood first in the list of those

He was a farmer and trader now and could afford for both his own and his wife's family to travel from England to America in 1806 to begin a new life too. Merritt alas learned from a newspaper that the ship 'Jupiter' in which his family sailed had tragically foundered and although his wife's family survived, David to his horror, discovered he had lost his mother, a brother and two sisters with just his elder brother Henry and his wife saved. He describes hearing the news and the efforts to reach New York and how it affected the whole future of the family. The remains of the family decided to move again Marblehead and make another start in life from which time Merritt became a successful businessman. This even only proved his religious conviction and the text is suffused with the mental anguish and his efforts to understand God's wisdom, but although he clearly held a strong evangelical conviction his mind was now becoming more a businessman than preacher.

The manuscript is interesting in that it conveys how David Merritt observed the world and how he coped with it, the reasons that lead to his emigration to make a new life - was it his father's recollection of America which decided him? - the struggles to adapt first to a hard life in England and then new struggle to adapt to a new way of life in America. He clearly wanted to set down a permanent record for his children, correcting, crossing out and adding to the various memories, almost as if he expected the work to be one day published as a lasting testimony of a good Christian overcoming adversity - a latter day Pilgrims Progress indeed.

**ANECDOTES AND POEMS
BY A RETIRED OFFICER IN WALES**

4 **ANDERSON, Thomas Ajax.** LEAVE OF ABSENCE, by the late Major Anderson... Cardiff: Printed by R. Lloyd, and sold by W. Bird, Bookseller, Cardiff... 1824. £ 325

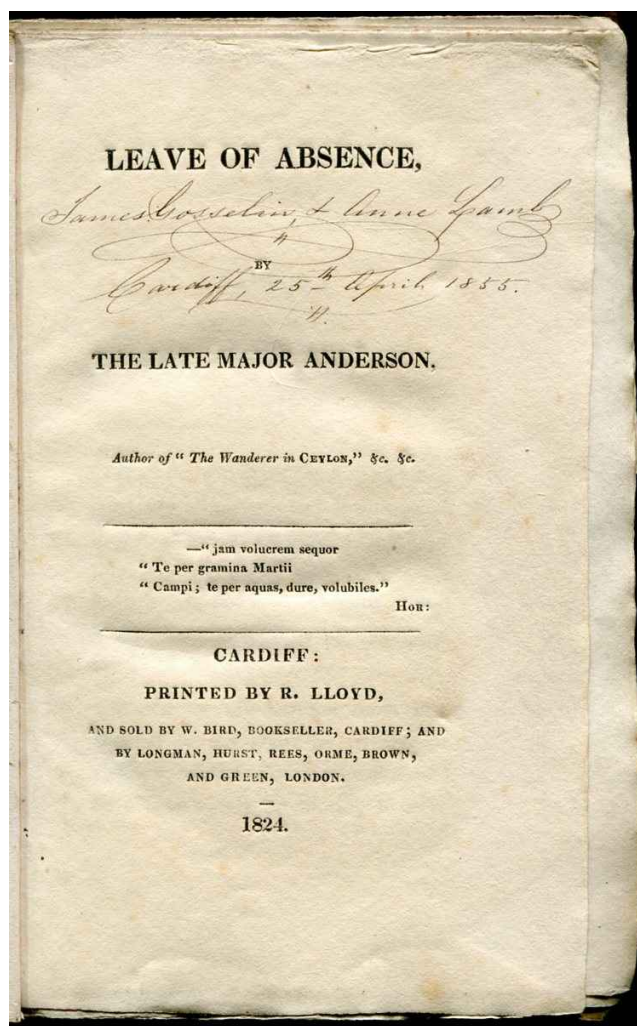
FIRST EDITION. 8vo, pp. [ii], 168; with a subscribers' list at the end; some minor light foxing in places, otherwise a clean copy throughout; uncut in the original pink publisher's boards, rebacked to style; with neat ownership inscription of James Gosselin & Anne Lamb, Cardiff 25th April 1855' on title.

First and only edition of this charming and often touching series of anecdotal memoirs and original poems by a retired officer in Wales.

The work is set out over sixteen chapters, with headings such as 'The blind man and his dog', 'Woman', 'The Deserter', 'The Royalist' and 'Disappointment'. In the chapter entitled 'My Schoolfellow', a schoolfriend tells the author how he came to be seduced by the theatre instead of following a career at the bar; it was seeing a production of that play, *Lovers' Vows*, which so complicated the lives of the characters of Jane Austen's *Mansfield Park*.

The work concludes with a list of 76 subscribers (some from London, but the majority from Cardiff and surrounding area) requesting a total of 164 copies. Despite this the book is rarely found on the market and remains surprisingly scarce in institutional collections.

OCLC records just two copies, at Illinois and the National Library of Wales, to which COPAC adds the British Library.



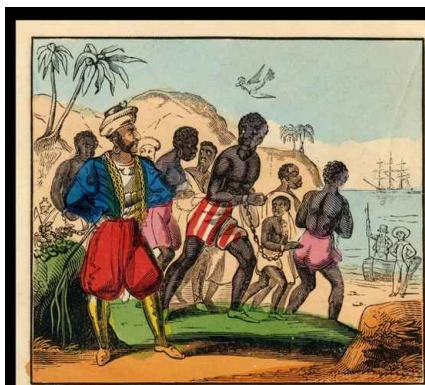
TEACHING THE GOOD AND BAD CUSTOMS OF THE WORLD

5 **[ANON].** THE LITTLE TRAVELLER, or Customs and Costumes of All Nations. March's Library of Instruction & Amusement. N. 3. Price Sixpence. London: Printed and Published by James March, 5, Great Charlotte Street, Blackfriars Road. [n.d., c. 1848]. £ 850

FIRST EDITION. 8vo (24.5 x 15 cm), [8] leaves, printed on one side only, the first and last pasted to the wrappers, each bearing a hand-coloured engraving with text beneath; stitched as issued in the original printed yellow wrappers, a little creased at extremities, spine expertly restored, else a very good copy.

Uncommon first edition of this attractively illustrated guide for children to the 'customs and costumes of all nations', published as part of March's library of Instruction & Amusement.

The 'Little Traveller' is first taken to Europe, before moving to Asia, Africa, America and ending with a fleeting visit to Australia. Along the way all manner of information is gleaned, such as the chief towns, their populations and



AFRICA. Slave-dealers shipping a Cargo.

Arabia stands unrivalled for its mocha coffee, horses, and camels; but is subject to the plague, and a pestilential wind, termed samiel. Japan has no sheep, but gold is so plentiful that its value is regulated by the quantity allowed to be taken during the season.

The other products of Asia are corn, sugar, indigo, silk, cotton, diamonds, amethysts, rubies, lodestones, pepper, cinnamon, cloves, ginger, camphor, pomegranates, citrons, oranges, plums, peaches, yams, maize, cedar, ebony, rosewood, walnut and teak, (a fine wood for ship building). The animals are the buffalo, ox, antelope, deer, casimere goat, (the hair of which is used for shawls), wolf, hog, bear, hare, yak, ass, civet cat, and sheep; with large fat tails covered with hair instead of wool. Asia also abounds with the most beautiful birds, the bull and persian nightingale among them; fish are also plentiful.

In the cold and snowy regions of northern Asia, the sun never sets from May till August, or rises from Nov. till Feb. the inhabitants are very scarce, no vegetable grows (the Lapland willow excepted) and the few animals that reside here, turn white during the winter. A little more to the south, copper and iron are found; as are also the crinoid, and sable, whose skins are so much prized.

AFRICA

Is the third quarter of the globe in size, being 4000 miles long and 3500 broad, with a population guessed at 80 millions; generally speaking in the most degraded state of intellect and civilization: it is nearly encircled by the Indian and Atlantic Oceans, and the Mediterranean and Red Seas. The climate is in most parts extremely hot, being under the torrid zone; the banks of rivers and coast towards the south are more pleasant and productive than the central and northern parts, a large portion of which are occupied by the Great Desert, where the burning sands are subject to such furious winds, that they occasionally smother a whole caravan of Travellers and Camels. Of the inland parts of Africa but little is known, few having ventured to explore it, and much fewer having returned.

The aboriginal inhabitants of the center are very black, with flat noses, thick lips and



AMERICA. The Original Inhabitants of North America.

The climate of this continent is generally colder than the corresponding parts in the Eastern Hemisphere, though the heat of the summer is intense, and sets in very sudden; spring being almost unknown. The animal and vegetable productions vary according to the latitude in which they are placed.

The Appalachian, and other mountains in the north, and the Andes in the south, are very large, the latter extending 4000 miles in length; one of which (Chimborazo) is 4 miles high; there are volcanoes among them. The Rivers are likewise on a most stupendous scale, the Amazons being 3300 miles long, and 130 feet deep, at a distance of 1500 miles from the mouth, which is 150 miles wide. There are also other rivers of nearly equal magnitude and grandeur, forming cataracts from 50 to 150 feet perpendicular, leaving behind lakes of large extent, and taking in numberless rivers, some much larger than the Thames.

The original inhabitants are of a copper color, and slender make, and are divided into tribes, often at civil war with each other; living almost a wandering life, in temporary huts built of reeds, and covered with clay or bark; they paint themselves of various colors, wear a blanket over their shoulders, and shoes covered with porcupine's quills. In South America they live more in towns, governed by a Chief or Cacique; but as the Europeans extend themselves over the country, they carry their laws, manners, dress and customs, among the original natives, who are rapidly on the decline.

The population of North America is about 30 millions. The United States are governed by a president and certain persons freely elected to represent them in congress. New York, Philadelphia, and Boston are the principal towns; but Washington is termed the Capital, which is 3653 miles from London, in a north west direction: there is no state religion, though the places of worship are better attended than in England; nearly all persons subscribing to some sect, mostly protestant; with the exception of Canada and Maryland in the North, which are generally catholic. Notwithstanding the boasted liberality of America, they degrade themselves by their infamous encouragement of slavery.

inhabitants, principal rivers, and flora and fauna. Of particular note is the details of the trade and industry of each nation, with the slave trade referred to under Africa:

‘The aboriginal inhabitants of the center are very black, with flat noses, thick lips and short woolly hair; they are called Negroes, and are often captured and sold to the dealers who chain them together and cruelly transport them to foreign lands and perpetual slavery’ (p. 5).

‘The standard of female beauty in China, is corpulency, long nails, small eyes and very little feet. This is the only country that produces musk deer, golden pheasant, large shansi bat, iron wood, the tallow, wax, and varnish trees; and that almost universal favorite [sic], the tea plant’ (p. 4).

The hand coloured engravings at the head of each page is particularly striking, depicting European costumes, a Spanish bull fight, a Tiger hunt, a Chinese Mandarin and his lady, Slave-dealers ‘shipping a cargo’, the original inhabitants of North America, and Whale fishing.

OCLC records four copies in North America, at Princeton, Toronto, McGill, & Florida, and three in the UK at Aberystwth, the Bodleian and National Art library in the V & A.



EUROPE. Costumes of a Scotch Lady and Russian Gentleman; English Lady and Dutchman; Swiss Girl and Frenchman; Austrian Lady and Italian Bandit; in the front, a Grenadier and Turk.

THE LITTLE TRAVELLER.
ON CUSTOMS AND COSTUMES OF ALL NATIONS.

WELL, George! you said you should like to travel, and see the World; but as it is only the novelty that attracts you, perhaps the storms, wrecks, pestilential winds, earthquakes, landitti and savages, might render it less pleasing in practice than in books: to say nothing of the difference between meeting a hungry lion, tiger, or boa-constrictor, in the sultry regions of Africa, and looking at them in a Zoological cage, where confinement and our cool climate have rendered them perfectly harmless.

But my dear Papa, you told me that at your leisure, you would describe some of the countries to me: can you do it now?

Yes, if you call William, John, Thomas and Mary, I will sit down, and by the help of a few pictures, endeavour to satisfy your curiosity. I will first describe

EUROPE.

The quarter we inhabit, which is the smallest, (Australia excepted) being 3400 miles long, and 2300 wide; with a temperate climate, producing all the necessaries of life in abundance, and containing a population of about 250 millions; of a fair complexion with the exception of the Laplanders, in the north, and the Spaniards, Italians and Greeks in the south: it has neither lions, tigers, panthers, leopards, or large venomous snakes, but some parts produce wolves, wild bears and bears.

Europe is the most civilized quarter of the globe, and is divided into the following powerful states—Russia containing 50 millions of people—France 36 do.—Austria 36, Great Britain 26—Prussia 15—Spain 14—Turkey 11, and Naples 8—to which number add Sweden, Belgium, Bavaria, Holland, Saxony, Portugal, Denmark, Hanover, Wurtemberg, Rome and Greece, and well as several other small states.

The chief towns and suburbs are as follows.—London, with a population of 1,870,727 inhabitants.—Paris, 1,150,769 do.—Petersburg, 472,220.—Naples, 444,000.—Constantinople, 400,000 do.—Vienna, 300,000 do.—St. Petersburg, 250,000 do.—Amsterdam, 200,000 do.—London, 1,870,727 inhabitants.



AMERICA. Whale Fishing, Harpoon striking a Whale.

The Animals found in so large a portion of the globe, of course vary; but do not correspond in size with the other natural curiosities (the Whale, Walrus and Bos-Constrictor excepted) the quadrupeds are not equal to the Lion, Tiger, Elephant, or Rhinoceros.

The following is a list in the order they are found crossing the country from the extreme north to Cape Horn: the white bear, deer, brown bear, fox, beaver, otter, wild cat, sheep, ox, horse, pig, rabbit, squirrel, racoon, opossum, wild ox, elk, monkey, sloth, llama, ounce, jaguar, tapir, and alligator, some of the latter kinds in South America, only.

There are also a great variety of serpents, eagles, and other animals of prey, as well as a large quantity of fowls, turkeys, geese, ducks, pheasants, partridges, pigeons, &c. fish are also very abundant. The Vegetables in the same order are as follow; corn of every description, hops, potatoes, hemp, flax, maize, cotton, sugar, tobacco, cocon, coffee, figs, oranges, cayenne pepper, jonca's bark, and fruits of every description. The Trees are the mast pine, which grows 200 feet high, quite straight, and without a branch till near the top; and others of such magnitude as to measure 36 feet in circumference, oak, ash, pine, mulberry, walnut, cherry, cyprus, cedar, &c. the southern parts also produce silk, drugs, dying woods, cochineal (an insect) and caout choui or indian rubber.

The other productions of the south, are gold, silver, platinum, diamonds, pearls, emeralds, quicksilver, and towards the north, copper, iron, zinc, black-lead, alum, slate, marble, lead and clay.

AUSTRALIA.

Discovered 200 years since, is the fifth division of the globe, and has a population of about 4 millions. Sydney is the chief town: the kangaroo is the only animal worthy of remark, peculiar to this immense piece of land, nearly as large as Europe.

Now George, what do you think of my description of the world?

Why I think there is no part of it better than the land we live in.

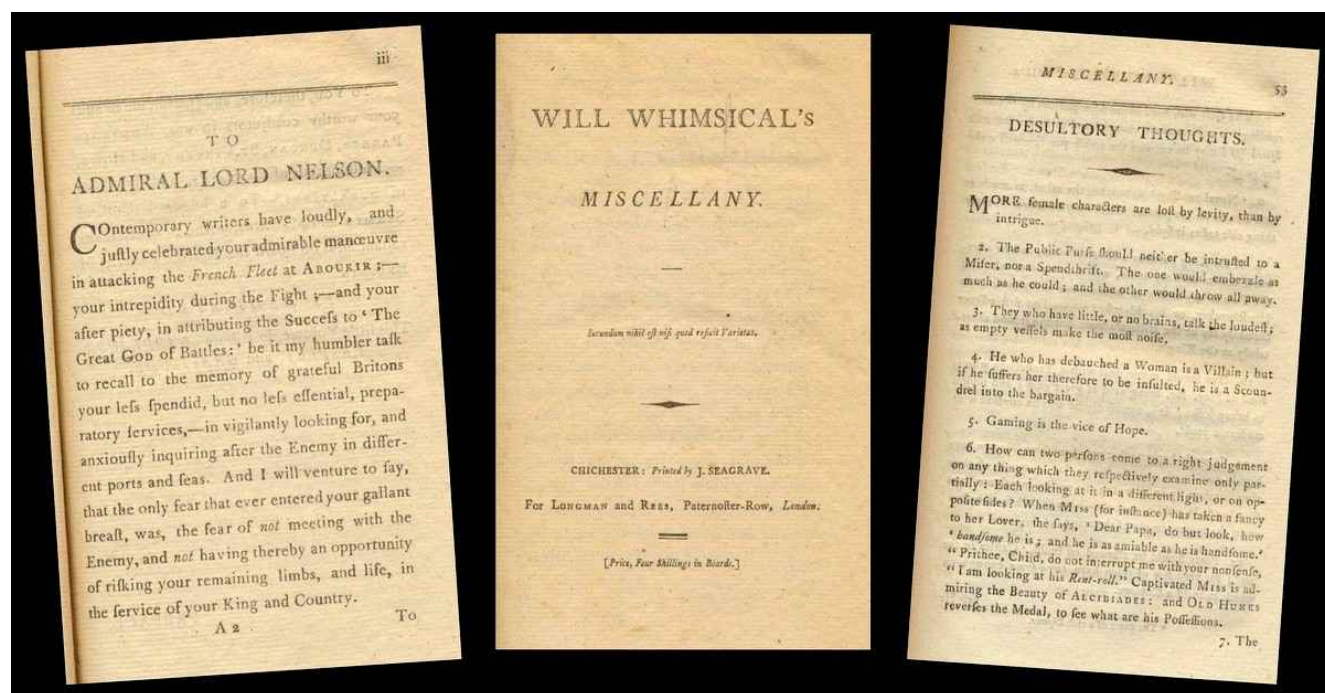
“NOVEL-READING” DEBAUCHES THE MIND’

6 [ANON]. WILL WHIMSICAL'S MISCELLANY. [Volume I, all published]. Chichester: Printed by J. Seagrave, [1799]. £ 850

FIRST EDITION. 8vo, pp. viii, 248; apart from some very light foxing and marking in places, a clean copy throughout; uncut in contemporary blue boards, expertly rebacked, boards a bit dust-soiled, but not detracting from this being an appealing copy.

Scarce first edition of *Will Whimsical's Miscellany*, an anonymous literary ‘hodge-podge’ (as quoted in “The New Annual Register”) containing a number of entertaining pieces.

Dedicated to ‘Admiral Lord Nelson’ pieces include ‘Jupiter’s Lottery’, ‘A Drinking song’, ‘The Downfall of Dido’ and ‘Lines written upon being first urged to put some work to press’. However, most appealing are the ‘Desultory Thoughts and Hints’ providing pithy comment on, amongst other things, Cock-fighting, Novel-reading (‘debauches the mind, as much as rich drams do the palate: after “Parfait-Amour” everything else tastes insipid’ (p. 54), Lawyers, Whig Club Pensioner’s and Bookseller’s:



‘Some of the high-priced London “Booksellers” and their authors, complain of the “Trade” at Edinburgh and Dublin, for publishing such cheap Editions: but, if they themselves demand five shillings for eighteen penny worth of Letter-press, is it to be wondered at that the Scotch and Irish, who are content with more moderate profits, should have more custom?’ (p. 227).

We have been unable to identify the author of the work who notes in his preface ‘I purpose to take up at haphazard what scribble I have by me, and intermixing it occasionally with new, to publish volume after volume, until I have exhausted my literary stores, or the reader’s patience’ (p. v). The fact that only one volume ever appeared would seem to indicate the latter!

ESTC records three copies in the UK, at the Bodleian, BL and Brighton Central Library, and two in North America, at UCLA and Harvard; OCLC records it only as an internet resource.

AN ELEPHANT, A BELLRINGER AND SOME SERPENT MAKE A DISPLAY

7 [AUTOMATA]. SUPER EXHIBITIONS OF ART! At the New Exhibition Rooms, Adjoining the Adelaide Gallery... The Superb & Matchless Exhibition Defies all competition, a great part of the Exhibition was got up by command of George IV. when Prince of Wales and was originally intended to have been sent out as a present to the Emperor of China, with Lord Macartney, but was not finished in time.....A Large Mechanical Bronze Elephant...Two Large Mechanical Gilt Serpents...Two Matchless Automaton Ladies!... [London]: Peel’s Steam Machine, New Cut Lmbth. [1850]. £ 225

Handbill [255 x 130mm], printed on one side in blue ink; contemporary manuscript note on the verso ‘1850? Exhibition Adelaide Gallery’ and in another place ‘DS’.

**SUPERB EXHIBITIONS
OF ART!**

At the New Exhibition Rooms, Adjoining the Adelaide Gallery,
ENTRANCE THROUGH THE
NEW BAZAAR  **LOWTHER ARCADE**

This Superb & Matchless Exhibition
Defies all competition, a great part of the Exhibition was got up at the command of George IV. when Prince of Wales, and was originally intended to have been sent out as a present to the Emperor of China, with Lord Macartney, but was not finished in time; many Thousands of Pounds has been spent on this collection to bring it to its present state of perfection. The following will give but a very faint idea of some of the numerous and costly attractions of these Exhibitions.

**A LARGE MECHANICAL
BRONZE ELEPHANT!**
Richly decorated, that moves its Trunk, Tail, and Eyes, one Eye showing the Hour of the day, and the other the Day of the Month; on its back is a Splendid Car, in which is seated a Figure the Size of Life that Rings 500 Changes on 10 Silver Bells, moves its Arms, Legs, Eyes, Teeth, and Head.

TWO LARGE MECHANICAL GILT SERPENTS
That Ascend and Descend a
BRONZE PALM TREE 11 ft. high, as if in active pursuit of each other

INTERESTING LADY ORGANIST,
Life Size, mechanically playing the Organ with its Fingers, viz.—the "Blue Bells of Scotland," "Auld Lang Syne," &c. &c.

**TWO MATCHLESS
AUTOMATON LADIES!**
Life Size, that play most beautifully correct together on Two Ivory Flutes, the Wind is positively produced from the Mouth, and the Notes in the Natural way by the motion of the Fingers.

ELEGANT AUTOMATON SINGING BIRD!
IN A CAGE OF PURE GOLD!
Richly set with Pearls, that mechanically sings the sweetest notes of the Canary and Nightingale, moves its Wings, Opens its Beak, &c.

GORGEOUS TEMPLE OF FOUNTAINS!
With Falls of Water ascending and descending on every side from the Mouths of Dolphins, Naiades, Tritons, &c., Ships, passing and repassing, as if agitated by the Winds and Waves.

MAGNIFICENT PEARL EATERS,
It is quite impossible to give a proper description of this matchless, costly, and superb piece of Mechanism. The idea was taken from the Arabian Nights Entertainments. Two Birds (made of Fine Silver, exceedingly rich with Stones and Jewels,) that flutter their Wings, and Feed each other with Pearls.

Mechanical Flowers, that open and shut, made of Silver, and set with many Thousand Stones. **An Alligator,** that Swallows Balls of Gold, &c.

BEAUTIFUL JEWELLED THEATRE!
Splendid Mechanical and Musical Clocks,
Intended Birthday Present to the Prince of Wales, fitted as Miniature Toilet Case, with a Small Silver **SWAN,** that weighs only a Barleycorn-and-a-Half, that moves about, has been highly approved of by Her Majesty and Prince Albert. Superb Display of several Thousand Feet of

NEEDLE WORK TAPESTRY PICTURES!
(Lately Imported from France, Italy, Germany, &c.)
"Jacob meeting his brother Esau," "Carnival at Rome," and other pleasing subjects

**ELEGANT COSMORAMIC VIEWS OF THE
Private Apartments at Windsor Castle**
Green Drawing Room, Throne Room, Rubens' Room, &c. Views of the Interior of Catholic Churches, Processions, &c., taken from various parts of the Continent

HATCHING CHICKENS
by the Original Incubator, invented by the Proprietor 25 Years ago, will shortly be added.

Admission to the whole of the Exhibitions. **One Shilling.** Children Half-price.
Morning from 11 till 5. Evening 7 till 10. Catalogues 3d. each.

That Splendid Instrument, the Original **APOLLONICON,** will be opened in a few days, in the Music Hall adjoining. **REEL'S** Steam Machine, New Cut, Lambeth

Apart from the Performing Elephant etc. there was also a life size Automaton Bellringer, a Lady Organist, Serpents and Palm Trees, a Gorgeous Temple of Fountains, some Splendid Pearl Eaters, a Jewelled Theatre and 'Matchless Singing-Bird in a Cage of Pure Gold.' We are unsure of the veracity of the statement that some of these automata were originally destined for China, although it possible.

The exhibition was opened in September 1850 at the Lowther Gallery that ran parallel to Adelaide Gallery in the Strand. The 'Exhibition' appears to have continued until Christmas but when it closed is unknown. We do know the elephant, palm trees etc. were put up for sale in 1858 with the improbable suggestion that they would be suitable embellishments for entrance halls, conservatories and museums. What the final fate of these, often very large items, eventually was, we do not know.

The Lowther Gallery was a shopping arcade surmounted by a glass dome which opened in 1830. The small shops chiefly sold knick-knacks and luxury goods but increasingly became an emporium of toy shops to the delight of every Victorian child only to be swept away in 1904 for a rather less exciting Coutts bank.



THE SUPERIOR COLOURED ISSUE

8 **BRANDLING, Henry Charles.** VIEWS IN THE NORTH OF FRANCE London: Published by the Author and to be had of Messrs. M. and N. Hanhart, Lithographic Printers, 64, Charlotte Street, Fitzroy Square. 1848. £ 1,250

Folio [570 × 465 cm] 12 hand-coloured plates mounted on card; 17 leaves of text in facsimile; original portfolio rebacked in brown morocco with decorated tinted lithograph cover.

This attractive work was sold in two formats at £3. 3s. for the tinted issue, or £5. 5s. for the coloured Issue, as here.

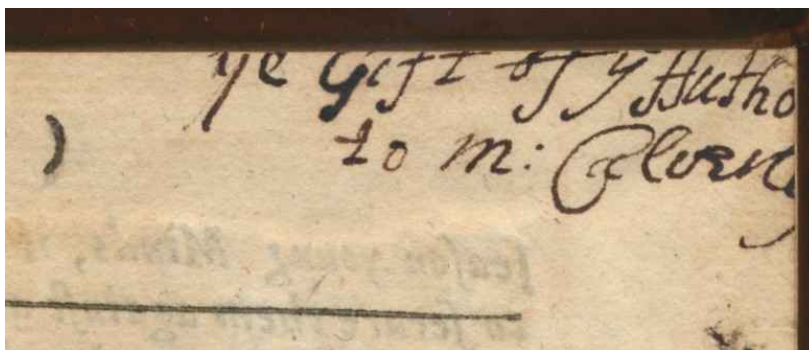
Little information is available on the artist Henry Charles Brandling (1823-1881), a London painter of genre and portraits who exhibited at the Royal Academy and at smaller exhibitions. He was the younger son of Robert William Brandling of Low Gosforth, near Newcastle, one of the justices of the peace for the county of Northumberland, and a friend of Wilkie Collins but looks to have never entertained being a professional artist due to his status in society.

This appears to be the case for in a review of the work in *The Art Journal* for April 1849 it was stated that 'We rather suspect this to be the work of an amateur: it consists of twelve coloured lithographic views selected with considerable judgement as to their fitness for pictorial delineation such as portions of "Amiens Cathedral;" "Rouen Cathedral;" the "Market Place, Caudebec;" the "Church of St. Vincent, Rouen;" the "Chateau d'Eu;" &c. &c. They are executed with much artistic feeling, and a close adherence to the originals of the subjects.'

Brandling connections seems to have amassed a very good group of subscribers, headed by the Queen, Duchess of Kent and Prince Albert followed by a couple of pages of Dukes, Earls, Viscounts and Lords with lesser 'subjects' marshalled into double columns.

Abbey, *Travel*, 98; OCLC records four copies in North America, at Yale, Princeton, the Newberry library and the Canadian Centre for Architecture.





INSCRIBED BY THE AUTHOR

9 [BURNET, Gilbert]. AN EXPOSITION OF THE CHURCH CATECHISM for the use of the Diocese of Sarum. By the Right Reverend Father in God, Gilbert, Lord Bishop of Sarum. London, Printed and Sold by Joseph Downing, 1710. £ 550

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [vi], 342; some browning in places throughout; with presentation inscription from the author at head of Dedication, slightly trimmed; in contemporary mottled calf, spine in compartments, tooled in gilt with gilt-lettered morocco label; boards bordered in gilt; some wear to joints and spine, but still an attractive copy, with the bookplate of Beilby Thompson of Escrick on front paste-down.

First edition, very unusually inscribed by the author, of this explanation of the Anglican catechism published for the diocese of Salisbury by the Scottish historian, philosopher, and churchman Gilbert Burnet (1643-1715).

Writing for the clergy of Salisbury, rather than the lay population, Burnet emphasises the importance of education of all, but especially of the youth: 'This is laying a Foundation, upon which you may afterwards raise a noble Superstructure, and a Building fitly framed together. This will secure your People both from Infidelity and Popery; which how widely soever they may seem to differ, the one sort seeming to believe every thing, while the other believe nothing, yet are nearer one another than is commonly apprehended; since it may be truly said, that those who believe only upon the Word of their Priest, because he told them so, may be justly said to believe little or nothing at all.' Burnet notes that the task is considerably easier if there are schools in each parish. 'For by giving good Directions to the Masters of those Schools, and by your going frequently to them to Catechize and Instruct them, and the giving the Children such small Premiums for their Encouragement, as either your own stock can afford, or as you can draw from well disposed Persons, you may with great Advantage and very little trouble to your Selves, promote this necessary and most promising part of your Function, to your own unspeakable Comfort.'

Outside the UK, OCLC records copies at Berkeley, UCLA, the Styberg Library, and Toronto.

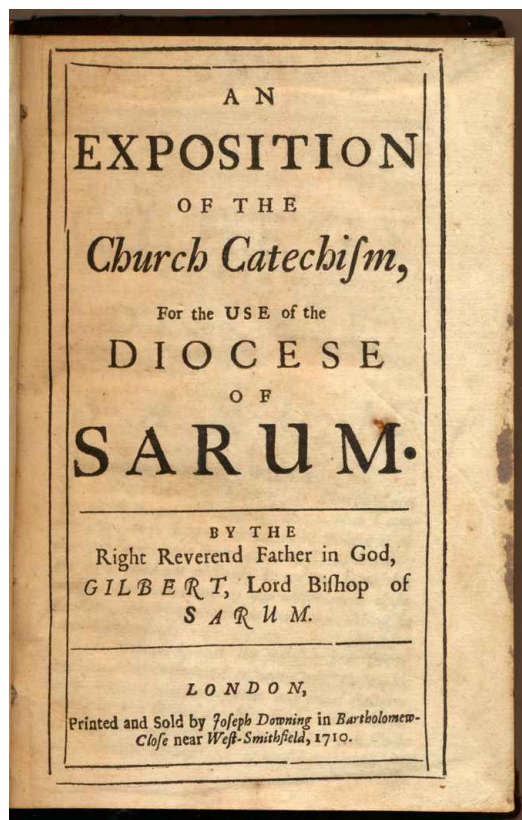
HOW TO DISPOSE OF THE DEAD BODIES

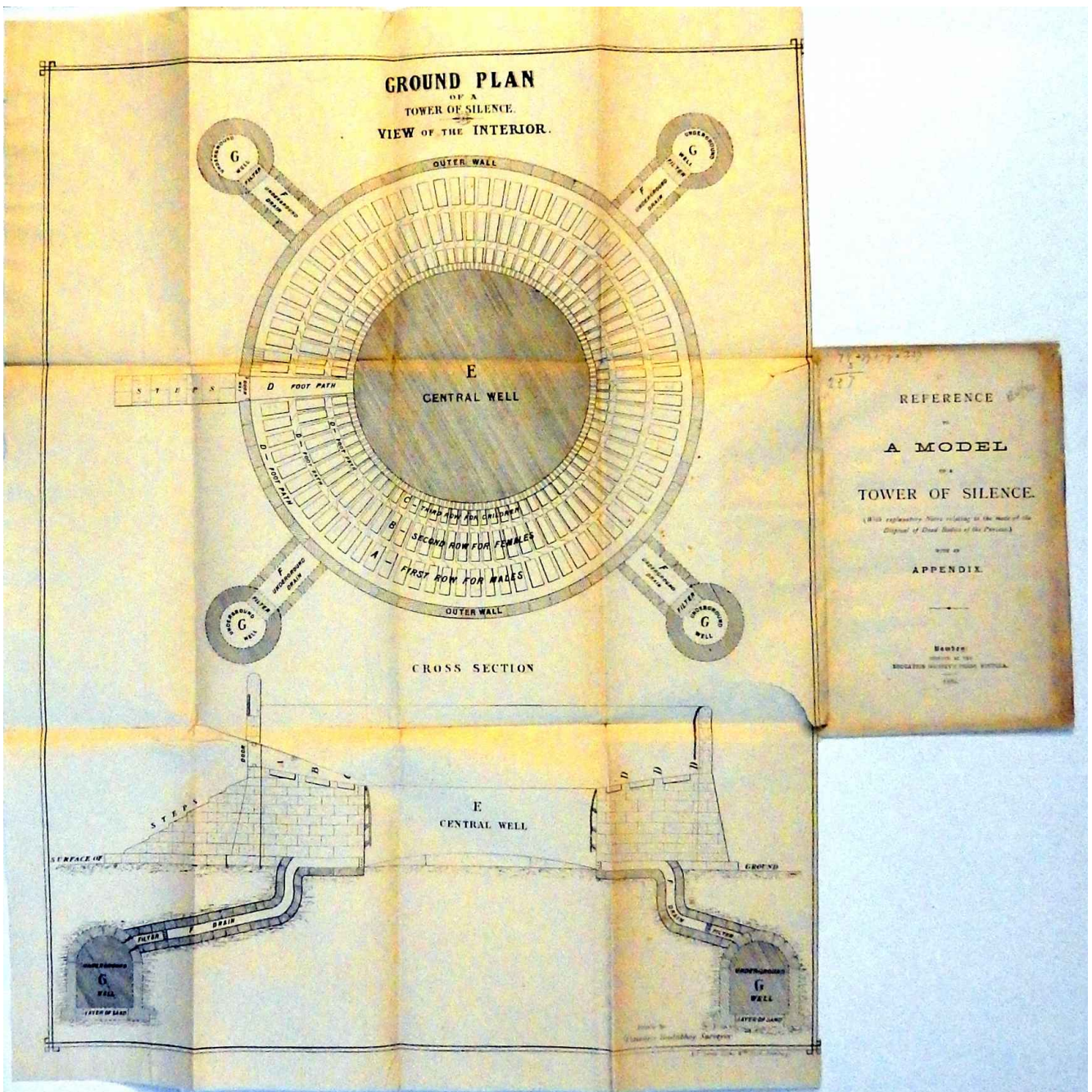
10 BYRAMJEE, Nusserwanjee REFERENCE TO A MODEL OF A TOWER OF SILENCE. (With explanatory Notes relating to the mode of the Disposal of Dead Bodies of the Parsees) with an Appendix. Bombay: Printed at the Education Society Press, Byculla. 1885. £ 250

8vo, pp. 6, 6a-b, 7-53 [3 blank]; large folding coloured lithograph plan; original red cloth backed stiff printed wrappers, nick to top edge not affecting text.

The Bombay Parsi panchayat then the largest Zoroastrian institution in India, was in poor condition during the nineteenth century. Some tried to rectify this situation, including Nusserwanjee Byramjee secretary to the Panchayet, who though guided tours and a model of the Tower of Silence sought to explain the traditions of Zoroastrianism to both the incumbent British rulers, and also any influential visitors that came to Bombay.

In order to explain some of the traditions they had a model of the Tower of Silence' made and used it to explain the disposal of dead bodies to visitors. It was something of a ritual in itself for tourists to visit the rather macabre site,





and the guide book explains through the use of the model how everything was carried out. At the end of the work is a long list of everyone of note from the Prince of Wales downwards to Mr H.D. Stacpole.

Much of the work is taken up with letters from visitors and positive press coverage with Byramjee helpfully describing the hygienic and sanitary aspects of the Tower that would assuage any doubts in the minds of Victorian sensibilities.

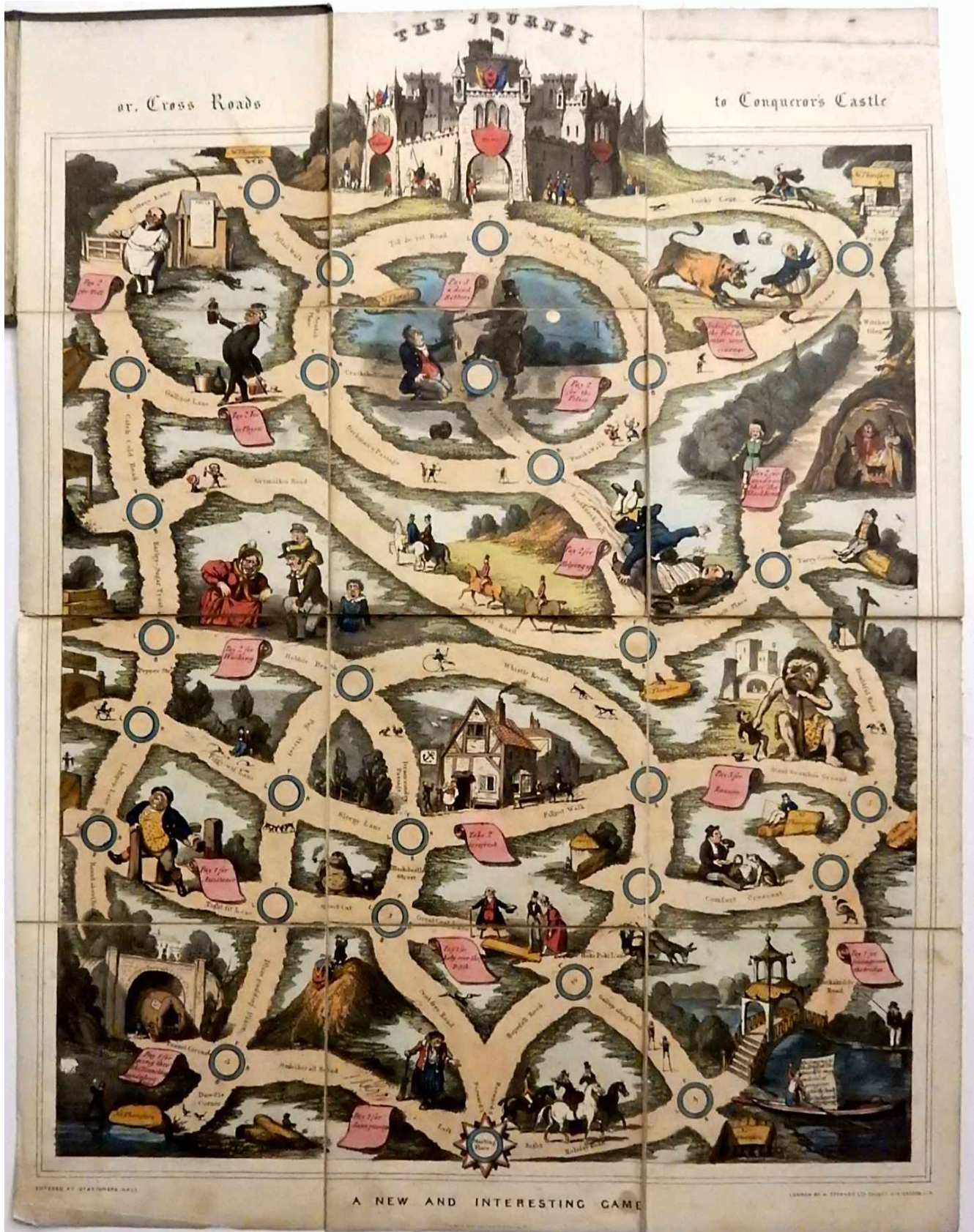
OCLC records three copies in North America, at Harvard, Minnesota and the Smithsonian, and two in the UK, at University College of London, and the BL.

‘AN INTERESTING NEW GAME’

11 [CASTLE GAME]. THE JOURNEY, OR CROSS ROADS to Conqueror's Castle. London: Published by Wm. Spooner, 259 Regent Street. [Printed by Lefevre & Kohler, Newman Str.], 1834. £ 1,850

Hand-coloured lithograph game dissected into twelve sections and backed onto linen, measuring 56 x 43 cm., and folding down into original green cloth covers [14.7 x 14.7 cm] the upper cover bearing the original pictorial title label, lightly dust-soiled, but still an appealing example; with the rules sheet, pasted to the inside the front cover.

Rare and attractive game issued by William Spooner, producer of some of the most popular games of the mid-nineteenth century.



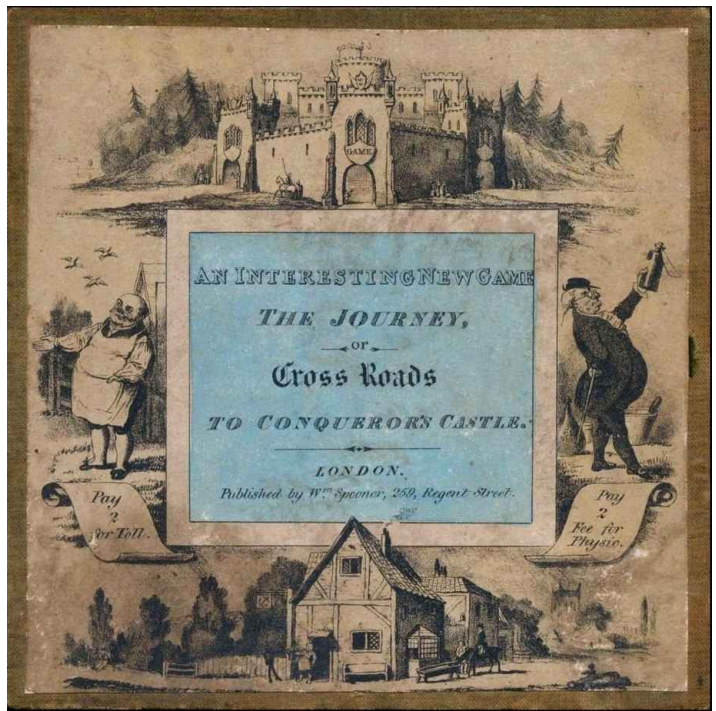
A game for all the family in the form of intersecting paths criss-crossing a landscape filled with hazards. The players must start from the centre of the lower margin and move along the roads in accordance with the spin of a teetotum, at each cross roads. Various rewards and forfeits must be complied with on the journey. The winner is the player who reaches the Conqueror's Castle first. The board is stuffed full of the caricatures, visual and textual (road names) puns and comical allusions typically associated with its creator. So we find Lottery Lane, Catch Cold Road, Giant Grumbo's Ground, Plum Pudding Place and Hoki Poki Lane to name but a few of the roads travelled along by players, meeting more than a few unsavoury characters along the way.

The Journey, or Cross Roads to Conqueror's Castle was certainly successful as Spooner issued a similar game, *The Cottage of Content, or right roads and wrong ways*, in 1848 after he had moved to new premises on The Strand. This game was evidently produced in larger numbers as it is much more commonly found than the present. This is the first example we have handled.

William Matthias Spooner (1796-1882), printer seller and publisher of puzzles, games, juvenilia, satires and transparencies, operated from 259 Regent Street from 1831 until 1836, after when he move to addresses in the Strand until his death.

Provenance: From the library of Carl Franz Georg Richard Schwerdt, author of the standard bibliography on Hunting, Hawking, Shooting (1928).

Whitehouse p. 64; Georgian and Victorian Board Games: The Liman Collection, p. 82 (also used as the cover image); copies held at the Bodleian library (John Johnson and Harding Collections), and at the V&A (E.1779-1954, a later impression).



TO HELP INADEQUATE FUNDING

12 [CHARITY]. THREE SILK PLAYBILLS, for benefit concerts in aid of the Carvers' and Gilders' Asylum, Holloway. [Phair, Printer, 67, Great Peter St., Westminster]. 1843-1845. £ 485

Three playbills, printed in black on silk, (two 42cm x 25cm, one 40.5 x 25cm), some minor creasing and fraying to edges, but otherwise in very good original state.

Rare survival of these three early Victorian silk playbills for evening entertainments held in aid of the Carvers' and Gilders' asylum, in Holloway.

The performances, held at the Princess Theatre, Oxford Street in 1843 and 1844, and then the Theatre Royal, Haymarket in 1845, include an English version of Donizetti's 'Lucia di Lammermoor' and George Colman Senior

and David Garrick's 'Clandestine Marriage', as well as 'an original comedietta' ('Black & White'), a 'new ballet divertissement' ('Venetian Pastime'), and new and original farces ('Gone to Texas' and 'The Thimble Rig').

The Carvers' and Gilders' Asylums, Holloway, commenced in 1822. By 1838 eight houses for the reception of eligible members were completed, and some inhabited. However, in consequence of inadequate support (the average yearly income during the 1830's was £175), the pensioners were unable to receive the full benefit intended by the founders, and therefore such evening concerts as these were essential in helping to fill coffers.



**'FOR THE IMPROVEMENT OF SUCH GENTLEMEN AND LADIES
AS HAVE A TASTE FOR DRAWING AND COLOURING'**

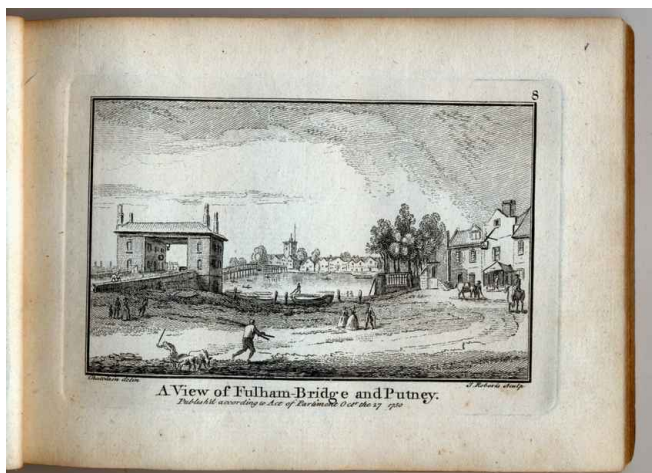
13 **CHATELAIN, Jean Baptiste Claude.** FIFTY SMALL ORIGINAL, AND ELEGANT VIEWS OF THE MOST SPLENDID CHURCHES, VILLAGES, RURAL PROSPECTS, AND MASTERLY PIECES OF ARCHITECTURE, ADJACENT TO LONDON. Drawn by the Eminent Mr. Chatelain, and Design'd for the Improvement of Such Gentlemen and Ladies as have a Taste for Drawing and Colouring, or are Delighted with the several Exhibitions, of the Diagonal Mirror. London: Sold by Henry Roberts engraver and printseller, near Strand Alley facing Great Turn Stile Holborn. Mr. King, at the Globe in the Poultry. and Mr. Tinney, at the Golden Lion Fleet-Street. [1750]. **£ 2,250**

FIRST EDITION. Engraved title and 50 engraved plates by J. Roberts after Chatelain; some minor spotting more prevalent in plate 9 and 22; contemporary calf, covers detached; preserved in a modern cloth box; with the illustrated bookplates of Franz James Mankiewitz and armourial bookplate of Harold A. Wernber.

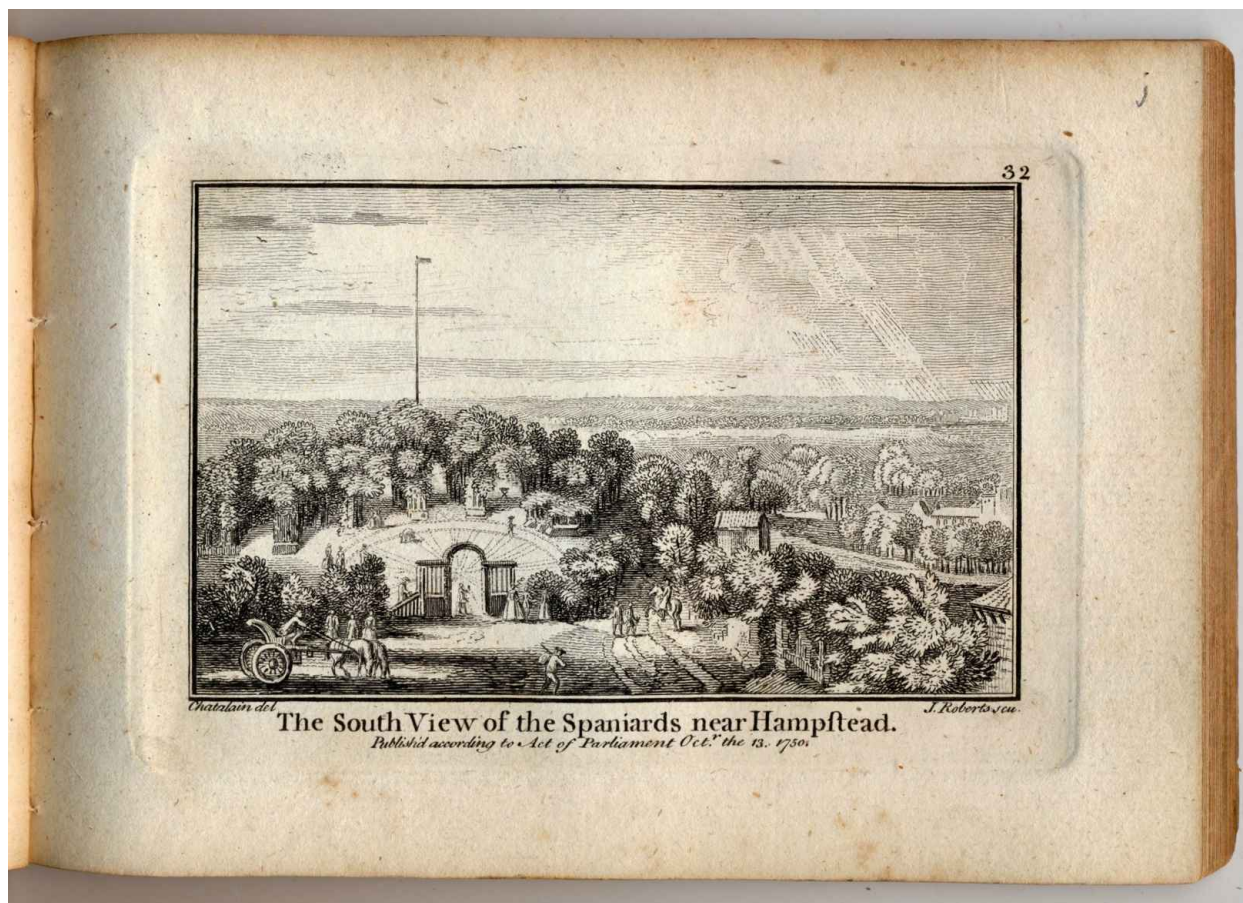
An uncommon eighteenth century drawing book containing views of the outskirts of a then rural London.

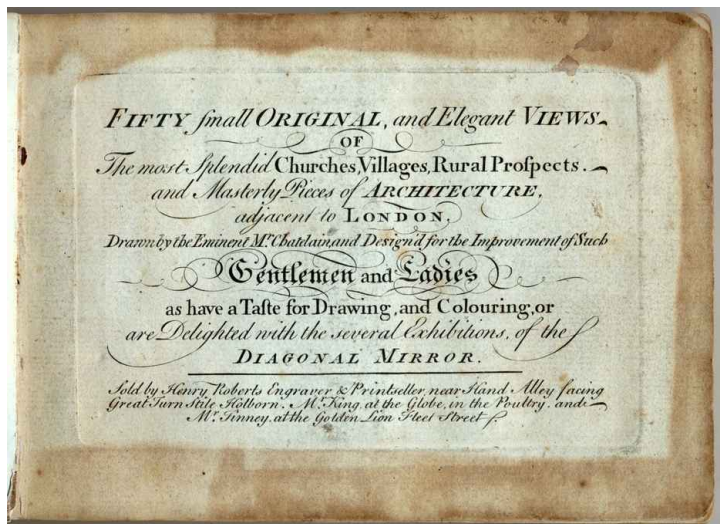
Chatelain is reported to have spent four years gathering his views of the Thames valley for his work 'They included agricultural activities as well as polite pastoral pursuits, alongside a focus on individual historic buildings, which suggests a need to cater for antiquarian as well as artistic interests ... the pocket-sized format made it for suitable for carrying around to the sites illustrated. In this way Chatelain brought together two current vogues; that for sketching and that for viewing perspectives through concave glasses, which developed after c. 1745, and led to a huge expansion in the market for prospect.' [McKellar]

The views follow a tour circling London roughly following anticlockwise direction 1) The South East View of Chelsea Church 2) The North East View of Chelsea Hospital; The North View of Battersea; 4) The South West



View of Battersea Church; 5) The East View of Wandsworth 6) The South West View of Wandsworth Church 7) A View of Fulham Church from the Bridge; 8) A View of Fulham-Bridge and Putney 9) A View of St Pauls Chappel Hammersmith; 10) The South View of Chiswick; 11) the North East View of Chiswick; 12; The South View of Baren; 13) The West View of Barnes Church; 14) The North View of the Row Hampton; 15) The East View of Mortlake; 16) The North View of the Mortlake Church; The East View of Kew and Strand green; 18) the South West View of Isleworth Church; 19) A View of Ealing; 20) a View of the Village of Oackington (the place name is a mystery to us, but should lay between Ealing and Kingsbury); 21) A North View of Kingsbury; 22) A South View of Willisdon; 23) South West View of Wilsdon Church; 24) South View of Kensington; 25) The South East View of Kensington Church; 26) A View of Paddington Church from the Green; 27) The North West view of Paddington Church; — 28) View of St Mary le Bone Church; 29) A South East View of Pancras Church; 30) The South West View of Pancras Church and the Wells; 31) The South East View of Hampstead Church; 32) The South View of the Spaniards, near Hampstead; 33) The South East View of Highgate Chappel; 34) The South West View of Highgate Chapel; 35) North West View of Hornsey Church; 36) The North View of Islington; 37) A View of St Mary's Church, Islington; 38) South East View of Cambray House; 39) The North West view of Newington; 40) The North West View of Newington Church; 41) The South East View of Tottenham Church; 42) The North West View of Tottenham Church; 43) The South East View of Hackney Church; 44) The North West View of Hackney Church; 45. The South West View of Hummerton Chapel; 46) The South East View of Brook House; 47) North East View of Newington Church; 48. South West View of Newington Church.— 49. South East View of Camberwel Church 50) North East View of Camberwel Church.



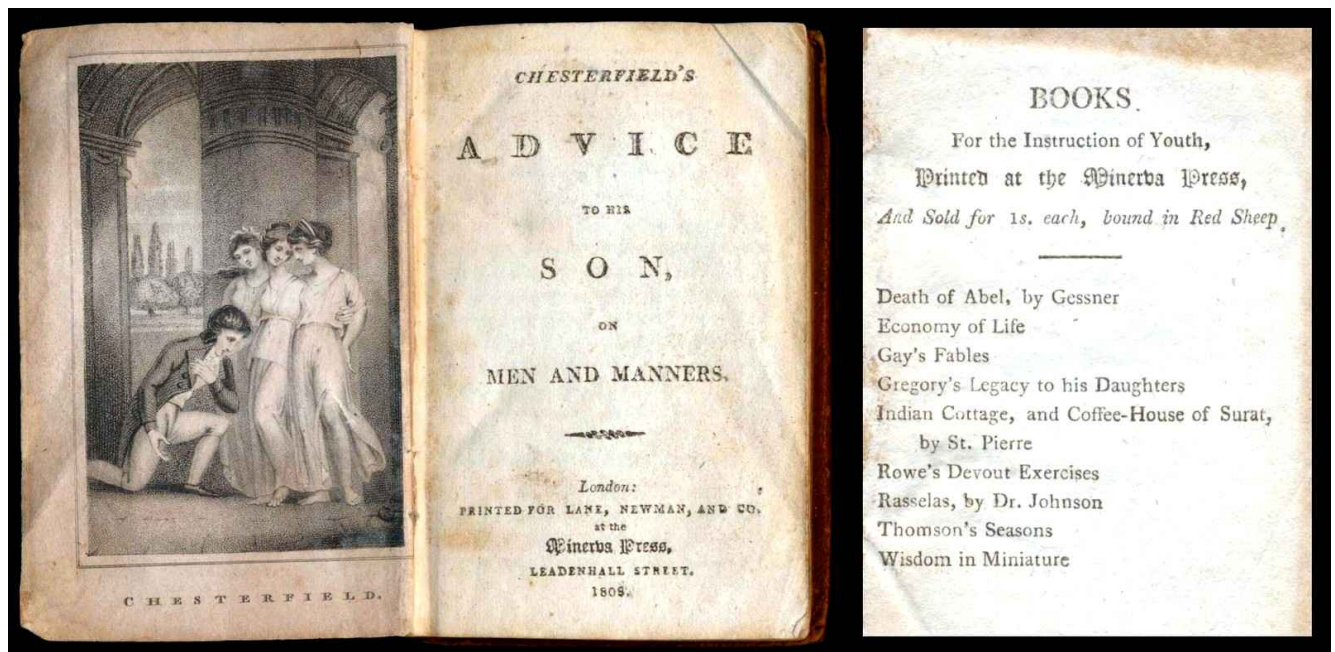


'Chatelain [Chatelaine], John-Baptist Claude (1710–1757), printmaker and topographical draughtsman, was probably born in London in 1710, the son of French Huguenot parents by the name of Phillippe—he is thought to have assumed the surname Chatelain later in life ... Apart from a few book illustrations and his work on the fourth volume of Colen Campbell's *Vitruvius Britannicus* (1739), Chatelain's output was made up entirely of fine naturalistic and picturesque topographical views for which he was either the designer or engraver. Despite being recognized as one of the finest draughtsmen of his generation, he had a dissolute and imprudent nature: he worked only when he had to and always expected immediate payment.' [ODNB]

The work is scarce, probably broken up for plates than can now be found in various collections, this issue differs from those recorded in ESTC as having the imprint of Henry Roberts together

with engraved plate numbers in the top right hand corner. Later editions are found with the latter Sayer imprint by which time the plates had become less sharp from repeated printing.

Of this first issue only three copies are located at British Library, Museum of London and the Avery at Columbia University with three copies recorded of the later Sayer re issue of c. 1775 at The New York Historical Society; the Folger Shakespeare Library; and the Yale Institute of British Art. Elizabeth McKellar 'Peripheral Visions: alternative aspects and rural presences in mid-eighteenth-century London' *Art History*, Vol. 22 No. 4 November 1999.



MINERVA PRESS

14 **CHESTERFIELD, Philip Dormer Stanhope, Earl of.** CHESTERFIELD'S ADVICE TO HIS SON, on Men and Manners. London: Printed for Lane, Newman, and Co., at the Minerva Press, Leadenhall Street. 1808. **£ 350**

12mo, pp. iv, 5-142, [1] advertisement (as rear pastedown); with engraved frontispiece; apart from a few minor marks, a clean copy throughout; bound in the publisher's original sheep binding, spine with significant loss and surface wear to boards, upper joint repaired, lower holding by the cords, a good copy of a scarce edition.

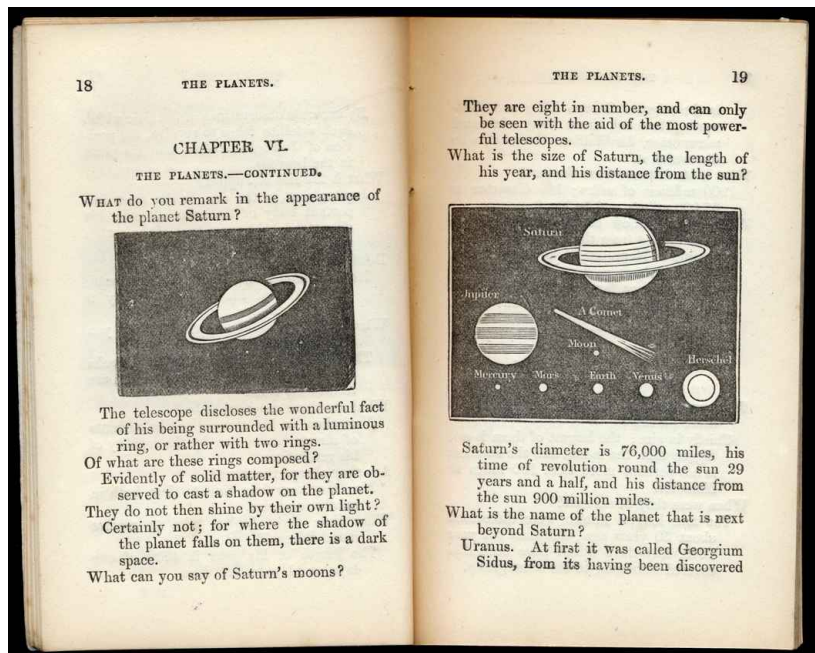
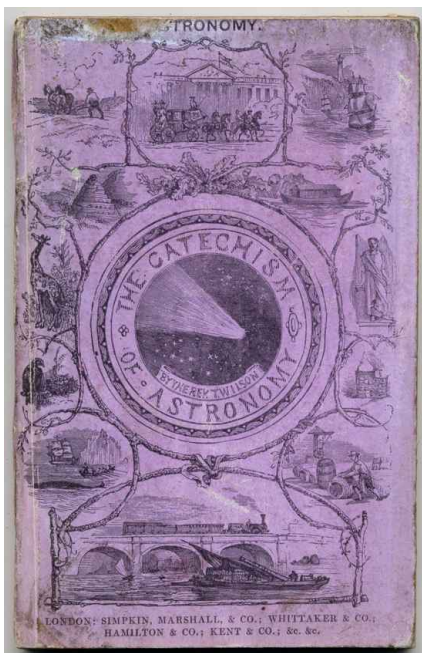
Rare Minerva Press printing of the Earl of Chesterfield's handbook for worldly success in the eighteenth century, the *Advice to His Son* gives a perceptive and nuanced advice for how a gentleman should interpret the social codes that are manners. So, for example, for 'Mimicry' the following advice is given:

'Mimicry, which is the common and favourite amusement of little, low minds, is in the utmost contempt with great ones. It is the lowest and most illiberal of all buffoonery. We should neither practise it, nor applaud it in others.'

Besides that, the person mimicked is insulted; and, as I have often observed to you before, an insult is never forgiven.' (p. 32).

The first Minerva Press edition appeared in 1795, which further issue's following in 1802 and 1803. The present edition seems to be the last issued from the press.

OCLC records three copies, at Oxford in the UK, and Florida and Alberta in North America; apparently no copy in the BL, and not in Blakey.



NEPTUNE NEWLY DISCOVERED

15 [CLARK, Samuel]. 'Rev. T. WILSON'. CATECHISM OF ASTRONOMY. For the Young. London, Darton and Co., Holborn Hill. [n.d., c. 1855]. £ 285

12mo, pp. vi, 7-71, [1] The Solar System; several woodcut diagrams within the text; apart from a few marks, a clean copy throughout; stitched as issued in the original mauve printed wraps, spine sunned and with some light surface dust-soiling, but overall a very appealing copy.

Rare and appealing *Catechism of Astronomy*, originally published in 1847 by Darton and Co., and here reissued by Simpkin, Marshall a few years later.

Formed in a question-and-answer format, the author thoroughly covers the topic, beginning with the Solar System, Sun and Planets, before moving on to Asteroids, the form of the Earth, the Moon, Tides, Atmosphere, Fixed Stars, Constellations, and the Milky Way. The work concludes with a chapter entitled 'The New Planet' giving the first details of the discovery of Planet Neptune (on the 23rd September 1846).

The author, Samuel Clark, wrote under several pseudonyms including 'Uncle John', 'Uncle Benjamin', 'Reuben Ramble', 'The Rev T. Wilson' and probably most famously as 'Peter Parley'. The Darton's made him a partner in 1843 and he became both an editor of others work and a constant contributor to the firms publications. Curiously the title also gives 'J. Herschell' as an author but what part he played other than possibly advisory, is unknown.

OCLC records one copy, at the Stellenbosch University Library in South Africa.

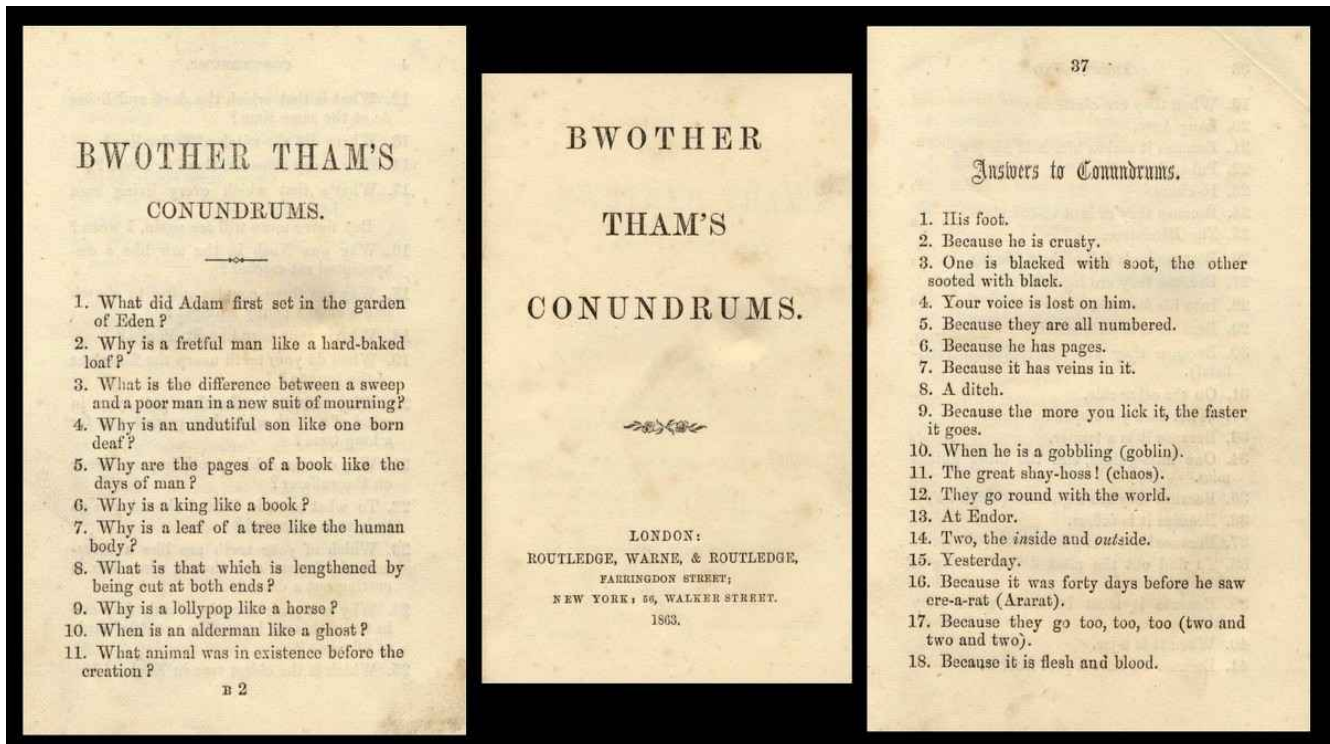
DICKENS, HOWITT, BURNS

16 [CONUNDRUMS]. BWOTHER THAM'S CONUNDRUMS. London: Routledge, Warne, & Routledge, 1863. £ 185

FIRST EDITION. 12mo (14.3 x 9.5cm), pp. 63, [1] blank; lightly foxed in places, otherwise clean throughout; in the original publisher's printed yellow boards, lightly dust-soiled, spine expertly restored, small dent in front board, else a very good copy.

Rare first edition of this collection of 500 of Bwother Tham's Conundrums. The first half of the work sets out the questions (pp. 3-36), with the second providing the answers (pp. 37-63).

'74. If you suddenly saw a house on fire, what three celebrated authors would you feel inclined to name' (p. 7). [Answer] '74. Dickens, Howitt, Burns (Dickens! how it burns)' (p. 40).



The work was published to capture the market created by Tom Taylor's enormously successful three-act play *Our American Cousin*. The most famous scene is when the good natured, yet rather dim Lord Dundreary, reads out a letter from his Bwother Tham [brother Sam]. The play is chiefly remembered today for being attended by President Lincoln when he was assassinated.

OCLC records one copy only, at the British Library.

A LADY'S ACCOUNT OF HER HUSBAND'S BUSINESS TRIPS

17 **CORCORAN, Laura.** MANUSCRIPT DIARY of an excursions to Kent, Gloucestershire, Ely and Cambridge, Salisbury and Paris. [Various places], 1836-1858. £ 950

8vo, pp. 89 of manuscript together with additional blank pages; original straight grain roan, gilt, gilt edges with the retailers ticket M.A. Greenland, 135, 7, 8, 9, Bazuar, Soho Squ.

The diary forms a record of the travels of Laura, the wife of Bryan Corcoran, a second generation millstone, wire screen maker and corn machine merchant associated with the paper trade and working and living out of 34 Mark Lane in the Tower Hill area of the City of London.

Laura's note-book started life as a 'Friendship book' with a few scattered poems dated to 1836 taken down before her marriage in 1840 to Bryan. In 1844 she pressed the book into a new use recording her various trips made with her husband to Kent, Gloucestershire and Bristol, Ely, Cambridge and also to Paris with their three children. The combination of businesses in which the Concoran's were involved may seem rather strange at first, but the mill stones were there to make pulp for paper, wire screens for paper making and of course the allied trades such a chaffing corn etc., a neatly neatly dovetail business enterprise. The diary records holiday's or rather a semi-holiday's cum business trips or 'busman's holiday' where the couple visited their various customers as they travelled about the country.

The earliest trip was made through Kent from April 1844 with the couple riding together on a horse: 'We got safely over London Bridge & through the Borough & proceeded first to Deptford to call at Carpenter's steam flour mills to enquire about the patent millstone which Bryan had placed their on trial. He was vexed to find it not at work & Mr Carpenter said it answered his purpose to let it remain idle & yet he would not suffer it to be removed that it might be placed elsewhere. A practical illustration of the dog in the manger' and so they 'jogged on to Eltham', Chislehurst and points further east. 'Our next visit was to Henry Hall the greatest paper miller of the county. A very large establishment, very well kept up. Called at his house & he followed us to the mill. Very politely would not let me hold the horse outside but led it inside the gates & sent a man to hold it. Very polite but would rather not be his wife'. Laura makes various other sometimes pithy observations; At Wrotham after a walk around the church and churchyard she remarks 'The rector Mr. Moore a disgrace to the church' - this was George Moore, a relation of Jane Austen who stayed with Moore years before - George Moore had been involved in suppressing riots over tithes in times of want, clearly this still rankled years later.



A couple of months later in July 1844 the couple visited Bristol, Clifton Suspension Bridge and SS Great Britain. 'Took up our quarters at Mr Nibletts the White Lion.... Clifton pretty & pleasantly situated. The suspension bridge which has been talked of for years, & of which plates have been published a long time since, still in embryo, the only mode of conveyance across the Avon except by boats being a basket slung on a rope, from the steep & lofty cliffs at Clifton... I saw Great Britain steam ship from the heights, confined in the Docks, it being too large to pass the gates, & the City Of Bristol refusing to enlarge them to release the unwieldy prisoner. The ship & its owners or its builders seem to be the laughing stock of the good citizens.' Whilst Bryan remained behind Laura took herself to Bath 'a very fine city, with splendid streets, circus's, crescents, but not a pleasant... residence.' They went on and visited Tintern Abbey, still a romantic ruin but enveloped by various industries on the Wye river 'Then went to Mr Hughes who has iron works close to the Abbey. Went through his works which follow the winding of the stream.' A few years later they went to Cambridge and on March 23rd 1847 'Called at Sawston paper mill, Mess. Lowgood as Bryan was anxious to discover the cause of a complaint... Walked thro' all the college courts & gardens & by the backs of the Cam which river renders the College gardens very pretty.'

The note book was put aside for much of the next decade when the couple and their three children travelled during March 1856 to Paris 'much amused at Americans who breakfasted opposite us' Laura noting that her 14 year old daughter Mary had 'her first view of French men & their manners.' In their Paris hotel room, Laura and her eldest daughter have coffee served with 'an immense bowl of boiling milk, a tiny jug of strong coffee with basins to drink it out of and table spoons.' Clearly close to her children, she delighted at their reaction to the mysteries of a foreign country and one senses a strong filial bond. Laura and her husband also visit a stone quarry at Villaines-la-Gonais in the Loire valley; 'At last we stopped near a cottage & country woman came & held the horses' head & I found we had arrived at our destination. We dismounted, & were led into a rough stone cottage containing one large room on the ground, & a sort of lean to at the side with an earthen floor, & standing at the top of a bank of clay sloping to the road- & this is the new & elegant abode of the quarry owner to whom my husband has paid as much as 500£ per an.' Setting off on a walk, Laura meets the quarry owner's wife, wearing a borrowed hat and 'seated in the road under a hedge were 2 girls plucking a fowl which had just been killed for our dinner.' Clearly a shock for sophisticated Londoners encountering rural French folk!

Laura had four children Mary, Bryan, Ellen and Jessie, her husband died in 1878 and she survived him until 1909 by which time her son had taken over running the family business.

TRICYCLING OVER HIS PARISH, AND BEYOND

18 [CYCLING]. [SMYTH, Rev. Arthur]. TRICYCLING MANUSCRIPT compiled by a keen tricyclist in Lincolnshire. [Lincolnshire], [1884-1891]. £ 285

4to, [28 x 24cm], 21 leaves of manuscript and paper cuttings; first four leaves detached; original red cloth boards, now lacking upper board and spine defective but apparently no leaves missing.

The Rev. Arthur Smyth, rector of Hagnaby and Markby in Lincolnshire, was prone to slight eccentricity.

Various contemporary newspapers allude to various traits and clearly one of them was an overwhelming enthusiasm for his two tricycles, Jumbo and Jingo. Arthur married in 1875 and became curate at Ilton in Somerset and it was

slightly later when he became a curate at Alnwick that he acquired Jumbo. He was covering about 1,000 miles a year to this time, but when he was promoted in 1881 to be rector of at Hannah-with-Hagnaby and Markby in the Lincolnshire Wolds, he purchased his second tricycle Jingo and his peddling took off, with him covering some 2,500 to 3,000 miles per annum until he gave up tabulating his efforts in 1891.

From 1884 Smyth meticulously recorded his jaunts chiefly to and from various villages in and around his own parish, although he clearly took his tricycles up to London and to other parts of the country by train, so he could have the benefit of his own private transport. As time wore on he

took greater journeys taking the sea air at Skegness in September 1886 was a journey of 44 miles and also to London where his mother lived, and various parts of Kent. There was also a tandem and one assumes this was to share with his wife.

He eventually collected four parishes in the Lincolnshire wolds, this being quite flat terrain it was probably logical that he would use this form of transport, the easiest and cheapest, to look after his parishioners. In fact he was still using one of his tricycles as late as 1921 when nearly 80 in ministering to his flock, probably this enforced exercise helped him to live until 1930.

The manuscript contains other related newspaper clippings on cycle lamps & prosecutions for not using one; A Nottingham Bicycle Club race - Arthur was born in Nottingham the son of a lace merchant and continued to keep contact with his relatives; others relating to clerical distress and notes on such things as the route of the Brighton coach from London 1887 and a draft apology to the headmaster of Alford Grammar 1887 in doggerel verse.



HOLIDAYS & GOOD WORKS

19 [CYCLING TOUR]. GOODMAN, George and Montague. AN IMPRESSIVE ALBUM COMPILED BY EDWARDIAN TOURISTS, with details and photographs of tours in England, Europe and North Africa. [Various places]. 1902-1906. £ 1,750

Oblong Folio, 84 leaves mounted with 483 photographs chiefly quarter plate but a few cut down and a number of full plate views of Sandringham. contemporary half green morocco, gilt edges, upper cover detached.

A well presented album of Edwardian tourists.

The Album opens with the marriage of Alfred Goodman, youngest son of Joshua Goodman of West Springfield, Upper Clapton, to Helen Gertrude Spence the fourth daughter of James Spence, also of Upper Clapton, that took place on March 25th 1902. However the album is really the travelogue of the unmarried sons of Joshua Goodman, a retired builder and lime merchant in his mid 60's, and his wife Lucy. Their eldest son George and younger brother Montague were both solicitors in their thirties who took to cycling around Europe.



The tours in Europe and beyond include 1902 Hilderheim; 1903 Isle of Wight, Bonchurch; 1904 Paris; 1905 Italy (including Milan and Florence); and later still Switzerland where they climb to the summit of the Matterhorn, and also take a short visit to Algiers and inland to the Roman ruins of Timgad.

A certain amount of good works for the Upper Clapton Congregational Church took place on Sheringham sands in Norfolk (Clapton being a hotbed of nonconformity), which is also captured in the album. The Goodman brothers took a key role in the Children's Special Service Mission and each of the four years is covered in the album with many photographs showing groups of children taking part in activities on the sands, making missionary maps of Africa and India, and with biblical quotes made from the Pebbles on the beach.



One of the brothers was clearly a good photographer and handled his quarter plate camera with some skill. It may well have been Montague who after retiring in 1929 as a lawyer continued to travel both at home and abroad with evangelical zeal. He produced a fair number of short proselytising books on mission work etc. through the 1930's and 40's and worked for 'the cause' until his death at 83 in 1958. The photographer clearly had a decent eye for the topical and scenic view. The intention may have been to write up each of their travels but this idea soon lapsed with later photographs framed only with in a red line border. Some experiment with bromide and other photographic papers was attempted in the later years too, although which brother was the photographer is unknown - perhaps it was a joint project.



THE ONLY MINT COPY?

20 [DEAN & CO]. EIGHT ORIGINAL ILLUSTRATIONS FOR 'COUNT WITH MOTHER'. A Baby-Safe Book, issued as no. 6341 in Dean's Rag Books series, together with a copy of the original book. London, Dean's Ragbook Co., 1963. £ 285

FIRST EDITION. 8 pages printed on cloth (21 x 14.5cm); together with the 8 original pen, ink and colour illustrations (each 25.2 x 17.8cm); book in full colour sewn cloth wrappers, in extremely bright, clean and fresh condition.

A desirable item from the Dean Ragbook company, and rare opportunity to obtain the original illustrations from one their publications.

'Count with Mother', as with nearly all of Dean Rag Books, provides a simple but effective way of teaching young children the basics of a particular topic, in the present case, arithmetic and the ability to count to ten. Each of the everyday items, objects and animals are accompanied by a simple rhyme, some certainly 'of the time': 'Three kittens having fun, Four soldiers with a gun' and so on.

It is interesting to note that the original illustrations give a real sense of the detail applied by the artist, which is subsequently lost when transferred on to cloth. Obviously, being particularly for a young audience the very strong colours were applied with the many visits to the washing machine in mine! Thankfully, as ours is supplied from the Dean Ragbook archive, it has escaped this 'peril', and must be one of the few, if not the only, mint copy.





PLAYFUL RIDDLES, THOUGH NOT DEVOID OF RACISM!

21 **DIGBY, Theresa Anna Maria Fox-Strangways, Lady.** RIDDLES. [Dorset: Minterne House] before 1862]. £ 850

MANUSCRIPT AND WATERCOLOUR. 4to, 58 leaves on thick paper containing 124 riddles and answers each within decorative borders and frames; contemporary half black morocco over green cloth, upper cover with title in gilt and spine decorated with gilt bands by 'Asprey, 166 New Bond St.' Inscribed in pencil on front free end paper Lotty, Nelly & Issy from Lady Digby, 1862.'

A playful group of riddles, probably first realised for the use of Theresa's own seven children before being given away. All are illustrated in a quasi illuminated way with foliage, rusticated bowers, ribbons and bows reminiscent of chromolithograph works of the 1850's.

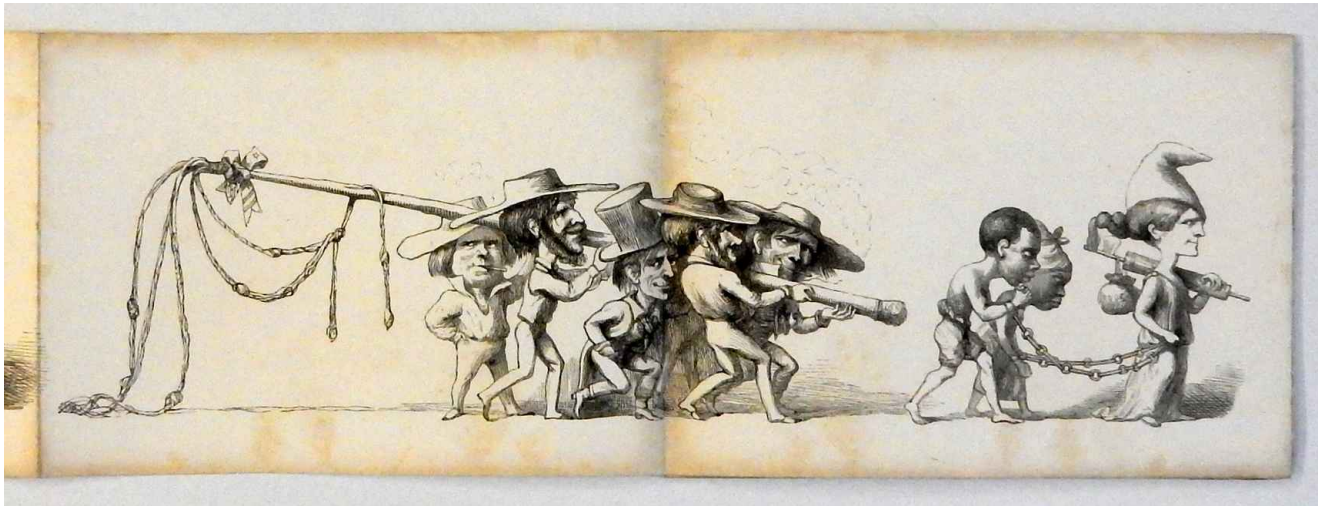
The riddles include word play that include:- 2) Why do we know that Cleopatra had no Pockets? 4) Who was Uncle Tom's Aunt 9) Why is the Queen always sure of fresh Eggs for her breakfast, when on board her Yacht? 29) What does a bear want in a Linen Shop 35) Spell an English word of three syllables, & three vowels, with only four letters? 66) What parts of speech are shopkeepers anxious to sell 71) Why is a man happy with two wives than with one - are quite typical.

Others are topical, being of the antislavery movement - although not devoid of racism - they include:-4) 'Who was Uncle Tom's Aunt' 34) When will the Negro be a different color? 39) Why are there no Eggs in St Domingo? Why is a short Negro like a white Man? [answers below].

Theresa (1814-1874) was the daughter of the 3rd Earl of Ilchester, in 1837 she married Edward 9rd Baron Digby of Ireland and later 3rd Baron Digby of Great Britain. We are unsure who the recipients 'Lotty, Nelly & Issy' were but various direct descendent of the Ilchesters' had a habit of dying 'without issue' but somehow the *Riddles* contrived to find its way back to the The Hon John Fox-Strangway (1908-1961) second son of 5th Earl of Ilshester - a rather pugnacious individual. Of the domestic life of Theresa and her husband, who possibly had a hand in supplying or devising some of these riddles, we have a paucity of information and her only public life was as a bedchamber to Queen Victoria from 1827 to 1856.



Answers thus for some of these riddles:- 4) Anti-slavery 34) When he is an unlucky wight 39) the Negroes destroyed all the whites, & threw away the yoke.

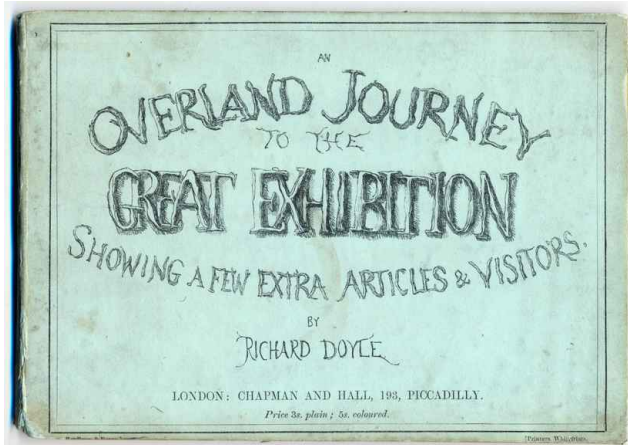


NOT ALTOGETHER COMPLIMENTARY

22 **DOYLE, Richard.** AN OVERLAND JOURNEY TO THE GREAT EXHIBITION, Showing a few Extra Articles & Visitors. London, Chapman and Hall, 193 Piccadilly. [Bradbury & Evans, Printers Whitefriars], [1851]. £ 450

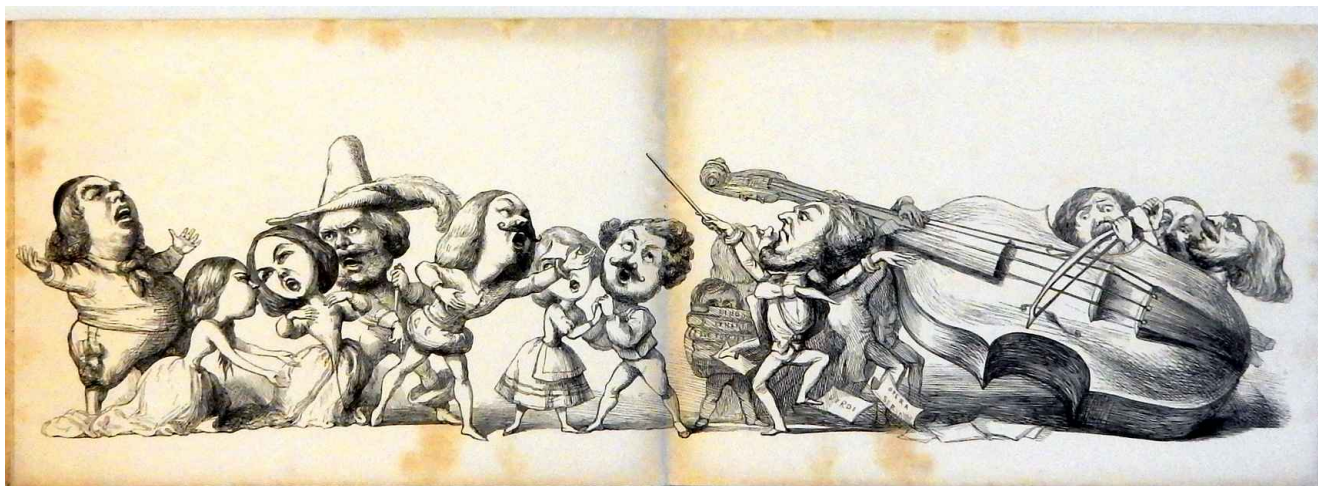
Oblong crown 8vo, 8 double page engraved plates by Doyle forming a continuous strip panorama, [125 × 2,800 mm]; a few occasional light marks and some foxing at edges, otherwise clean; in the original light blue printed boards, lightly dust-soiled.

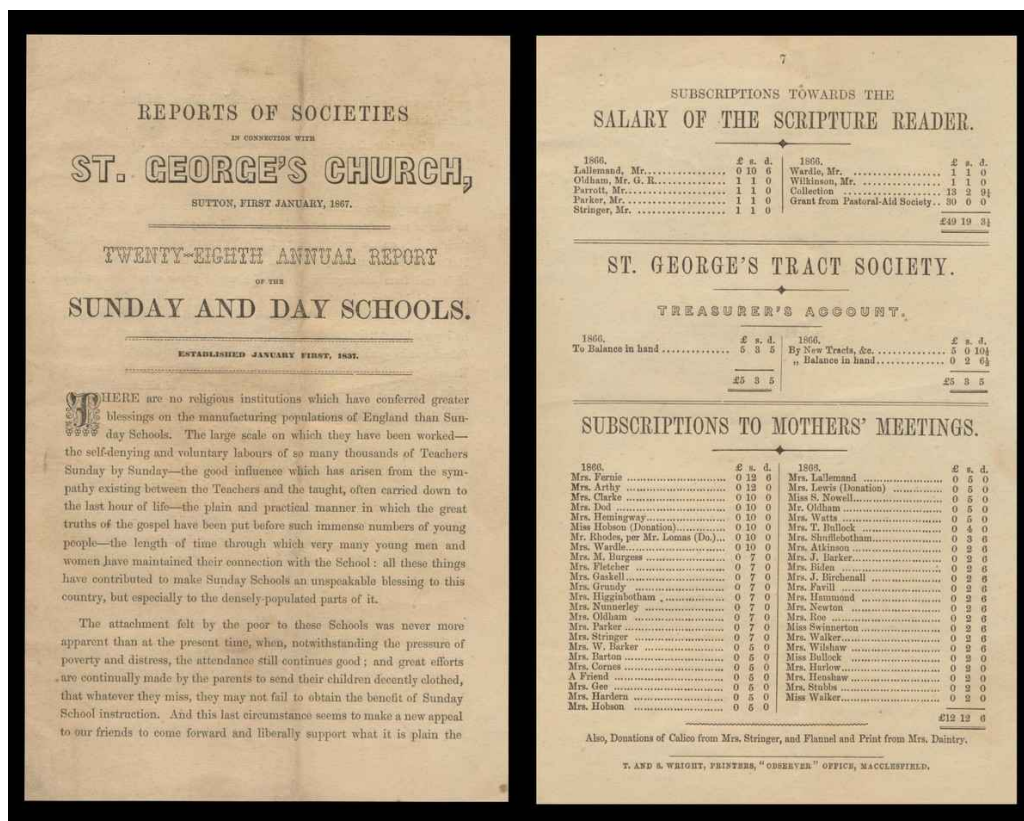
A good copy of this 'Dicky' Doyle item and a scarce piece of Great Exhibitioniana.



The eight double-page plates were engraved by G. & E. Dalziel and form a kind of panorama and depict a procession of characters and articles obviously on their way to the Great Exhibition. available for sale on the 28th August the panorama was a cleverly place piece of merchandise chiefly available at railway stations for visitors to catch sight of. This was the first work of Doyle's to appear after his exit from *Punch* in consequence of their anti-Catholic stance.

The subjects covered are: Crowned Heads (represented by various animals - Lion of England, eagle wearing a Pickelhaube), All Nations, France, Germany, Bavaria (brass band and giant tankard of beer), Italy (opera divas and monster violin), Spain holding cigars [together with] Scotland and Switzerland, America (slaves in chains to Liberty followed by varied cowboy types holding a giant whip).





THE BENEFITS OF SUNDAY SCHOOL INSTRUCTION

23 [EDUCATION]. REPORT OF THE SOCIETIES IN CONNECTION WITH ST. GEORGE'S CHURCH, SUTTON, FIRST JANUARY, 1867. Twenty-Eighth Annual Report of the Sunday and Day Schools *imprint* Macclesfield : T. and S Wright, Printers, "Observer" Office, 1867. £ 95

8vo, pp. 7 [1] blank; disbound and loose, as issued, lightly dust-soiled.

Rare survival of this enlightening annual report of Sunday and Day Schools, specifically the societies connected with St. George's Church, Sutton, a village a mile south of Macclesfield in Cheshire.

'The attachment felt by the poor to these Schools was never more apparent than at the present time, when, notwithstanding the pressure of poverty and distress, the attendance still continues good; and great efforts are continually made by the parents to send their children decently clothed, that whatever they miss, they may not fail to obtain the benefit of Sunday School instruction' (p. 1).

Not in OCLC, apparently unrecorded.

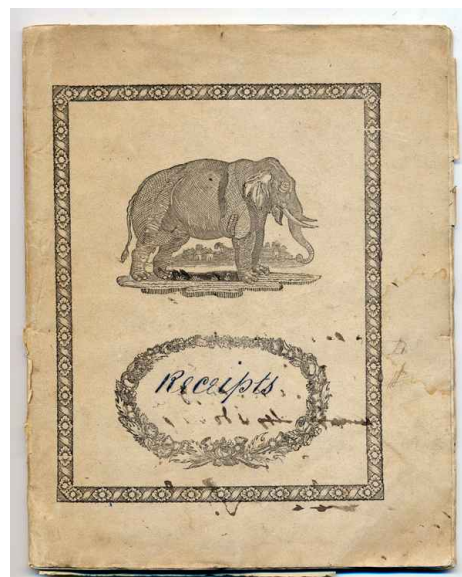
RECYCLING

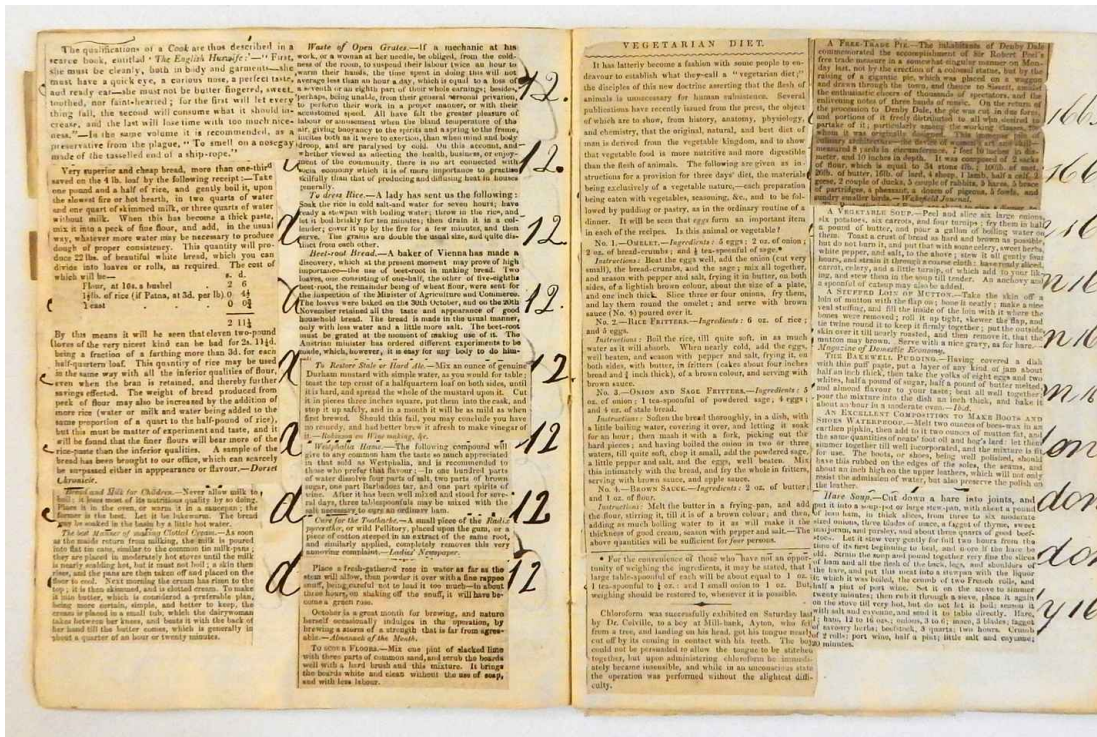
24 [EDUCATION AND RECIPES]. CHILD'S WRITING NOTE BOOK repurposed in later years as a recipe book. [circa 1820 and 1830-1850]. £ 85

4to, pp. [32], ruled paper, the first five pages with writing exercises, now overlaid with newspaper cuttings of various recipes which also cover succeeding pages with several others blanks; original decorated printed wrappers, the upper cover with a woodcut of an elephant and cartouche enclosed in a border; the back cover with an instructional text in typeset.

A nice example of a provincially made ephemeral item pressed into a new purpose.

The notebook was originally used by a child to write their first lines in longhand with such exercises as 'Alfred the Great born' 'Decimal Arithmetic' 'Florida Discov^d 1512' and 'Great Plague of London 1665'. In some of the lines, like that on Alfred, the child has run out of space before completing the line. At a later period some 120 newspaper cutting of recipes and household hints were pasted over theses lines and onto unused blank pages.





The upper cover uses a reverse impression of Thomas Bewick's Indian elephant; the lower cover has an extract on the 'Introduction of Fruit, Vegetables, &c., into England.' Although this uncredited it is clearly lifted without acknowledgement from J.P. Andrews *Anecdotes, &c. Antient and Modern. With Observations.*, 1789.

WITH A SMATTERING OF EXOTICS AND ALAS ONE RECENT EXTINCTION

25 [EDUCATIONAL MENAGERIE]. [MURRAY, Thomas Boyles text]. [PRINTS ILLUSTRATIVE OF NATURAL HISTORY]. London: Published under the direction of the committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. [1844 and later]. £ 650

34 hand coloured wood-engraved sheets by Joshua Wood Whymper after Samuel Read, each numbered in the lower left corner plates; some soiling to a few sheets and a few minor edge tears but generally fresh and clean.

Desirable group of hand coloured prints, formed as an ongoing work promoted through the aegis of the Society for the Promotion of Christian Knowledge.

Each print, with a large wood-engraving of a natural history subject, were sold singly at three-farthings uncoloured and twopence coloured, as here. The chief artist for the work was Samuel Read who had recently moved from Suffolk to London where he was encouraged by the wood-engraver of the Society, Joshua Whymper, who cut most of the blocks in the series. Murray, who planned out the work, was secretary to the Society and appears to have had a flair for poetry and wrote several books on a wide variety of subjects, including the Pitcairn Islands and a history of the Paris of St Dunstan's. The text he gave to the prints was in all cases adapted from published works, but carefully 'adjusted' to proselytise the Society for Promoting Christian Knowledge's main work.

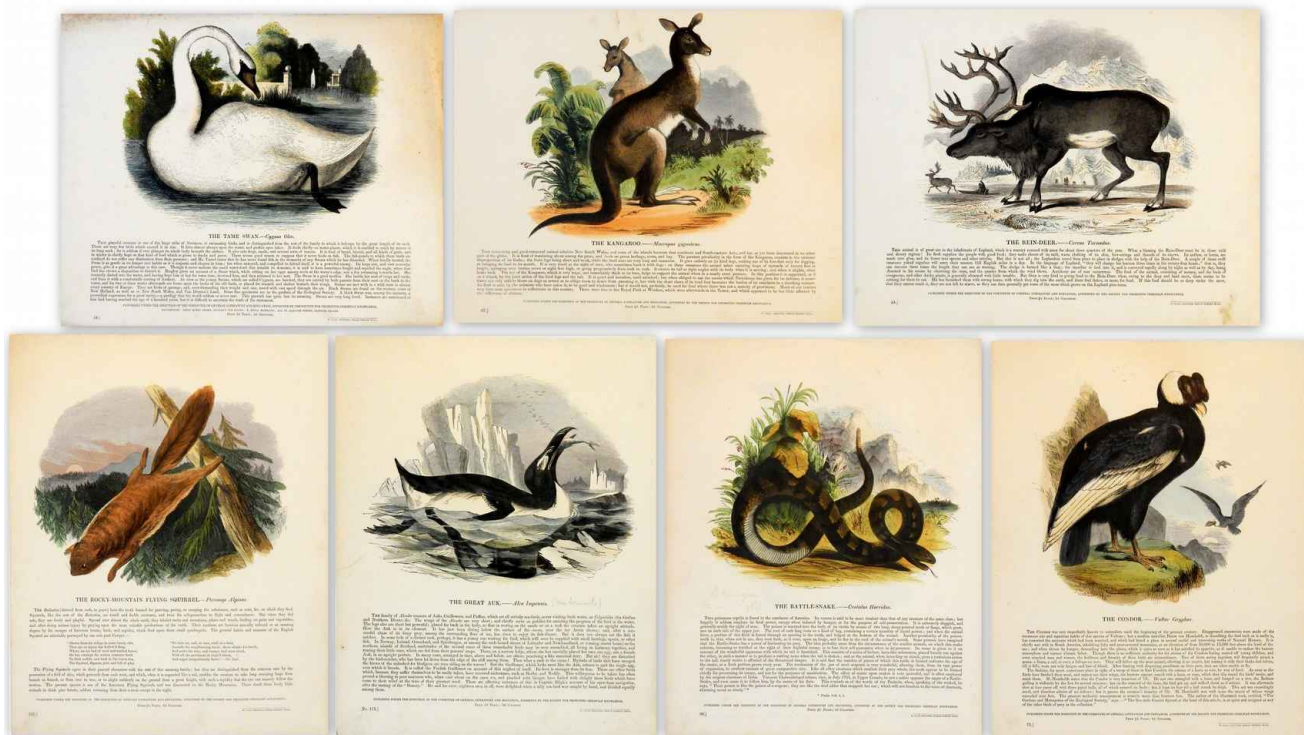
The series eventually numbered 210 plates and some effort to sell 'sets' under a collective title was made at intervals when the number issued had reached 100, 150 and 200. Hardly any such sets appear to have survived, although batches without title and an incomplete set with title were deposited by at the British Library by the Society, even single prints appear uncommon, probably because being cheap and pressed into educational use they have suffered accordingly.



THE GREAT AUK.—*Alca Impennis.* (See *Immensa*.)

The family of *Alca* consists of Auk, Gullmann, and Puffin, which are all strictly sea-birds never visiting fresh water, as *Fulmar* (the Grebe and Northern Diver) do. The wings of the *Alca* are very short, and chiefly serve as paddles for assisting the progress of the bird in the water. The legs also short but powerful; placed far back in the body, so that in resting on the bank or on a rock the creature takes an upright attitude. The tail is in its descent. It has just been proved beyond the surface of the ocean, near the bay of Arctic shores; and, after a successful class of its finny prey, among the surrounding floes of ice, has risen to enjoy its fish-livelihood. But it does not always eat the fish; it will devour the shells of the mussel, and will even be supplied with small herrings, sprats, or other fish. In Norway, Iceland, Greenland, and Spitzbergen, or among the rock-bound shores of Labrador and Newfoundland, or among some bays on the coast of the little ones, which are fed from their parents' crops. There, or some other favourable locality, may be assembled, all living in harmony together, and all in a single point. In many rows, arranged in tiers, above and below, are others, presenting a like maternal duty. But all they are distributed over which it breeds. It is called the Foulch (because of its neglect of itself). It is stronger than its mate. This willingness to be taken has often proved a blessing to poor hunters, who, when out upon the open sea, and pined with hunger, have killed with delight those birds which have come to their relief at the time of their greatest need. There are affecting instances of this in Captain Blyth's account of his open-boat navigation, after the mutiny of the "Beauty." He and his crew, eighteen men in all, were delighted when a silly sea-bird was caught by hand, and divided equally among them.

PUBLISHED UNDER THE DIRECTION OF THE COMMITTEE OF GENERAL LITERATURE AND EDUCATION, APPOINTED BY THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE. Price 1d. Paper. 18. Coloured. G. B. 1844. Printed by W. G. & Co. London.



Very likely this group was chosen by someone visiting the S.P.C.K. premises for Sunday School instruction or home instruction. The subjects appear to have been chosen with a view to having familiar domesticated animals, some Biblical and a smattering of exotics to keep a child's attention.

The subjects include:

The subjects include: 14) The Goat; 44) The Rein-Deer; 45) The Nyl Ghau; 54) The Tame Swan; 66) The American Tapir; 67) The Kangaroo; 71) The Condor; 76) The Swallow; 85) The Penguin; 88) The Badger; 90) The Indian Ox; 91) The Partridge; 96) The Rattle Snake; 105) The Golden Eagle; 106) The Cormorant; 109) The Syrian Goat; 116) The Common Duck; 117) The Jerboa; 120) The Common Weasel; 131) The Ant Eater; 132) The Bittern; 133) The Great Backed Gull; 135) Great Snowy Owl; 138) The Three-Toed Sloth; 142) The Armadillo; 143) The Great Bustard; 148) The Virginian Opossum; 151) The Rocky Mountain Flying Squirrel; 154) The Egyptian Vulture; 161) The Egyptian Cobra; 163) The Manis; 171) The Great Auk; 175) The Coot; and 178) The Leech.

See Rodney Engen *Dictionary of Victorian Wood Engravers*, Chadwyck-Healey, 1985.



BAVARIAN SPORT

26 [ENGELBRECHT, Martin]. [BOAR HUNT - PEEPSHOW]. Wilde Zwijnenjacht [*manuscript title on verso of back-scene*]. [Augsburg, Martin Engelbrecht, c. 1740]. £ 850

Six hand-coloured cut-away engraved scenes and backdrop, mounted on boards; some damage and loss.

The cut aways depict [1] a forest scene with a horse and rider to the left with sword in hand and to the right a man in a green jacket with a hunting horn over his shoulder; [2] a boar being assailed by dogs, a hunter on foot spearing the beast in the mouth and a rider firing a pistol; [3] an opening in the forest with a hunter to the right clinging to the branches of a tree whilst below a dog in writhing in agony and to the left a hunter on foot holding back another dog; [4] another hunter on horseback and one on foot; [5] a wooded glade [6] and a backdrop with a town before hills on the edge of the forest.

Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrechts death in 1756 the business continued to thrive under the management of Engelbrechts' daughters and sons-in-law, and continued on well into the nineteenth century.



BAROQUE SPLENDOR

27 [ENGELBRECHT, Martin?]. [FORMAL GARDEN PARTY - PEEPSHOW]. [German] circa 1750. £1,250

Set of 6 engraved card-backed cut-away sheets, [105 x 142 mm] with original hand-colouring.

A delightful three-dimensional illusion of a formal garden party under an elegant arbour.

The artist has introduced a rather courtly composition with various small scenes of gallantry. The scene is an interesting amalgam of French, German and Dutch design probably adapted from several sources and contrived to give the peepshow a universal and slightly fantastic exoticism.

The six cards depict: 1) A gentleman doffing his hat to a lady, between them a rustic fountain and enclosed in a labour with two figures from the Commedia dell'arte, Il Dottore and Harlequin, as statues on pedestals to left and right; 2) a scene with four figures greeting each other as they are about to begin supper at a circular table; 3) an elegant couple covers whist walking under an arbour with Pierrot and Il Capitano to the left and right as statues on pedestals ; 4) another couple hand in hand the arbour decorated with swags and potted fruit trees let and right; 5) the figure of a young woman and her child in her arms and to the left and right two scenes, of a carriageway lined with trees with people, some on horseback walking, the other scene of a canal with housed and a bridge in the distance and plied with boats; 6) the back scene with a central avenue of trees, a building at the end, and with various groups of pedestrians; to the left and right scenes of canals with boats and windmills.



FLOWER ARRANGING FOR CHILDREN

28 **[FLOWERS GAME]. FLORA DAS BLUMENSPIEL - Flora te Jouer a fleurs - Flora, the game of flowers.** [Germany, Nurnberg?] G.W. Faber. circa 1850's. £ 750

92 pieces of wood of varying trapezoid shapes and sizes in various colours, with the six original hand coloured lithograph guide sheets (14 x 14cm); housed in the original wooden box, with attractive hand-coloured scene to lid (more details below), some minor dust-soiling and rubbing, but still a very good example, in better than usual condition.

Scarce and attractive floral mosaic puzzle. The accompanying guide sheets providing a number of hand coloured designs that youngsters might follow, and in the process improve their knowledge of shapes, colours and designs. The attractive hand-coloured scene on the lid of the box is by Georg Wolfgang Faber and is particularly noteworthy, showing a little girl sitting at a table clutching a bouquet with baskets of flowers in front of her.

According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p. 20) the artist/maker of the game was a deaf mute working from Nürnberg. Apparently some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that was pass it off as a product of A. W. Faber! Faber is noted for producing some of the finest and inventive games of the mid nineteenth century.

From the 1830's to 50's there appears to have been a brief succession of mosaic type games that eventually gave way to more instructional toys and inculcating educational concepts that began to traduce more simple pleasures.

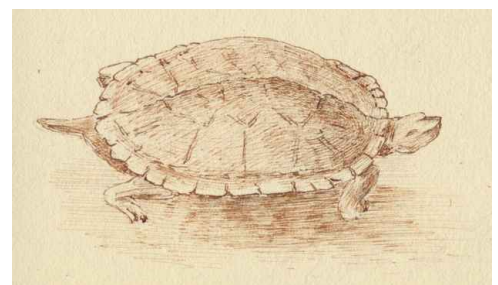
SKETCHES AT HOME AND ABROAD

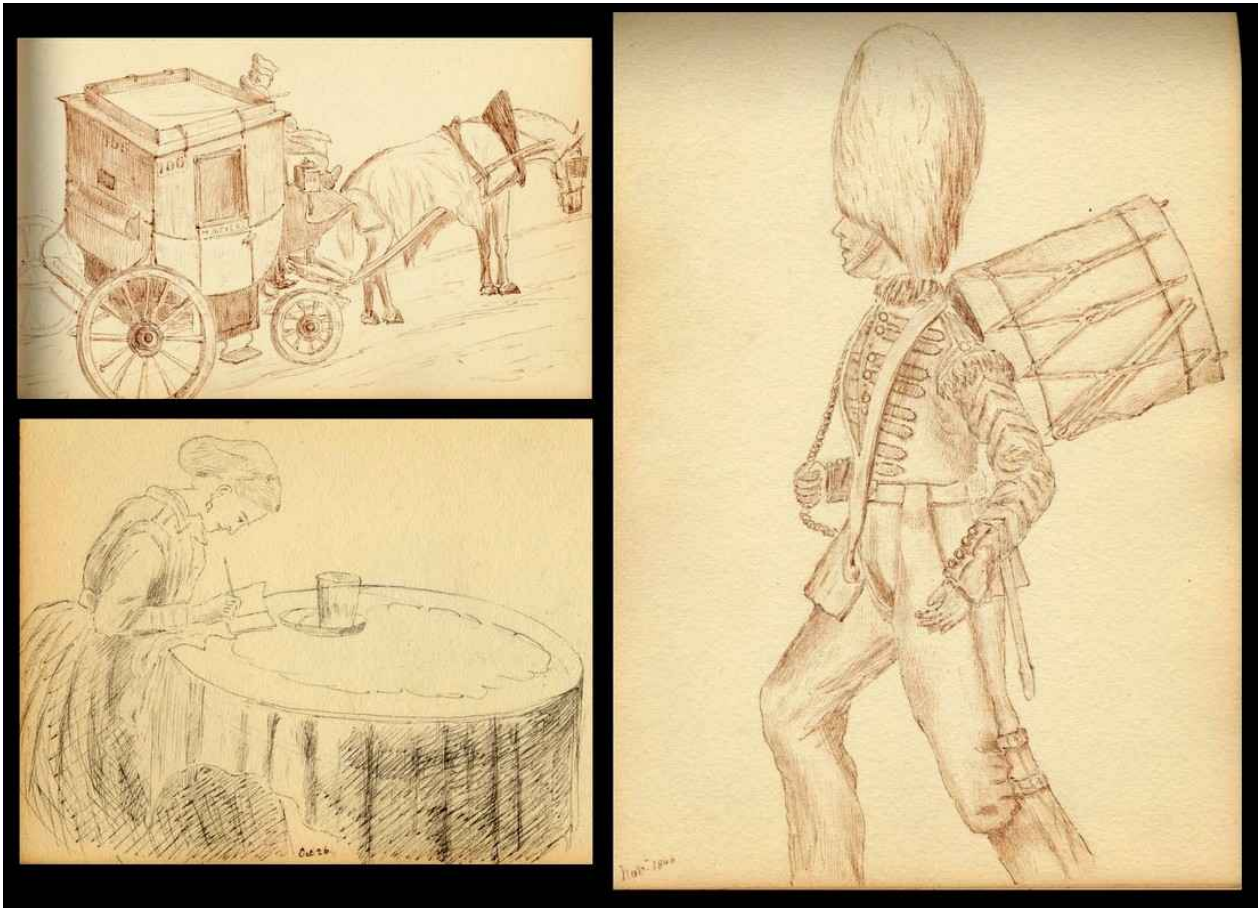
29 **[FREMANTLE, Lady Isabella]. ORIGINAL SKETCHBOOK.** England, Ireland, France, Italy and Spain, [1866-1868]. £ 950

Album [122 x 183 mm] containing 103 pen and ink sketches in black or brown ink; contemporary green half morocco, the spine lettered in gilt '1865 to 1868.'

The artist, Lady Isabella Fremantle (1796-1876) was the wife of Admiral Sir Charles Howe Fremantle (1800 -1869), during the time she executed the sketches in the present drawing book.

The illustrations include the visiting to country houses, the London season and travelling abroad. The album opens with views from October and November 1866 of Goring-by-the-Sea, the Worthing,





Shancton Bury [Chanctonbury] Ring; Worthing Pier and then on to London where she stayed with one of her brothers Colonel Lyon, with a view of an entrance to Hyde park in Park lane 'Stanhope Gate from Dining room 5 Tilney St Nov. 26, 66' No doubt that is why a few sketches of soldiers next appear and copies of soldiers in Hogarth's *March to Finchley*. By March Isabella was in Hastings sketching street musicians, a few more copies from Hogarth, and views around the watering place. By May 1867 she was sketching in Antwerp, Spa, Desnie, Luxembourg, Ghent, Franchimont, Theux and Remouchamps and by September in Ireland visiting Kildare, with views of Gilltown, Caragh. Again she was on the move with views during December of Villefranche-sur-Mer near Nice in France for the winter and then to Italy in February 1868 with sketches of local costume, a view of the abandoned village of Galeri [Carciae] north of Rome, and Hannibal's bridge. The following month Isabella sailed to Spain visiting and sketching Tarragona, Sargentum, Spanish costume at Alicante then Seville by the end of March and on to Gibraltar for the beginning of April, with sketches of 'Barbury Jews' and 'Moors'. Not content to stay long she travels on to Granada with sketches of the Alhambra, Avila, Cordoba Burgos and Vittoria, by the time this sketch book ends in early May 1868.

The continental travels were probably precipitated by Isabella's husband's ill health which had been reported as 'precarious' in December 1866 - Maybe the trip was thought of as a something of a cure, although the number of place they visited looks rather punishing and a year after the sketch book closes Sir Charles had died.

Isabella was the daughter of David Lyon of Portland Place and Jamaica, an immensely wealthy West Indian merchant and slave owner who bequeath some £600,000 on his death in 1827, one of the fifty richest men to die in the first quarter of the nineteenth century. Isabella was given £50,000 by her father on her marriage to Jamaican slave owner James Wedderburn, he however died in 1834 and she remarried again in 1836 to Admiral Fremantle.

The sketches are often quite naive and Isabella was no great artist but rather an enthusiast looking to jot down people and places that caught her eye. The sketches appear to have been disbound from their format and rebound and interleaved with blank paper by, Carter & Co. Heraldic Stationers and importers of fancy goods at 16 South Audsley Street off fashionable Grosvenor Square, a short walk from Isabella's brother in Tilney Street.





DEXTERITY NEEDED

31 [GAME]. NEWEST IMAGE REBUSES. with these 16 parts you can compound 8 different animals. - Neueste Bilder-Rebus. Aus diesen 16 Theilen kann man 8 verschiedene. Thiere zusamensetzen. - Nouveaux Rébus en Images. De ces 16 pieces on peut former 8 animaux différents - Nouve Enimma in Imagini. Con queste 16 parte si può comporre 8 differenti animali [Germany] 'Schutzmarke CN', [circa 1860].

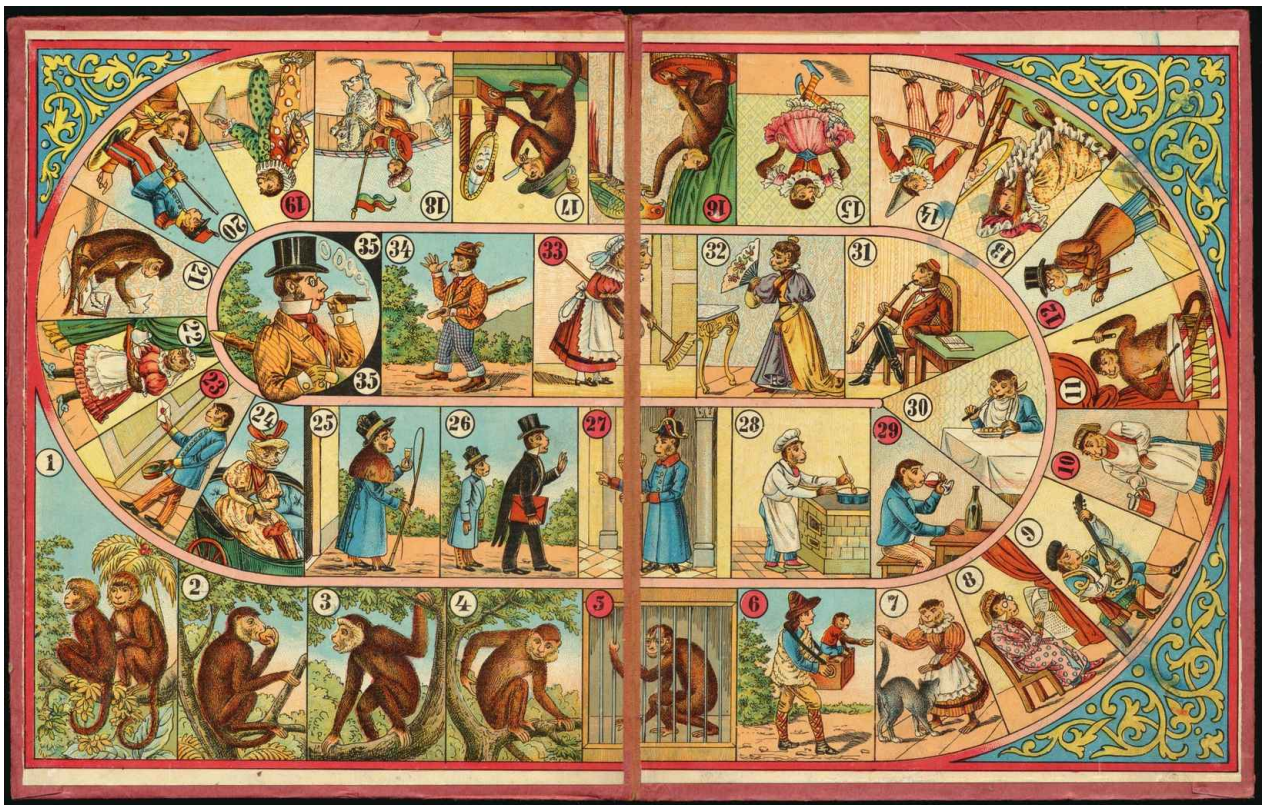
£ 1,500

Complete with 16 hand coloured lithograph cards [119 x 59 mm] and two lithograph 'key' cards [115 x 33mm]; contained in the original box, [70 x 130 x 30 mm], the lid with a decorative title in four languages.

A fine example of this early form of the 'Misfit' game.

The depiction of each animal has been divided into four quarters, a quarter image from two different animals has been lithographed onto each of the 16 cards. The object of the 'Rebus' is to overlap four of these cards in order to reconstruct, or reveal, one of the animals. Slightly more perplexing than it looks as the game needs a certain amount of dexterity to join together the four deceptively easy looking quartered images to complete an animal image. Thankfully the maker has included an outline 'key' to show the correct configuration of each animal.

We have not been able to discover the maker whose initials 'CN' are prominently shown on the box-lid, however the game was probably manufactured in the Nuremberg area of Bavaria.



HUMAN DEVELOPMENT

32 [GAME]. [DARWIN]. [EVOLUTIONARY BOARD GAME]. [French] [circa 1880]. £ 950

Chromolithograph mounted on red folding board [240 × 385 mm], without pieces and box, likely as issued; some minor marks but overall a clean example.

An uncommon evolutionary board game using the advancement and occasional retrogression of a monkey to the 'status' of *Homo sapiens*. Darwin's 'monkey theory' produced a deluge of caricatures and jokes in the second half of the nineteenth century and the evolution of a board game was only another instance of natural selection.

Technically this game can be classed as a form of 'Game of the Goose' although the use of thirty-five places is unusual. These include twenty-five places each with a white number that advance the player and ten places each with a red number where they lose a turn.

The opening place has two happy monkeys sitting in a tree, spaces 2-4) advancing to the eating a fruit, calling out and scratching, however 5) has the monkey caged and 6) as a mascot to an organ grinder. Thereafter the scenes are progression of the monkey slowly transforms acquiring attributes of the human. Sometimes the monkey is female or male but the advances include 7) as a servant berating the lower life form of a cat; 8) reading the newspaper; 9) playing a mandolin 11) a drum 12) dressing etc. Losing a turn the places show the monkey either as 10) a porter giving beer, 19) a clown) and 23) a post man or 33) a maid with a broom and are generally minor regressions in status. Why 21 of a naked monkey ripping a book apart is a positive attribute is anyone's guess but probably the artist just being mischievous. The winning 35) has the monkey or rather man, dressed in his finery of top hat, collar cuffs, monocle walking stick and smoking a cigar in a holder.



DOMINO'S MEET THE COMMEDIA DELL'ART

33 [GAME]. HOUX-MARC, Eugène. DOMINOS SANS POINTS DE POLICHINEL. Par Eugene Houx-Marc. Discouverts après la mort Polichinel, dans son Secrétaire qui a été trouvé commode par un certain Pierrot qui s'était mis a voler. Paris, Lion, Editeur. lith. Destouches 28 r. Paradis. [n.d., c. 1860?]. £ 1,500

Complete with 28 'Dominos' each with a hand coloured lithograph scene with two characters, mounted on wood blocks [45 × 70mm] with a metal centre pin; the lower face with blue-paper; also an additional block with the publishers details [45 × 140mm]; contained in the original box [295 × 380 × 23mm]; the lid with a hand coloured lithograph scene of Pulcinella and Harlequin climbing out of a games box with the duck looking on and the secretaire peeping behind a curtain.

Played just like any Dominoes game except the pieces each have pictures in place of the usual pips.



Four stock characters from the Commedia dell'art including Pedrolino, Puncinella, Harlequin and Colombina, are combined with a monkey, duck and dog on each of the dominoes. Thus when the characters are facing the Duck we find Colombina feeding it, Puncinella trying to shoot it and Pedrolino dancing with it!

The real name of the author appears to have been Marchoux, reversing the syllables of his name with a hyphen. He wrote a number of juvenile primers etc. and appears to have flourished until 1852 but evidently looks to have been active slightly later into the early 1860's. Not much is known of 'Houx-Marc' although he is in some way closely related to Louis August Marchoux, President of the Chamber of Notaries, who had built and promoted the famous Gallerie Vivienne in the 2nd arrondissement in Paris.

Two versions of the game were evidently produced, one example with the box designed to hold counters for placing bets and the other, as ours, without space, designed for parents that did not want their children to be indoctrinated into sinful games of chance, dice and other corrupting influences. Twenty eight is an extremely awkward number of double-square pieces to neatly enclose in a box. If laid 4 by 7 the box would be an ungainly long rectangular container hardly adaptable to a neat lid illustration. To avoid this the makers have inserted a plug the same area as two pieces which they use to advertise their name, something we have not seen before.

See: Jean Adhémar, *Inventaire du fonds français après 1800, Bibliothèque nationale, Département des estampes.*, 1958, Vol. 10, p. 488 for a brief notice.



PROSPECTUS FOR A NOTABLE HOUSING DEVELOPMENT

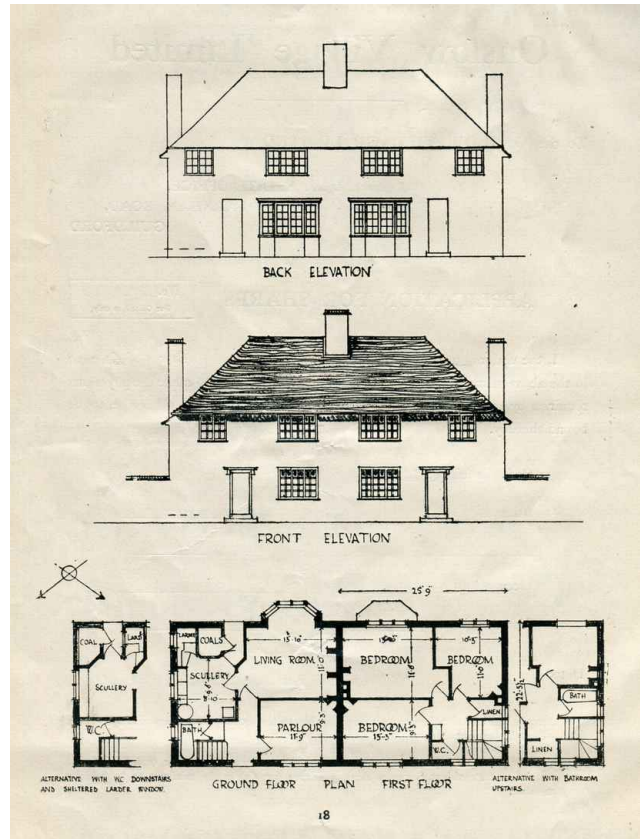
34 [GARDEN CITIES]. ONSLOW VILLAGE LIMITED. Registered Office: Estate Office, Farnham Road, Guildford. Prospectus and Descriptive Booklet. 1920. £ 300

Small folio, 26 pages, with fold out map and panorama of site; some pages detached (or were originally produced as inserts); the covers have some damage and are grubby; fair copy of fragile item, with 'Onslow Village - lay out of first 50 houses' on inside front cover.

A rare prospectus for a notable Surrey housing development.

'Onslow Village Ltd acquired 646 acres (just over one square mile) of land from Richard Onslow, 5th Earl of Onslow in 1920 for approximately one quarter of its market value at the time. The aim was to create a "Garden City" to be modelled on the ideas of Ebenezer Howard's Garden City Movement. It was their intention to build a self-contained community with smallholdings, public buildings, open spaces, recreation grounds, woodland and a railway station, as well as developing sites for churches, hotels and factories. On Saturday May 1, 1920, ten weeks after the formation of the Society, the foundations of the first two houses were laid and by March 1922 ninety-one houses had been built. Unfortunately due to a lack of funding the scheme never reached full completion, with about 600 houses actually being built. Original drawings however showed that there were further plans to develop the farmland at Manor Farm, north of the A3. By the mid-1970s, one third of the properties were still owned by Onslow Village Ltd. Then, in 1984, the company was wound up and many shareholders and tenants had the chance to buy their homes at extremely affordable prices' (*Wikipedia*).

The head of the first page reads 'Prospectus for the purpose of enabling the Society to develop the Manor and Wilderness Estates, Guildford (comprising an area of about 646 acres), on Garden City lines, applications are now invited for 20,000 fully paid shares of £1 each, £50,000 5 per cent loan stock.'



THE FIRST INTERNATIONAL EXHIBITION

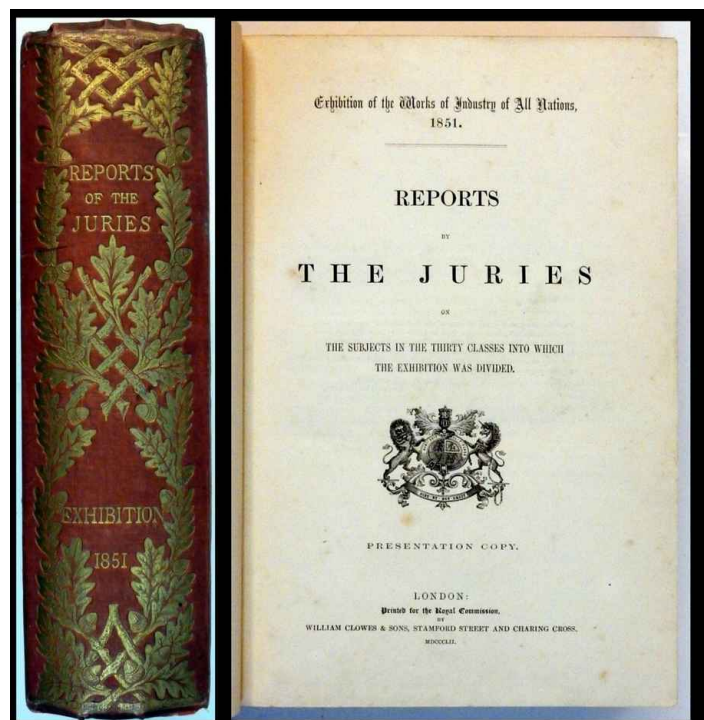
35 [GREAT EXHIBITION 1851]. EXHIBITION OF THE WORKS OF INDUSTRY OF ALL NATIONS, 1851. Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided. Presentation Copy. London: Printed for the Royal Commission, by William Clowes & Sons, 1852.

£ 750

FIRST EDITION. *Large octavo; with three chromolithograph plates; original red ribbed cloth, boards stamped in gilt and blind, decorative gilt spine, all edges gilt, expertly recased with new endpapers; housed in a modern custom made slipcase red cloth slipcase; a very good copy.*

First edition of this key contemporary document concerning the Great Exhibition of 1851, an exhaustive work giving the jury awards and details of the thirty categories of exhibit. "The total effect of The Great Exhibition was considerable, if incalculable" (*Printing and the Mind of Man*).

Printing and the Mind of Man 331.



PROVINCIAL VERSE

37 **HITCHINS, Fortescue.** THE SEA SHORE, with other poems... Sherborne: Printed for the author by James Langdon; and sold by L.B. Seeley, and John Hatcherd, London. 1810. £ 385

FIRST EDITION, SUBSCRIBER'S COPY. 8vo, pp. [xxiv], 173, [1] blank, [1] errata, [1] blank; some very minor light dust-soiling, otherwise a clean copy throughout; uncut in recent paper backed boards, inscribed on rear free endpaper 'Andrew Thomas, Towednack'.

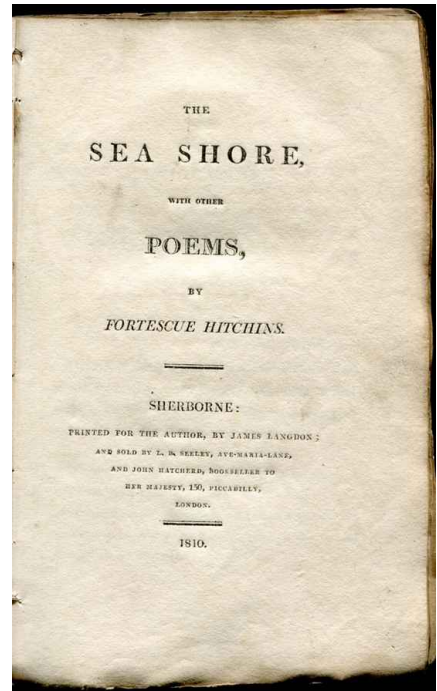
Rare first edition of this collection of verse by Fortescue Hitchins, attractively 'printed for the author' in Sherborne.

Besides the lengthy poem on *The Seashore*, the work contains over 70 further pieces, including several of local interest: *To the Patrons of the Asylum for Female Penitents at Plymouth*, *Zimmermann's Cottage, a romantic Retreat, near Penzance*, and *A Sonnet to Miss H-, of Falmouth*, as well as a number of other unusual titles, such as *On the Escape of Simon, a Tame Owl*, *The Frogs desiring a King* and *Consolation for neglected Bards*. The work is concluded, rather aptly, with *The Finale, occasioned by sending off the last MSS. Sheet to the Printer*, in which he states 'Let critics, with imperious sway, Shed venom on my plaintive lay' (p. 173).

Although we have found little on Hitchins (other than that he was a resident of St. Ives in Cornwall), it seems from the subscriber's list that he was particularly well connected. Names such as Sir Joseph Banks and Dr. Maskelyn, Astronomer Royal, are included, as well as the Rev. R. Polwhele, evidently a close friend of the author since the work contains 'Sonnet to the Rev. R. Polwhele' on p. 95. Richard Polwhele (1760-1838), who had attended the Truro School, was encouraged, as a young writer, by Hannah More, Catherine Macaulay, and John Wolcot; in middle age he was an associate of Hugh Downman and Richard Hole; later in life he corresponded with Walter Scott and Robert Southey.

The present copy belonged to Andrew Thomas, who, like the author, was a resident of St. Ives, and whose name is found amongst the subscribers.

OCLC: 33127738; not in Jackson.



PRINCIPLED PHILANTHROPIST, CRANK AND CHILD KILLER

38 **[HOPLEY, Thomas].** HINTS FOR WHOM THEY MAY CONCERN. No. 1. England's Free Slavery. Dedicated to the "Government." London: Arthur Hall and Co., 26, Paternoster Row. 1866. £ 165

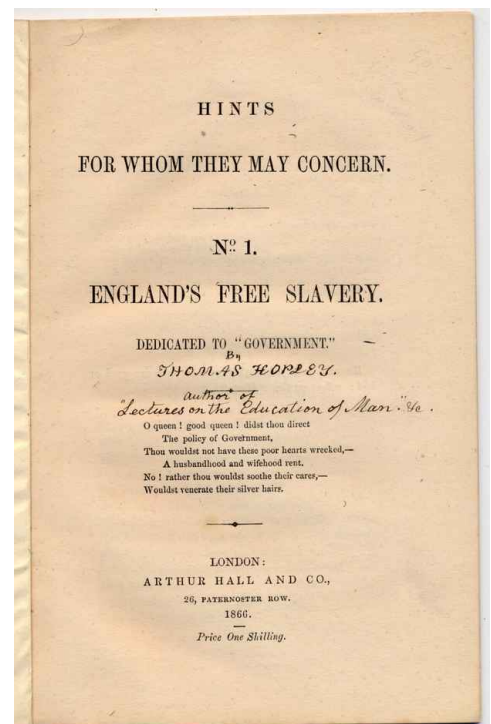
FIRST EDITION. 8vo, pp. 32; uncut in original printed green wrappers, spine repaired with tape; inscribed on the upper cover 'Presented to the British Museum by the Authors sister.'

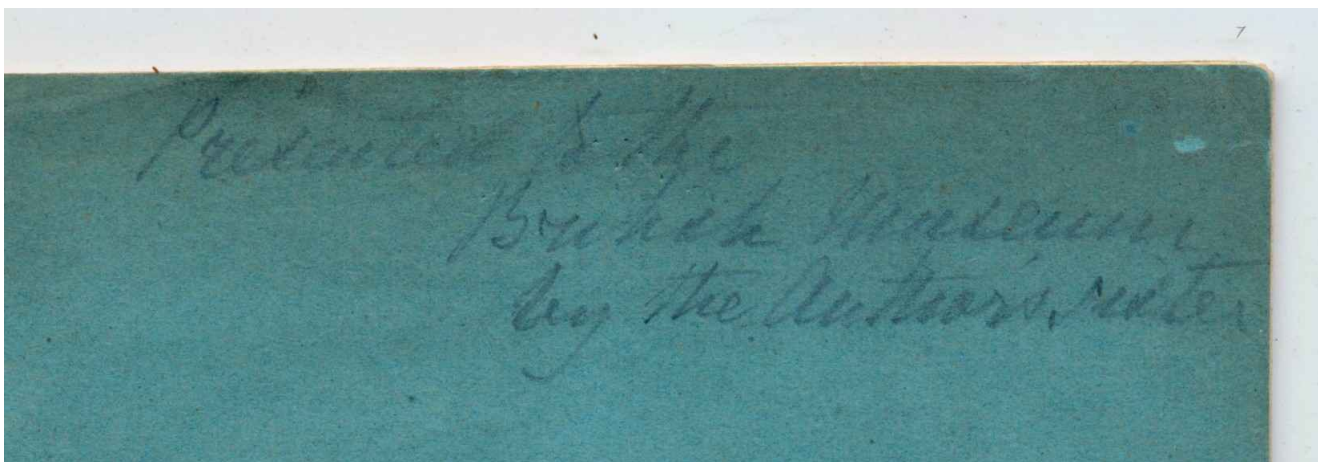
Written in execrable verse, Hopley details the plight of the agricultural worker, their ignorance and futility in their lives, he calls for 'An Abolitionist Society for England' and clearly saw the life on the land as tantamount to slavery.

The author was a schoolmaster convicted of the homicide of a child in his care, Reginald Cancellor, in 1860, and therefore chiefly remembered thereafter as the 'Eastbourne manslaughter.' Hopley before his conviction 'devoted his evenings to blue books and his holidays to fieldwork in factories and urban swamps' [ODNB] and therefore would have had first-hand knowledge of the plight of the poor, if not understanding. The problem is that Hopley was a messianic individual who, whether he did or did not kill Cancellor, deliberately made very many more enemies than friends and it's little wonder the pamphlet was anonymously published.

The inscription on the upper cover is intriguing for although this copy was intended for the British Library it would seem that Hopley's sister either forgot to gift it, decided not to do so, or indeed did the British Library refuse the work? Catherine Cooper Hopley (1817-1911) was a travel writer who wrote on the confederate states, not unfavourably, a governess and also a writer on natural history, especially on reptiles.

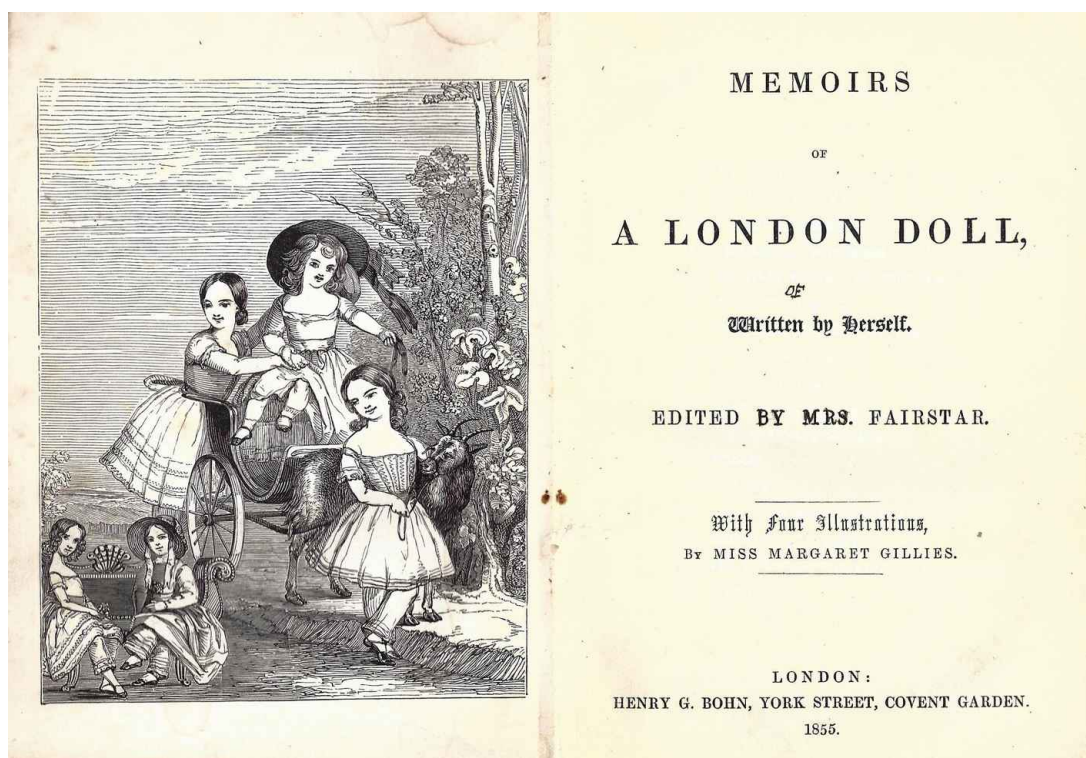
The various Hopley's were all seemingly rather odd and ODNB sums up Thomas as 'Esteeming himself a principled philanthropist, but regarded by many of his contemporaries as an offensive crank, Hopley was evidently easy to dislike. The publicity that surrounded his trial reflected the ambiguous position of private schoolmasters in the mid-





Victorian period, and recent interpretations have highlighted the role of the press in creating an image of gratuitous cruelty. The limitations of the legal process and forensic medicine of his day mean, however, that the extent of his responsibility for the death of Reginald Cancellor must remain indeterminate. This Victorian sensation had enduring legacies: for more than a century Cockburn's test of reasonable chastisement guided the courts as they dealt with cases involving corporal punishment by parents and schoolteachers, while Hopley's name continued to be recycled as the paradigm of schoolmasterly malevolence.⁷

OCLC: 35358439; alas, a copy has subsequently found its way in to the British library!



THROUGH A DOLLS EYES

39 [HORNE, Richard Henry]. MEMOIRS OF A LONDON DOLL Written by Herself. Edited by Mrs Fairstar. With four illustrations, by Miss Margaret Gillies. London: Henry G. Bohn, York Street, Covent Garden. 1855. £ 350

THIRD EDITION. 12mo, pp. [4], 152; with four wood-engraved plates, including a frontispiece; apart from some occasional light foxing, a clean copy throughout; in the original red blind-stamped publisher's cloth, spine and upper cover lettered in gilt, expertly recased, rather sunned and rubbed, but still a good copy.

Scarce third edition of this popular children's book on the life and tribulation's of children as seen through a dolls eyes.

The doll begins life in High Holborn where a poor doll-maker with his wife and children live a hand-to-mouth existence in a one room garret. Purchased for a piece of cake, the doll becomes the plaything of a young milliner who makes its first frock and trousers. The text, to a very great extent, is a neat foil for describing the lot of poor children during the 1840's. This is hardly surprising for Horne had from 1840 to 1843 been employed as a sub-

commissioner in connection with the Royal Commission of Inquiry into Children's Employment, which particularly focused on the employment of children in mines and manufactures.

The chapters each encapsulate an episode of the dolls life, as she is passed from one poor child to another:- My Making and Birth - My First Mamma - Twelfth-Night - The Little Milliners - My First Frock and Trousers - The Little Lady - The West End of Town - A Narrow Escape - Doll's Letters - Playing with Fire - The Portrait Painter - Punch and Judy - The City - The Lord Mayor's Show - The Lost Bracelet - The New Grand Christmas Pantomime - Conclusion. There is of course some help from 'a lady' and similar such fanciful padding so that the reader did not to feel too uneasy.

At the end of the work Horne promises a sequel, as the doll had escaped London and was now living in the country. However, despite the success of the *London Doll*, he appears never to have returned to the subject.

The work was first published in London in 1846, with a second edition following in 1850. It was also issued in America in 1852 with new illustrations, cleverly reworked from the original designs.

OCLC records one copy in the UK, at the BL and a further four in North America, at Columbia, NYPL, Harvard and Alberta.



THE EARLIEST USE OF PHOTOGRAPHY
REPRODUCING A COMPLETE MANUSCRIPT

40 [JAMES, Sir Henry, *photographer and editor*]. DOMESDAY BOOK OR GREAT SURVEY OF ENGLAND OF WILLIAM THE CONQUEROR, A.D. MLXXXVI. [1086]. Southampton: Photozincographed, by Her Majesty's Command, at the Ordnance Survey Office, 1861-1863. £7,500

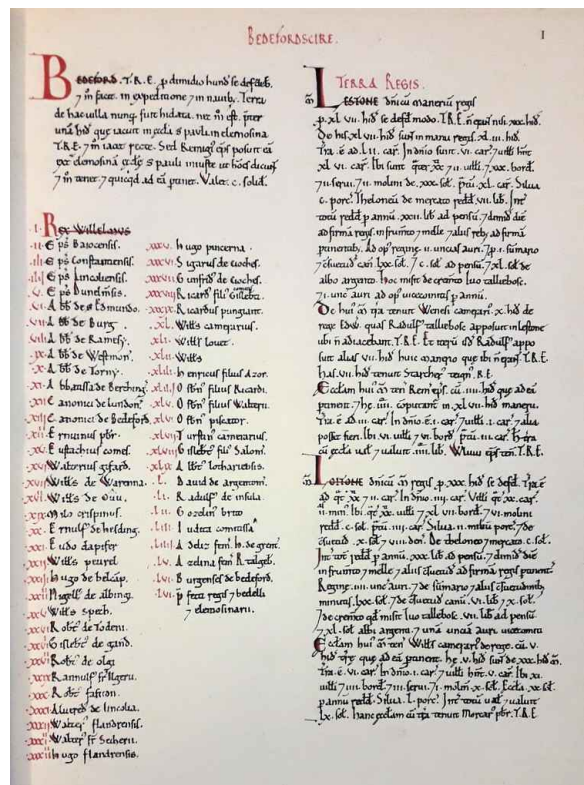
FIRST PHOTOGRAPHIC FACSIMILE EDITION. *Two Volumes, Imperial [37 x 29 x 9.5 cm] and Demy Quarto [34 x 25.5 x 6.8 cm.], printed in red and black replicating the original manuscript pp. 636 and 340 (i.e Vol 1 pp. xx, xvi, xxi [1], xxviii [1], xiv [1], xi [1], xiv [2], xxxviii, xx [1] xviii [1], xxxiv [1], xviii, xxii, xii, xxviii, ii [1] xv [1], lxxx [1] ix, xxi [1] xxvii [1], vii [2] viii-xiii, xxviii, xiv [1], xiii [2] lxxxvii [2] & Vol. II cccxxxix [1]); contemporary full reversed calf with bevelled edges, the spine in compartments lettered in black Gothic, all edges red. In a remarkably fine state of preservation and contained in two purpose made red cloth boxes, spines lettered in gilt.*

The first facsimile of *Domesday Book* and earliest use of photography for the purpose of reproducing a complete manuscript.

We have not been able to locate another copy of the work replicating, as here, the Domesday Books in a two volume format. Most subscribers to the work chose only to purchase the single county parts in which they were interested; libraries and institutions also chose to acquire the work in 35 parts rather than in these two impressive volumes. Contemporary advertisements state that the two volumes 'like the original' could be purchased for £18, slightly more than the total price for the standard parts issue. Very few purchasers appeared to take up the facsimile of the original, both in reproduction binding or in the impressive two volume format. We can find no copy bound in two volumes in any public collection, nor indeed can we find a copy offered for sale in this format in the last century.

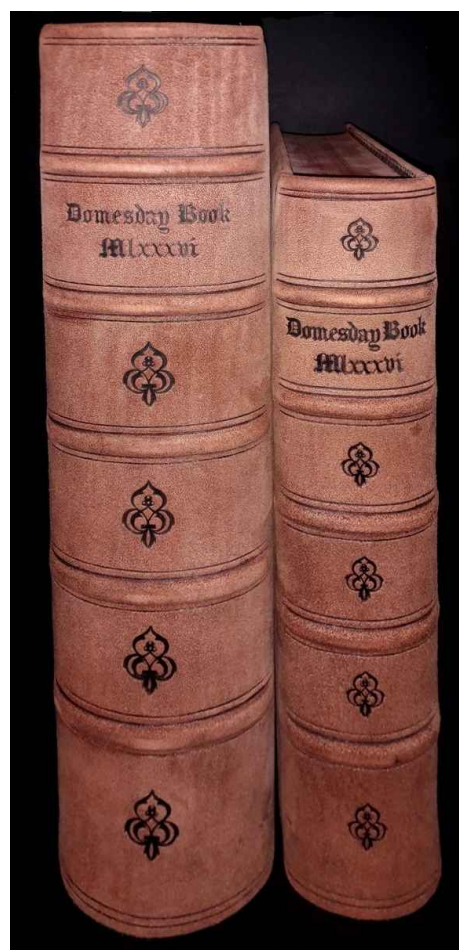
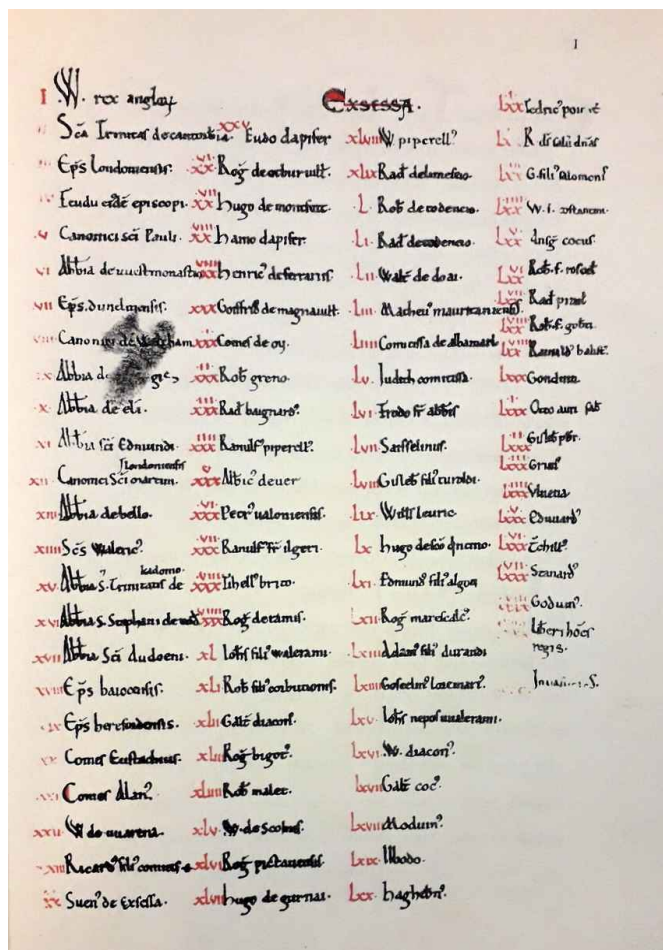
Below is an extract of Michael Twyman's account of the lead-up and printing of these important incunabula of photographic reproduction.

'Oddly enough, the field in which the new process of photozincography was first explored was not map and plan production, but the making of facsimiles of old documents. How this came about is recorded by James in the Preface to Scott's report on photozincography at the Ordnance Survey Office. James wrote that Gladstone, who was Chancellor of the Exchequer at the time, asked him at a meeting connected with Survey business, whether he knew "of any process by which some of our ancient manuscripts in the Record Office



could be copied.” The answer hardly needs recording and, as proof of the capabilities of photozincography, James had a facsimile made of a small deed from the time of Edward I. This was printed on 14 February 1860 and copies of it were bound up with the annual *Report of the progress of the Ordnance Survey* for the year 1859. All parties appear to have been satisfied with this experimental print and James was subsequently directed to make a copy of the part of Domesday Book relating to the county of Cornwall. With this in mind, the relevant parts of the larger of the two volumes of Domesday Book were taken to the Ordnance Survey Office at Southampton in February 1861, where they remained for some ten days. This facsimile reproduction of the parts relating to Cornwall must have been considered a success since it was decided to continue the venture county by county until Domesday Book was copied in its entirety.

It seems likely that Gladstone was under some pressure to take the initiative in this matter. The two manuscript volumes of the Domesday Book, which had been kept in the Chapter House at Westminster since the mid-eighteenth century, were transferred to the new Public Record Office in Chancery Lane in 1859, and the question of their security and the related need to make authentic copies of them, were clearly matters of concern at the time. It is also worth recalling Crofton Croker’s plea of a decade earlier that lithography (though he had in mind ordinary transfer lithography) should be applied to the reproduction of State Papers. James stressed the importance of photozincography for the reproduction of old documents. In particular, he drew attention to its capability for the production, at a low unit cost, “of authentic copies of rare and valuable documents now locked up and inaccessible to the public”. James was also alive to the advantages of photozincography over facsimile methods that involved tracing, both from the point of view to security and conservation, and wrote in the introduction to *Domesday Book*: In examining copies made by Photozincography, it must always be remembered that the original document is not even handled or touched by the copyist, each leaf of the book is placed in succession before the camera by the officer from the Public Record Office, in whose charge it constantly remains, and sometimes after an exposure of only twenty seconds, the copy is taken.



For all this, the two original Domesday volumes had to be taken to Southampton for the facsimiles to be made from them. The larger of the two volumes, known as “Great Domesday”, travelled there in the custody of Joseph Burtt and remained at Southampton either with him or another assistant keeper of the Public Record Office until the completion of this part of the work in April 1863. Similar arrangements were made for the second and smaller volume, which was returned in December 1863. In making the comments quoted above, “that the original document is not even handled or touched by the copyist” and that “each leaf of the book is placed in succession before the camera by the officer from the Public Record Office”, James was being a shade disingenuous since the volumes had to be disbound to be photographed. What is more, all the photographic work had to be done in the open air, and possibly in bright sunlight, which would scarcely be regarded as good conservation practice today.

James's contribution to the development of photozincography was not so much that of innovator as of entrepreneur. From a technical point of view it was Asser who provided the break-through, and some credit must also go to Captain A. de C. Scott, who was directly responsible for the photozincographic exercise at Southampton and later wrote a technical account of the methods adopted there. In any case, very similar methods were being developed by J. W. Osborne at the Survey Department in Melbourne at much the same time. None of this should detract from James's contribution to the development of photozincography; not only was he a tireless promoter of the process, but he was also generous in recognizing the contributions of both Scott and Osborne. The names of other people associated with James's successful venture are also known because the editor of one of the first publications to contain a photozincographic reproduction from the Ordnance Survey Office press pays tribute to the work of its photographer, Corporal Rider, and its printer, Mr Appel. Rudolph Appel was employed by the Ordnance Survey for thirty-five years after the bankruptcy of his business in 1857, and his contribution to the printing of photolithographs was acknowledged in several of its publications. Following his part in the shortlived attempt of William Siemens to promote anastatic printing in Britain, and a not very successful period working on his own account for such clients as Sir Thomas Phillipps, it seems that Appel had at last found an appropriate outlet for his skills.'

'The major facsimile production of the Ordnance Survey Office in terms of extent was the *Domesday Book or the great survey of England of William the Conqueror* (1861—63), which has already been referred to. Starting with the volume for Cornwall, the whole of Domesday Book was reproduced in facsimile county by county in thirty-five volumes. Most of the volumes are folio in size, though those for Essex, Norfolk, and Suffolk are quartos. The differences are accounted for by the different sizes of the two original volumes of Domesday Book. In 1863 a two-volume edition of the facsimile was issued in the same form as the original and with foliation to correspond with it. Each page of the facsimile was printed in black and red, both workings being produced by photozincography. Compared with the letter forms copied by hand by Netherclift and others, those in the *Domesday Book* facsimile appear a little rough at their edges; moreover, the backgrounds of some of the plates are a little spottier than those to be found in most hand-drawn facsimiles. Though the reproductions in the *Domesday Book* may well be accurate in terms of what the camera 'saw', the incidental effects produced by photozincography often look misleading, as do similar line facsimiles of half-tone images produced today. Variations in the tones of pen strokes and the effects of show-through were not, of course, picked up at all, nor were some other incidental characteristics of the original. Moreover, the use of a smooth paper makes it hard for us to see the publication as anything more than a facsimile of the shapes of the written marks. Nevertheless, the production of such an ambitious work so soon after the development of the process of photozincography was no mean achievement, and it paved the way for numerous published facsimiles of old documents.'

Michael Twyman, *Early lithographed books*, pp. 243-250; Twyman 1.85.

INCLUDING A CARD LAMENTING THE LOSS OF PRINCESS CHARLOTTE

41 [JUVENILE REWARD CARDS]. THE LYRE, A selection of popular Psalm & Hymn Tunes With Appropriate Vignettes [sic]. London. Published by Robert Miller, 24, Old Fish Street. [1821]. £ 850

FIRST (& ONLY) EDITION. 12mo (136 x 85mm); hand-coloured engraved title and 21 engraved cards, including 4 double-page, each with hand-coloured illustration above verses and music; bound contemporary quarter green morocco over marbled boards, spine lettered and ruled in gilt, boards and corners lightly rubbed, but still a very desirable item.

An attractive hand-coloured engraved children's book of hymns, each with words and music, along with an engraved vignette. The four double-page poems at the back include 'My Mother,' 'My Father,' and verses to the memory of Princess Charlotte Augusta, who died in 1817. Also included is a poem on the death of George III in 1820. The title 'The Mother' is by Ann Taylor but is not acknowledged, perhaps as no permission was ever sought from Darton to reprint the poem. The composer of much of the music is signed by 'I. James' who we or anyone else alas failed to discover any information.

There are three copies in the Opie collection at the Bodleian - probably why the title is scarce elsewhere - who tentatively date the work to 1821. A copy of the publishers bookseller's catalogue lists this title as 'printed on fine drawing paper, embellished with neat vignettes, half bound,' available for 2s 6d plain and, as here, 3s 6d coloured. The individual leaves could also be purchased as 'Reward Cards' priced 3d or on extra large paper at 6d each although no examples of these have been yet traced. It is likely that the volumes were often cut up in order to hand out as 'Reward Cards' and this may have happened to the defective copies at Yale and Osborne.



OCLC records two copies in the US at Yale and Osborne Collection Toronto, (both incomplete!) with further copies in the UK at Oxford, Cambridge University of York and Aberdeen; Gumuchian 3880.



‘STYLES OF THE MIDDLE AGES... ARE BEST SUITED FOR SCHOOL HOUSES’

42 **KENDALL, Henry Edward, Jr.** *DESIGNS FOR SCHOOLS AND SCHOOL HOUSES*, Parochial and National. London: John Williams & Co. 141 Strand, 1847. **£ 850**

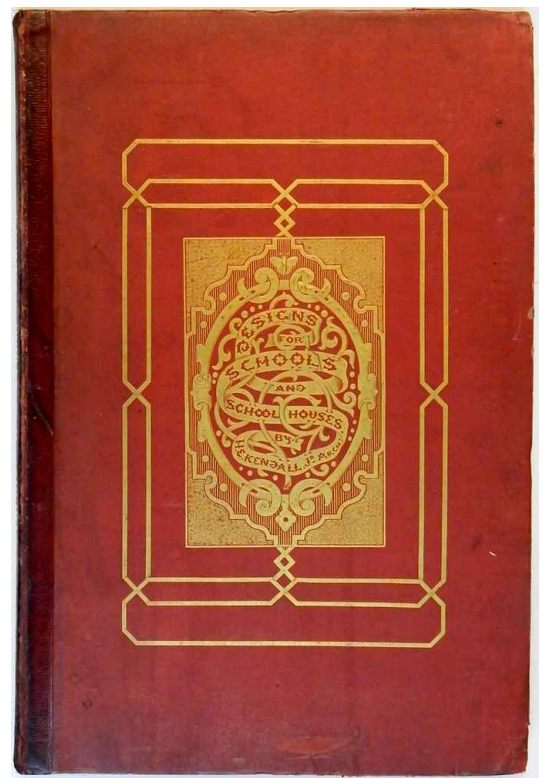
LARGE PAPER COPY. *Large folio, [55.5 x 37 cm] Tinted lithograph title page; partly hand coloured, lithograph dedication, ff. 14 letterpress, the opening paragraph partly hand-coloured and 20 lithograph plates including 8 tinted lithographs; a few traces of faint foxing and some minor chips to a few edges; original decorated embossed red cloth boards, morocco spine, lettered in gilt, gilt edges; boards slightly marked with minor rubbing at edges and several sympathetic small repairs to cloth corners; Inscribed in a grand manner to his brother-in-law Lewis Cubitt from the author.*

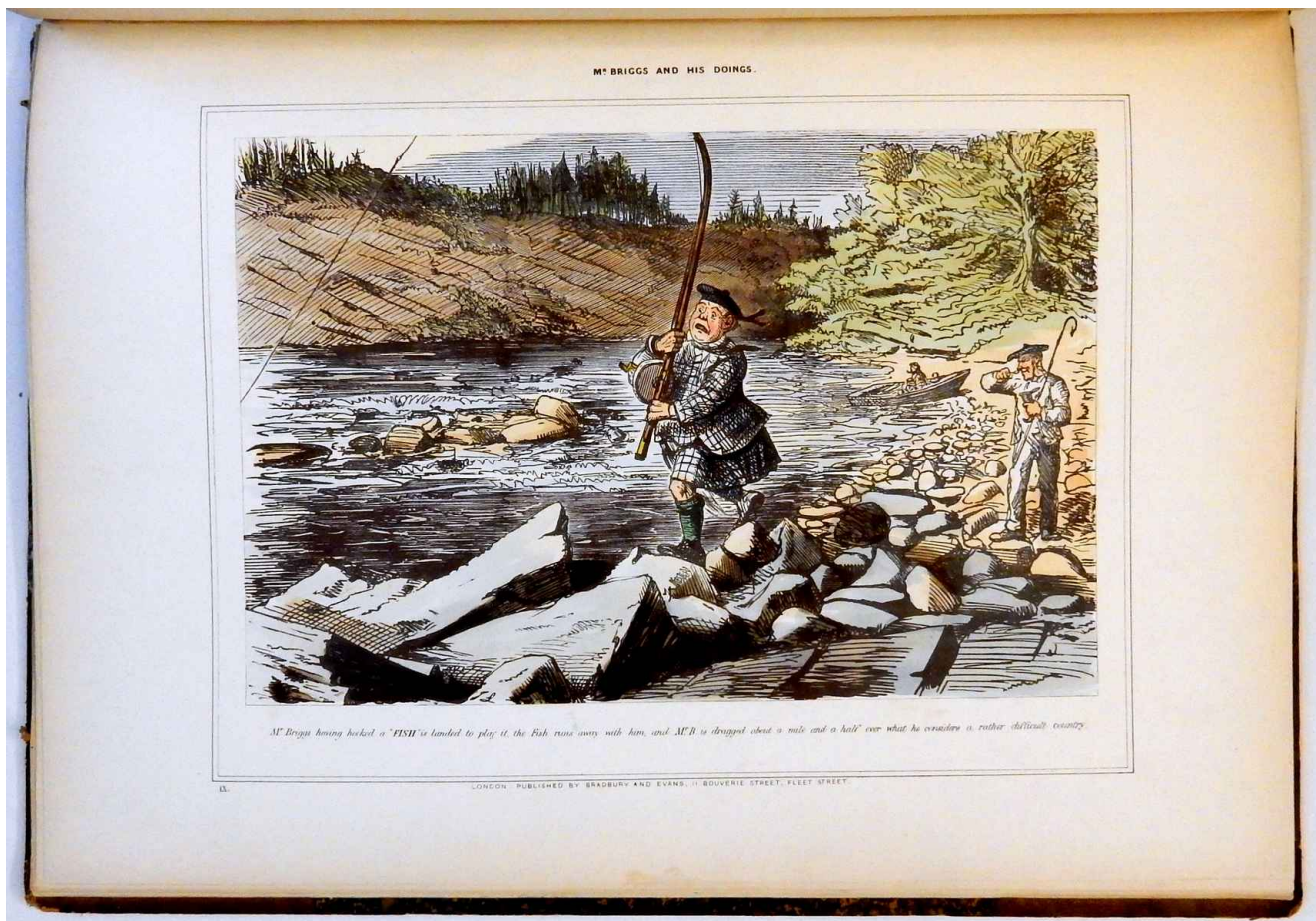
The son of Henry Edward Kendall, a prolific and successful architect of the previous generation, Henry Edward Kendall, Jr. (1805-85) was trained in his father's office and became a successful Victorian architect himself. He was active in Kemp Town, Belgravia, Pimlico and Brighton, and was the district surveyor for Hampstead. This book is a record of his twenty designs for school buildings, including the Childerditch School in Essex, the Willesden School in Middlesex, Battle and Langton Schools in Battle, and several schools in Bury St. Edmunds, among others. The styles include pointed, Tudor, half timbered and Elizabethan.

In Kendall's preface he wrote that 'styles of the Middle Ages... are best suited for school houses for the buildings themselves, like pious institutions of olden times, partake of a semi-ecclesiastical character.' He did not consider purity of style an essential and his designs combined all styles of Gothic and mixed Tudor with 'the fantastic medley manner of building in the time of James I'.

Kendall was married to the sister of Lewis Cubitt (architect brother of Thomas Cubitt), and this large paper copy of his book carries a handsome inscription to him.

OCLC: 23060110 - however not specifying large or small paper copies.





AN UNUSUAL PRINTING METHOD

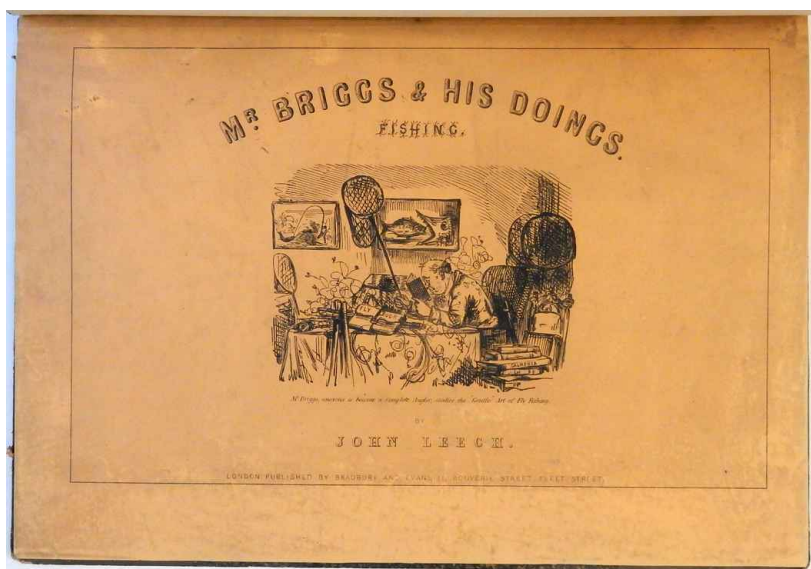
43 **LEECH, John.** MR BRIGGS & HIS DOINGS. FISHING. London: Published by Bradbury and Evans, 11 Bouverie Street, Fleet Street [1860]. £ 750

Folio, [460 × 320 mm], 12 hand coloured lithograph plates heightened in gum arabic; original ochre printed wrappers with additional caricature; preserved in brown half morocco by Zaehnsdorf, gilt top, spine lettered in gilt, worn at extremities.

‘Leech created a dramatis personae of loveable characters who were instantly recognizable to the Victorian public: the sturdy British householder, the henpecked husband, the plain spinster, the intrepid sportsman Mr Briggs, the Brook Green volunteer, and the dandified and time-serving flunky James. The last was really the creation of the Punch contributor Thackeray in 1845, but Leech was to continue it for many years. His holidays were spent among his sporting friends hunting, shooting, and fishing in the shires, a rich quarry for his humour and sketches, often including landscape.’

The work was advertised as being enlarged through a new process by the Electro-Block Printing Company. Apparently an impression was taken from the original wood blocks on rubber this was then stretched to a required larger size from which the image was re-transferred to a larger lithographic stone. Leech was quite taken by the process and held two exhibitions of ‘sketches in oil’ works printed on canvas and coloured by the Artist, at the Egyptian Hall and the Auction Mart in London in 1862. Despite the name of the process it required no electricity and was soon superseded by photolithography.

Houfe, *John Leech and the Victorian Scene* 1984, No. 149; Tooley, 299; Westwood & Satchell, p. 133.





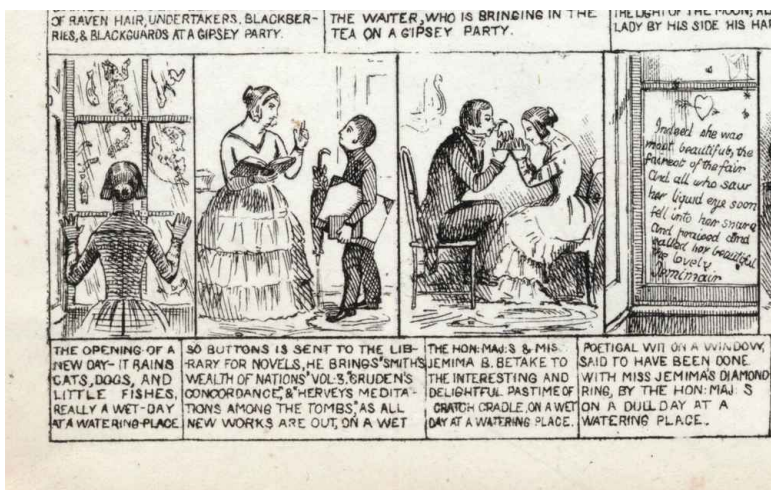
HOLIDAY TRIBULATIONS

44 [LEIGHTON, John]. LIMNER, Luke, *pseudonym*. LONDON OUT OF TOWN, or the Adventures of the Browns at the Sea Side. By Luke Limner Esq. London, published by D[avid Bogue], Eighty Six Fleet Street. Printed at the Lithographic Press C. Blair Leighton, 6 Percy St, Rathbone Pl. [1847]. £ 1,350

FIRST EDITION, FIRST ISSUE. Oblong 8vo, [108 x 101 mm], 16 leaves including covers printed in lithograph on one side only and including 154 illustrations with text below – plates ix-xii misbound after plate iv but complete ; original tinted lithograph covers the upper including the title withing a frame of cartouche of various scenes; the lower cover with a larger decorative cartouche.

Advertised in October 1847, the work was intended to capture the returning summer holiday crowd that year. Like all Leighton's work, the illustrations are a miracle of detail, and in this work he has produced a cartoon strip of 154 scenes, each captioning below of the misadventures of the Browns. The humour plays on all the fears of early Victorians, including servants, travel, disreputable people, foreigners and lodging houses.

The comic strip begins with Mr Brown's deciding that it is too dangerous to travel by the railway and so elects to take a carriage and then passage by steamer to their selected watering place. Mr Brown purchases a telescope and Mrs Brown packs 'a great many things she may want & forgets many things one will want.' John, their servant, makes a careful impression of the cellar key in soap before the family leaves too. With their page 'Buttons' the Browns take two carriages to travel to the wharf by London Bridge, one for themselves and one for the luggage. The streets are under repair and they are late getting to the wharf when the 'the second carriage runs a muck over a muck-heap crashing the luggage on Buttons and their dog Pontus.' The departure bell at London Bridge is already ringing and there is a mad scramble to get on aboard the steamship, Pontus falls into the water and is rescued by a passing wherryman, who is given a crown for his trouble. The boat crashes it's funnel into



London Bridge trying to cast off and only then do the Browns realise they have left their son behind among the water lanes crying out 'mamma.' A message tied to a bottle is thrown to him with instructions by a mysterious stranger dressed in black.

There various tribulations follow one after another, seasickness on the voyage, finding lodgings, John arrives with their lost son but the servant having had ample access to the cellar 'looks as if he had been shipwrecked and murdered and sold for a slave', he is admonished by Mr Brown and packed off back to London. The mysterious man in black turns out to be 'Hon. Maj. Smythe' who borrows money from Mr Brown but never pays any bills, he also has various unexplained misfortunes needing yet more 'loans' from Mr Brown, curiously he is also never around in the evenings. There are wet days with boredom setting in, Buttons is sent to the 'library for novels, he brings back "Smith's wealth of Nations" Vol. 3, "Cruden's Concordance", & "Hervey's Meditations among the tombs" as all new works are out, on a wet.' Swimming, gypsies, drives out picnicking (with an inevitable bull) are all given clever depiction by Leighton. At the end of their holiday the Browns discover to their shock that 'Hon. Maj. Smythe' is a banjo player in the Ethiopian Minstrel troop. The last scene takes up the back cover with the Browns trying to get back into their London home of Victoria Villa - John, their servant, now probably unconscious within.



'Shortly after the first edition of Lear's *Book of Nonsense* was published, John Leighton, using his pseudonym Luke Limner Esq., produced at least four small landscape-format picture books, three of which were published in London by David Bogue. They are all undated, but two of them are related by their subject matter to the Great Exhibition of 1851. The four are: *The Ancient story of the old dame and her pig - Comic. Art-manufactures - London out of town or the adventures of the Browns at the sea side* and *The rejected contributions to the Great Exhibition*. Copies of the second and last of these little books are bound up together in the Victoria & Albert Museum Library and have the following manuscript inscription: '2 Brochures published in the dark ages of art about 1848 & 51 / Plates very much injured a few copies printed off prior to destroying them'. Both the tone and content of this inscription suggest that it was written by Leighton or by someone closely enough connected with the publications to be trusted. Three of these books are similar in style and consist of numerous small humorous sketches with captions or a written commentary, and have their drawings and lettering (which is in capitals throughout) very neatly executed. All four books carry a Leighton imprint (C. Blair Leighton, Leighton & Taylor, or Leighton Bros), and were printed on one side of the leaf only so that double spreads alternate with two blank pages throughout.' [Twyman p. 194]

Michael Twyman [see below] notes that Leighton produced four early works and seemingly the plates were damaged for some or all of these through bad storage and so may account for the works scarcity. The first issue with the imprint containing 'C. Blair Leighton' was known to Twyman although he describes a later issue of 'Leighton & Taylor' who traded from at least 1849. Maybe the work only had a transient interest to contemporary buyers for on the 17th December 1851 Hodgson's held an auction of various stock including 550 copies of *London Out of Town* for sale, presumably still in sheets. That no copy with an overprint has been recorded may indicate they failed to find a buyer.

See Michael Twyman *Early Lithographic Books*, *Private Libraries Association*, 1990, No. 1.137.



WELL-TO-DO FAMILY LIBRARY, BUT NO SHAKESPEARE!

45 [LIBRARY CATALOGUE]. A MANUSCRIPT LIBRARY CATALOGUE of a family library. [London area]. [c. 1835-1840]. £ 850

8vo, [23.5 x 15 cm], pp. 262, ruled paper, paginated in ink of which 56 are annotated in ink on verso only and alphabetically arranged; original full russia decorated in blind and lettered in gilt on spine 'Catalogue'; gilt edges and silvered metal clasp.

A well presented library catalogue of a well-to-do family living in the London area in 1830's. We can be fairly certain when the main entries to the catalogue were completed from the inclusion of *Blackwood's Magazine* number 233 for March 1835. The blank volume was supplied by Edward Suter 19, Cheapside, London whose trade label is affixed to the front pastedown. Suter was a successful stationer and bookseller and may indeed have carried out library cataloguing as part of his trade.

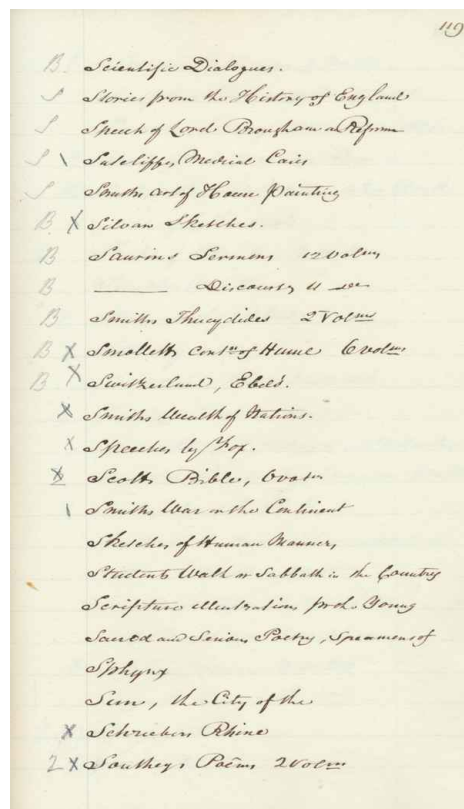
Clearly there was a young family in the household with such works as Pricilla Wakefield's *A Family Tour through the British Empire, Juvenile Traveller and Travels in Asia*; Elizabeth Strutt's *Triumphs of Genius and Perseverance; exemplified, etc.*; Margaret Grierson's *The visit, or mamma and the children*, and Mrs D. Bailey's *Tales of the Heath, for the improvement of the mind* lodged for juvenile improvement. Probably more girls than boys too as *The Young Lady's Equestrian Manual* of 1838 was added a few year later.

There are, of course, a goodly number of sermons but on the whole of a quite moderate enthusiasm, also the classical works by Sallust, Virgil, Pliny, Ovid, many of which are in Valpy Delphin Classic editions that points to the head of the family having a University education. More varied was their intake of poetry with Wordsworth, Southey, Byron, Henry Kirke White, Agnes Strickland's *Worcester Fields*, Rogers' *Italy*, Thomas Percy's *Reliques of Ancient English Poetry*. Also such fleetingly popular works as Letitia Elizabeth Landon's *The Golden Violet* and Edward Bulwer-Lytton's *Pilgrims of the Rhine*. However, more interesting is the ownership of a copy of John Clare's *The Village Minstrel, and Other Poems*. The inclusion of an uncommon copy of *Rambles in Waltham Forest... for the benefit of the Wanstead Lying-in charity* of 1827 attributed to Marguerite Countess of Blessington, may indicate a family connection with this part of Essex. It is interesting to note that there is no sign of any Coleridge Shelley or Keats.

Other shelves contained various works on the Napoleonic wars and the campaign in Spain, volumes of Scott's *Waverley Novels*, of course, but not much fiction. They may have availed themselves of circulating libraries for such fair, however they did find a permanent space for Dickens' *Pickwick Papers*. Adam Smith, John Locke, Speeches by Fox, Burke, Brougham, and the safer choice of Hume's *History* and Priestley's *Lectures on History* are to be found, but nothing too philosophically demanding.

More practical works on home management were purchased including Henry George Watkin's *Hints and Observations seriously addressed to Heads of Families, in reference, chiefly, to Female Domestic Servants*, 1817 and John Smith's *Art of House Painting - probably the improved edition by Butcher of 1821*, and Elizabeth Kent's *Sylvan sketches; or, A companion to the park and the shrubbery*.

Some titillation on the evils of the Roman Catholic church in Rebecca Reed's *Six Months in a Convent* was available, however Shakespeare and plays in general seem to be out of bounds, even in the bowdlerized editions!

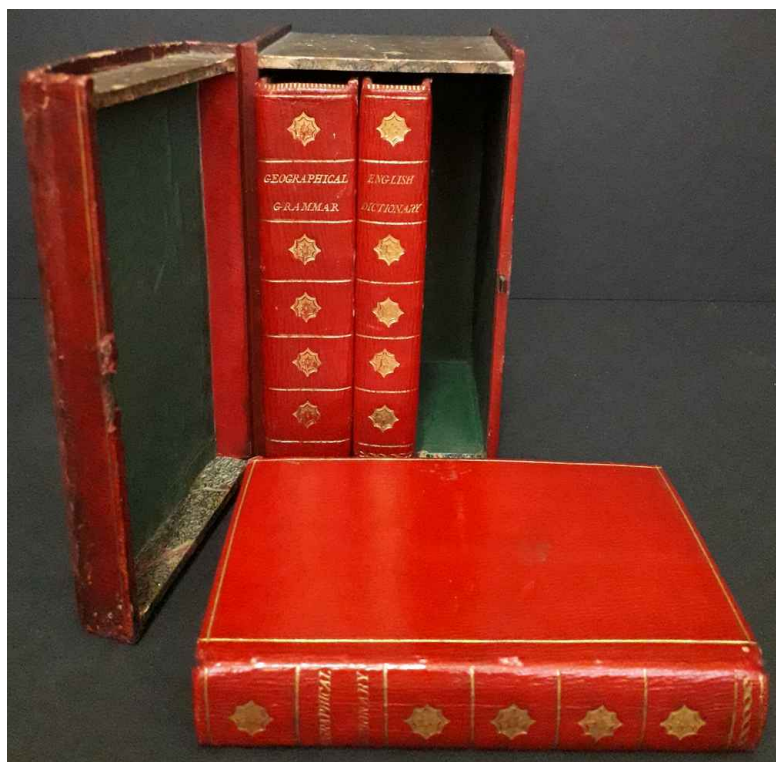
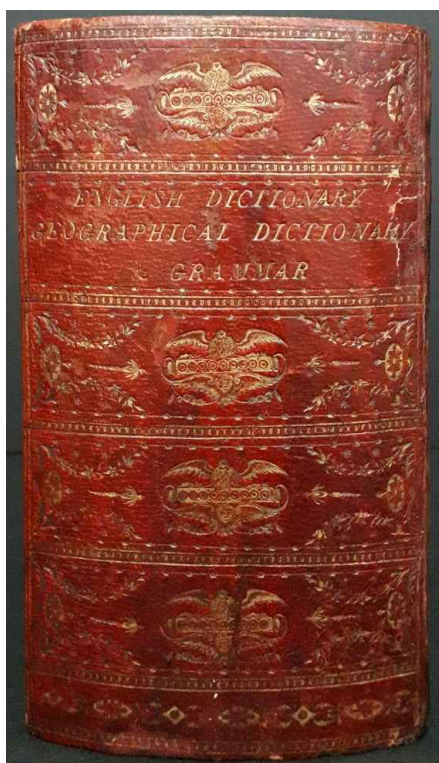


INCLUDING JOHNSON'S DICTIONARY

46 [LIBRARY SET]. A GENTLEMAN'S LIBRARY REFERENCE SET. Including: [JOHNSON, Samuel]. A DICTIONARY OF THE ENGLISH LANGUAGE... The Fourth Edition. London, Peacock, 1794.

MAIR, John. A COMPENDIOUS GEOGRAPHICAL AND HISTORICAL GRAMMAR. London, W. Peacock, 1795. FIRST EDITION. *With 13 folding engraved maps, hand-coloured in outline.*

JONES, Stephen. A NEW BIOGRAPHICAL DICTIONARY. London, G.G. and J. Robinson *et al.* 1796. Second, corrected edition. London, W. Peacock [and others] [1794-96]. £ 1,250



Three volumes uniformly bound in contemporary red crushed morocco, single gilt fillet and Greek key roll-tooled borders, spines ruled, lettered and gilt in compartments, all edges gilt, housed in a matching red morocco carrying case in the form of a book, spine richly decorated in gilt and with owls in the compartments.

A superb library set, in unusually fine condition, and a very desirable compendium.

This eye-catching product suitable for the late Georgian library was probably produced by one of the upmarket London booksellers. The three works were separately published and here brought together to be bound and boxed. The quality of the paper is finer than one would expect for such disposable books and may be part of an arrangement with the publisher to run off a number of copies on fine paper suitable for the quality market.

LONDON IMPROVEMENTS

47 [LONG, Charles, Baron Farnborough]. *SHORT REMARKS AND SUGGESTIONS*, upon improvements now carrying on or under consideration. London: J. Hatchard and Son, 187, Piccadilly. 1826. £ 300

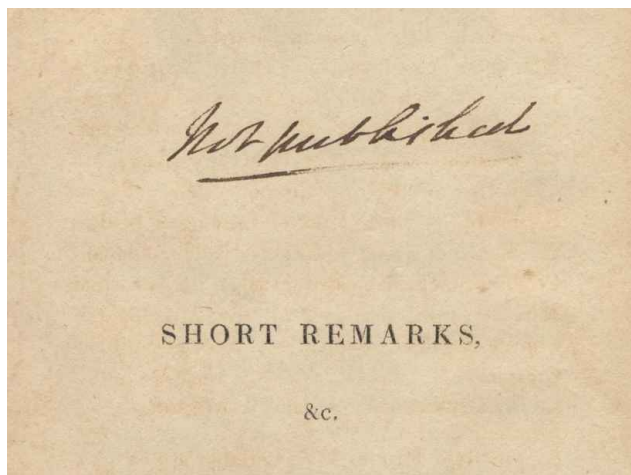
FIRST EDITION. 8vo, pp. [iv], 48; with 'not published' written in ink on half title in a contemporary hand; apart from a few minor marks, a clean copy throughout; in later wraps.

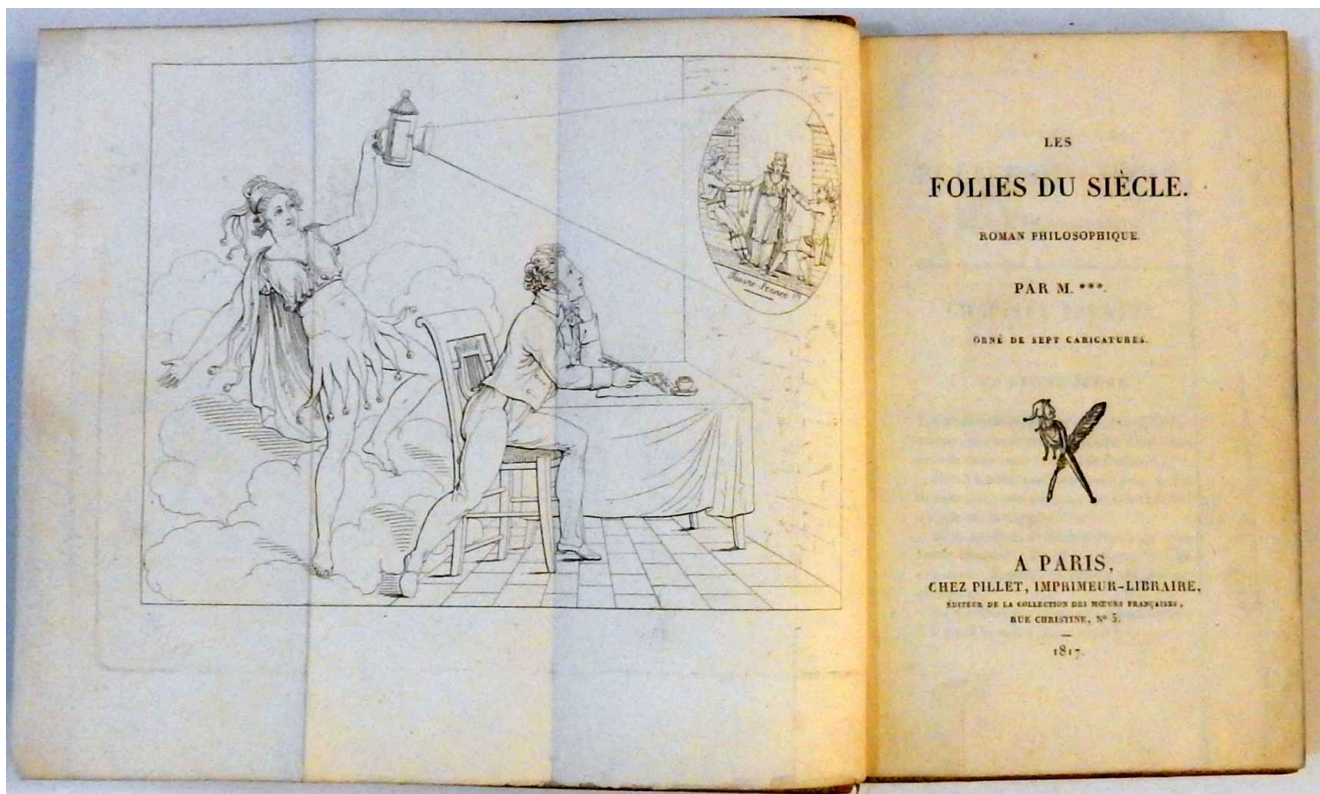
Scarce first edition of this pamphlet dealing with suggestions for new streets and buildings in London, together with a plan for the renovation of Windsor Castle and the National Gallery.

'Various plans of improvement, it is said, are under contemplation in the city; I do not know precisely what they are; but to convert Fleet Market into a broad street, to make another street from the Thames to St. Paul's Church Yard, and to do tardy justice to Sir C. Wren, and form an area round his magnificent church, by means of which its beautiful proportions may well be seen, are measures which cannot fail to be universally approved' (p. 15).

Charles Long, 1st Baron Farnborough (1760-1838), politician and connoisseur of the arts, was considered by his contemporaries as an authority on artistic and architectural matters.

OCLC records two copies in North America, at McGill and Dartmouth College.





FRENCH POLITICS IN A MADHOUSE

48 [LOURDOUEIX Jacques-Honore Lelarge, *Baron*]. LES FOLIES DU SIECLE. ROMAN PHILOSOPHIQUE. Par M. ***. Paris: Chez Pillet, 1817. £ 285

FIRST EDITION. 8vo, pp. [iv], 299, [1] Table; folding engraved frontispiece and six plates; contemporary calf, spine decorated in gilt with lettered label, sprinkled edges; bookplate 'Ex Libris G.H.'

This political novel dressed in the form of a dialogue was initiated by Élie Decaze to flatter the current ruling French ministry and show that they were the only serious contenders to rule France.

The work describes the return of a young man after his travels full of progressive German ideas. His family, all good honest citizens of Paris, are unable to understand him, and at last believe that he has lost his senses. The family doctor persuades the young man's father to have him committed to a private madhouse. There he finds several lunatics, which of course give the author an opportunity of painting the different parties which divide France as various forms of madness.

The frontispiece displays a woman dressed as folly casting an image from a magic lantern, from this image the young man is inspired to write.

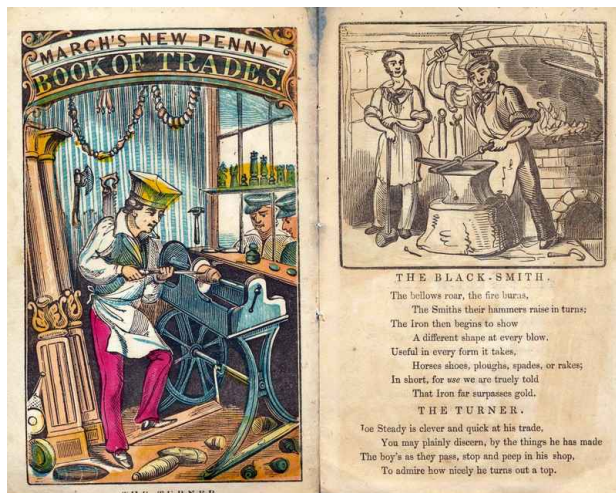
OCLC records North American copies at Stanford, Berkeley, Florida State, Princeton, NYPL, Newberry library and the University of Kansas.

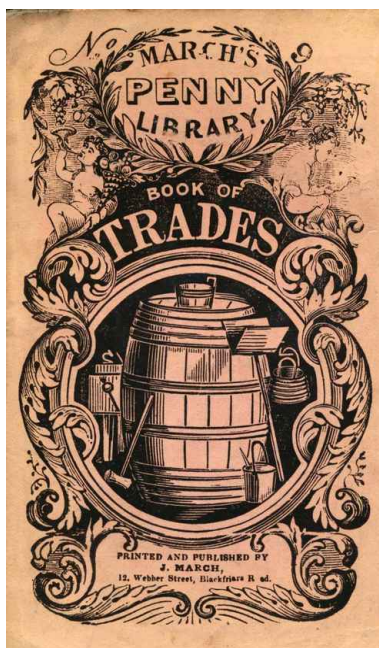
POETIC DESCRIPTIONS

49 [MARCH'S PENNY LIBRARY]. BOOK OF TRADES. London: J. March, [n.d., c. 1850]. £ 300

12mo (16.2 x 10.4cm), 10 pages, the first and last pasted to the wrappers; illustrated with a frontispiece and nine half-page engravings, the frontispiece and the last illustration printed in colours; stitched as issued in the original printed wrapper, with woodcut vignette of workers' tools on upper wrapper, small repair at head of spine and lightly dust-soiled, else a very good copy.

Rare survival of this charming 'Book of Trades', issued by James March as part of his 'Penny Library'. Ten trades are included: 'The Black-Smith', 'The Turner', 'The Basket-Maker', 'The Cooper', 'The Baker', 'The Engineer', 'The Mason', 'The Bricklayer', 'The Carpenter' and 'The Painter', each being accompanied by a woodcut with descriptive verse below.





THE CARPENTER.

The joiner comes in when the bricklayer leaves,
 Pulls off his jacket—tucks up his sleeves—
 Draws out his plans—sharpsens each tool—
 Then measures his work with his little joint rule,
 To see how much stuff each portion will take,
 A window—a cupboard—or staircase to make:
 Then mortices neatly the framing of doors,
 And planes up the stuff for panels and floors:
 Till at last he comes down to the kitchen below,
 Where a dresser he fixes, and shelves in a row;
 With a bench underneath for the saucepans to lay,
 Then lets in the painter, and toddles away.



THE PAINTER.

Will Putty comes last in the House-building Trade,
 And beautifies all that the others have made
 He stops up the cracks, and cleans off each splinter,
 Preserving the wood from rough weather in winter.
 With diamond cut glass then he fits in each pane,
 Puts pipes, spouts, and gutters to carry off rain;
 Scrapes the rust off of iron-work, knockers and railings,
 And hides with his brush, the other men's failings.
 Lays on the water, the cisterns he fixes,
 For graining the front, then the colour he mixes,
 With a nice coat of varnish its finished at last,
 Then his tools he packs up and makes the door fast.

FINIS.

'Will Putty comes last in the House-building Trade,
 And beautifies all that the others have made
 He stops up the cracks, and cleans off each splinter,
 Preserving the wood from the rough weather in winter' ('The Painter', p. 8).

OCLC records two copies in the UK, at the National Art Library in the V & A, and the Bodleian, and one in North America, at UCLA.

ADVOCATING BREAST MILK
 AND 'GARDEN STUFF'

50 **NELSON, James** AN ESSAY ON THE GOVERNMENT OF CHILDREN, Under Three General Heads, viz. Health, Manners, and Education... London: Printed for R. and J. Dodsley, in Pall Mall... 1763. £ 285

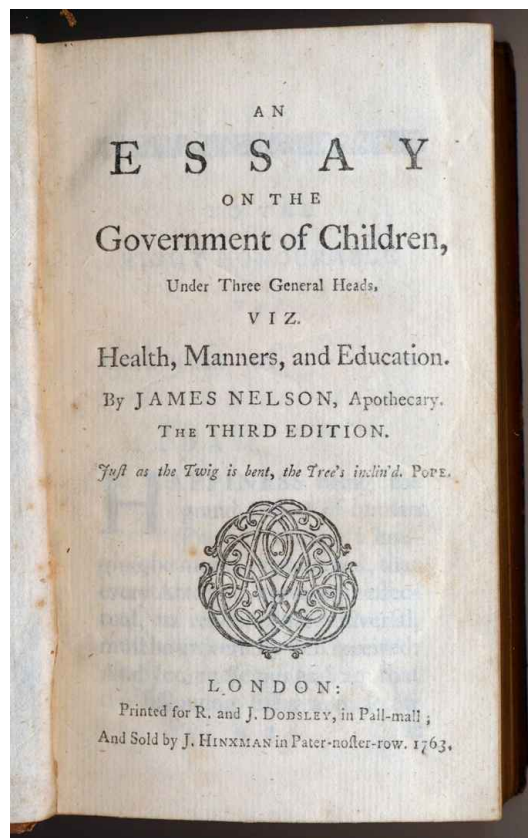
THIRD EDITION. pp. [viii], iii-vii, 9-373, [1] blank, [1] errata, [1] blank; apart from a few marks in places, a clean copy throughout; in contemporary sprinkled calf, spine with red morocco label lettered in gilt, head and tail chipped, and joints cracked (but holding), some rubbing to extremities; with the armorial bookplate of Philip Saltmarshe on front pastedown.

Uncommon third edition of this parental guide to the 'Government of Children', way ahead of its time for some of its suggestions.

'Parents therefore who aim at making their children wise, should aim at previously making them good. That is... they must make their Wills pliant and tractable, by teaching them an early, very early Obedience; next, they should mould their Hearts, imprint on them a Love of Truth, Honour, Justice, and every other Virtue; lastly, they should form their Minds and Manners, by shewing them the several Duties of their Station, and how to fulfill them.'

James Nelson (1710-1794) was one of the first health experts to suggest regular meals for children, along with suggestions as to what they should be fed, including "Garden Stuff" and "Small Beer" (pp. 125-6). He also advocates breast milk over cow's milk whenever possible (p. 66).

OCLC records copies in the US at Cornell, Yale, NLM, Princeton, Pennsylvania, Washington and New York University.



DESCENDING IN TO MADNESS

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

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

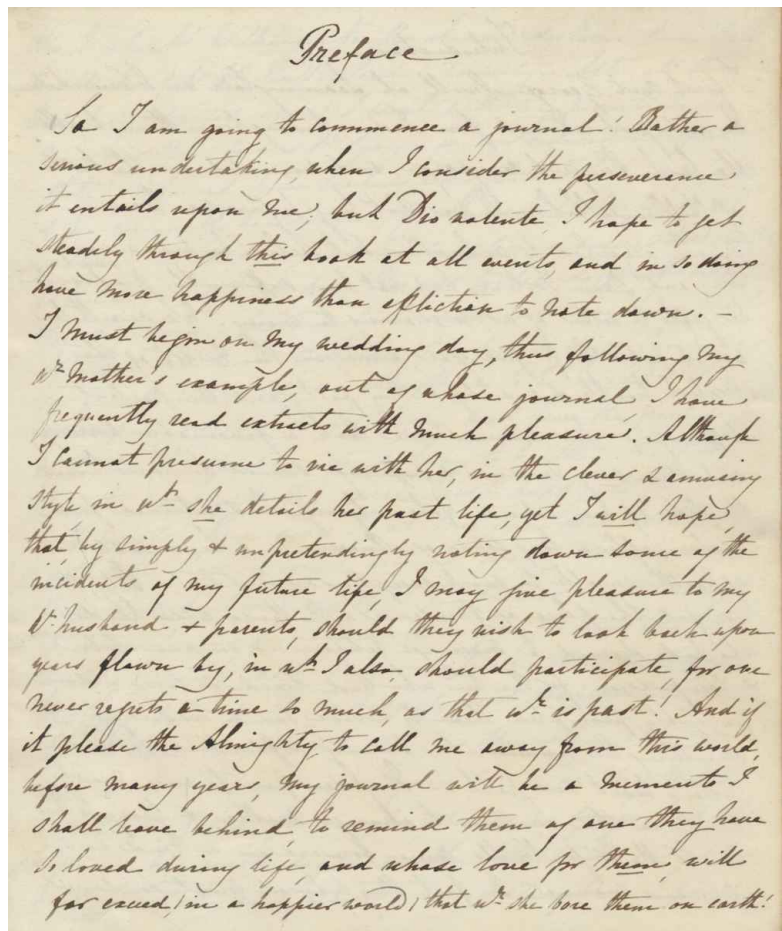
An unusual journal, not so much from the account of marriage, honeymoon and travels to Italy, but for indications early signs of madness in the writers husband.

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

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

All was not right though, and although there is no mention of what wounds George had suffered there seems to be something odd and apparent in the diary. Matilda is chiefly complaining almost universally about servants; George is none to careful about money and he has a quick temper, other quirks in his behaviour taken down by Matilda seem at odds during the first flush of marriage. They travelled on their Honeymoon to Hunstanton, just north of Kings Lynn in Norfolk which turned out to be something of a disaster with poor accommodation and fare 'some very tough mutton, chops black outside raw within! No getting one's teeth into them!' they left and travelled by coach to Fakenham 'where we lunched & had a scene with our coachman, who is slightly intoxicated, was *exceedingly* impertinent & thanks to me, escaped being helped down the stairs by George as he would not leave the room, making demands for more money- When I saw the storm rising between them I quietly walked up to the Man, put my hand on his shoulders & opening the door told him to leave - He backed astonished yet frightened & making a bow he replied "For you Madam I will" & we were left in peace - just in time for I saw George's eyes flashing, and stride across the room to the culprit!' On the 10th July, now at Cromer, Matilda went out to take a sketch of the town and on her return to the hotel 'I found George waiting for breakfast and half inclined to believe I had been spirited away for he had been out on the Pier & beach to look for me.'

They did the rounds of country houses in North Norfolk - 'Wolterton 'House modern and ugly, park devoid of trees & the place itself looks neglected - Saw some very fine pictures particularly one of Salvatore Rosa a line beneath 'N.B. (these have just been sold 1 Augst, 1856).' On Sunday they saw 'in the papers that George's intention of selling out of the army had been accepted...' and for some day after life was somewhat happier for the couple. By September the Nevills had decided to go abroad and having employed a maid to travel with them, a relationship that was to go badly wrong, they together took passage from Folkstone to Boulogne and thence to Paris. Here to



The wedding day

On Monday the 2^d of July 1855 at Abbaye Hall
Co. of Norfolk, I was married to Captain Nevill
of the Royal Fusiliers, second son of Charles Nevill
of Nevill Hall, Leicestershire & of Lady Georgina Nevill
née Bingham - My wedding was, what is called "a quiet
one" the ceremony performed by my father's Chaplain, the
Rev. Canon Langman in his own dear little Chapel,

their consternation the maid had lost the keys to all their trunks, 'I had to get a Locksmith to get all my nice new trucks opened by a locksmith.' They dined and walked about Paris 'wishing for almost every thing we saw, and had our heads quite turned with the jewellery, which this year is magnificent.' The next day 'The maid alarmed us all by having severe spasms and sending for brandy and the doctor for which, of course we had to pay! we thought it might have been Cholera, but it turned out nothing at all but over eating, and a dose of peppermints cured her. Keys returned from Boulogne, found on the ground in the Custom house, cost us.' They went to the Exposition Française 'I liked the Chrystal Palace better the fountains and trees in the centre giving it a fairly appearance, where as this one has more *material*, wch surprises me with the taste of the Parisians!' We know from the diary that Matilda had travelled to the continent before, recently to Paris and when a young girl to Italy too so some of this excursion was not altogether novel to her. They travelled via Geneva over the Alps to Italy.

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

Much of the diary describes the countryside, visiting churches, cathedrals, going to opera, having her portrait painted as they travel through Italy. Matilda at Genoa states "The Maid Useless!" eventually they fell out with her and she demanded £18 and passage home and took them to court over this, which they had to pay. The Nevill's took passage on the steamer Corriere Siciliano from Leghorne and thought they were going to die in a storm, then got stuck in the Customs House as their papers were not in order and travelled to Florence and took an apartment in the Piazza del Duomo which they found 'inconveniently small & yet cold' and so moved to another apartment, but alas they fell out with their landlady as the Nevills had lost, or negated to properly make a contract resulting in a negotiated payment. They stayed the winter at Florence and by all accounts it was wet and and full of difficulties for a Honeymoon and tour in Italy, although many sites and attractions diverted the couple it seem on the whole she was miserable. In June 1856 the diary breaks off almost mid sentence.

June

2^d George's birthday. - Had a fine ride to Porto Ferrato. Two spinster ladies, comets, the Miss Edmunds accompanied us. - We sent on our provisions by a youth & followed ourselves on horseback, starting about six in the morning. - Scenery splendid, so named, path in some places nothing but marble, over w^{ch} the horses really slid in the most alarming manner. - I did not dismount once, my poney Giulio being a determined little fellow, & picking his way with the greatest care & sagacity. - When we had ridden as far as it was possible to go, we encamped on a smooth ledge of turf, & had to mount the rest of the mountain on foot. -

What we know now is that George, if not then quite a lunatic when they married, soon became delusional, and the couple separated - being Catholic and with a young child, divorce even by papal decree was impossible. That he made similar threats of throwing people down stairs and was wance to carry loaded firearms round with him became something of a concern. A lunacy Enquiry at Stafford in 1867 showed that George had been permanent inmate of the Coton Lunatic Asylum since November 1865 - 'The issue of that marriage was child, a boy, now ten years of age. Their married life was very unhappy, and eventually Mrs. Nevill was compelled, for her own protection and the protection of her child, to separate from Captain Nevill.' He became delusional believing himself to be a supreme being, tried to shoot his brother in law at the Reform Club, assaulting a woman and We believe he never recovered and died still incarcerated in 1906, with Matilda predeceasing him in 1905, having lived out her days in a small terraced house at Hitchen in Herefordshire.

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

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



THE ONLY EXAMPLE NOW EXTANT?

52 [NEW YORK OBELISK TOY]. THE OBELISK ALPHABET BLOCK. Cleopatra's Needle; Originally.... Presented to the city of New York by the Khedive of Egypt, May 18th, 1879. Removed to the United States, (Under the Direction of Lieut. Commander Goringe, U.S. N. Arriving at New York in July 1880, and placed in the present position in Central park, new York City, January 22nd, 1881. Height of Monolith above Base, 69 feet 2 in. Weight of Monolith, 219 1-4 Tons. Patented Sept. 12th, 1882. Chas, Hart, Lith. 36 Vesey Street, New York. 1882. £ 5,000

8 tapered wooden 'blocks' [overall height 85.5 cm; base of obelisk 16.5 x 16.5 cm]; each overlaid in chromolithograph illustrating the alphabet, 'hieroglyphics' title and imprint panel; some damage chiefly to corners and flaking of paper overlay design.

The toy obelisk was designed and patented in 1882 by William E. Crandall, a partner in the Crandall Carriage Co of 569 Third avenue, New York. Both William and his brother Jesse had a sideline in designing toys that included rocking horses, child's carriages, toy guns and building blocks. Jesse had devised the system of nested alphabet building blocks the preceding year under, U.S. Patent 248,862, this was a step construction design and appears to be the original design for all such nested toys as the patent states the inconvenience of traditional solid alphabet blocks. Clearly with the arrival of the obelisk to New York, Jesse's design was adapted to form a model of the 'Cleopatra's Needle.'



The new design with sloping sides would have been a more complex toy to contract, also with the pieces having to stand squarely on top of one another the blocks were liable to be less stable - leading no doubt to our inability to find any other copy of the toy now extant.

Charles Hart a lithographic printer of posters and such allied work was commissioned to print the applied paper alphabet and foe hieroglyphics.

Three faces to the Obelisk show the alphabet:- A - Ape; B - Boat; C - Cat; D - Dog & Daisy; E - Eagle; F - Frog; G - Geese & Goat; H - Hotel & Hare; I - Indian; J - Jar; K - Kennel; L - Leopard; M - Mice; N- Niagara; O - Owl; P - Peach & Pear; Q - Quaker; R - Raspberry; S - Snow; T - Trees; U - Urn & Umbrella; V - Villa; W - George Washington and lastly the three letters XYZ - Yacht and Zuluand nothing it seems of x , although just as likely nothing at all! The fourth face includes some stylised hieroglyphics with the lowest and largest block bearing the title and imprint.

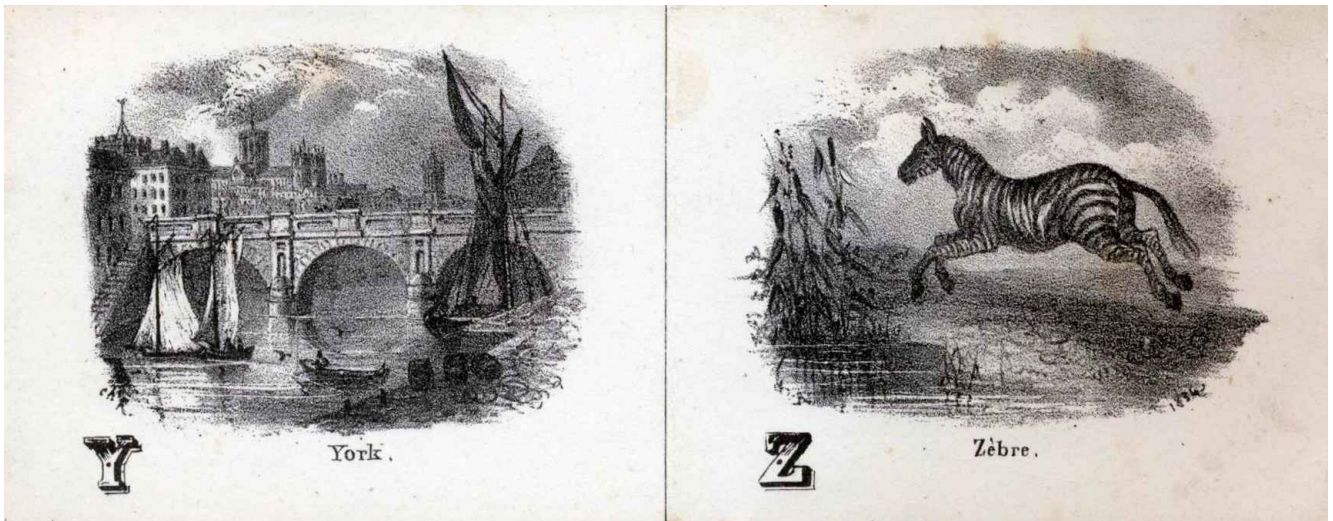


MONEY TO BURN

53 [OPTICAL PRINT - ROYAL EXCHANGE - LONDON]. MORGAN'S IMPROVED PROTEAN SCENERY. NO. 6. The Royal Exchange, London. Morning v. Night. London, W. Morgan, n.d. [ca. 1838]. £ 350

Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath, as usual, Price 2/- entered in a neat hand in ink.

'This print at first represents the venerable building early in the morning on the 10th day of January [1838]; and upon holding it before the light, you will observe the awful conflagration, as it appeared on the night of the same day, which totally destroyed the Exchange.'



FRENCH WITH A TOUCH OF YORKSHIRE

54 [PANORAMA ABC]. ALPHABET PITORESQUE. A Lyon chez Pintard Jne. Editeur, r. de l'Annonciade, 2. [c. 1850]. £ 750

Lithographed panorama in 25 sections, measuring 6 x 190cm overall, the letter 'C' headed with the words 'Croquis par Ch. Rivière', and the publisher's details appearing on 'X', folding accordion style into original green boards, upper cover with label printed in gold, with central minute vignette, and title and publishing details within a decorative border, lightly rubbed, but a good copy overall.

Rare and charming French provincial panorama, produced for the juvenile or passing tourist market, or probably both. The choice of York for the letter Y, with lithographed view of the Ouse bridge and the Minster in the background, is particularly noteworthy.

WITH FOUR DOLLS TO DRESS

55 [PAPER DOLLS]. A DRESSING SET OF PAIRED BOY AND GIRL SUBJECTS. [Nurnberg: circa 1860]. £ 1,850

Hand coloured lithograph set of paper dolls [18.5 cm high] including four mannequins, two each of a boy and girl; the boys with 4 slip-over costumes and 2 hats; the girls with 5 slip over costumes and 2 hats; with four wooden stands (modern); contained in a contemporary light blue paper overlaid wooden box [20.5 x 15.7 x 3 cm]; the lid with a glazed hand coloured lithograph of two young ladies in a sylvan scene, the corners of the box with silvered metal acorns and foliage.



A nicely paired paper doll toy, with one extra costume for the girl's.

The girl's have five costumes 1) with a three-quarter red cloak over lace and holding a hoop and stick in her hand 2) in a red jacket with lace trimmed long blue dress, together with a straw hat with ostrich feather trim 3) as a servant girl wearing a tree-quarter length skirt with lace pantaloons, a purple jacket and carrying a tureen of soup; 4) in an outdoor costume wearing a three-quarter fawn skirt and a purple jacket with a wolfhound at her feet. Additionally is one other costume with the girl now transformed into a mother, wearing a long green dress and rocking her baby in an elaborately carved cradle whilst also distracting the child with a rattle. It was not uncommon to have sets of paper dolls with a child growing into adulthood, more unusual to add a single conspicuous element of adulthood to an otherwise set of the formative years of childhood.

The boy's have four costumes 1) as a peasant boy with a watch in his hand and at his foot a portable backstaff 2) as a young man with a red jacket and green trouser holding a purse in his left hand, the background with a poor woman



and child whom his is about to give alms to; 3) as a sportsman wearing a green jacket with pair of long boots and his hunting rifle under one arm, at his feet a trusty dog; together with a soft hat with a blue bow 4) wearing armour, holding a large shield with a lions head in one hand and a sword in his other on a background with a castle; together with a hat in the form of a plumed helmet.

The box would have been supplied, very probably by the original retailer, possibly in France. Paper dolls are known also to have been sold loose by the Nuremberg toy sellers so that they could be added to boxes of sweets or other gift items manufactured in other markets; such examples rarely seem to survive together.

COTTAGE ARCHITECTURE

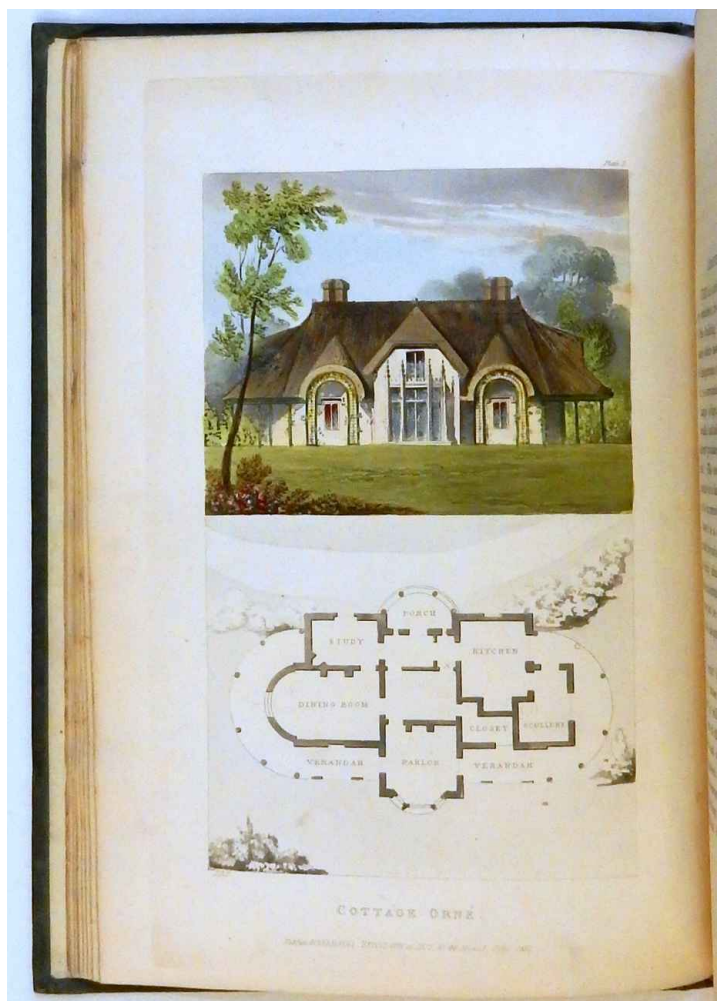
56 **PAPWORTH, John Buonarotti.** **RURAL RESIDENCES**, consisting of a series of designs for cottages, decorated cottages, small villas, and other ornamental buildings; accompanied by hints on situation, construction, arrangement, and decoration... interspersed with observations on landscape gardening. London: Printed for R. Ackermann, 96 Strand, by Sedding and Turtle, 30, Arundal Street, 1832. **£ 1,250**

SECOND EDITION. *Large 8vo, pp. [i-] viii, [9]-108 [2] 'index of plates' and imprint; 27 hand-coloured aquatint plates (light stain at foot of title and frontispiece and a few minor marks in places; original green cloth, upper and lower covers decorated with dolphin and fountain design; spine blocked and lettered in gilt (chips to head & foot).*

One of the most attractive and charming of the 'cottage architecture' books, a triumph of the picturesque imagination over mundane necessity.

The versatile author Papworth provides a host of ornamental and picturesque designs for peasant dwellings, farm houses, dairies, thatched and flowered cottages ornés, fishing lodges, garden seats, and verandahs. The accompanying text explains the underlying theories, and encourages - through example and sound architectural guidance - the liberal, moral and aesthetic transformation of a gentleman's estate in all its aspects.

Abbey, *Life*, 45; Archer 246.2 (first edition); Colvin, p. 437.



LINCOLNSHIRE DISCOURSES

57 **PARTRIDGE, Samuel.** THREE DISCOURSES; on the following subjects: I. The complete happiness of righteous persons will not take place before the general resurrection and judgment. II. The state of the soul between death and the resurrection. III. The blessed, in heaven, will distinguish and know those who were dear to them upon Earth. Preached in the Parish Church of Boston, in the County of Lincoln. Boston, Printed and sold by Hellaby, 1808. £ 250

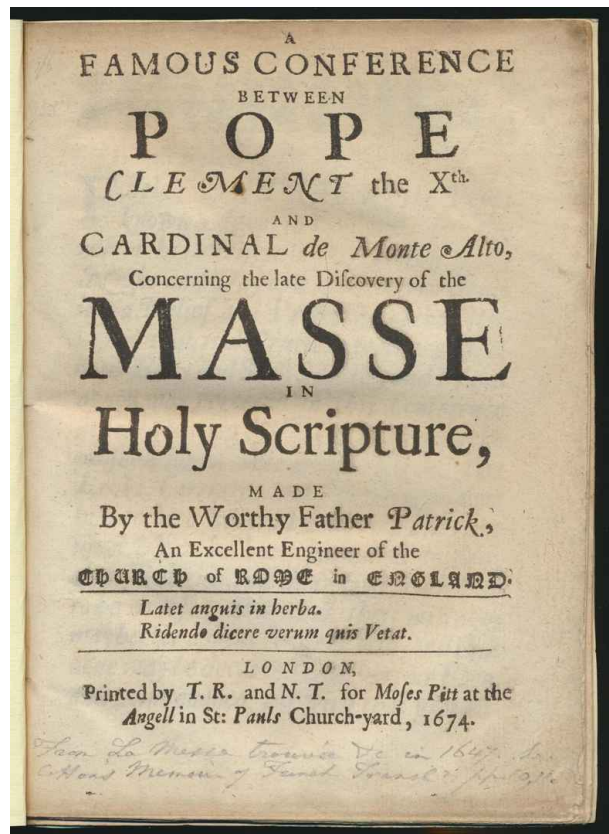
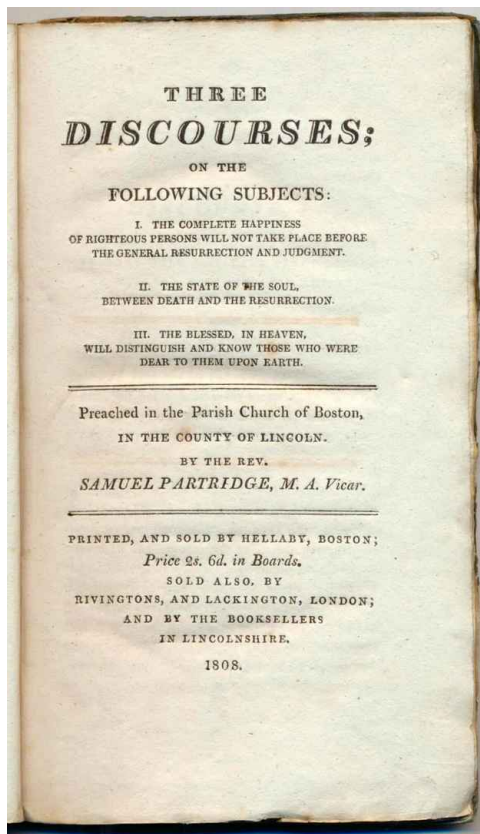
FIRST EDITION. 8vo, pp. [ii], 78, [1] advertisement, [1] blank; some browning in places, tear to margin of initial blank; in contemporary paper-backed blue boards, titled in ink on spine, joints cracked (but holding firm), spine rubbed and boards lightly dust-soiled, but still a very good copy.

Uncommon first edition of these three theological discourses by the Lincolnshire magistrate and vicar Samuel Partridge (born 1750).

Partridge notes at the end that "These Discourses are greatly altered from 'Sermons sur l'Etat Intermediare entre la Mort et la bienheureuse Resurrection...'" by J.M. Roux, pastor at the Walloon church at Maastricht, which had been published in 1803. Partridge in fact preached, and published, a number of sermons taken from earlier French sources, "altered and adapted to the English Pulpit", intending them "to point out the just mid-way betwixt the coolness of English, and the inordinate warmth of French pulpit-oratory".

Partridge became Vicar of Boston in Lincolnshire in 1785, and contributed numerous reviews to *The British Critic*.

OCLC records three copies, at Penn State, Columbia, and the Newberry Library, COPAC adds three in the UK, at the BL, Cambridge and Lambeth Palace.



SATIRE ON THE CELEBRATION OF MASS

58 **[PATRICK, Father].** A FAMOUS CONFERENCE BETWEEN POPE CLEMENT THE XTH AND CARDINAL DE MONTE ALTO, Concerning the late Discovery of the Masse in Holy Scripture, Made my the Worthy Father Patrick, An Excellent Engineer of the Church of Rome in England. London, Printed by T.R. and N.T. for Moses Pitt at the Angell in St Pauls Church-yard, 1674. £ 750

FIRST EDITION. 4to, pp. [iv], 30. [1] errata, [1] blank; with woodcut headpieces; some browning and light dust soiling; in recent marbled wrappers.

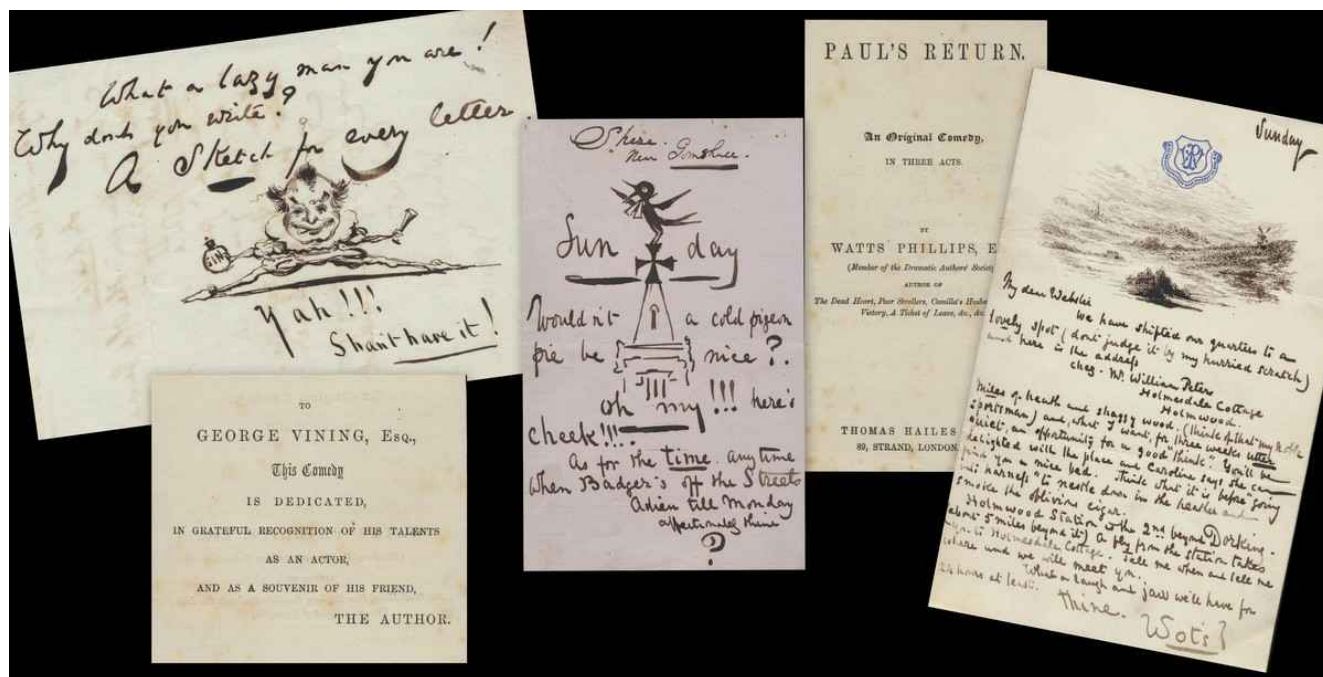
Inspired by Lucas Jansse's *La Messe trouvée dans l'Esriture* (1652), this satire reflects the efforts made by certain Catholic theologians in the seventeenth century to prove a biblical basis for the celebration of Mass.

The Pope, when asked by the Cardinal to explain his good spirits, replies that 'Pope Alexander the 6th: was overjoyed to see that in his days such a noted and an excellent part of the World as is America, was found out; I have far more reason to rejoyce because that in my days things of greater concernment that relate to Heaven and Happiness have been searcht out, and happily discovered; the Holy Mass is found to be hid in a corner of holy Scripture. The Mass in holy Scripture! quoth the Cardinall full of admiration, how can that be?'

And so we are told the story of Father Patrick, a Burgundian priest ministering among the 'English Hereticks', who found, in a Louvain translation into French in 1664, that Acts 13, verse 2 speaks of the Apostles 'saying Mass to the Lord; Although this Translation be in French, it is no less useful to England, for that Nation naturally loves, admires, and embraces whatsoever appears to them in a French garb and countenance let it be never so ridiculous'. Patrick is initially feted for this discovery, but ends the book in disgrace.

The final sentence is a warning to the reader to 'take heed of the Hypocrisie and Cunning of the Romish Emissaries'.

Outside the UK, ESTC records copies at Illinois, Texas, the Union Theological Seminary, and the Huntington.



GEORGE CRUIKSHANK'S PUPIL

59 **PHILLIPS, Watts.** GROUP OF SIX AUTOGRAPH LETTERS, to George Vining, actor, and "dear Webster" (probably Benjamin Webster, actor-manager), London and Paris, [Undated and 1864].

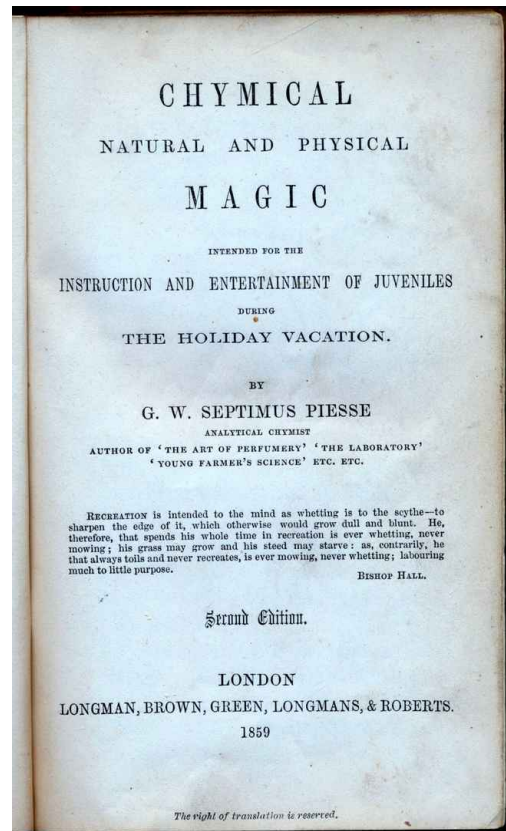
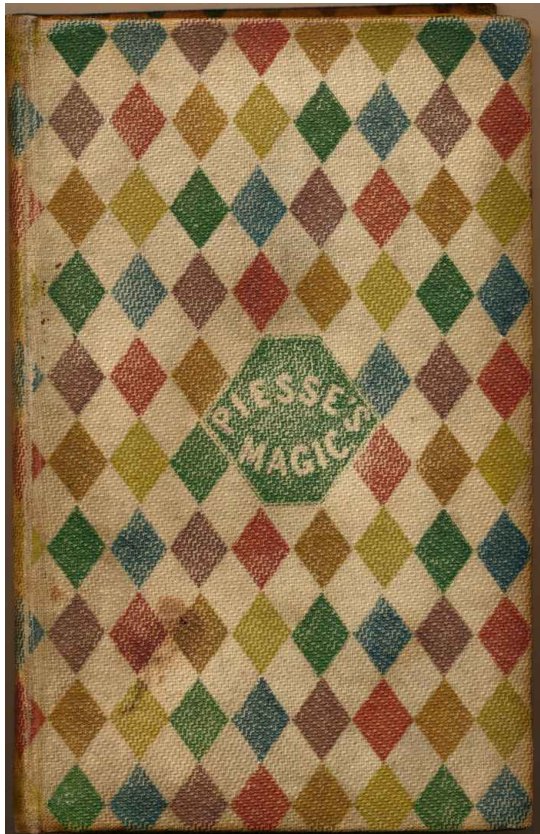
£ 385

AUTOGRAPH LETTERS. 15pp, neat, legible and with illustrations in places, one docketed "when playing Badger in The Streets of London".

A fine group of letters incorporating humorous illustrations by Watts Phillips, discussing engagements, arrangements to meet, the casting for his plays, and much else, such as the title page of his comedy, *Paul's Return*, with the dedication on the verso to George Vining.

'Sunday. Wouldn't a cold pigeon pie be nice? Oh my!!! here's cheek!!! As for the time, anytime when Badger's off the streets. Adieu till Monday, affectionately thine.'

Watts Phillips (1825-1874), illustrator, novelist and playwright, was a pupil of George Cruikshank and published caricatures in *Punch* in the mid-1840s. He lived some years in Paris, where he closely observed the political upheavals before settling in London as a playwright and novelist, virtually abandoning art. He is perhaps best known for his play *The Dead Heart* which served as a model for Charles Dickens' *A Tale of Two Cities*. When a dramatisation was mounted at the Lyceum by Madame Celeste in January, 1860, Phillips' friend, Mr. Coleman, wrote, "society divided itself into two factions - the Celestites and Dickensites, the Websterites and Phillipsites. Then came accusations and recriminations as to coincidences and plagiarisms, and bad blood arose on both sides." Phillips, who didn't know at the time that Dickens was familiar with his play, was devastated by the situation, writing to Webster that he found it, "very heartbreaking." The rancour eventually dissipated: while in London in 1865, Phillips met Dickens who invited him to a Theatrical Fund Dinner.



A PERFUMER'S ENTERTAINMENT FOR HIS CHILDREN

60 **PIESSE, G.W. Septimus.** CHYMICAL NATURAL AND PHYSICAL MAGIC. Intended for the Instruction and Entertainment of Juveniles During the Holiday Vacation. London, Longman, Brown, Green, Longmans & Roberts, 1859. **£ 285**

SECOND EDITION. 8vo, pp. xvi, 201, [1] imprint; 6, 24 advertisements; wood-engraved text illustrations; H8 with tear with no loss and few scribbles and marks by an early magician; original harlequin cloth with title on upper cover enclosed within a hexagon; somewhat marked and spine faded.

Septimus Piesse is better known for work on perfumes, which he sold from Piesse and Lubin 2 New Bond Street. Being a major perfumer he also took a keen interest in Chemistry and the present work was an outcome of having to entertain his two boys of 10 and 11 every time they came home from school.

The 172 magical entertainments include card tricks mechanical, electrical experiments and clever slights of hand that could be performed or made at home. Piesse calls this a world of 'alchemy' reflected in use of the archaic 'Chymical' in the title but he was fully acquainted with modern science and wanted to leave as much mystery in the magic to enchant both his children and audience. He admits that a number of the ideas are much older than himself and others may be familiar to the reader having been already published by him in various journals.

Coloured Flames - Revolving syphon - Cannon Ball Trick - Golden ink - Magic Egg - Spongy Lead and such, all required elements that would be illegal today with out a licence. He does, however, helpfully give a list of places these could be procured and where other mechanical tricks could be purchased.

The first edition appeared the previous year.

OCLC records four copies in North America, at Texas, Indiana, Havard and the Library of Congress; see McLean, Ruari *Victorian Book Design and Colour Printing* p. 215 for an example of the third edition.

'FEMALE PRISONERS SHALL BE ATTENDED BY A FEMALE'

61 **[POLICE]. LINCOLNSHIRE CONSTABULARY - Grimsby Division.** LOG BOOKS DETAILING POLICE MATTERS, including subjects such as the misconduct of Police Constables & speed restrictions of motor cars in late Victorian England. Grimsby, 24 June 1873 - 30 March 1892 & 16 April 1892 - 7 June 1906. **£ 1,500**

MANUSCRIPT IN INK ON RULED PAPER. Two vols., small 4to, pp. 339; 323; occasionally a bit dusted; contemporary half-calf over heavy cloth-covered boards, remains of labels on upper boards, marbled endpapers and edges; rather worn, spine defective; however, still sturdy.

114

Chief Constables Office
Lincoln 28 Apr 1897.

G.O.

The Secretary of State demands that female prisoners shall be attended by a female, accordingly this duty must be performed by a woman hired for the purpose, or by one of the family of the Officer in charge of the Lockup.

The Officer will be allowed to charge for such attendance including searching, 1/6 per day and night; if not detained for the night 1/4. To be entered in maintenance Form as "Female Attendant", instead of "searching".

Signed
P. B. B.

Unusual manuscript log books presenting a rather revealing insight into the police force in Lincolnshire during a period of great social change.

The logbooks, chronologically arranged each beginning with an index, cover subjects such as promotions (usually for good detection or courageous acts) and dismissals (usually for drunkenness or neglect of duty), pay sheets and contingent accounts, annual drill, old clothing to be sent in, officers commended, election expenses, subscriptions, pensions, memos from Chief Constables regarding administration of various Acts, general instructions etc., with entries including "The Secretary of State demands that female prisoners shall be attended by a female, accordingly this duty must be performed for the purpose" (1897), and "Arrangement have been made with the War Department that, as far as practicable all deserters or absentees shall be handed over to a military escort after appearing before a magistrate..." (1902).

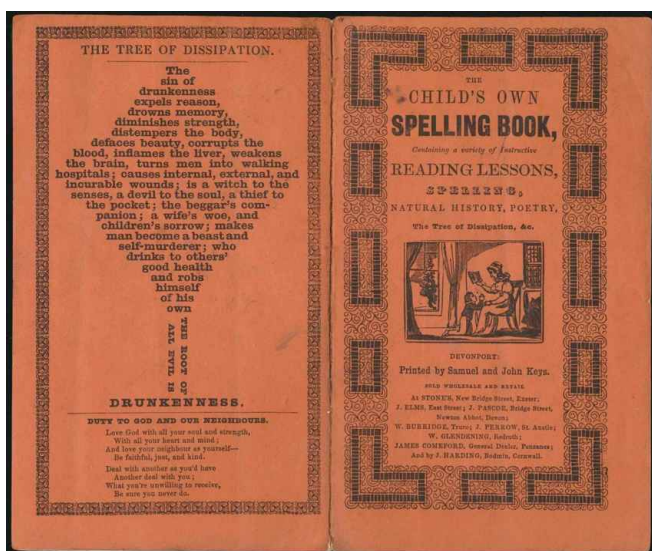
Another subject covered is the 'Speed of Motor Cars' where it is noted that 'Superts. will use a wide discretion as to "Unlawful speed"... 20 miles an hour may be perfectly safe on unfrequented roads, whereas even 12 miles an hour might be dangerous if passing through a village or hamlet' (1903). Quite revealing given the speed restrictions on today's busy roads!

LESSONS BY THE SEA

62 [PRIMER]. THE CHILD'S OWN SPELLING BOOK, Containing a variety of Instructive Reading Lessons, Spelling, Natural History, Poetry, The Tree of Dissipation, &c. Devonport: Samuel and John Keys, [n.d., c. 1850].

£ 285

UNRECORDED. 12mo (17.7 x 10.6cm), pp. 12 pages, including outer paste-down wrappers; illustrated with woodcuts; in the original printed wrappers with woodcut on upper panel, and The Tree of Dissipation on lower; a very good copy.

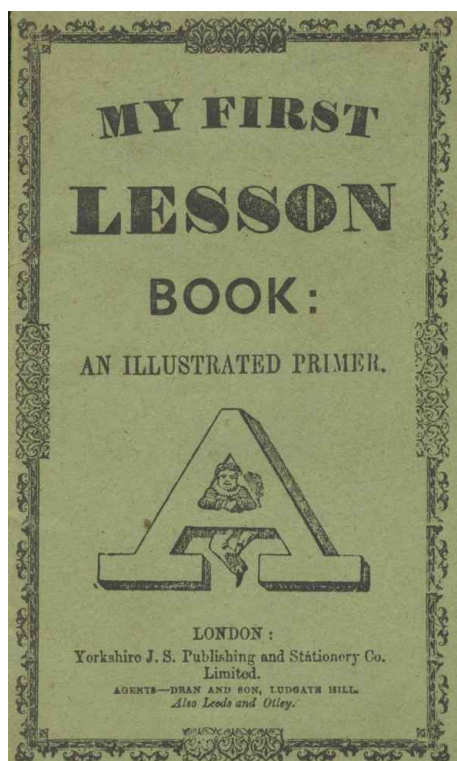


Apparently an unrecorded title and presumably a first and only edition of this primer published in the coastal town of Devonport. The work is set out in several 'Easy Reading Lessons', before moving on to Scripture, 'Words of two Syllables', and finally five prayers, ending with those to be said before and after 'Meat'.

Devonport, being a district of Plymouth, was made up of several dockyards in the mid nineteenth century, and as might be expected, a haven for sailors. Perhaps, then, the concluding temperance shaped poem, 'The Tree of dissipation', was particularly aimed at the evils of drink amongst the maritime community.

Samuel and John Keys were stationers at Devonport, both the sons of Elias Keys a printer, publisher, stationer and binder who set up the Columbian Printing Office at 7 St James St. Almost all their publications were in some way derivative of similar books by the major London publishers but modified to satisfy their own local market.

Not found in OCLC or in any reference work and to the best of our knowledge unknown.



GETTING A GOOD START

63 [PRIMER]. MY FIRST LESSON BOOK: An Illustrated Primer. London: Yorkshire, J.S. Publishing & Stationery Co., Limited. Agents. - Dean & Son, Ludgate-Hill. [c. 1855]. £ 125

8vo, pp. [8]; with wood engraved cuts throughout; stitched as issued in the original green printed wraps.

A delightful 'primer' issued in London by the J.S. Publishing and Stationery Co., Ltd, of Otley in Yorkshire.

The work is set out in twenty eight lessons, beginning with letters of the alphabet, then moves on to words of two and three letters, and Roman numerals, before concluding with moral lessons on the importance of good behaviour and good character.

Although undated, it is possible to approximately date the work from Dean & Son's address, (cf. P.A.H. Brown, London publishers and printers p. 55).

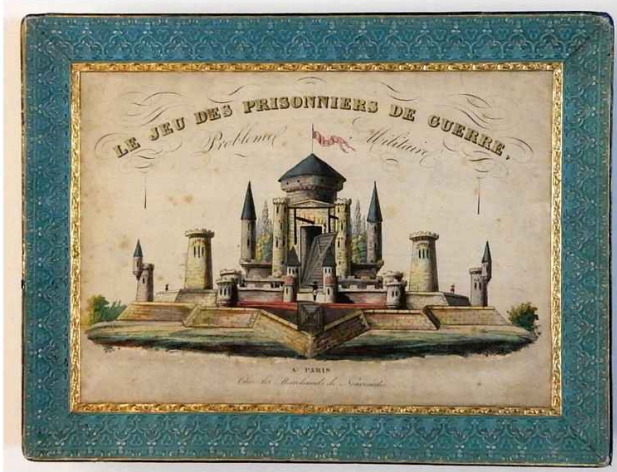
OCLC records one copy, at the Library of Congress.



FRENCH AND TURKS IN GREECE

64 [PRISONER OF WAR GAME]. LE JEU DES PRISONNIERS DE GUERRE, Problem Militaire. Paris: Chez les Marchands de Nouveautés [c. 1830]. £ 2,850

The fort of 21 hand coloured lithograph pieces including:- a central circular keep with two towers with a red flag; 2 larger watch towers and 2 bartizans; a central rampart with drawbridge; a secondary rampart with watchtowers; also another drawbridge; and 12 further piece of outer defences including two with crenellations; 30 hand coloured soldiers; fourteen in Arabic uniforms and fourteen in French uniforms (three in facsimile); contained in the original box [31 x 24 x 5 cm] the upper side with a hand coloured lithograph depicting the castle and ramparts; the edge of the box decorated with green and gold patterned paper.



After a battle between the French and Turkish soldiers which ends inconclusively, the generals for each side meet and decide that every ninth soldier should be taken prisoner.

Consisting of 30 playing pieces with 15 Turks and 15 French soldiers the aim of the game is of course not to taken prisoner and confined in the castle. Rather niftily this can be accomplished by remembering the following verses: 'Mort tu ne trahiras pas / En me livrant le trepas'

The player also has to remember a value associated with each vowel in the verses as follows:- a=1, e=2, i=3, o=4 and u=5. Thus the first vowel in the verse is 'o' so the French being decent honourable people volunteer 4 soldiers first. The second vowel is 'u' so then 5 Turks go forward with the last of the Turks being the 9th soldier it fall on him to be taken prisoner. If we follow the same sequence of alternating French and Turkish soldiers and the numbers of soldiers presented as represented by each vowel in the



verses we find the poor Turks will be in line at number 18, 27 and 36 etc. Rather unfairly a Turk is every time made a prisoner and taken to the castle. The game therefore is both a toy and an excruciating memory and number game. If however you forget either the number associated with the vowel or the sequence of vowels in the memorised verses, then the player holding the French soldiers is liable to quickly have a reversal with their men now being taken prisoner. Whoever manages to consign all of their enemy to the castle wins the game.

The game was based on the ongoing and then rather inconclusive wars of Greek Independence after the Battle of Navarino of 1827. The uniforms of the playing pieces all conform to the style of army under the Bourbon Restoration that lasted from the fall of Napoleon to the July Revolution of 1830. The manuscript instructions included with the box allude to this although we do not know the source of the information.

CAREFULLY CHOSEN SUBJECTS

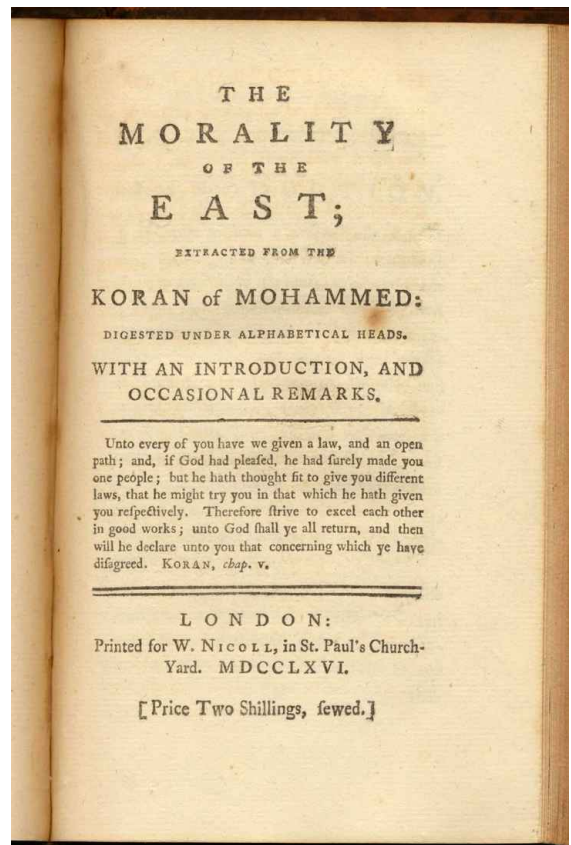
65 [QUR'AN]. [NOORTHOUCK, John?]. THE MORALITY OF THE EAST; extracted from the Koran of Mohammed: digested under alphabetical heads. With an Introduction, and occasional Remarks. London: Printed for W. Nicoll, 1766.

[bound after:] HOWARD, Charles [later tenth duke of Norfolk]. THOUGHTS, ESSAYS AND MAXIMS, chiefly Religious and Political. London: printed for T. Lewis, in Russell-Street, 1768. £ 1,250

FIRST EDITIONS. *Two works bound in one, 12mo, pp. [i], 133, [1] advertisement; [iv], 143, [1] blank; contemporary, calf, spine with red label lettered in gilt, upper hinge repaired; armorial bookplate of Sir Edward Blackett.*

An eighteenth century compilation including extracts from the Sale's edition of the *Quran*.

There is strong possibility that the compiler was John Noorthouck (1732–1816). In an article for *Notes & Queries*, 10th Series No. 277, 1909, there is recounted the contents of a box containing a number of books left by Noorthouck to the publisher Andrew Strahan together with a then lost manuscript autobiography. The books included a number that contained later revisions by Noorthouck's of both acknowledged and unacknowledged works. Among the titles was a copy of *The Morality of the East* which on the face of things does appear to have been compiled by Noorthouck, he certainly had the knowledge and ability to produce such a work. The manuscript



has found its way the Beinecke Library at Yale [Osborn c474], although it does not mention our work, it also does not mention other works known to be by Noorthouck. A commonplace book is also mentioned in the article which may hold some clues - who has this today?

In the introduction the compiler suggests that Islam took hold in the Middle-East because Christianity had left a moral vacuum. 'Mohammed arose at a most convenient time for a man of talents to give birth to anew reform of religion. Born in the midst of pagan darkness, and monkish barbarism, religion was debased to such a degree, as rendered the dictates of that subtle Arab really sublime, when compared with the grossness of pagan idolatry on the one hand, and with the then mixture of Christian idolatry and jargon on the other' (p. 10). Clearly he thought that prior to the reformation the catholic church was rather negligent in letting the upstart religion take hold in the east. However he is also quite complimentary too: 'Surely while we revere our Bible, we must believe there is some truth and meaning in passages [of the Qur'an] which extend the mercy of God as far as the sun extends its rays, or the flowers refresh the earth.'

A wide range of views are woven together including Soame Jenyns' *Free Inquiry into the Nature and Origin of Evil*; William Warburton, Bishop of Gloucester *The Divine Legation of Moses* Tournefort's *Voyages* Ockleys's *Conquest of Syria, Persia, and Egypt by the Saracens*, the Bible, and of course the Sale's translation.

To excite sales the compiler chose topics likely to attract attention, not surprisingly the largest extracts are on divorce, marriage and women. Probably the buyer could justify the purchase of the work with such material as long as they felt it also strengthened and justified their own Protestant bias. *The Monthly Review* of 1766 gave the work a good puff but was slightly uneasy about introducing such topics as divorce into polite reading. It is perhaps this reticence that accounts for the scarcity of the work.

I. ESTC locates five copies in the UK and three in America at Essex Institution, UCLA, and Missouri; II. ESTC N14333.



PERILOUS NURSERY RHYME

66 [RACISM]. TEN LITTLE NIGGER-BOYS GOING OUT TO DINE. No. 814. Designed in England, printed in Germany. Raphael Tuck & Sons, Ltd, London - Paris - New York. [n.d., c. 1890].

£ 550

Oblong 12mo. 4.75 x 3 in., opens up to 28.5 x 3 in.; six die-cut raised embossed chromolithograph plates, bound in accordion-style format, each panel with different illustration, some old paper repairs to joints on verso, but nevertheless, still a very good copy.

A very good example of this scarce and fragile piece of juvenilia issued by Raphael Tuck & Sons, being of the now notorious nursery rhyme, as one boy after another meet their peril, from over-eating, being lost, climbing trees, taking on a bee hive, and more.



Raphael Tuck & Sons was a business started by Raphael Tuck and his wife in Bishopsgate in the City of London in October 1866, selling pictures and greeting cards, and eventually selling postcards, which was their most successful line. Their business was one of the best known in the “postcard boom” of the late 1800s and early 1900s, and their contributions left a lasting effect on most of the artistic world. During the Blitz, the company headquarters, Raphael House, was destroyed including the originals for most of their series, and the company never fully recovered, finally combining with two others, to become the British Printing Corporation in 1952.

These ‘Panorama Toy Books’ could be purchased in series or were sometimes used as give-aways and promotions by businesses.

OCLC records three copies, at Indiana, Wellesley and NYPL.

GOTHIC LOST

67 **SCOTT, Sir Francis E.** SHALL THE NEW FOREIGN OFFICE BE GOTHIC OR CLASSIC. London: Bell Daldy, 186, Fleet Street, 1860. £ 550

FIRST EDITION. 8vo, pp. 70; contemporary green half morocco, covers detached, inscribed on title Henry Cole Esq. from the Author. Art Library stamp of the National Art Library at foot of title and withdrawn stamp on verso.

An uncommon work on arguments of architectural style for public buildings suitable of a fast expanding empire.

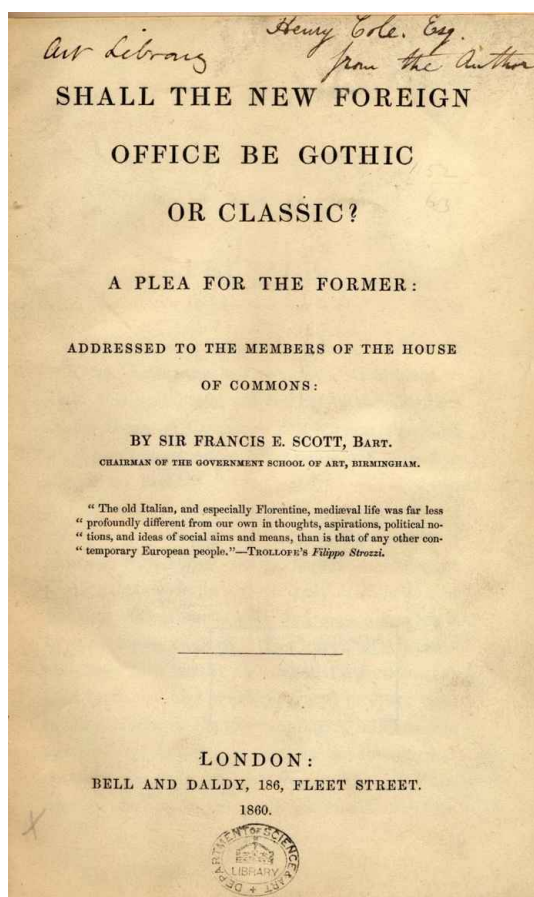
‘Looking for a more profound rationale in apology for the northern Italian character of [George Gilbert] Scott’s design, the chairman of the Government School of Art at Birmingham, Sir Francis E. Scott (no relation), suggested that Italian Gothic of the thirteenth and fourteenth centuries was perfectly consistent with the idea of government offices in London. “Throughout the Peninsula”, he claimed, architecture during this period was “thoroughly in harmony with the genius of self-government and the commercial spirit”. Gothic architecture was “the chosen style of free and popular communities”. Wherever Gothic art arose it “kept pace with the acquisition of popular rights, and the growth of public liberty”. In fact, he concluded, “the life, the soul, the meaning of Gothic Art is Liberty!”. But his apologia was too little too late, having no effect on Palmerston’s decision to force Scott to change his gothic design to a classical one.’

Scott probably sent a number of copies to ‘men of influence’ in the vague hope of influencing a gothic outcome for the buildings. Henry Cole was an obvious candidate but what his views on the matter were are unknown, but he thought well enough to give his copy to the fast expanding National Art Library.

A clipping at the end of the work from *The Athenaeum* was generally in favour of Gothic although another journal *The Builder* was strongly opposed to Gothic. In the end Palmerston had his way and although the architect is today chiefly associated with Gothic he was equally adept at the classical style that he adapted for the Foreign Office.

Sir Francis Edward Scott (1824-1863) was most unusually born a baronet. An article from the *Birmingham Gazette* told how ‘He was a very good type of the average English gentleman, pursuing some refined hobbies with peculiar zeal, but manly and catholic in his sympathies. It seemed at first a rather curious contrast to find that the distinguished member of the Arundel Society: the connoisseur in mediaeval paintings and cameos. the disciple of Ruskinism. and the patron of Gilbert Scott, should be also votary of the ring and patron of pugilism.’

OCLC records no copies outside the UK; 6 copies held at BL, V&A, NLS, Cambridge, Bristol and Exeter; UCBA 1860; see: G. Alex Bremner: Nation and Empire in the Government Architecture of Mid-Victorian London: The Foreign and India Office Reconsidered *The Historical Journal*, CUP, Vol. 48, No. 3 (Sep., 2005), pp. 703-742.



QUASI EROTICISM

68 **[SCREEN FAN]. [A GARDEN SCENE WITH LOVERS]. [Paris: Alphonse Giroux? 1825].** £ 850

Translucent engraving, printed in colours mounted and centred on a shaped pink frame [20 x 23. cm]; decorated with swags of flowers and acanthus, the image gilt-edged border and band; the verso with the image protected by a cotton gauze enclosed within green patterned paper; the whole supported on a turned and ebonized handle, [total height with handle 36cm].

Although there is no trade label the fan is quite typical of Alphonse Giroux, as with his other acknowledged fans that show his keen interest in the use of novelties and optics for clever effect.



The scene is of two lovers with a young man placing a garland of flowers on a girls head whilst another lady looks on. The other elements of the scene include a fountain, two swans, a turned over flowerpot, a statue of entwined lovers, and a flowing red cloak which all add to the quasi eroticism of the scene. When held to the light the translucent image transforms into a sunlit scene.

Giroux produced a wide variety of goods even getting a mention in the Alexandre Dumas, père novel *Georges*, in a scene where the purchase of a fan is described 'the elegant shops of Alphonse Giroux and of Susse, were sure to turn the heads of young girls as well as their mothers'. Later Giroux introduced the Phénakisticope into France, and as a brother-in-law to Louis Daguerre he also constructed the daguerreotype cameras. The luxury trade in Paris of the 1820's was open to copying and counterfeit and if not by Giroux the maker must have been fair high in the pecking order in such decorative objects.

ILL-GOTTEN GAINS

69 [SLAVERY]. COLSTON, Edward. COPIES OF MR. COLSTON'S SETTLEMENTS...
[London?]: [n.d., after 1721]. £ 750

FIRST EDITION. 4to, pp. 75, [1] blank; modern black cloth, red morocco label lettered in gilt.

An exhaustive tabulation of all Edward Colston's good works at Bristol, built on the profits of transporting slaves. Published soon after Colston's death in 1721, probably as a necessity and to collate all the various conditions that officeholders of the charity had to negotiate in order to carry through their duties. There must have been an original intention to include a title and also some form of introduction, for the text begins on signature 'B' but for whatever reason this was never forthcoming, and all extant copies presumptively begin with Colston's first charity.

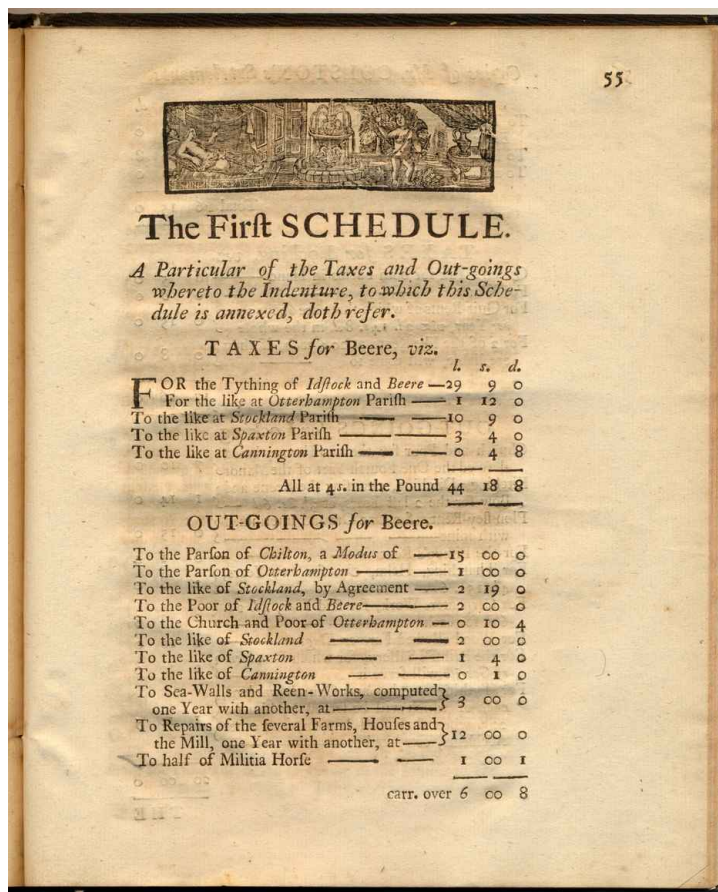


The work is formed of several parts, beginning with the first settlement of 1696 for the 'Maintenance of Twelve Men and Twelve Women in his Almshouse of St Michael's Hill, and of Six Poor Men in the Merchant's Hall Almshouse in King Street.' This in turn is followed by each of Colston's amendments and further charitable activities, including: 'A Schedule of Rules, Orders, and Directions For Better Governing and Ordering of the Almshouse upon St Michael's Hill' - 'Copy of the settlement made by Edward Colston, Esq. for the Maintenance, Education, &c. of 100 Boys, in his Hospital on St Augustine's Back, in Bristol.' - 'The First Schedule. A particular of the Taxes and Outgoings' - 'The Second Schedule. Rules and orders for the Governing of the Hospital' - 'Mr Colston's farther Directions about Taking in Boys from Temple Parish' - 'Mr Colston's farther Directions Touching the Government of the Hospital' - 'Copy of a clause, in a Letter from Mr Colston to the Maters of the Merchant's Hall touching on the Education of the Boys in the Hospital...' - and 'Copy of several Clauses in the Will of Edward Colston, Esq. Relating to the Charities Settled by him on the Merchants.'

Nowhere in this formidable list of 'Settlements' is there any taint of where the money had come from, although the 'Six poor Men' were designated to be 'old, poor, decayed Seamen', a class that helped Colston to make his fortune. By 1696 his money was in land and it was from this source that the charities were to be funded.

Colston was a rather unbending High Tory who flirted with Jacobitism. He was known to be punctilious about detail, hated dissenters and Catholics alike, and was not on good terms with the Whiggish city of Bristol and chose not to live there. His charities were to be supervised chiefly by merchants with a same political persuasion as his own, some of whom were also involved in the West Indian slave trade and others with place men of rather unsavoury character. Colston was however, long after his death, celebrated for his good deeds in anniversary dinners during the nineteenth and early twentieth century, his source his wealth was sometimes vaguely alluded to but conveniently forgotten. However, it was Henry John Wilkins and his work on the surviving archives of Colston for his biography of 1920, that laid bare the true picture of his source of wealth. It took another hundred years before his statue was thrown over in Bristol.

OCLC locates copies at the British Library, National Library of Scotland, Landesbibliothek Oldenburg, Yale and Texas; COPAC adding several other copies throughout Britain.



COOKING IN THE CRIMEAN WAR

70 **SOYER, Alexis Benoît (1810-1858), chef.** LETTER IN A SECRETARY'S HAND, signed by Soyer. 'Onboard Baraguey d'Hilliers, Balaklava Harbour, Crimea.' 14th June 1855. **£ 800**

4to, 2 pages with integral blank, in black ink undoubtedly in the hand of Soyer's secretary Thomas Garfield [see below].

A fine letter from the first celebrity chef whilst in the midst of the Crimean War.

Soyer thanks Benjamin Hawes, the deputy secretary at the war department, that 'Though a very long distance from you and almost amongst the savage bears of Russia. I don't forget your Kindness to me prior to my departure for the Crimea.'

Soyer than explains the situation of 'Mr Milton, the late purveyor in chief at Scutari Barrack hospital, who I hope has received a letter of explanation for the mistake.' It was through the omission of the word 'Constantinople' in a letter that Soyer had written to the British press, that Mr Milton had been unintentionally cast in a bad light. 'As soon as I discovered the error I immediately rode to Head Quarters, and had an interview with Lord Raglan, who kindly promised to communicate with that officer upon the subject if necessary.'

Later in the letter Soyer explains his intention to travel to Constantinople for a few days 'to give an eye to the different hospitals and place a Civilian Cook in each establishment...'. He further remarks that he had invented a semi biscuit-bread 'a new way of salting the meat and likewise given a correct mixture of preserved vegetables for the army which will cost much less than those hitherto supplied and will prove more wholesome to the men.'

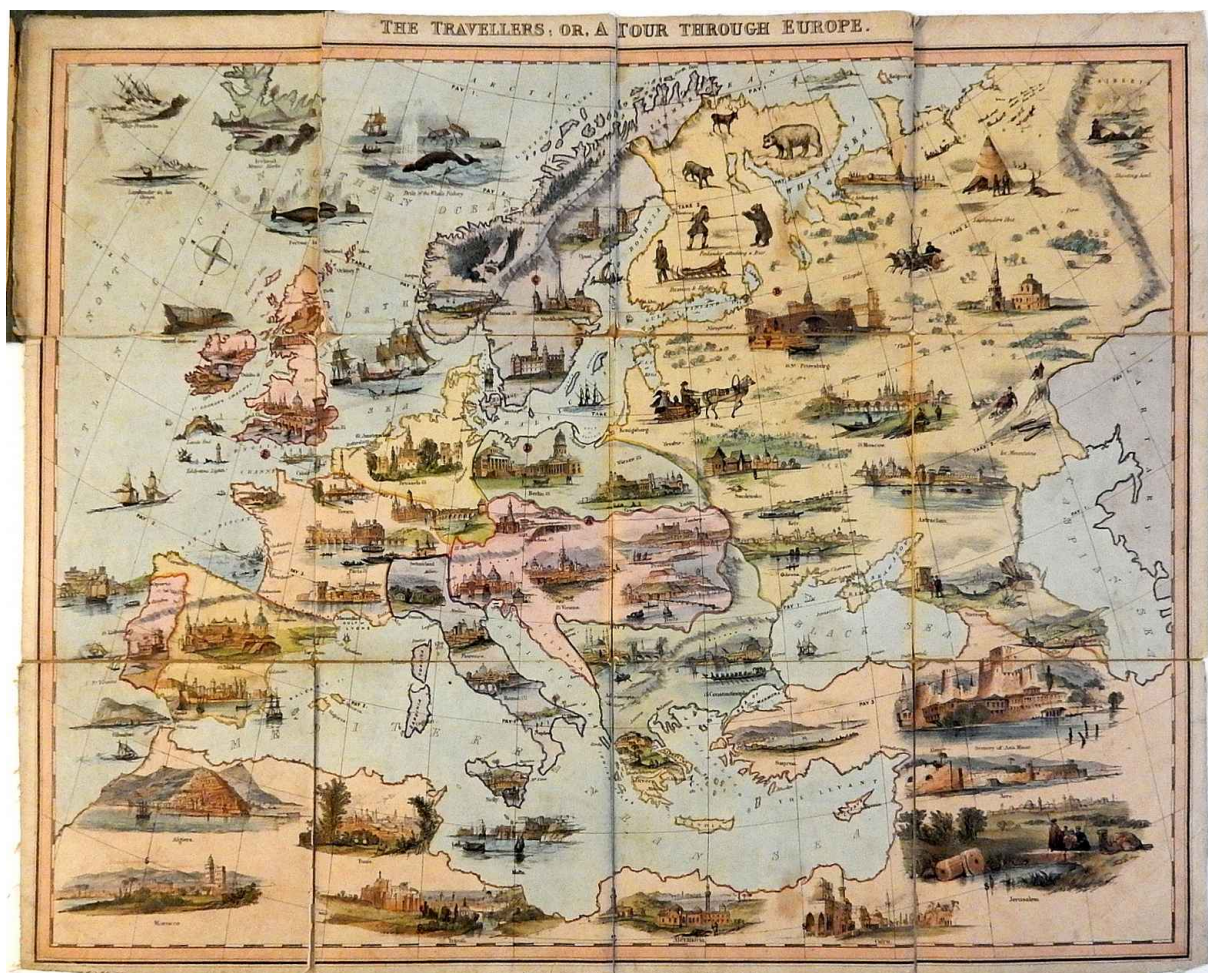
Soyer's secretary, Thomas Garfield, together with Mary Seacole was one of the few non-whites to be in the Crimea. He was a last minute appointment for James Lomax, who had been employed for the trip, but subsequently dropped out. Garfield is described only by the initials T.G. in Soyer's book *Culinary Campaign* of 1857. Soyer's entourage must have appeared very odd, 'My secretary, T. G., a gentleman of colour... the contrast presented by us, myself being equipped in an Oriental costume, T. G. clothed in white, and my Zouave rigged in full feather, was very great; and my suite always created a sensation throughout the camp, more especially when accompanied by the invincible P.M., who was attired in nankeen, a very peculiar style, he being an extensive patronizer of the eminent firm of Messrs. Nicoll.'

In 1855 reports of appalling conditions in the war in the Crimea were reaching London, and Soyer offered his service, without payment, to the government. This was accepted and he went out to Scutari to reorganise the catering in the hospitals there. His practical skills were put to good use, and he later went with Florence Nightingale to Balaklava and Sevastopol to continue the work. The field stoves he had devised before leaving London were sent out and installed in the camp kitchens. They proved so efficient and economical that the army used them, in

hours, to be,
Dear Sir,
obed. Servant
A. Soyer

modified form, for at least a century. Soyer returned home in 1857 and published *A Culinary Campaign*, mainly about his own adventures in the Crimea and the way he simplified and improved the army catering. It contained a selection of recipes for hospital and invalid diets, as well as hearty dishes, such as salt meat, for large numbers, under the heading of 'Field and barrack cookery'. He also wrote a pamphlet in that year, *Instructions to Military Cooks*. He was then asked to redesign the kitchens at Wellington Barracks, which were opened in July 1858.' [ODNB].

Alexis Soyer.
157007
15
Onboard "Baraguey d'Hilliers"
Balaklava Harbour,
Crimea
Ben^d. Hawes Esq^r.
14th June 1855.
Dear Sir,
Though a very long distance from you and almost amongst the savage bears of Russia I don't forget your Kindness to me prior to my departure for the Crimea - I doubt not you have seen Mr Milton, the late purveyor in chief at Scutari Barrack Hospital, who I hope has received a letter of explanation respecting the mistake in the newspapers reports of my proceedings, when I said that "the provisions are at all times of an inferior quality at Constantinople", whilst the sentence was published in several of the papers with the important omission of the word "Constantinople" which, in my opinion, was probably a mistake on the part of the Clerk of my expressions - As soon as I discovered the error I immediately rode to Head Quarters, and had an interview



PRAGUE, SOMEWHAT NORTH OF DRESDEN

71 **SPOONER, William.** THE TRAVELLERS OF EUROPE. [cover title]. London, William Spooner, [Dec. 1. 1842]. £ 650

FIRST EDITION. Hand coloured lithographic map (510 x 630 mm) with numerous vignette views, dissected into 12 sections and mounted onto linen, worn in places; folding into the original green cloth covered boards (167 x 180 mm) with large pictorial lithographic label on front cover; a little spotted and rubbed.

A beautiful map of Europe somewhat distorted to suit the game. The locations of the cities has Prague somewhat north of Dresden and Vienna a short walk from Bosnia, however, the fine views and the atmospheric colouring make this a delightful example. Ten years after this Spooner published an edition with *Improvements and Additions* (and maybe corrected), with the map being cut into 9 sections.

Whitehouse p. 18.

EYE-CATCHING PLACE-FINDER

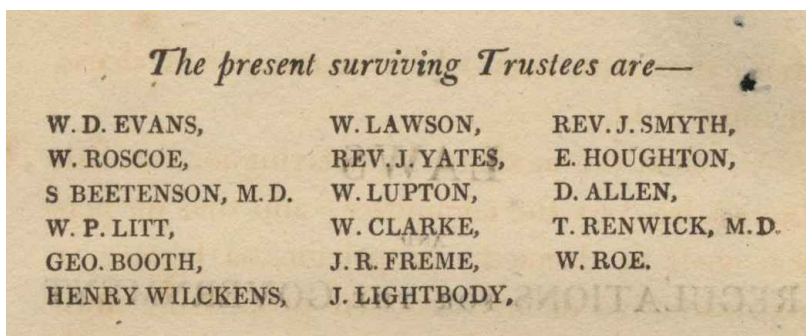
72 **[STEVENGRAPH].** SILK BOOKMARK. Present from the Crystal Palace. Designed by Sir Josh. Paxton, M.P. Opened by the Queen, May 10th 1854. Length of Palace 1392 ft. Breadth 384 ft. Height of Roof 200 ft. Length of Hot Water Pipes 16 miles. Height of Water Tower 284ft. Water in Tower Tanks. 2500 tons. [T. Stevens, Coventry, 1854]. £ 300

Silk book mark, 52 x 235mm, elaborately embroidered in numerous colours, with the original tassel; in modern frame; a fine and appealing item.

A most attractive and eye-catching piece of ephemera, celebrating the reopening of the Crystal Palace at Sydenham in 1854.

Geoffrey A. Godden, *Stevengraphs and other Victorian silk pictures*, 1971, No. 345.





HOUSING ENGLAND'S FIRST SUBSCRIPTION LIBRARY

73 [SUBSCRIPTION LIBRARY]. LAWS AND REGULATIONS OF THE LYCEUM INSTITUTION, Liverpool; with The Indenture of Purchase. Liverpool, Printed by G. F. Harris, Houghton-Street. 1807. £ 650

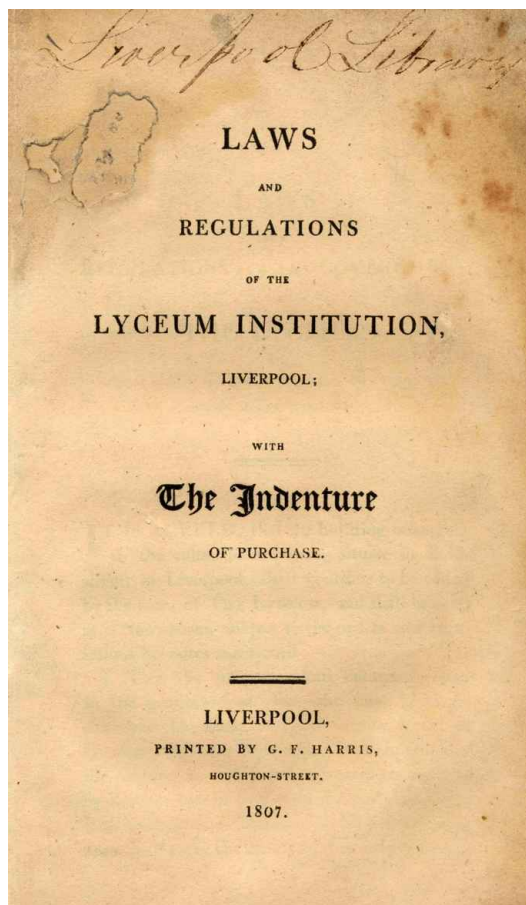
FIRST EDITION. 8vo, pp. 38; title lightly browned and with hole at head, also with 'Liverpool Library' written in a contemporary hand, otherwise, apart from a few minor marks in places, a clean copy throughout; in recent marbled wrapper.

Rare, apparently unrecorded, first edition of this work detailing the *Laws and Regulations of the Lyceum Institution*, in Liverpool.

The Lyceum, Liverpool was constructed in 1802 as a newsroom and England's first subscription library (1758-1942) and later became a gentleman's club. A proposal was put forward on the 12th May 1800 to club members for the construction of a purpose built library in order to house their overflowing collection which had outgrown its current home on Lord Street.

'A design was accepted from architect Thomas Harrison of Chester which showed the building facing Church Street; this was later modified to fit local circumstances. Each of the library's 892 subscribers contributed 12 guineas each towards its construction. A 50-year lease on the land was purchased and construction work began in 1800 under the guide of William Slater. Completed two years later at a cost of £11,000 the deed was then signed. Signatories included John Lightbody; John Currie; John Yates, minister of Paradise Street Unitarian Church; and most notably abolitionist William Roscoe. The Lyceum opened on 17 December 1802 with both the newsroom and library acting as separate institutions offering shares priced at 12 guineas for the newsroom and five guineas for the library.[11] Selling of these shares raised £2089 10s. The newsroom contained a coffee room and reading room where members had access to provincial, London and Irish newspapers, magazines, reviews and maps. Members were charged 10s 6d annually while proprietors paid one guinea and could admit a stranger for two months. The library was housed in a circular room which was estimated in 1807 to contain upwards of 10,000 volumes. Other rooms in the building were used for giving lectures and as meeting rooms for committee members. Over time the newsroom expanded, eventually taking over most of the building to become known as the Lyceum Gentlemen's Club' (Wikipedia).

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



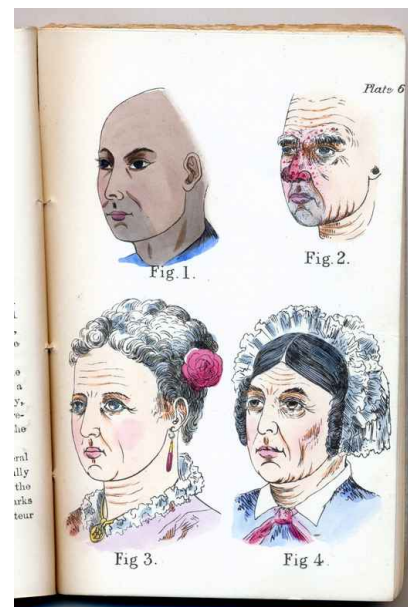
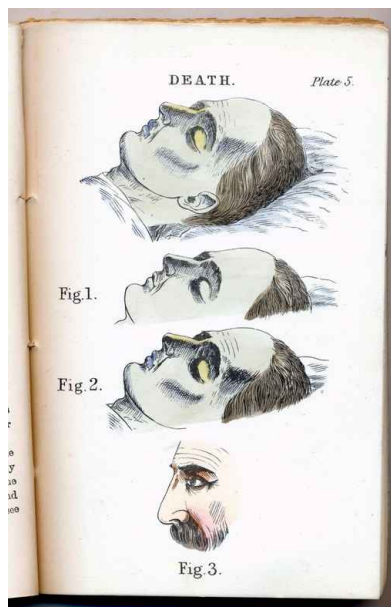
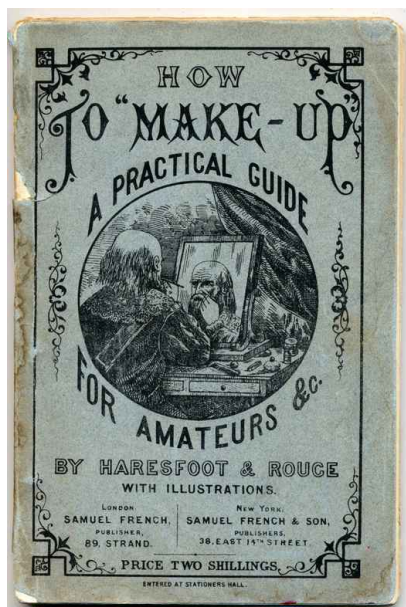
LOOKING THE PART

74 [THEATRICAL MAKEUP]. HOW TO "MAKE-UP". A Practical Guide for Amateurs &c. By 'Haresfoot & Rouge'. With Illustrations. London: Samuel French, Publisher, 89, Strand. [1877]. £ 150

FIRST EDITION. 8vo, pp. [2] [9]-48, [6]; five coloured plates; a few minor edge tears no affecting text; original decorated printed wrappers, spine with some loss.

A neatly devised guide containing everything the budding amateur actor needed to 'look the part.'

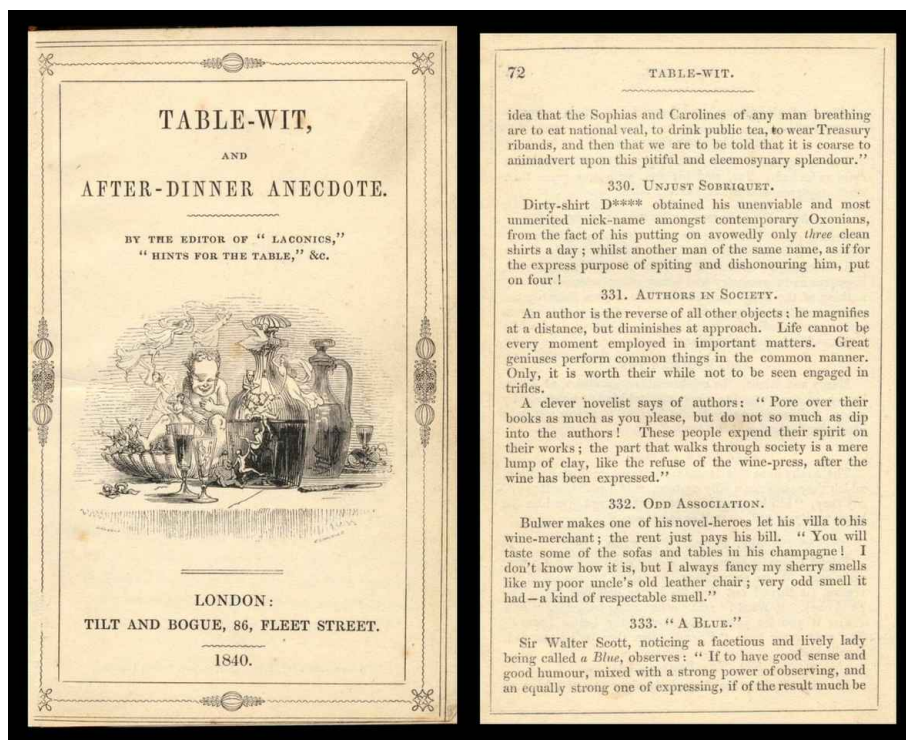
The early chapters describe how to look youthful, middle-aged and maturity and old-age and death after which are instructions on low comedy and character parts that now make uncomfortable reading. Scotchmen, Frenchmen, Germans and Americans 'There is little or no difference between an American and an English gentleman, with the exception, perhaps, that an imperial may be worn instead of whiskers.' Then, alas we have Jews, Creoles, Indian and Mulattoes, Negroes and Chinese. The text is really all for men or men taking 'old women' parts for the short



chapter on 'The Ladies' explains that they are 'as a rule, are so perfect in the art of improving their looks and rendering themselves handsome that to offer them any advice of *that* subject would be simply useless.' The few hints are then confined to help make her 'to look old and ugly.' A final note on playing the part of Statuary and the use of grease paint, conclude the work.

Samuel French became something of an institution for everything theatrical. American by birth, French took over the established firm of Lacy's in 1872 and expanded it greatly during the last quarter of the nineteenth century.

OCLC: 6987491.



'THE PLEASANTEST LITTLE BOOK OF THE SEASON'

75 [TIMBS, John]. TABLE-WIT, and After-dinner anecdote... London: Tilt and Bogue, 86, Fleet Street. 1840. £ 300

FIRST EDITION. 12mo, pp. xi, [i] advertisement, 132; apart from a few minor marks, a clean copy throughout; in contemporary half roan over marbled boards, spine lettered and ruled in gilt, some light rubbing to extremities, otherwise a very good copy, with contemporary label 'bound by Chillcott, Bookseller, Stationer, 25 Clare St, Bristol' on front pastedown.

Scarce first edition of this collection of 567 amusing anecdotes, or 'Table-wit', by the author and antiquary, John Timbs (1801-1875).

Such 'wit' includes:- '271. American "Ladies." In America all females are "ladies;" the noble word "woman," is never heard. Miss Martineau, wishing to see the women-wards in a prison at Tennessee, was answered by the warden, "We have no ladies here at present, madam." A lecturer, discoursing on the characteristics of women, illustrated thus: "Who were the last at the cross? Ladies. Who were the first at the sepulchre? Ladies.'" (pp. 59-60).

Timbs was born in 1801 in Clerkenwell, London, and educated at a private school at Hemel Hempstead. He had early shown literary capacity, and when nineteen began to write for the Monthly Magazine. A year later he became secretary to Sir Richard Phillips, its proprietor, and permanently adopted literature as a profession. He was successively editor of the *Mirror of Literature*, *The Harlequin*, *The Literary World*, and sub-editor of the *Illustrated London News*. He was also founder and first editor of Year-Book of Science and Art. In 1834 he was elected a fellow of the Society of Antiquaries of London. His published works amounted to more than one hundred and fifty volumes.

OCLC records only microform copies; apparently no copy in the BL.



FOR 'DUMMY', THE 'DEAF & DUMB FISHERMAN'

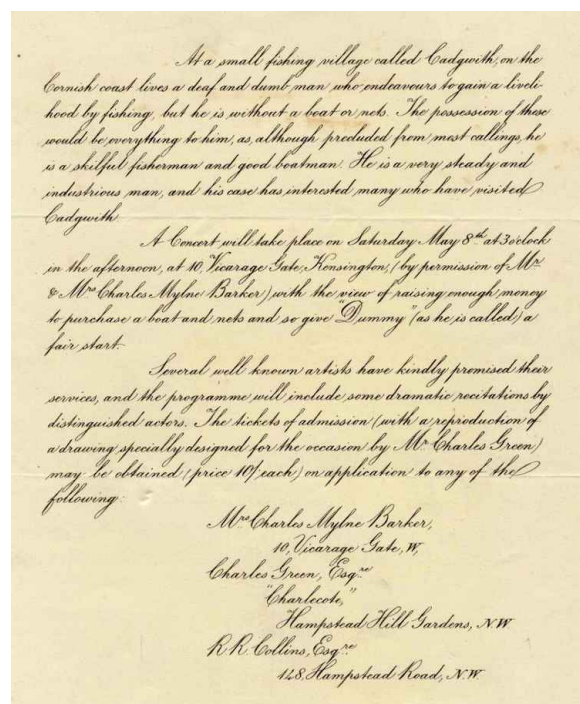
76 [VICTORIAN PHILANTHROPY]. CONCERT IN AID OF FUND to purchase a Boat & Nets for a deaf & dumb Fisherman, at Cadgwith, Cornwall. London: Saturday, May 8th, 1886. £ 285

4to lithographed proposal, concert invitation and program, and three signed autograph letters from the philanthropist Charles Mylne Barker to one of the evening entertainers.

An unusual collection of ephemera relating to a private concert organised, in a spirit of private Victorian philanthropy, to help a deaf and dumb fisherman in Cornwall acquire a fishing boat.

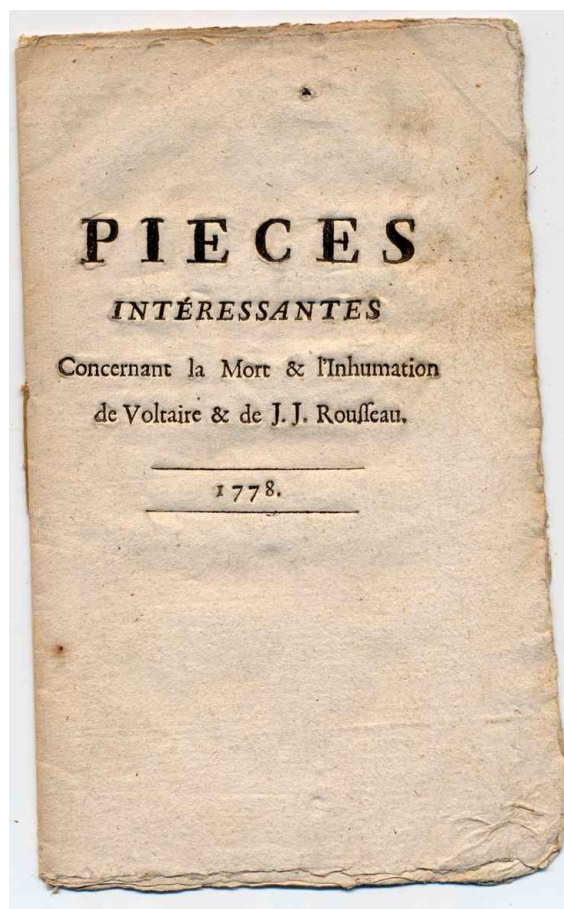
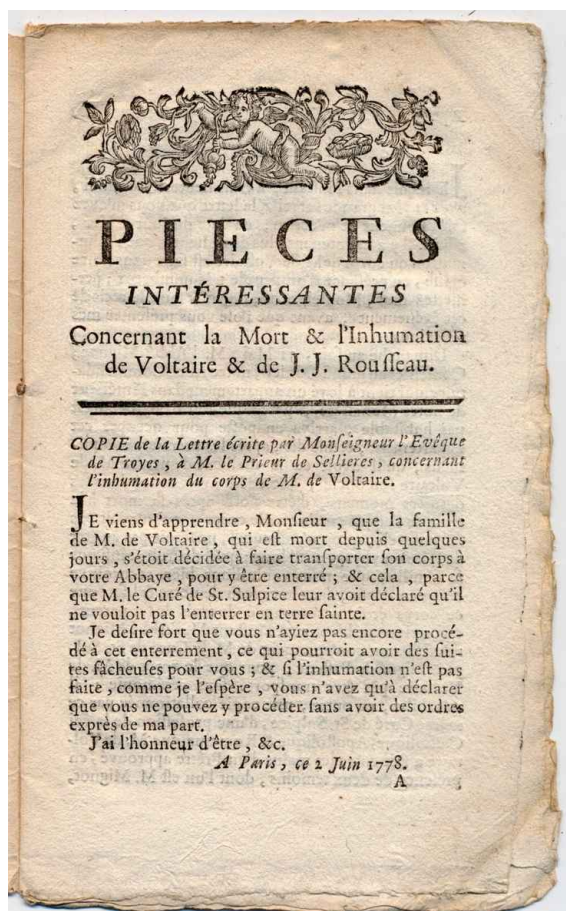
The main instigator of the scheme was Charles Mylne Barker a solicitor who was keen on literature and music and who also acted as a legal advisor for John Ruskin. How he came to know 'Dummy' the deaf and dumb fisherman of Cadgwith in Cornwall is not known but clearly he impressed Barker as 'a very steady and industrious man.' Barker thought to rope in his friends 'with a view of raising enough money to purchase a boat and nets and so give "Dummy" (as he is called) a fair start.' To this end he arranged a concert at his home 10, Vicarage Gate Kensington.

Barker appears to have borrowed his musicians from the Avalon Collard concerts that were held in the nearby Vicarage for his program of entertainment, also a few friends, including Frank Archer. The collection of invitation ephemera was kept by Archer as his part in the entertainment



was to give a recitation from Robert Browning. Barker himself was a spectator on the night, though Miss Beatrice Barker gave some violin pieces.

The concert was a success for 'Dummy' got his boat and nets and a few years later he was reported in the newspapers for having saved the lives of two fishermen from drowning and pulling them aboard his boat in Cadgwith harbour.



ALMOST CERTAINLY SURREPTITIOUSLY PRINTED

77 [VOLTAIRE & ROUSSEAU]. PIÈCES INTÉRESSANTES concernant la mort & l'inhumation de Voltaire & de J. J. Rousseau. [n.p.] 1778. £ 850

FIRST EDITION. 8vo, pp. [ii], 13, [1] blank; uncut and stitched as issued; a fine copy.

The work opens with a letter from the Bishop of Troyes forbidding and threatening Voltaire's nephew, the abbe Mignot, from burying his body in the Abbaye de Sellières. There follows the Priors reply stating that Voltaire had already been buried 24 hours before the Bishops letter arrived and then goes on to detail that Voltaire made a confession, several witnesses were present and a full report of the burial, the tone both of defence and defiance at the Bishops orders. There follows a shorter letter to Charles-Joseph Panckoucke from Mignot stating categorically that Voltaire's heart was not removed from the body.

Rousseau forms the next section of the work with a letter detailing the death and burial and signed 'Franceuvill, A Paris, le 11 juillet', this is less sensational and is really an edited extract from the *Journal de Paris* with some notes and an addenda of Rousseau's various literary and musical works.

There was something of a proscription against even mentioning anything about Voltaire's death in France and doubtless this uncredited publication of juicy news was either surreptitiously printed in France or carried silently over the border from elsewhere to satisfy the want.

This is apparently the first edition with a reprinting the following year in duodecimo, copies are scarce with one examples of each edition located by OCLC at Institut et Musée Voltaire in Switzerland.

Pierre M. Conlon, *Le siècle des Lumières: bibliographie chronologique*, Geneva, 1999. Volume 19, 79:448.



WETTING THE APPETITE

78 [WINE & SPIRITS]. PROMOTIONAL CATALOGUE OF WINE AND SPIRIT LABELS, offered by Grants of St James's. [London]. [n.d., c. 1950]. £ 225

75 original coloured labels pasted on to card (1 and 2 to each page), grouped together with original printed card dividers for each type of alcohol; spirally bound in the original blue limp printed wraps, some dust-soiling and rubbing, but still a very good copy.

Rare survival of this fascinating promotional catalogue of wine and spirit labels, selected and bottled by the London drinks manufacturers and distributors Grant's of St. James's.

The 75 labels, stuck down two to each page, include French and British wines, South African wines, Empire wines, Sherries, Port, Rum, Whisky, Gin and Brandy.

UNIQUE COPY PRINTED ON YELLOW PAPER

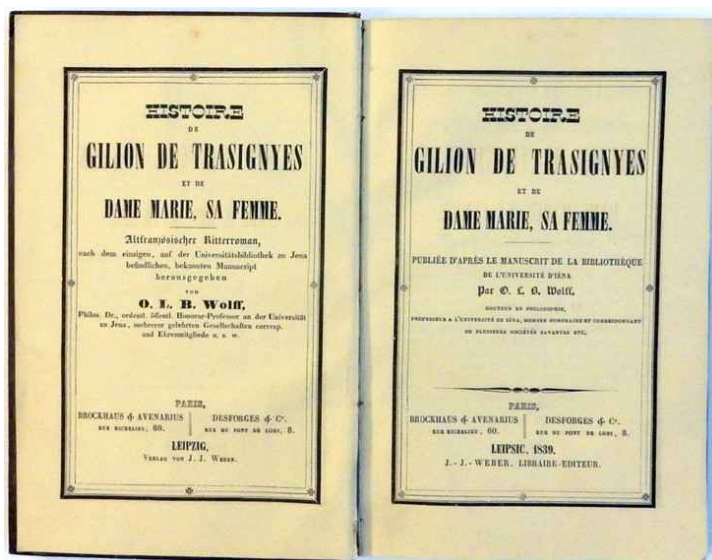
79 **WOLFF, Oskar Ludwig Bernhard, Editor.** HISTOIRE DE GILION DE TRASIGNYES ET DE DAME MARIE, SA FEMME. Publiée d'après le manuscrit de la bibliothèque de l'Université d'Iéna, par O. L. B. Wolff. Paris, Brockhaus & Avenarius, & Leipzig, J.-J. Weber, 1834. £ 285

FIRST EDITION ON YELLOW PAPER. 8vo, pp. xiv, 214; original? floral patterned purple boards, edges with roll-tool border; spine lettered in gilt, gilt edged; inscribed on front free endpaper [see below].

The first transcription of this French manuscript of medieval courtly romance written in during Fifteenth Century.

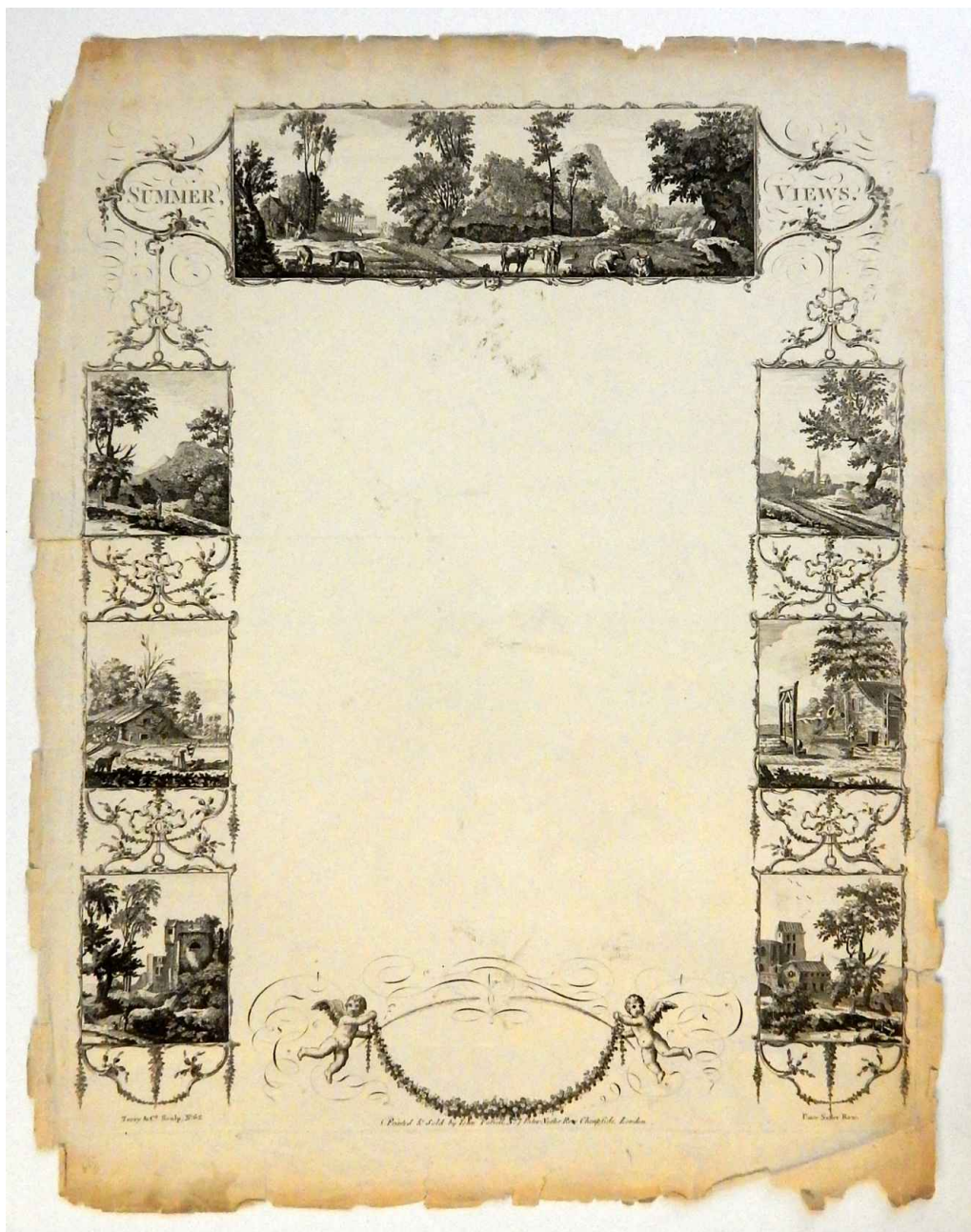
The manuscript follows the adventurous and romantic exploits of the medieval nobleman Gillion de Trazegnies, who journeys to Egypt on a pilgrimage, mistakenly becomes a bigamist, and dies in battle as a glorious hero. Alongside detailed depiction of European architecture and contemporary dress, there are also imaginative references to exotic Eastern travel and customs, such as camels, flashing scimitars, and figures in turbans.

Wolff's edition was taken from the text held at library of University of Jena, then the only known text. He had previously published works including a history of the novel and several other essays on literature whilst professor of that subject at the University of Jena.



Wolff presented this special copy, noted by the omnivorous Brunet, to Sibylle Mertens-Schaaffhausen (1797-1857), art collector, archaeologist, and lesbian lover some say, of Adele Schopenhauer. We note, for no good reason, that in 1841 Wolff can be commended, or blamed, for giving the Berlin student Karl Marx his doctorate in absentia at Jena!

Brunet II, 1600 - 'Exemplaire unique tire sur papier de cette couleur'; OCLC records one copy only (presumably of the regular issue), at Pennsylvania.



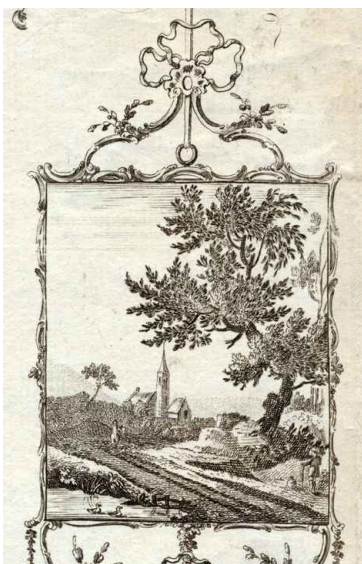
SCENES MORE ITALIANATE THAN ENGLISH

80 [WRITING SHEET]. SUMMER VIEWS. London: Terry & Co. Sculp., No 62 Pater Noster Row. Printed & Sold by John Farrell, No 7 Pater-Noster Row, Cheapside. [1776-1777]. **£ 1,250**

ORIGINAL COPPER ENGRAVING. Single sheet, [450 × 360 mm, 17¾ × 14¼]; 'G Taylor & Son' watermark; with some splits & tears repaired and chips to edges not affecting image, nevertheless still a very good copy of this fragile item.

A rare and early unused engraved writing sheet with nine vignettes of idyllic landscapes, more Italianate than English. Each scene set in a rococo frame and separated by ribbons and bows reminiscent, and probably adapted from Chippendale, or other contemporary books of designs.

The engraver Garnett Terry (1744/46-1817) is known to have traded from 62 Paternoster Row only from 1776 to 1777. He married Elizabeth Farrell in 1769, who appears to have been the daughter of the printer of this sheet, John Farrell. His premises were only a few doors along at 7 Paternoster Row.



The subject matter appears at some odds with what we know of Terry. He 'testified as a witness in an Old Bailey trial in 1776, and again as an expert witness at a number of trials for forgery between 1798 and 1805, stating in 1799 that 'I am the engraver employed by the Governor and Company of the Bank of England, I engrave the plates for the one and two pound notes'. This official role contrasts with radical political views expressed in a number of satirical prints of the 1770s, and with the Rev. William Huntington's description of Terry as 'a leveller, and for all things common'. He became a follower of Huntington in the 1780s, publishing a number of his works and earlier apocalyptic text, as well as devising at least three large-scale millenarian prints. At his own expense he built a nonconformist meeting-place in Curtain Road, Shoreditch, where he preached for many years and to which he bequeathed over £6,000.' [Laurence Worms on BM website].

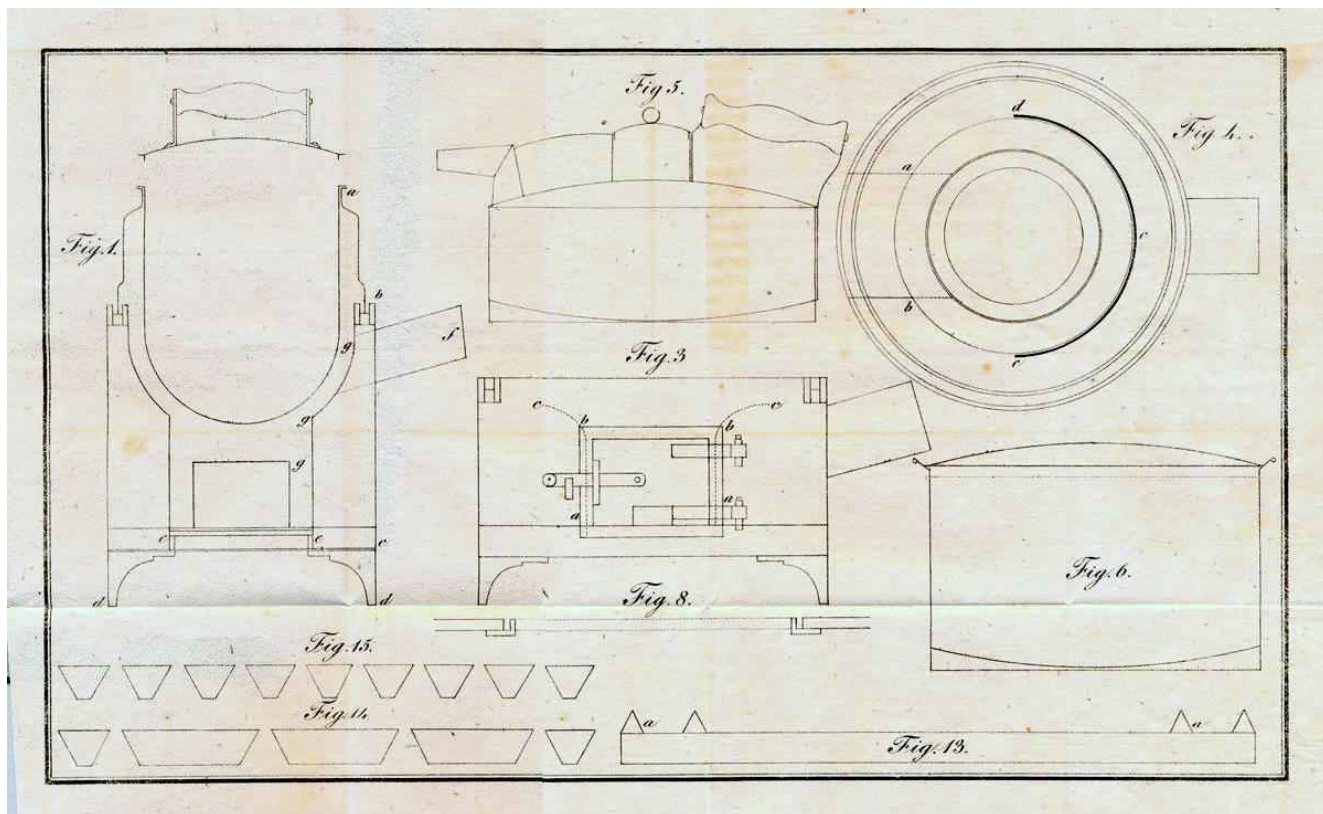
Another copy of the writing sheet is held at the British Museum [BM 1937,1019.5], that copy was used for its intended purpose and helpfully dated to 1786 showing that the sheet may have been available for at least a decade after its first printing.

A NEW ENERGY-SAVING COOKER

81 **WUNDERLICH, Carl.** BESCHREIBUNG UND ABBILDUNG EINER NEUEN KOCHHEINRICHTUNG und eines neuerfundenen Stubenofens zu höchstmöglicher Ersparung des Brennstoffes. Darmstadt: C.W. Leske. 1821. **£ 200**

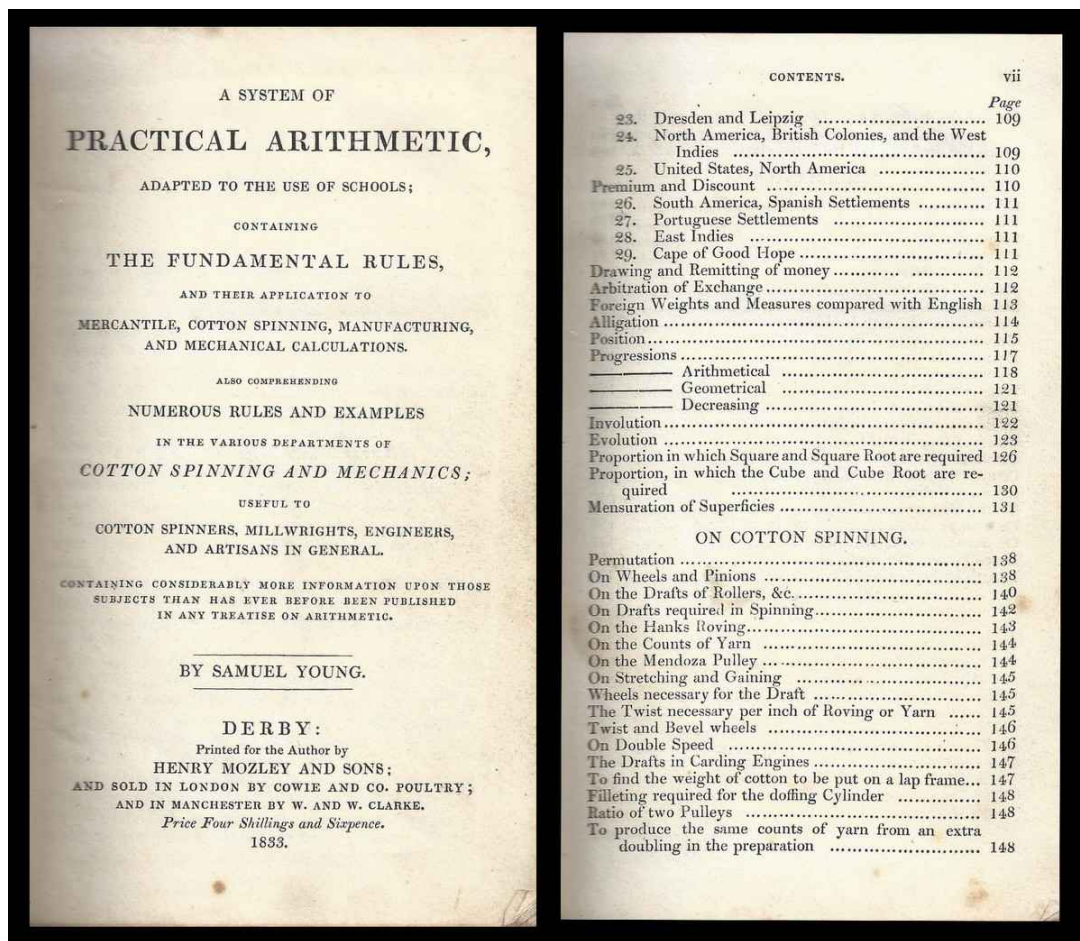
FIRST EDITION. 8vo, pp. 40, 2 folding lithographic plates at the end; original printed blue wrappers; old cancelled library stamps of the *Museum für Urgeschichte, Weimar* on title and a couple of leaves.

This rare publication presenting a new energy-saving cooker begins with the admonition to prevent deforestation by inefficient heating. Shortage of wood can not be regulated by rising prices, because that would not bother the rich and the poor could not afford the energy prices. Wunderlich paints a picture of a bleak future. 'The time will inevitably come when there will be so many people, that one person can not exist because of the other, no one will earn anything because everyone wants to earn; there will be so many people who all want to cook and keep warm. A time when the increased consumption will not only devour the supply of old wood, but will not allow for young trees to grow. This horrible extreme will catch up with us in our carelessness, and to late we will realize the mistakes we made in the past' (translated from pp. 4-5).



Wunderlich's stove is made of metal and brick and includes the main cook pot. He praises the steaming of vegetable and potatoes, and recommends to use ceramic pots for cooking meat. This stove was apparently built and used, as Wunderlich gives detailed information on how to clean and maintain it.

Only one copy located at Weimar, Herzogin Anna Amalia Bibliothek; KVK does not give additional locations.



PRACTICAL ARITHMETIC FOR WOULD-BE COTTON SPINNERS

82 **YOUNG, Samuel.** A SYSTEM OF PRACTICAL ARITHMETIC, adapted to the use of schools: containing the fundamental rules, and their application to mercantile, cotton spinning, manufacturing, and mechanical calculations : also comprehending numerous rules and examples in the various departments of cotton spinning and mechanics ; useful to cotton spinners, millwrights, engineers, and artisans in general : containing considerably more information upon those subjects than has ever before been published in any treatise on arithmetic... Derby: Printed for the author by Henry Mozley and Sons... 1833. £ 450

FIRST EDITION. 12mo, pp. 4 advertisements, xi, [i] blank, 222, [2]; lightly foxed in places throughout (due to paper stock) and with a couple of pressed leaves inserted; in contemporary sheep, spine ruled in gilt, small piece missing from spine and joints cracked (but holding firm), corners and boards abraded, but overall still a good copy.

Scarce first edition of this thorough *System of Practical Arithmetic*, adapted for the use of schools, aimed particularly at pupils going on to work in the cotton trade.

‘A youth leaving school, and entering upon either a Cotton-spinning, Manufacturing or Mechanical situation, although a fair Arithmetician, often finds himself at a loss how to apply the Rules he has learned to the performance of Questions intimately connected with his employment; and few persons in either situation have the leisure, or the means of obtaining a Mathematical course of education, sufficient to enable them to study the more elaborate treatises on Mechanics. The present work has been compiled with a view to forward a general and practical information upon subjects as are daily called for’ (p. iii).

Young notes in his preface that the elementary parts, Proportion, Fractions, Vulgar and Decimal, Partnership, Position, Progressions, Square and Cube Roots, are applied to Cotton-Spinning, Manufacturing and Mechanical purposes. A number of questions are posed in each of these three sections, with the answers being provided at the end of the work.

OCLC records five copies, all in the UK, at Cambridge, Glasgow, Aberdeen, St. Andrews and University College, London; we have located one further copy, at the BL.