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LIST 76

EDUCATION & PLAY

CHILDREN OFTEN BEHAVING BADLY

- 1 [ABC]. ALPHABET USUEL. Illustrations par Adrien Marie. [Paris, A. Quantin Imprimeur]. [1885] £ 185

4to, [242 x 178 mm], pp. [28] 12 full-page illustrations, printed in colour, with two letters each; original decorated glazed colour printed wrappers, small chips to one corner, some occasional marks and with two creases on lower cover.

A French language primer interspersed with scenes of childhood illustrating the letters of the alphabet.

Quite a few of the illustrations show children behaving badly E - Eeffronte has a boy lifting a toupee off a sleeping man's head; I - Insolent has a boy making faces at an old woman; M - Malpropre showing girls having pored a pot of ink over her dress; Q - Querelleur of two boy fighting and X- Xeres with a child drinking from wine gasses imprudently left on the table. Other scenes are more charitable although the artist appears to prefer the naughty side of life.

The artist Adrien Marie (1848-1891) was prolific illustrator both for the Paris and London press. His output included illustrations for work by Victor Hugo and Jules Verne although it was through the *L'Illustration*, *Monde*



Illustré and *The Graphic* that his work is best known. He was probably at the height of his fame when he produced illustrations for *Alphabet Usuel* receiving a gold medal at the second *Exposition internationale de blanc et noir* the following year. Having been sent by *L'Illustration* to cover an expedition to French Guinea he succumbed to illness and died soon after his return in 1891.

OCLC records three copies, at the BNF, Birmingham (UK) and Princeton.

INTENDED TO BE HUNG AT
INFANT SCHOOLS

2 [ABC]. DEAN'S A1 ALPHABET WALL HANGING. London, Dean's Rag Book Co., Ltd. [1922]. £ 250

ABC chart printed on cotton, [75 x 51 cm], with detailed illustrations of animals with names and initial letters; some slight fraying to edges, otherwise in fine, fresh condition.

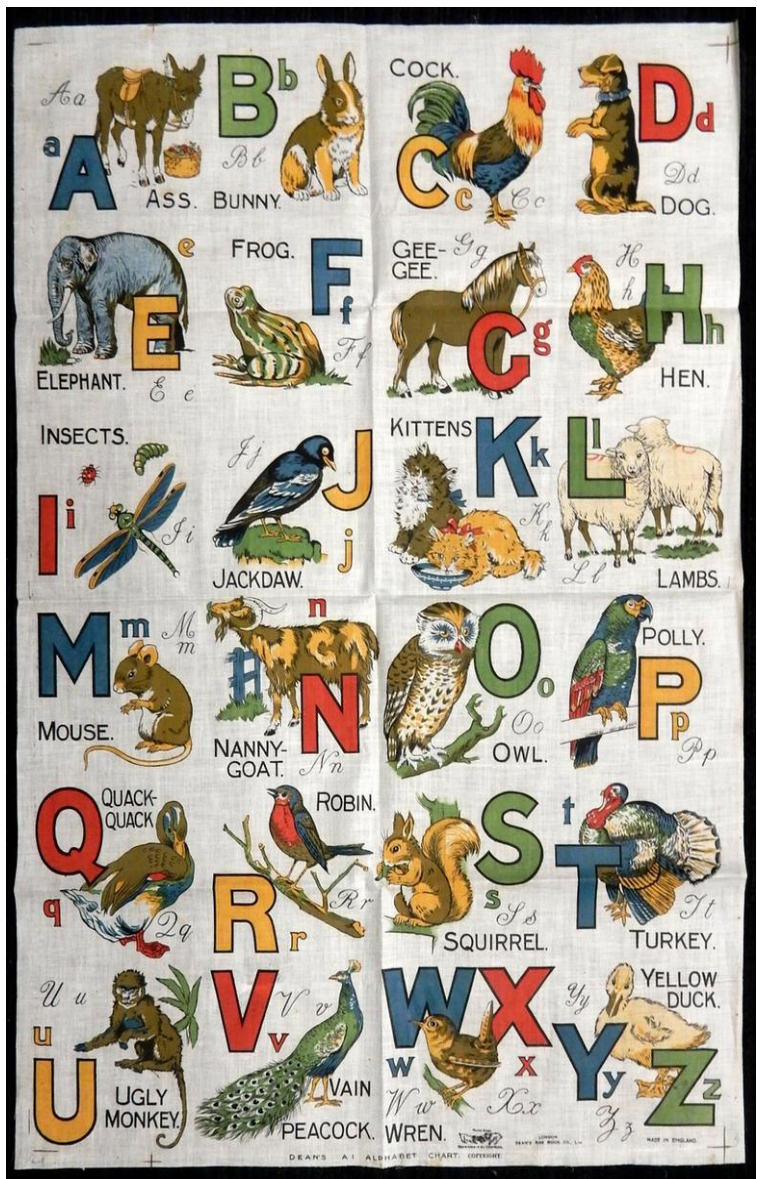
Rare survival of this Alphabet Wall Hanging designed by Edith Sarah Berkeley [1858-1925] and originally promoted by Dean's for infant schools to assist with spelling. Printed on cotton, the ever resourceful Dean company originally supplied the sheets with a hanger.

The subjects chosen for the alphabet are as follows: A - Ass, B - Bunny, C - Cock, D - Dog, E - Elephant, F - Frog, G - Gee-Gee (i.e. horse), H - Hen, I - Insects, J - Jackdaw, K - Kittens, L - Lambs, M - Mouse, N - Nanny-Goat, O - Owl, P - Polly (i.e. parrot), Q - Quack-Quack (i.e. duck), R - Robin, S - Squirrel, T - Turkey, U - Ugly Monkey, V - Vain Peacock, WX - Wren, and YZ - Yellow Duck.

The painter and illustrator Edith Sarah Berkeley was the daughter of a printer. She exhibited at the Royal Academy six times between 1884 and 1891, and also at the Royal Society of British Artists and the New Watercolour Society. She illustrated several children's books, including some for Dean & Son. She was the wife of another successful painter and illustrator Stanley Berkeley.

The present sheet is supplied from the Dean Rag Book archive, so the original markings where the sheet would have been cut to size, are still present. We have been reliably informed that these sheets were popular for a number of years, with production ceasing in 1928.

Another example located at the Victoria & Albert Museum B.147-2017.



LEARNING YOUR ALPHABET THROUGH SINGING

3 [ABC GAME]. DURU, Henri, *editeur*, and Charles MERCEREAU, *artist*. ALPHABET CHANTANT par H. Duru, Editeur. [Paris]: Lith. Gény Gros, 33 r. St Jacques. [1856]. £ 2,500

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

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



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

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

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



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

LITTLE RED RIDING HOOD RECAST

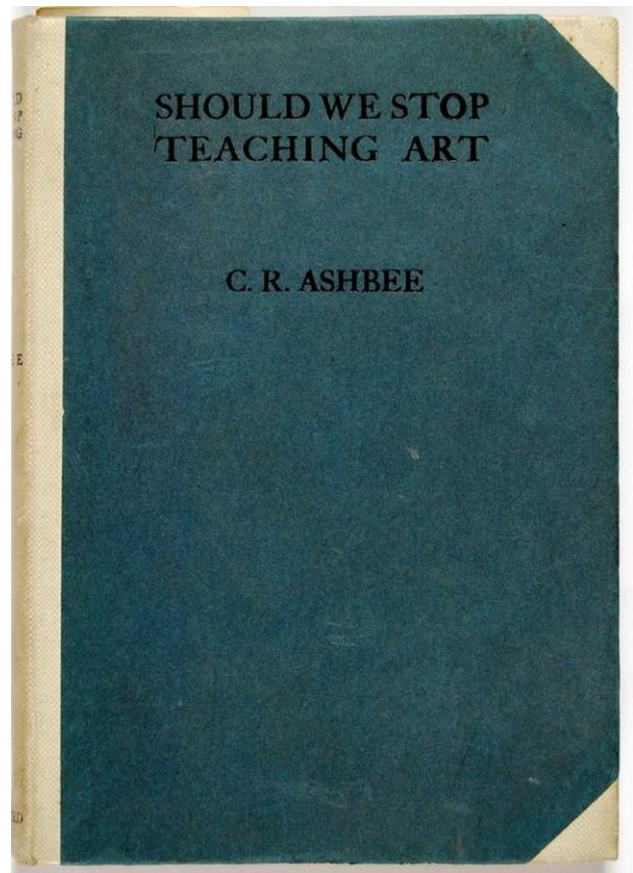
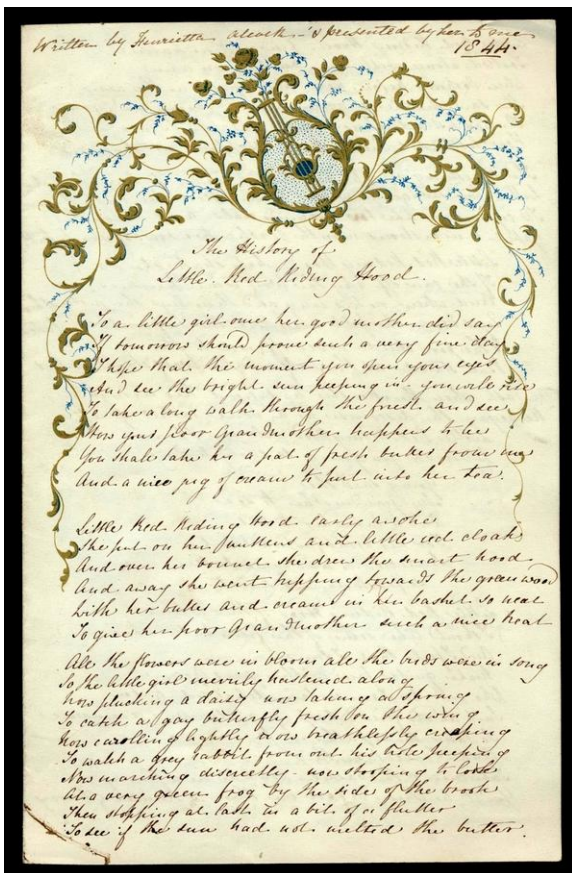
4 **ALCOCK, Henrietta.** THE HISTORY OF LITTLE RED RIDING HOOD. [Stockton, England]. 1844. £ 285

MANUSCRIPT IN INK. 8vo, pp. 4; written in ink on cream paper decorated with a printed design of a lyre and sprigs in gold and blue; inscribed 'Written by Henrietta Alcock & presented by her to me 1824'.

A delightful recasting of the Little Red Riding Hood tale in some 1,200 words in 20 stanzas.

'To a little girl once her good mother did say / If tomorrow should prove such a very fine day / I hope that the moment you open your eyes And see the bright sun peeping in you will rise / to take a long walk through the forest and see / How your poor Grandmother happens to be... Alas all does not end well and if you don't know the finale look away now 'I have wailed for breakfast and now I'll begin it,/ So he gobbled the poor little child up that minute.'

Henrietta Alcock was born in 1827, the daughter of the eminent the Stockton surgeon William Alcock (1770-1855) who later became mayor of the town. In 1857 she married the Rev. Henry Master White who taught at Woodlands College in Cape Town, he returned and was curate to a church in Masbrough near Sheffield before they moved back to Cape Town where she died in 1915.



PROMOTING THE TEACHING OF CRAFTS

5 **ASHBEE, Charles Robert.** SHOULD WE STOP TEACHING ART. London: B.T. Batsford, 94, High Holborn. [1911]. £ 280

8vo, pp. [x], 122, [2], [2] 'other works by C.R. Ashbee' and blank; original white half buckram over blue boards; spine and upper cover blocked in black.

Ashbee published *Should We Stop Teaching Art*, as a reaction to a Parliamentary Inquiry on English art schools that was being debated.

'Britain's art schools produced too many fine artists who only ended up as art teachers; that skill and imagination were stimulated artificially in schools and then checked unnaturally in life; and that the schools should be converted into State-subsidized craft workshops, which would endow the craftsmen the country really needed and at the same time provide more practical teaching.' (Alan Crawford, *C.R. Ashbee* Yale, 1985 p. 160.)

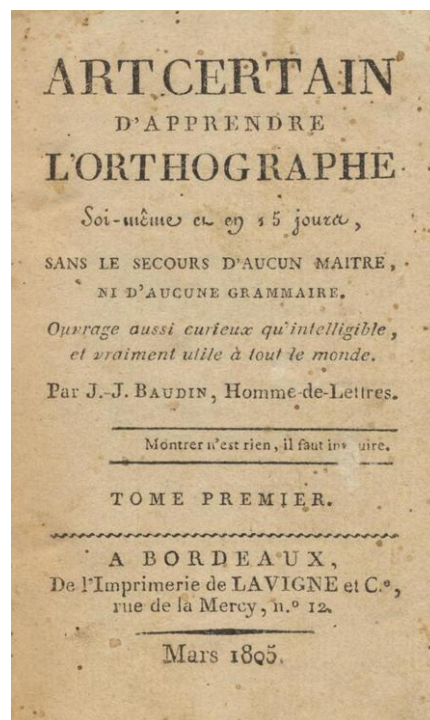
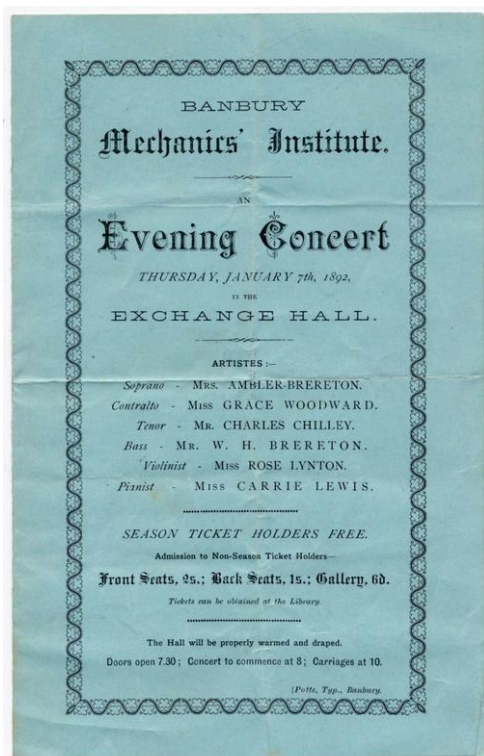
ADJUNCT TO ADULT EDUCATION

6 **BANBURY MECHANICS' INSTITUTE. EVENING CONCERT.** Thursday, January 7th, 1892. Banbury: Potts, 1892. £ 75

8vo, pp. [3], [1] blank, printed on blue paper; previously folded.

'Adult education was provided for in 1835 with the foundation of the Mechanics' Institute in Parson's Street. The Institute held lectures, discussion classes, and exhibitions as well as providing a library for members and their families. By 1884 it had out-grown the building in Church Passage, to which it had moved soon after its foundation, and Sir Bernhard Samuelson provided a new building for it in Marlborough Road' (*A History of the County of Oxford: Volume 10: Banbury Hundred*, online). Works by Gounod, Händel, Mascheroni were on the programme, presented by a pianist, violinist and four singers.

Not in OCLC or COPAC.



SPELLING AND GRAMMAR FOR THE LOCALS

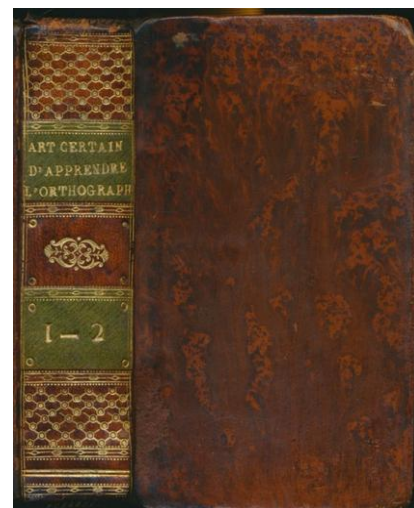
7 **BAUDIN, J.-J. ART CERTAIN D'APPRENDRE L'ORTHOGRAPHE** soi-meme en et 15 jours, sans le secours d'aucun maitre, ni d'aucune grammaire... Tome Premier [-Second]. A Bordeaux, de l'Imprimerie de Lavigne et Cie, Mars 1805. £ 285

FIRST EDITION. *Two volumes bound in one, 12mo, pp. 240; 241-480; apart from some light dust-soiling and minor mark at head in places, a clean copy throughout; in contemporary mottled sheep, spine handsomely tooled in gilt with green morocco labels lettered and numbered in gilt; a desirable copy.*

First edition of this neatly designed spelling and grammar produced for a local readership. Divided into two sections, the first deals with nouns, verbs, adjectives and parts of sentence structure. This is followed 'through much research and reflection, I have established 250 very ingenious differences, and in order to understand these I have arranged them in alphabetical order, in which each is classified after the analysis of the general principles of Grammar. I then give examples and observations of the utmost importance, in the manner of writing the words correctly, whatever they may be. Finally, we shall conclude this tiresome work with an interesting article on punctuation, as well as by the long alphabetical nomenclature of all the words of our tongue.' [free translation of pp. 6 & 7].

Of our author, J.-J. Baudin, there is but scant information, one work where he is noted is in an imprint in partnership with a P. Pagaud at Porte-Basse, 9, in Bordeaux; Baudin also authored two other works on a recent local conspiracy in 1805 after which we can find nothing more.

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





BUILDING A KNOWLEDGE, BOTH THE COMMON & EXOTIC

8 [BLOCK TOY]. LEUTEMANN, Heinrich, *artist*. [ZOOLOGY OF THE WORLD]. [Leipzig: Wachsmuth? circa 1885]. £ 1,750

Complete block toy consisting of 36 cubes [each 41 mm³] divided in 6 groups of 6, each group when aligned revealing in total 36 scenes of animals classed by species; together with 36 chromolithograph 'key' sheets (34 as sheets and 2 used to decorate the upper side of the box); all contained in the original box [280 x 190 x 150 mm.] decorated in gilt and black decorative paper depicting animals and children (some skilful repairs to lower edges); the lid with two 'key' sheets of birds enclosed in a decorative gilt paper.

A neat adaptation by Heinrich Leutemann (1824-1905) of one of his educational publications into a block toy for younger children.

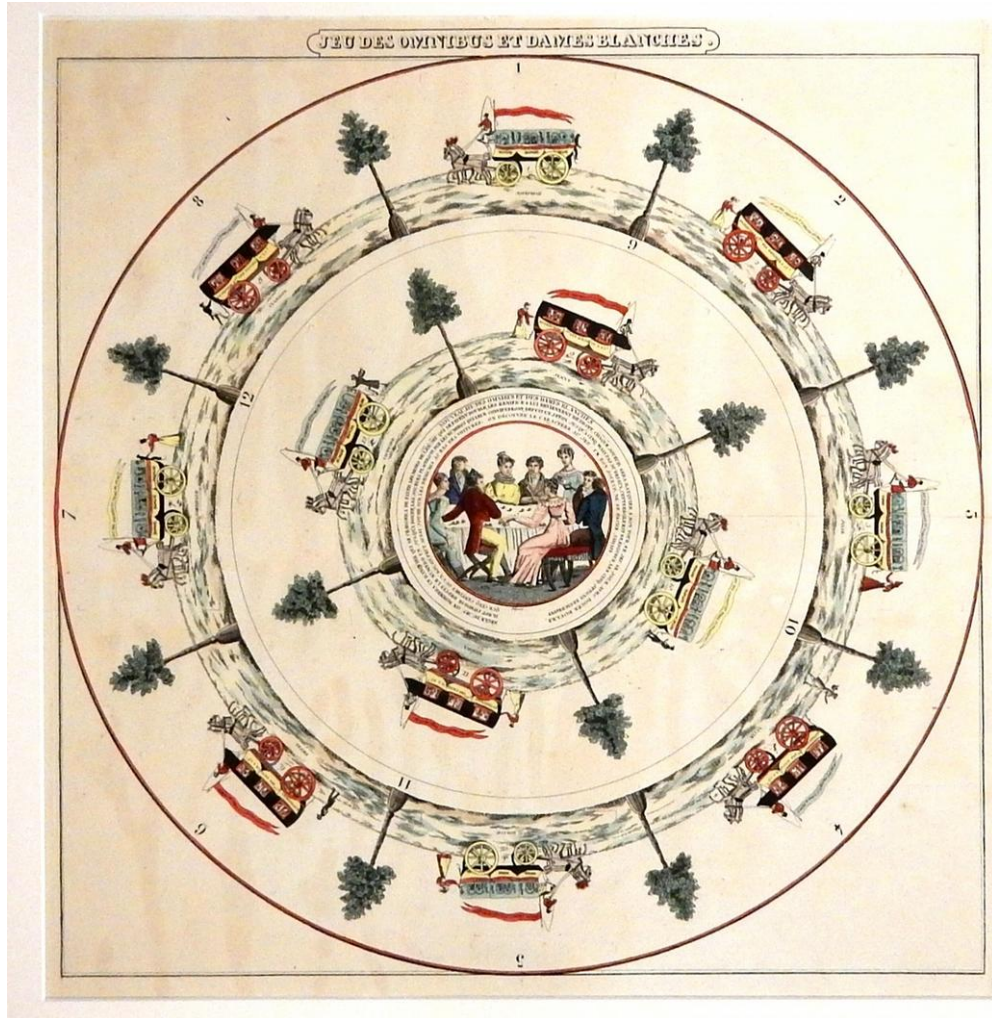
We can be fairly sure the illustrations were issued by the Leipzig publisher F. E. Wachsmuth with a characteristic yellow tinted background issued in some versions of a zoological atlas. Our particular version with French names the different animals but as Leutemann plates were so widely disseminated in many variant works throughout Europe it is difficult to pin down the exact source, or indeed if these illustrations were prepared especially for this block toy. The subjects chosen are both common and exotic classed into insects, birds, sea-life, mammals and two of humans.



Many of the subjects show at least one animal in action including a Bison mauling a dog of some sort, an otter gnawing a branch, rabbits being shot; crocodile snapping up a tasty goat whilst some suitably vexed tribesman try to chase it away.

More polygenist than Darwinian, the series includes two groups of apes and monkeys and two of human 'types.' The artist gives the 'Européen' a look suitably intelligent, in a Victorian way, the 'Arabe' rather shifty and the 'Peau-rouge' as noble.

We have not been able to find any reference to a similar block toy.



A DESIGN LATER REPURPOSED FOR THE FIRST HERMÈS SCARF!

9 [BOARD GAME]. JEU DES OMNIBUS ET DAME BLANCHES [Paris?]: circa 1825 [but probably a later impression circa 1837]. £ 285

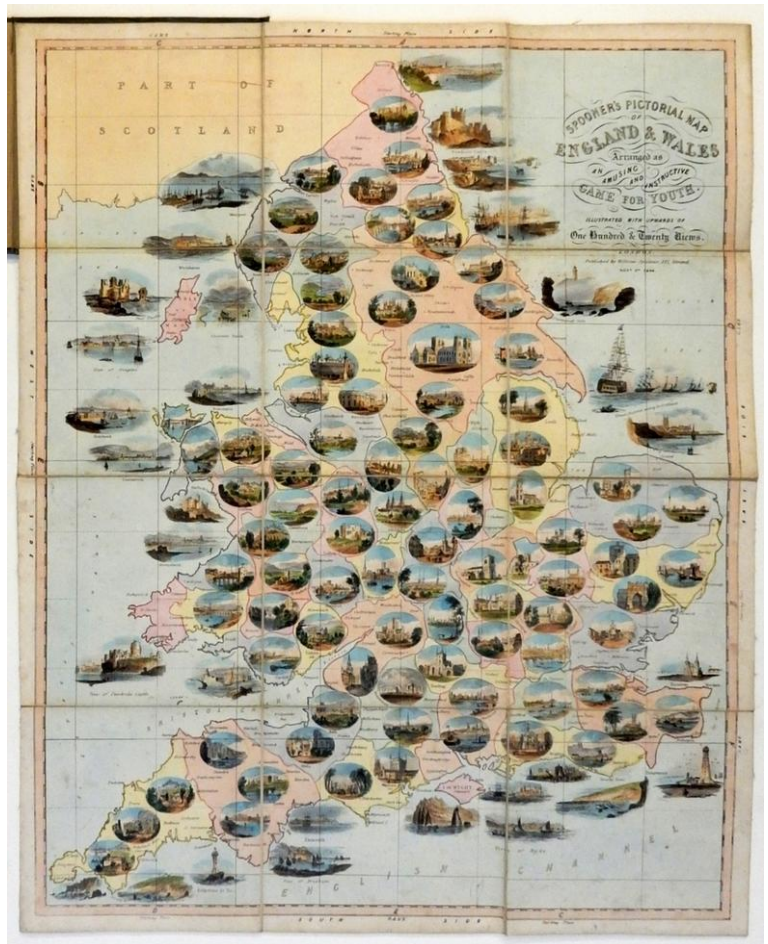
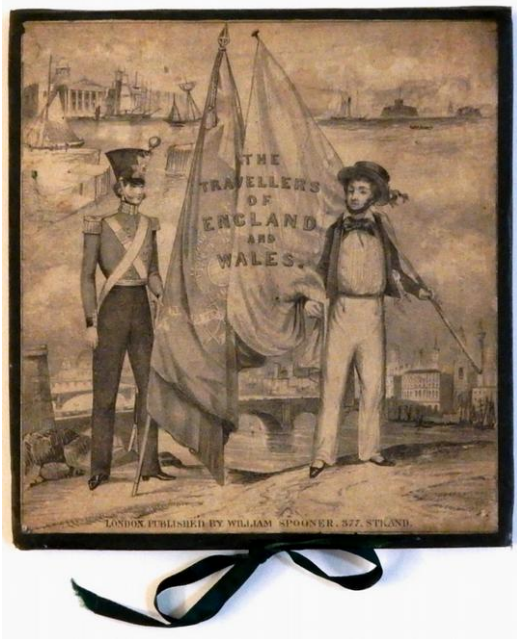
Engraved hand coloured board game [480 mm. sq]; laid down on card and slightly browned in places.

A game played on a board with each player advancing by the throw of a pair of dice. There are 12 numbered omnibuses each with a girls name, placed equally on two concentric circles interspersed with trees. The rules are given in a circle panel at the centre with a scene that includes a scene showing five men and four women laying bets round a table.

Curiously this print was the used to introduce the first Hermès scarf in 1937. Some artistic licence was however taken with the trees with them being fluffed up and the central scene enlarged in place of the rules, but on the whole a good piece of commercial plagiarism.

See www.giochidelloca.it/scheda.php?id=956.





'INSTRUCTIVE GAME FOR YOUTH'

10 **[BOARD GAME]. THE TRAVELLERS OF ENGLAND AND WALES.** Arranged as an amusing and instructive Game for Youth illustrated with upwards of 120 views. London, William Spooner, 337 Strand. Novr. 6th, 1844. £ 950

Hand-coloured lithograph sheet [50 x 60 cm] with 120 vignette views, dissected into 9 segments and backed onto linen, folding into original green cloth covers, the upper board with a large lithograph label depicting a British tar holding a Union Jack and a British soldier holding a flag of the British Marines in front of a view of the Port of London and Dover.

Produced primarily for entertainment, the game also instructed players on the chief monuments, ports, cities and manufacturing districts of England and Wales. Stonehenge, Wells Cathedral, Tintern, and oddly the recently and maliciously destroyed Reculver Church representing the old world; Ironworks at Stafford, Botallack Mines in Cornwall, and the Menai Suspension Bridge are examples of the ascendant age of iron and steel.

Whitehouse, p. 101.

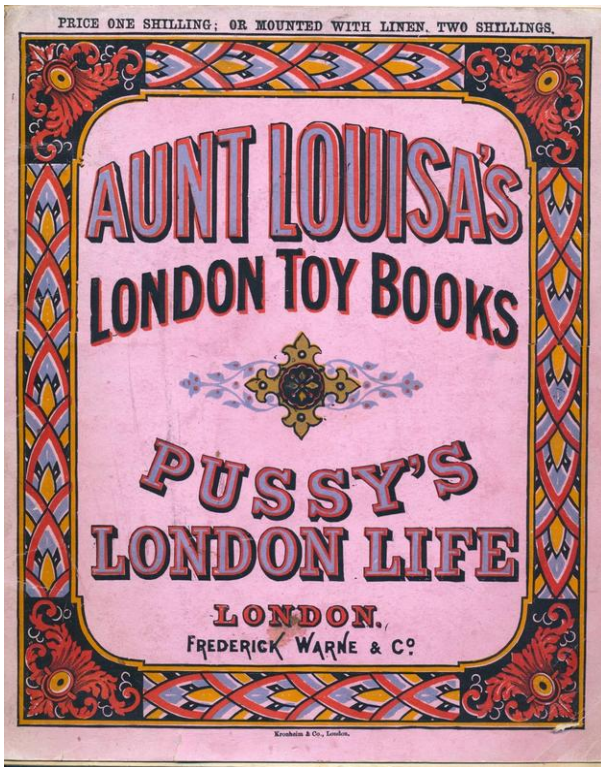
DOWN AND OUT IN LONDON

11 **[BOWEN, Charlotte Elizabeth]. AUNT LOUISA'S LONDON TOY BOOKS.** Pussy's London Life. London, Frederick Warne & Co., [1868]. £ 150

4to, [26.5 x 23 cm] pp. [24] including covers; 6 chromolithograph plates after Frederick John Skill and printed by Kronheim & Co; original colour-printed card covers.

One of the rarer works from the Aunt Louisa series and in this earliest issue without acknowledgement of either author or artist.

The tale of a disobedient Persian white fluffy pussy cat named Grilda who leaves the comfortable existence of a middle-class London home to wander the streets. Alas life on London streets for Grilda is not as she imagined. Chased by a big dog she hides in a coal cellar and now hungry falls into a pail of milk only to be beaten by the angry milkman. A poor barefooted girl living on the streets takes pity on Grilda and shares her scant meal with the now bedraggled and not so white pussy cat. Seeing this unfold from a window Grilda's rich owner sends out a servant so cat and owner are happily reunited, and of course 'Her goodness to the stranger cat / For Madge vast changes wrought;/ The lady placed her in a school / And had her clothed and taught.'

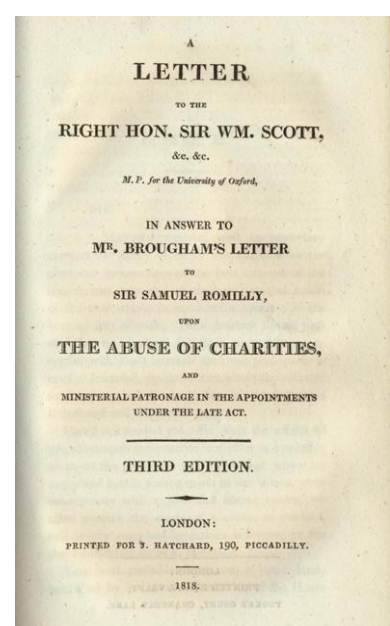
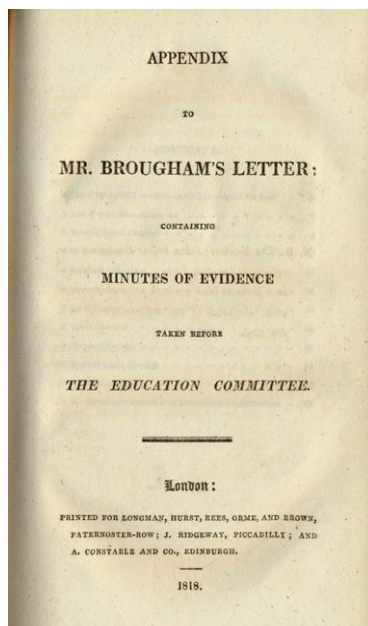
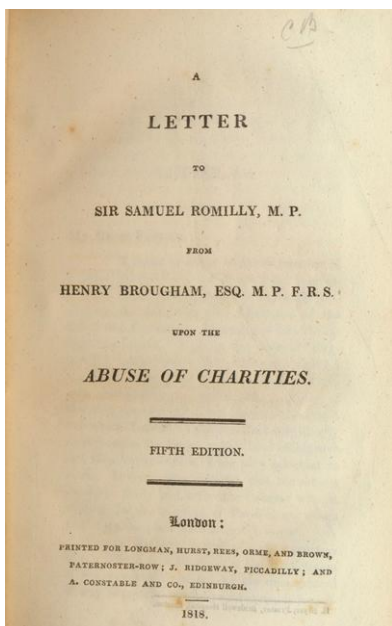


The author Charlotte Bowen (1817-1890) clearly took after her father the Rev. Legh Richmond of Turvey in Bedfordshire, a Church of England clergyman and writer noted for tracts which included narratives around the poor and female subjects. Charlotte also married a clergyman the Rev. Charles Bowen and spent the majority of her life at St Mary's on the Hill in Chester. She was a prolific author producing up to three acknowledged titles a year between 1862 and her death. Likewise the artist Frederick J. Skill was equally prolific and produced a large body of work for Warne and other publishers before his death in 1881.

OPPOSITION TO THE EDUCATIONAL STATUS QUO

12 **BROUGHAM, Henry Peter, first Baron Brougham and Vaux.** A LETTER TO SIR SAMUEL ROMILLY, M.P. FROM HENRY BROUGHAM, ESQ. M.P. F.R.S. UPON THE ABUSE OF CHARITIES. ... London: Printed for Longman, Hurst, Rees, Orme, and Brown Paternoster-Row [and others]. 1818. **Fifth Edition.** 8vo, pp. [iv], 67 [1] advert.

[with]: APPENDIX TO MR. BROUGHAM'S LETTER; containing Minutes of Evidence Taken before The Education Committee. London: London Printed for Longman, Hurst, Rees, Orme, and brown Paternoster-Row [and others]. 1818. **FIRST EDITION.** 8vo, pp. 104.



[with]: **[IRELAND, John]**. A LETTER TO THE RIGHT HON. SIR WM. SCOTT, &c. &c. ... In Answer to Mr. Broughams Letter to Sir Samuel Romilly... London: Printed for J. Hatchard, 190, Piccadilly. 1818 **Third Edition**. 8vo, pp. 100.

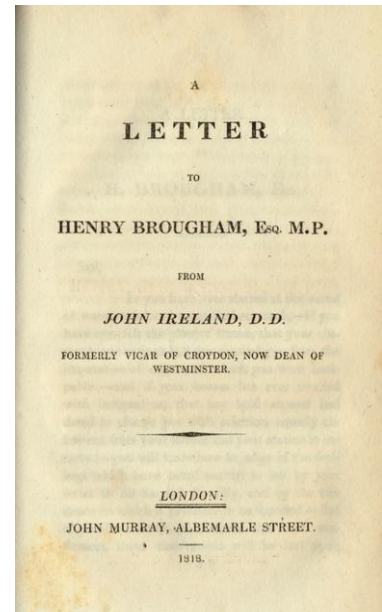
[with]: **IRELAND, John**. A LETTER TO HENRY BROUGHAM, ESQ. M.P. from John Ireland D.D. Formerly Vicar of Croydon, Now Dean of Westminster. London: John Murray, Albemarle Street. 1818. **FIRST EDITION**. 8vo. pp. 31 [1] blank. **£ 150**

Four works bound in one volume, modern half calf preserving an older label.

A group of four pamphlets reflecting opposition to the educational status quo. The Tory position was defended in an article, on this and other pamphlets in *The Quarterly Review* of July, 1818 by John Wilson Croker and James Henry Monk. However various corrupt practices and mismanagement of funds described in the pamphlets could not so easily be glossed over.

'From the 1810s onwards [Brougham] began to turn his attention to the need to extend popular education. A member of the Royal Lancasterian Society since 1810, he became a vice-president of the British and Foreign School Society on its formation in 1814. Two years later he told parliament that he wanted to set up a school system with parliament's help, and obtained a committee 'to inquire into the education of the lower orders in the metropolis'. The committee, driven by Brougham's energy, looked at every charity school in London, and revealed the desperate need for improved education as well as the misuse of charitable funds in those schools; in 1818 its remit was extended to all of England and Wales. In the same year he brought in a bill to appoint a commission to investigate all charities in England and Wales. This initiative led to the appointment of the first paid charity commissioners to ensure that charitable bequests were correctly and efficiently applied.' [ODNB]

Goldsmiths [1]: 22184 (3rd edit.) [2]: 22185, [3] 22215 (1st edit.) Kress [1] C. 25 (6th edit.), [4] C.91.



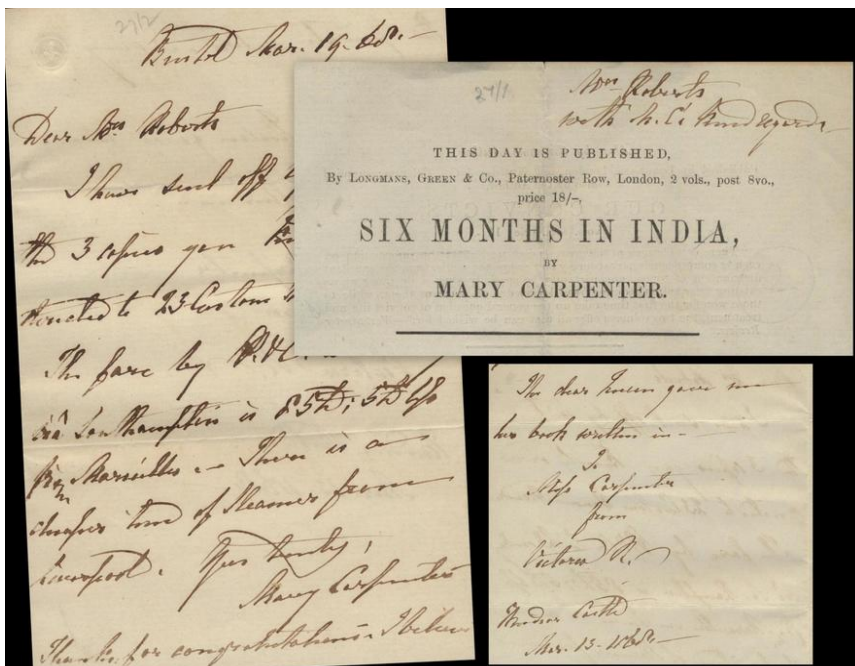
PROMOTING HER WORK IN INDIA

13 **[CARPENTER, Mary]**. TWO AUTOGRAPH LETTERS SIGNED WITH AN INSCRIBED FLYER FOR HER 'SIX MONTHS IN INDIA', to Mrs Augusta Roberts and her son David Cargill. [Bristol]. [1868]. **£ 850**

Two ALS's (one with accompanying envelope), each 2 pages, and one printed flyer [195 x 116 mm].

Interesting group of items pertaining to the great English educational and social reformer, Mary Carpenter, and the distribution of her works in India.

No mention of Roberts or Cargill appears in the text of Carpenter's *Six Months in India*, but clearly the author thought Augusta and her son had some influence to promote her new work. The letter to Augusta relates that she had a private interview on or about the 10th May 1868 with Queen Victoria and was given an inscribed copy of her book, this clearly her *Journal of Our Life in the Highlands* published in 1868. Some information on the cost of a passage to Bombay by P&O in the letter, and whether it is cheaper to go via Liverpool or Southampton. This in turn may be connected with next letter to David Cargill for Carpenter and the sending him of some volumes of her work to take with him to India 'how important a position you occupy in India, and how much you are inclined in any thing which concerns the welfare of your fellow creatures.' Mary hoped 'If you have time to review them in any public Journal, I shall be much obliged to you.'



The recipient of the first letter, Mrs [Augusta] Roberts, was the widow of Browne H.E. Roberts (1830-1863), the son of an East India Merchant and the author of a *History of the Colonial Empire of Great Britain*, 1862. Augusta (1819-1871) was the

daughter of W.K. Bicknell of Surrey Hall, Tooting. She became a teacher at the Aberdeen Institute for Young Ladies at 9 North Silver Street and married a Mr Cargill and appears then to have lived in India for a while. She return to Britain, possibly because her husband had died in India, with her son David being born at sea on her voyage home in 1843. Her son, David Cargill, the recipient of the companion letter later became the superintendent of the North West Provinces of India, based in Mizrapur.

Mary Carpenter (1807–1877), was one of a number of female educationalists, penal and welfare reformers, who shaped Victorian society and politics. She ‘was the leading female advocate of deprived and delinquent children in mid-nineteenth-century England, and one of the first philanthropists to see the need to provide special facilities for their care... In 1833 she came under the influence of the Raja Rammohun Roy and the American philanthropist Joseph Tuckerman, who excited her interest in India and the ragged children of Bristol’ [ODNB]. Carpenter made her first visit to India in 1866, and subsequently made three more visits in the span of ten years. To her surprise, she received a warm welcome upon her arrival in Calcutta; her international respect along with her female independence is impressive not only because this is a society in which unmarried women were often given little notice, but also because it shows an evolving attitude towards women that was radically more advanced than even a few decades before. Carpenter was regarded so highly in various Indian metropolises (including Bombay, Madras, and Calcutta) that officials sought her advice on female education and prison discipline.

In her time in India, she wrote a book on her reform work in the Indian colony, entitled “Six Months in India,” which depicted a factual review of the way female schools were run in India, and relayed her efforts to alter the administration of the schools in order to better the lives and futures of the enrolled students. Additionally, she founded the National India Association (1870), which promoted reform and provided information on English education for Indian visitors.

SCHOOL BUILDING PROBLEMS

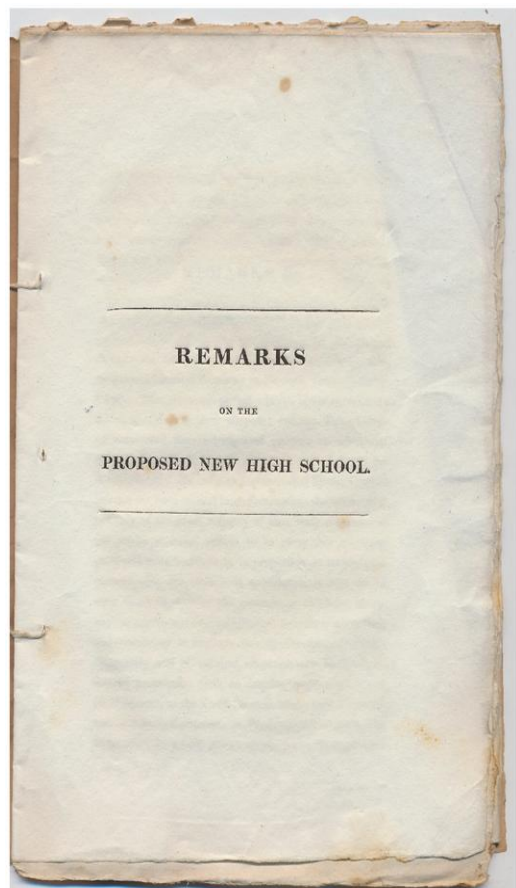
14 [CARSON, Aglionby Ross?]. REMARKS ON THE PROPOSED NEW HIGH SCHOOL. [Edinburgh]: Printed by Oliver & Boyd *imprint*. 18th March, 1823. £ 185

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

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

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

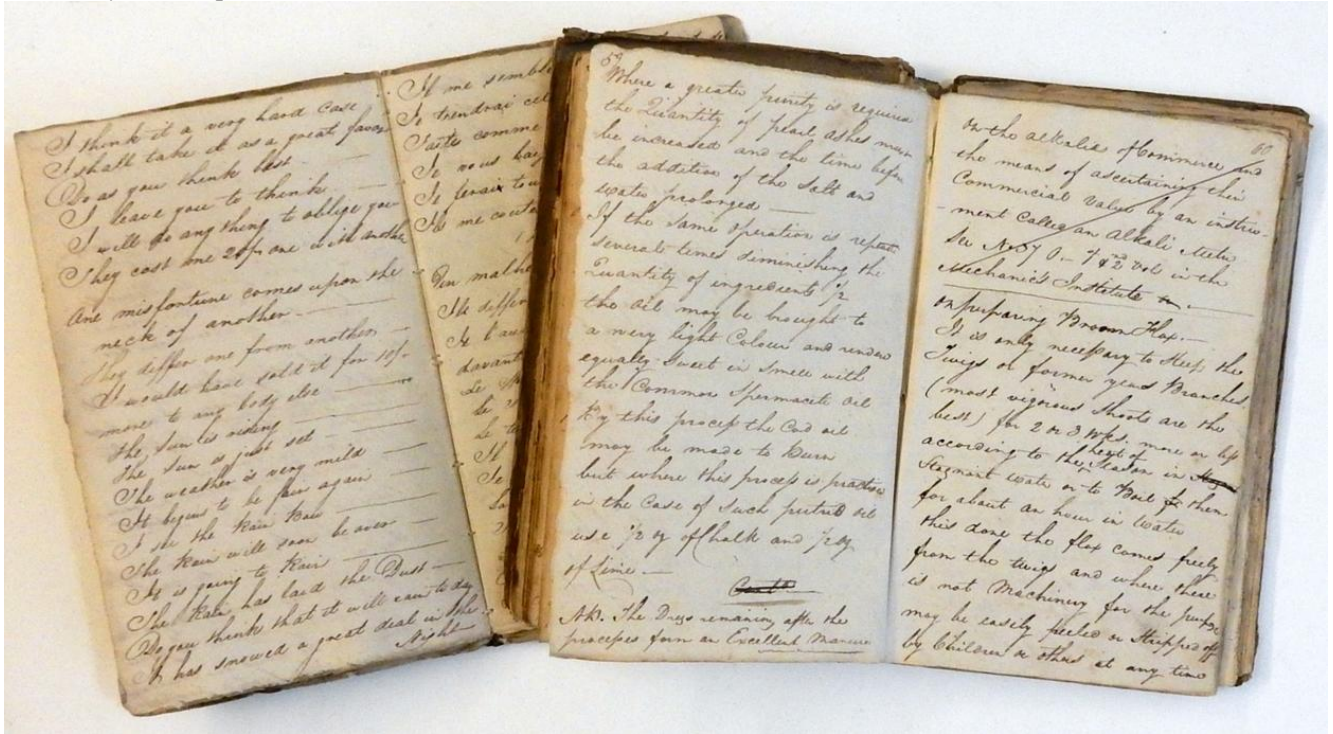
Pulling somewhat at the heart strings of his readers the writer ends by stating that ‘The High School of Edinburgh is a name consecrated by ages; and cold indeed must be that Scottish heart which does not beat high while contemplating the eminent rank which it holds among the seminaries of the land;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



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

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

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



SELF HELP THROUGH SELF EDUCATION

15 **CARTE, Edward.** TWO MANUSCRIPT NOTEBOOKS, one entitled 'Receipts' (c. 1830-1890) and another containing Edward Cart's [sic] French phrases, 1828; [n.p., c. 1828-1890]. **£ 850**

MANUSCRIPTS IN INK, in neat legible hand throughout, both 12mo, the volume of 'Miscellaneous Receipts' pp. 129, paginated by the compilers, with a ten-page 'Index' at the rear; the 'French Phrases E Cart [sic] 1828', pp. 41, with slight worming to first five leaves, affecting a few words of text; both in early nineteenth-century notebooks, each with the original marbled covers, rather rubbed and worn, but still an appealing item.

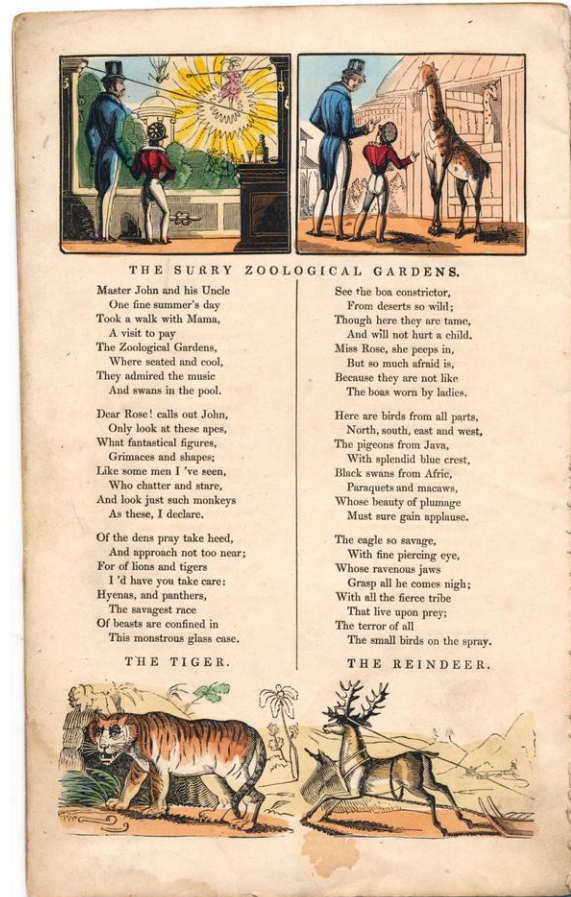
An interesting pair of manuscripts begun by a native of Hull hoping to better himself by way of self education.

The first is a manuscript notebook of French phrases, compiled by 'Edward Cart' in 1828 (he later added an 'e' to his name) the first page headed 'Miscellaneous Phrases', which are then subsequently provided in French and English throughout, and evidently kept by Carte through his youth when learning the language.

The companion manuscript is not a culinary recipe book, although it does have a fair number of entries relating to the making of drinks, and many concerning the growth of plants. Topics include 'To make Cider Flower Wine', 'White Gooseberry Wine', 'Cure for Chilblains', 'Imperial Drink', 'To make Porter', 'Treacle Beer', 'Raspberry Vinegar' later are more practical fair including 'Chinese way of mending China', 'Operations for subduing vermin fruit trees', 'To take ink spots out of Linen & Mahogany', 'Cure for a Disease which attacks silk Worms called the Jaundice', 'Preservation of Leeches', 'Cleansing of Orchard Trees by Lime', 'To stop bleeding at the Nose', 'To kill Grubs on Union beds', 'To preserve Currants', 'On Celery', 'Culture of Geraniums by Cuttings', 'Universal Stenography', 'To obtain skeletons of small animals'. Of particular interest is 'Useful Medicine for keeping in a Family - Laudnum [sic] - called also tincture of Opium This one of the most useful medicines & may be given in all cases of violent pains which is not attended with inflammation or with obstructions in the bowels - it is also given to allay any violent irritations, & also in violent spasms &c: &c. - The medium dose for an adult is 25 drops & for a child of 2 years old 4 or 5 drops -'; this collection was passed down to Edward's son who also contributed further similar helpful material to both kill and cure things animal and vegetable.

Both notebooks were begun by Edward Carte (1814-1876), who would be fourteen when he penned his name in the French and English volume, his family name was given as Cart in the register of birth so he may have decided to

change it when he began his self education in the language. Both manuscript are from the same stock of paper, incidentally dated a few years earlier in 1825. Carte's system appears to have been to devote one book for phrases and another to keep all the miscellaneous material together. By trade Carte was described in the 1851 census as an 'Agent for sale of gas apparatus & fittings' a profession that would have been more important than it first appears as the 1840's were boom years for the gas industry in the UK. Carte had married the niece of Joseph Gee of the steamship owners Joseph Gee & Co. that plied the Baltic trade. There is no notice that Carte ever had any interest in the Baltic trade but his engineering background and the fact that his son Edward Leigh Carte (1838-1911), who also later added material to one of the notebooks, was given an education in Hamburg and Antwerp and later work with his uncle seems to quantify the Carte's and Gees as moderately prosperous families with some interconnected activity. Later, Edward Leigh Carte (1838-1911) became a captain in the Royal Navy and his son followed in that tradition too.



A BUSY DAY BUYING TOYS

16 [CHILDREN]. THE BIRTHDAY DAY PRESENT. March's Library of Instruction and Amusement. [No.] 11. London: J. March, [c. 1846-48]. £ 750

FIRST EDITION. 8vo (24.5 x 15 cm), [8] leaves, the first and last pastedowns, each printed on one side only, and all bearing text and finely hand-coloured engravings (22 in total with text beneath; stitched as issued in the original printed burgundy wrappers, spine with early stitched repair, some minor chipping to extremities, and light dust-soiling to wraps, else a very good copy.

Uncommon first edition of this attractively illustrated work for children entitled 'The Birth Day Present', published as part of March's library of Instruction & Amusement.

The work begins with a fine engraving of a Toy Shop, two children depicted eagerly looking in the window of the enticing shop, and reminding their mamma: 'You told me one day; As we stroll'd in the park; That on my next birthday; You'd buy me Noah's Ark. Ah! now I can tell; Why you laugh and you stop for THIS is the DAY. And THAT is the SHOP' (p. 1).

The rest of the work then revolves around a busy day's visit to London of Master John with his uncle, where they see the London sites, 'The Lord Mayor's show', encounter a mad Ox, take in a show at Astley's Theatre, visit the Polytechnic Institution (seeing an electrical demonstration, as well as 'a steam engine, handloom and printing machine'), then on to the Grecian Saloon, visit the fair (where they see little Tom Thumb and a giant), and finally a Punch and Judy show. The final illustrations show Master John and his Uncle on a separate visit to the 'Surry' Zoological Gardens, where they see a tiger, reindeer, zebra, camel, elephant and a crocodile.

OCLC records two copies, both in North America, at Princeton and McGill.



THE LEARNED ELEPHANT

17 [CIRCUS GAME]. [PFEIFFER, François, *inventor*]. L'ÉLÉPHANT SAVANT. Grand Questionnaire. Paris, [Saussure] Breveté S.G.D.G., [circa 1900]. **£ 850**

A series of 10 paper discs [310 mm diam.] each with 64 questions and answers, loosely mounted on a circular disc with a turned green wooden handle and contained behind a decorative board; all contained in the origin box [335 x 335 x 50 mm]; the upper lid with a similar decoration to the board, with some abrasions to the edges and areas of the image.

A cleverly made universal questionnaire game in which the participants spin a disc to select a random question. The idea is quite a simple one, a circular sheet of questions and answers is placed on a disc that is then mounted behind a decorated board with two cut-outs, one showing the question and one with the answer, the latter being hidden until a correct answer was forthcoming. The disc is spun and stops on a random question, as each disc has 64 questions and answers and there are ten sheets there was plenty of variation.

The game was patented in 1889 by a François Pfeiffer but it was when the game was taken over by major game producer Saussine in the 1890's that the spinning disc format was added, together with the very decorative and appealing illustration on the box. In this version the scene on the lid, and repeated on the decorated board, shows a circus with a trapeze artist in the top left performing in front of a large crowd. In the foreground are a rather disgruntled clown pointing to a board on an easel where the questions are revealed with various circus animals slightly mocking his attempts to answer, to the right the elephant, looking quite pleased with himself as he reveals the answer from a scroll on his trunk.

This particular copy has 'Series B' of the questions and presumably other sets could be purchased if the players had exhausted or got too familiar with the answers. The blank surface of the spinning disc has the games original owner neatly written out in pencil 'Amy Jean, 94 Boulevard Voltaire, Paris XIe' - an area that in 1900 was solid middle-class and described by Baedeker then as 'offering no attractions to the visitor.'

INCLUDING A SONG ON THE HORRORS OF THE SLAVE TRADE

18 [CITY OF WESTMINSTER]. LITERARY, SCIENTIFIC AND MECHANICS' INSTITUTION, GREAT SMITH STREET. Arrangements have been made with Mr. Henry Phillips for one of his popular Vocal Entertainments, On Tuesday, March, 2nd 1847. [London]: Hayes, printer, Dartmouth-st. 1847. £ 85

Small 8vo, pp. [4]; a little spotted and dusted; previously folded.

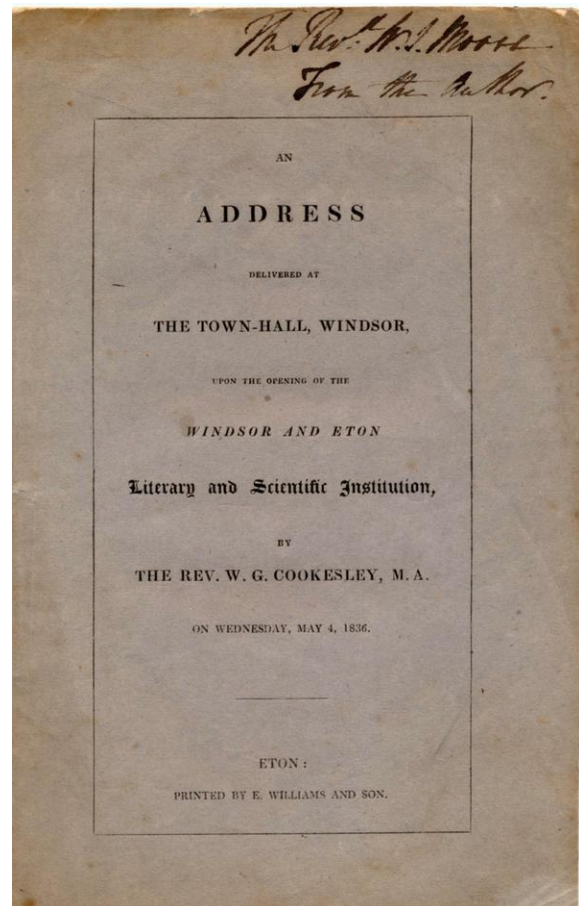
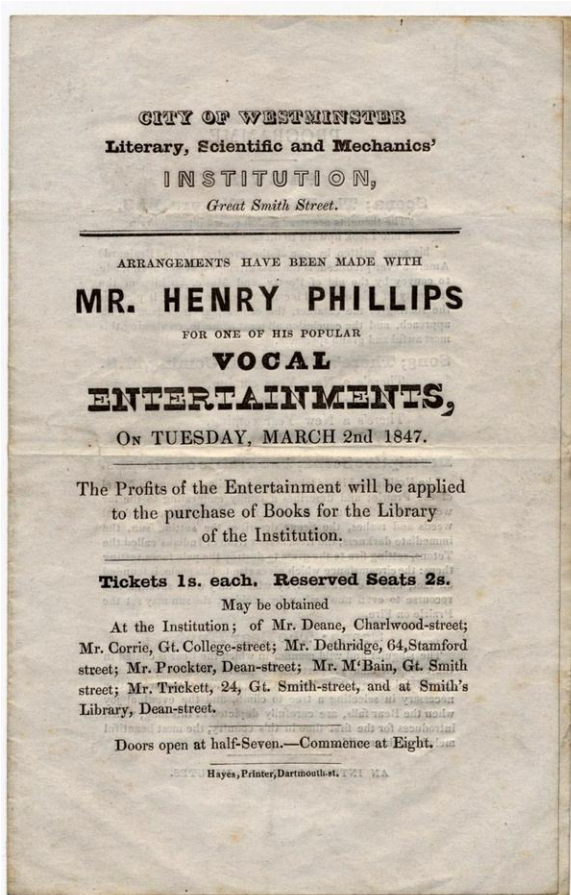
Rare flyer advertising an evening of songs, almost all with an American theme, at the premises of the institution which had been founded in 1837. The proceeds were to be spent on books for the Institution's library.

The first two parts of the concert include a song describing the horrors of the slave trade in America, inspired by Phillips' visit to a slave market in 1844 other American inspired songs include The Falls of Niagara, The Bear Hunt, and The Pleasant Ohio.

The third part includes an Irish song on The Widow Machree: 'The popularity and fashion of serenading in Ireland; the odd mode of going about it; the strange instruments used, and the invariable mistakes that are twined nature round an Hibernian's movement, render the art of serenading extremely ridiculous'.

Henry Phillips (1801–1876) was a famous English singer who gave what were termed 'Table Entertainment's' that included a mix of songs and anecdote.

Not in OCLC or COPAC.



'I PRESUME THERE IS NOTHING INJURIOUS IN A LIBRARY OR MUSEUM, ABSTRACTEDLY CONSIDERED'

19 **COOKESLEY, Rev. William Gifford.** AN ADDRESS DELIVERED AT THE TOWN-HALL, WINDSOR, upon the opening of the Windsor and Eton Literary and Scientific Institution... Eton: Printed by E. Williams and Son. [1836]. £ 225

FIRST EDITION, PRESENTATION COPY. 8vo, pp. iv, 19, [1] imprint; minor foxing in places, otherwise a very good copy, stitched as issued in the original printed publisher's wraps, inscribed by the author at head.

Scarce first edition of the first lecture given by William Gifford Cookesley on the opening of the Windsor and Eton Literary and Scientific Institution.

'Our Institution, if carried out to its full and proper ends, would confer material advantages on all ranks in the town, I entirely believe: I cannot understand why that, which has proved so beneficial elsewhere, should not be beneficial to Windsor. I presume there is nothing injurious in a Library or Museum, abstractedly considered: nay - being very fond of reading a newspaper myself, by my own fireside, I really believe I should not be much frightened, if such an apparition were to invade the public reading room of a society of gentlemen' (pp. 2-3).

The classical scholar William Gifford Cookeley (1802-1880) was educated at Eton College and at King's College, Cambridge, which he entered as a scholar in 1821. From 1829 until 1854 he was an assistant master at Eton. Cookeley published a number of school editions of classical authors, including several of Pindar (1838, 1844, 1851). He also produced some volumes of sermons, and various theological books and pamphlets, including works against popery (1849), on Jews in parliament (1852), and on Mosaic miracles (1853), and a volume of criticisms of Bishop Colenso's views on the Pentateuch (1863).

OCLC records one copy only, at the British Library.



A PEEP IN TO VICTORIA'S CORONATION

20 **[CORONATION PEEPSHOW]**. VICTORIA REINE D'ANGLETERRE. Die Kronung der Königin von England. The Coronation of the Queen of England. Le Couronnement de la Reine d'Angleterre. 1838. [Germany], 1838. £ 1,500

Hand-coloured concertina-folding peepshow, with four cut-out sections the front-face [175 x 225 mm], forms lid to box containing the peepshow; the peepshow extends, by paper bellows left and right to approximately 670 mm.

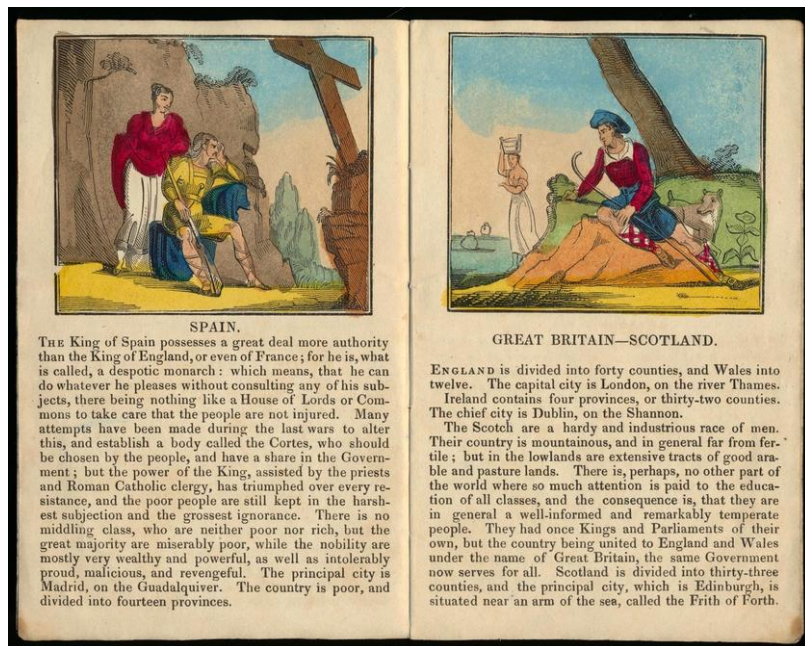
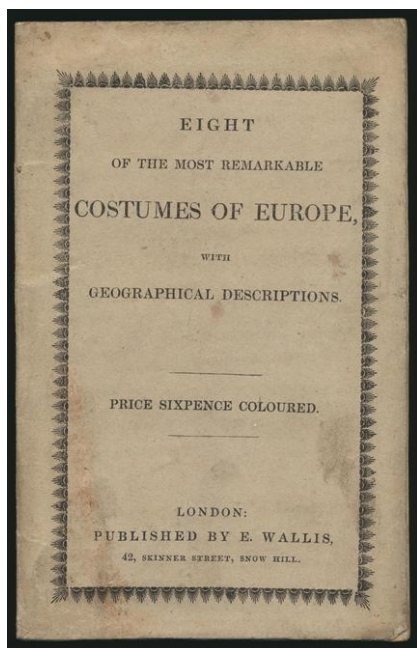
Scarce peepshow depicting the Coronation of Queen Victoria.

The front-face consists of the titles, and the Royal Arms with supporters against a trophy consisting of arms and banners, all within a stone arch, winged female figures with palms and laurel wreaths in the two top corners.

The peepshow records the moment of the crowning. It is in totally fanciful as Victoria rather than sitting on the Coronation Throne, she kneels at the altar to receive the crown. The ceremony is uncompromisingly Roman Catholic rather than Anglican and the building is hardly like Westminster Abbey but imposing enough to be a convincing substitute to the uninitiated.

Gestetner-Hyde 141.





UNRECORDED

21 [COSTUMES]. EIGHT OF THE MOST REMARKABLE COSTUMES OF EUROPE, with geographical descriptions. Price sixpence coloured. London: Published by E. Wallis, [n.d., c. 1830]. £ 950

FIRST EDITION? 8 leaves, printed on one side only, each bearing a hand-coloured engraving with text beneath; stitched as issued in the original printed stiff wrappers, some slight soiling, else an excellent copy.

Rare survival, perhaps unique (we can find no other example recorded), of these potted histories of *Eight of the most remarkable costumes of Europe, with geographical descriptions*. The countries chosen, with costumes shown in a rather charming hand-coloured engraving at head, are France, Spain, Switzerland, Lapland, Greece, Turkey, Russia and Great Britain (focusing particularly on Scotland depicting a Scotsman in his kilt, watching over his sheep and with a milk maid in the background). Of the Laplanders we learn:

‘The inhabitants of this northern country, like those of most other cold climates, are short in stature and hardy in constitution. They are great hunters; and as their extensive forests abound with wild beasts, such as bears and wolves, besides hares, ermines, sables, beavers, &c., they are never without employment, and are singularly accompanied on their excursions, not only by dogs, but by large black cats. The most remarkable and valuable animal of the country, however, is the Rein Deer, which, in fact, constitutes the chief wealth of the natives, some of whom possess hears of a thousand head. Lapland has no governments of its own, but is divided between the dominions of Russia, Sweden, and Denmark’.

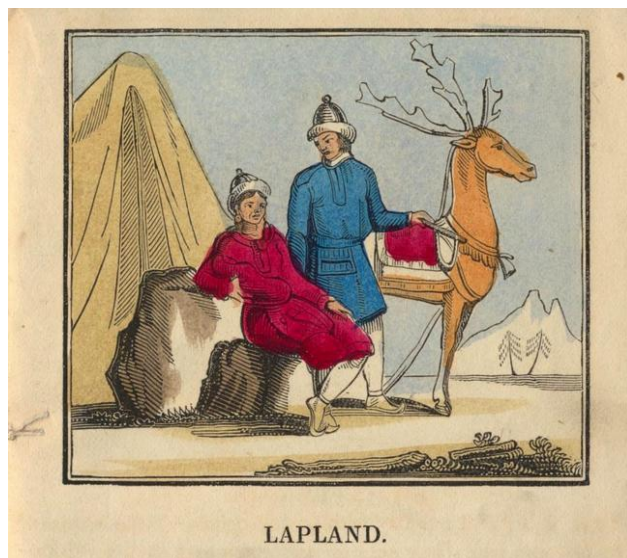
Not in OCLC or any bibliographies consulted.

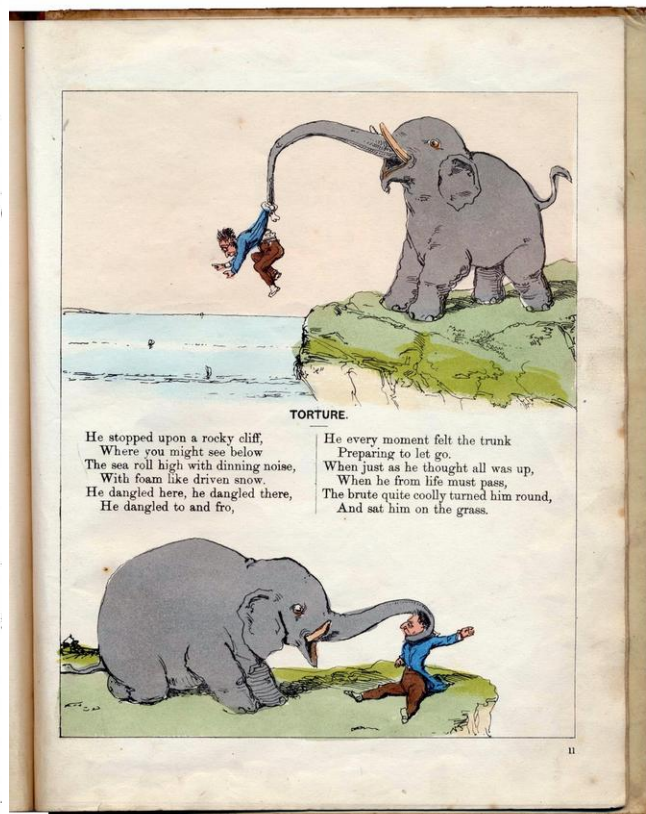
‘HE WHO CREATES LAUGHTER CREATES HAPPINESS’

22 [CROWQUILL, Alfred]. FUNNY LEAVES FOR THE YOUNGER BRANCHES by Baron Krakemsides, of Burstenoudelafen. [London] Grant & Griffith, Corner of St. Pauls Churchyard. [1852].

£ 450

FIRST EDITION. 4to, pp. 16 (printed on recto only), with hand coloured engraving to each page and accompanying verse; apart from some minor dust-soiling in places, a clean copy throughout; in the original publisher's cloth backed pictorial boards, printed in red, green and black, lightly rubbed to extremities and boards a little dust-soiled, but not detracting from this being a very desirable copy, with attractive drawn presentation inscription 'John Arthur Bolton, a present from Papa. Xmas 1864' on front free endpaper.





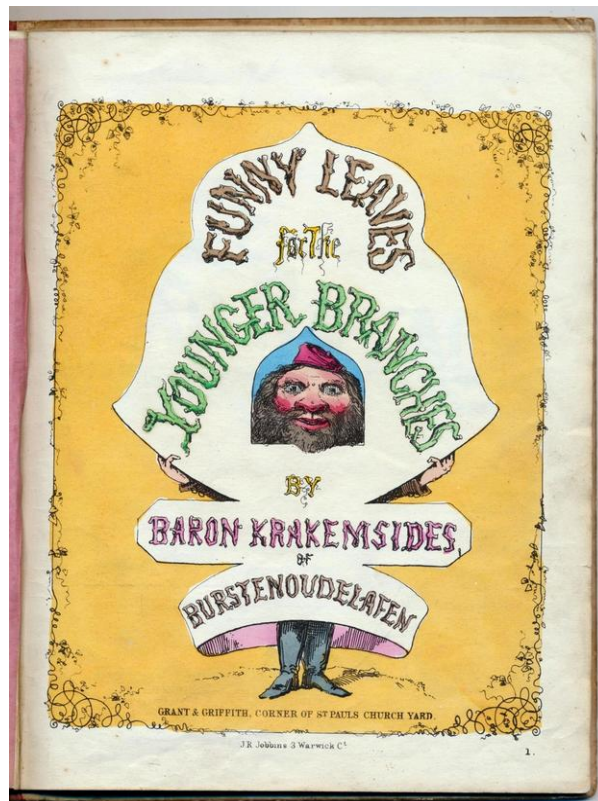
Scarce first edition of this story 'by Baron Krakemsides of Burstenoudehafen' about a man and his misadventure with a group of elephants.

'Younger Branches, He who creates laughter creates happiness - come then and laugh at my doings and appreciate me! for where one is found willing and capable to do so, thousands are found whose only pleasure is to make you cry! Laughter is your privilege! come then and enjoy it, ring a chime of merry little laughs that shall be heard afar off, and cheer the hearts of those that love you' (preface).

The work begins with 'Mr. Tim resolves on sport', the aforementioned depicted carrying his gun with dog by his side, heading off on a hunting trip. As the story unfolds he comes across an elephant, who he follows, and shoots. In the midst of dragging the poor dead beast 'he is taken by surprise' by an elephant twice as big, depicted with ferocious yellow eyes, who gathers Tim in his trunk, tortures him by dangling him over a cliff, before he is tried before 'an elephantine brood'. Convicted of 'El-e-phan-ti-cide' he is given the sentence of being kept in the wild forever more, 'far from all your fellow men'. Tim decides to flee from this dreadful fate, climbing a neighbouring tree, only for a branch to crack, sending him hurtling towards the group of baying elephants: 'When whack! a blow of dreadful force, (He thought his life was sped); Which on the carpet brought him down, That ran about his bed'. Realising that it had all been a dream, he learns that there is no pleasure 'In maiming, slaughtering those poor brutes' and resolves to take the elephant's advice.

Alfred Henry Forrester (1804-1871), who published under the pseudonym Alfred Crowquill, was an illustrator and humorous writer largely known for his work in 'Punch' and the 'Illustrated London News'. His illustrations had a considerable influence in the development of Victorian children's books.

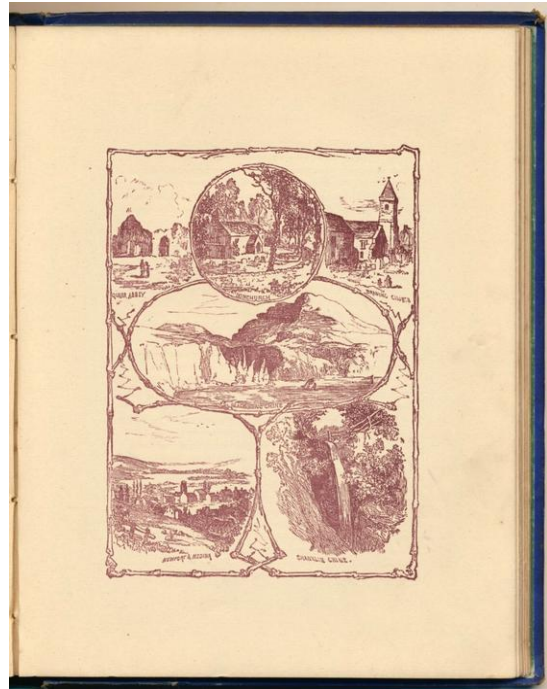
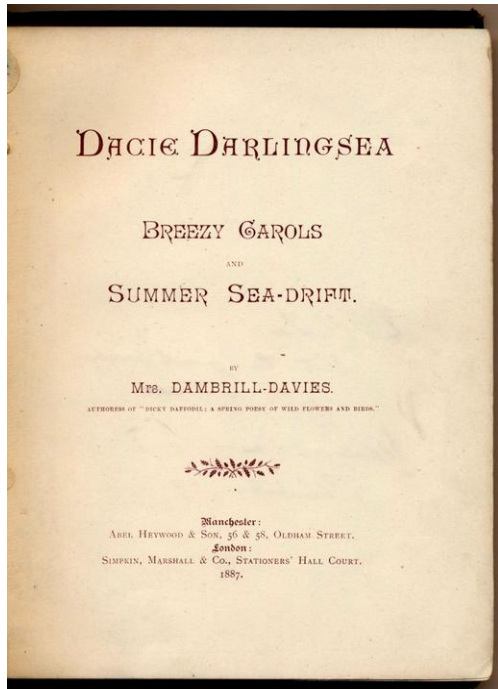
OCLC records two copies in the UK, at the BL and National Art Library in the V & A, and a further three in North America, at Princeton, Pennsylvania State and Toronto.



DEDICATED TO 'YOUNG MINDS FROM NINETY DOWNWARDS'

23 **DAMBRILL-DAVIES, Louisa.** DACIE DARLINGSEA, Breezy Carols and Summer Sea-Drift... Manchester: Abel Heywood & Son... London: Simpkin, Marshall & Co., 1887. **£ 150**

FIRST EDITION. 4to, pp. 139, [1] advertisement; printed in bistre coloured ink; original decorated blue cloth locked in black and gilt, some wear at extremities; inscribed A. Clarke with the good wishes of the authoress, Alderley Edge, Christmas /89.



Uncommon first edition of this work is based around seafaring both from the perspective of the seashore and the adventures of storms at sea.

The author, Louisa Dambrill-Davies, was the daughter of a master mariner who although born in Newfoundland retired and settled in Cowes. Born in 1840 she married Dr Robert William Davies when 32 and settled with him in Alderley Edge, Cheshire, however the double-barrelled name was only adopted in 1881 and may have been a condition of a legacy. She appears to have had published only two works, the other *Dicky Daffodil* appearing in 1886. She seems to have been a versatile woman for she applied for a patent on 24th July, 1895 for an improvement to pianos. Her doctor husband died in 1899 and Louisa moved to Redhill in Surrey and died at Nice in France in January 1904.

Being dedicated to 'young minds from ninety downwards' some of the present work must have been derived from her father and probably captured from tales told at his knee. The work was well received in the press but it is not known why she did not continue to write further works, perhaps the market was rather crowded and although the book was well produced it may not have been a good seller, as indicated by located copies.

COPAC records three copies, at the BL, Oxford and Cambridge, OCLC adds one further copy, at Monash in Australia.

WITH THE ORIGINAL DESIGN WORK

24 **[DEAN & CO.]. ORIGINAL SERIES OF THREE RAGBOOKS, Comprising:**

MY DOLLS. A Baby-Safe Book, issued as no. 6343 in Dean's Rag Books series, together with the eight original illustrations.

[with]: **MY TRAIN SET.** A Baby-Safe Book, issued as no. 6344 in Dean's Rag Books series.

[with]: **OUR NURSERY.** A Baby-Safe Book, issued as no. 6345 in Dean's Rag Books series, together with the eight original illustrations. London, Dean's Ragbook Co., 1963. **£ 500**

FIRST EDITIONS. Three books, each 8 pages printed on cloth [15 x 15 cm]; together with 16 original pen, ink and colour illustrations [each 25.2 x 17.8cm] for two of the publications, with pencil notes in margins; each book in full colour sewn cloth wrappers, in extremely bright, clean and fresh condition.



A desirable group of items from the Dean Ragbook company, and rare opportunity to obtain the original illustrations from two of their publications.

This trio, as with nearly all of Dean Rag Books, provide a simple but effective way of teaching young children the basics of a particular topic or pursuit, in the present cases, playing with dolls, a train set, and things to do in the nursery, such as counting and pushing a ride on horse. 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 mind! Thankfully, as these are supplied from the Dean Ragbook archive, they have escaped this 'peril', and must be the mint copies extant.

A POTTED VERSION WITH ALL THE EXCITING SCENES

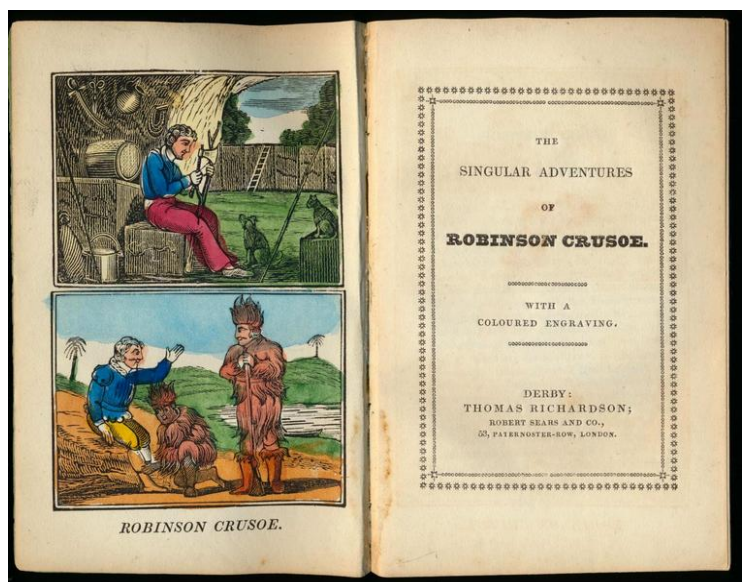
25 [DEFOE, Daniel]. THE SINGULAR ADVENTURES OF ROBINSON CRUSOE. With a coloured engraving. Derby: Thomas Richardson. [n.d., c. 1840?]. £ 225

12mo, pp. 12; with hand coloured wood-engraved frontispiece; in the original printed green wrappers.

Rare provincial printing of this potted version for young children of Defoe's best known work (first 1719).

The work is published by Thomas Richardson of Derby, as part of his 'Library of Amusement' series, the details of which are given on the lower wrapper.

OCLC records copies at Liverpool in the UK, and Michigan in the US.





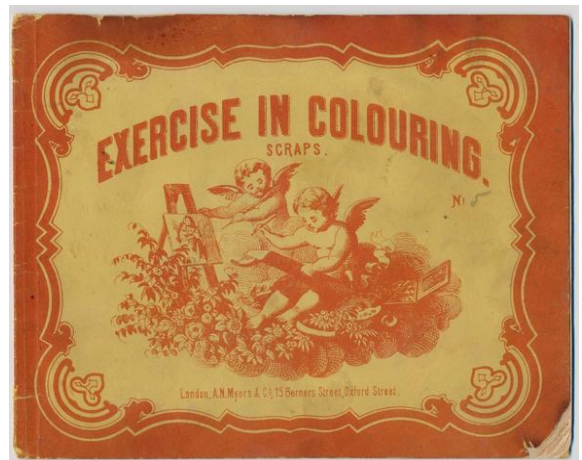
IMPROVING CHILDREN'S PAINTING SKILLS

26 **[DRAWING BOOK]. EXERCISE IN COLOURING SCRAPS.** London. A.N. Myers & Co., [n.d., c. 1860?]. £ 150

Oblong 8vo (20.5 × 16.5cm), 8 leaves, printed in lithograph on recto only, comprising four images, each in duplicate, one skilfully hand coloured, another black and white (to be coloured in, and two completed as such), with piece missing at foot of one page (not affecting the illustration), and evidence of minor waterstain in outer margin throughout; stitched as issued in the original pictorial publisher's wraps, printed in yellow and orange, with minor rubbing and chipping to extremities, and some surface wear, nevertheless a good copy, and a rare survival; from the collection of the author and collector of Children's books, Nigel Temple, with his label on front pastedown.

Rare survival of these exercises in colouring for children, designed to improve their painting skills. The publisher's advertisement on the rear wrapper offers some thirty different 'Exercises in Colouring', ranging from 'Flowers', 'National Costumes' and 'Views of the Crystal Palace', to 'Wild Animals', 'London Vehicles' and 'Landscapes'. The present example, simply called 'Scraps', mainly comprises illustrations of animals and young children.

A.N. Myers premises were at 15 Berners Street, then in the slightly less desirable Fitzrovia end of Oxford Street. They primarily specialised in various toys incorporating both an element of design and construction as well as manipulation (including 'First steps to architecture', 'pictorial embroidery' and various block games). Many of Myers toys were either commissioned or bought wholesale in Germany to repackaged in Britain with Myers own label, although the present printed work, clearly also of German origin, shows that they were branching into other markets allied to children's instruction.

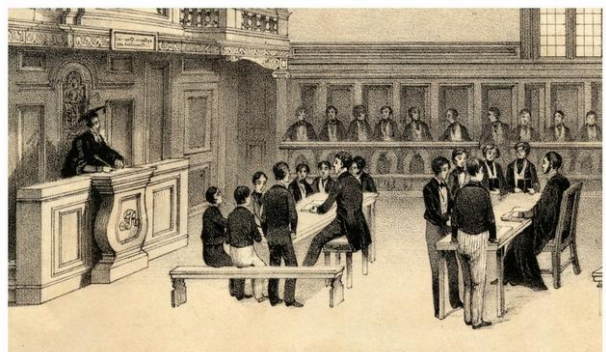


TRYING TO MAKE THE BEST OF A DECLINE IN STANDARDS

27 **[EDUCATION]. OWEN, Thomas Griffith.** ABINGDON FREE GRAMMAR SCHOOL. *Print broadside prospectus.* [with:] Abingdon Free Grammar School. To the Revd. W.A. Strange, D.D. Headmaster. This above engraving [sic] is respectfully dedicated Thos. G. Owen M.A.S. London, W. Clerk, lithographer, 202 High Holborn. [1843]. £ 385

Tinted lithograph [305 × 485 mm] small closed tear to left margin; preserved in a modern cloth portfolio.

Although his name is not mentioned on the printed prospectus, Thomas G. Owen was an architect in Abingdon and is known to have briefly taught drawing and mathematics and the principles of classical architecture at the school. The lithograph may have been produced to advertise and promote the school particularly after the decline under the incompetent headmastership of the scholar Dr. John Lempriere. The new headmaster, the Rev W. A. Strange of the Royal



Institution, Liverpool, effected some modernisation and eventually a new school was built some twenty years later.

The print shows 63 boys being taught by five masters; 63, the exact number that John Roysse specified for his free grammar school when aged 63 on its founding in 1563. Several of the School's historic possessions can be seen, from the left: the Library Gallery with a Greek inscription the Bright's coat of arms behind the headmaster's desk on the left; the eagle lectern; the portrait of Thomas Tesdale on the left of the right-hand wall; the portrait of John Roysse to the right; Thomas Woods' clock; and the Tesdale panel below the clock. The room appears spacious but in truth it was cramped and could never have accommodated a full complement of boys. Still it gives a good idea of how such schools were conducted.



Borders were charged 65 guineas per annum with day scholars at 10 guineas and 'Free Boys (for writing)' at 4 guineas. Apparently the continued decline was such that Pembroke College, Oxford used the University Reform Act of 1854 as an excuse to cut its links with the school. A new modern edifice was built in 1870 from which time the school has re-established itself. Due to a fairly thorough restoration in 1911 the old school room has lost its original character as depicted in this print.

Owen (1818-1893) is also known to have given a number of lectures to the Abingdon Literary and Scientific Institution under the title of 'The Tales and Legends of Abingdon' during December, 1844, but he does not seem to have been detained long in one place for he had moved his practice to Maidenhead the following year, but eventually migrated and practised in the Dalston and Hackney areas of London.

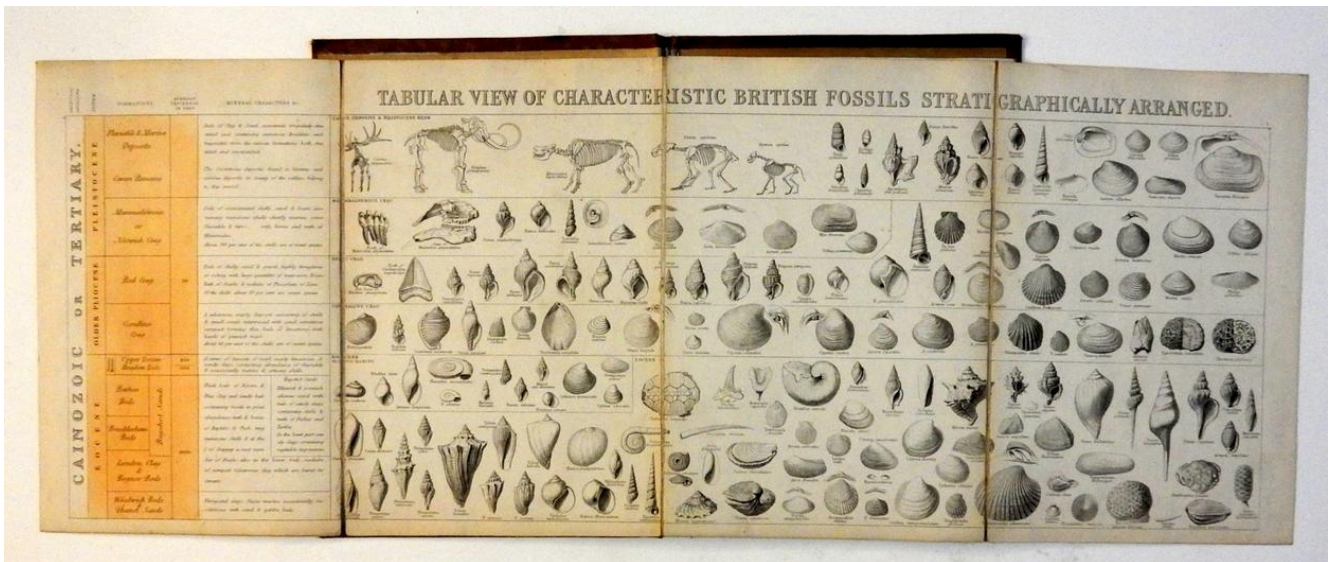
GEOLOGICAL TIME

28 [EDUCATIONAL CHARTS]. BONE, Charles Richard and LOWRY, Joseph Wilson. TABULAR VIEW OF CHARACTERISTIC BRITISH FOSSILS. Stratigraphically arranged. London: Published by the Society for Promoting Christian Knowledge, 77 Great Queen Street, 4 Royal Exchange and 16 Hanover Street, Hanover Square. Aug. 1853. £ 150

Engraved chart by J. W. Lowry; dissected into four sections [25 x 66cm] and mounted on linen; each section with a hand coloured left hand boarder of the various formations and periods; the sections folding and mounted on guards; bound together in the original cloth folder, blind stamped decoration and a printed label on the upper cover; somewhat worn in places.

The artist responsible for this work was the London miniature painter Charles Richard Bone (1808/9-c.1880) who is best remembered as artist to the Geological Survey, and Joseph Wilson Lowry (1803-1879) who specialised in topographical and more especially geological maps.

The stratigraphic chart which gives information about the 'Principal Divisions System Formations Average Thickness in Feet' and comprehensive information about the 'Mineral Characters etc.' relating to each formation Plate 1: The Tertiary Division - Pleistocene Older Pliocene and Eocene with detailed section about each in the stratigraphic chart. Plate II: The Secondary Division - Cretaceous Wealden and Oolitic including detailed



stratigraphic chart. Plate III: Mesozoic and Triassic with stratigraphic details. Plate IV: Palaeozoic - Permian Carboniferous Devonian and Silurian again with detailed stratigraphic chart.

Advertised as both in book form, as here, or mounted on a canvas roller and varnished, the work proved successful and was published in successive editions from 1853 through to the 1880.

ORIGINAL FAIRY TALES BY AN ADOLESCENT GIRL, REVEALING ROMANTIC AND EXOTIC FANTASY WORLDS

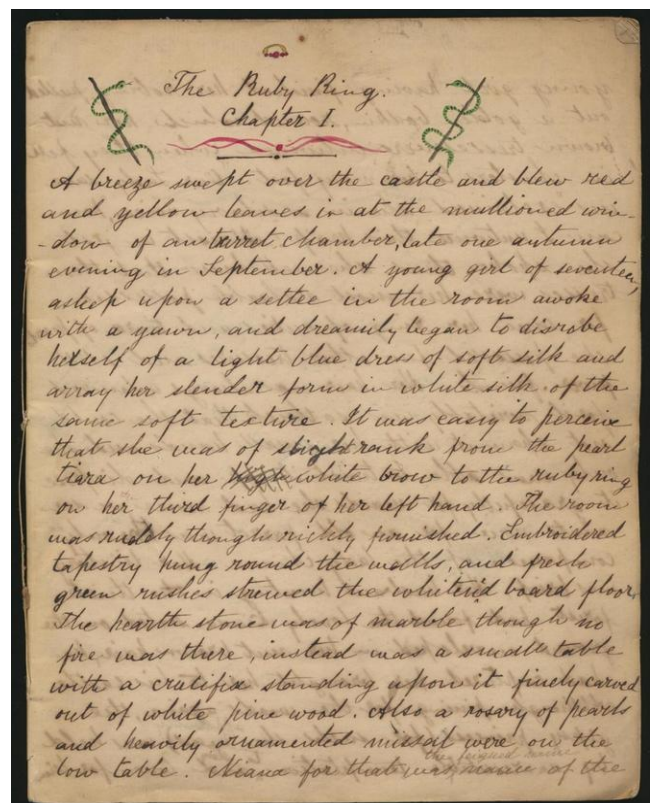
29 [FAIRY TALES]. THE RUBY RING: THE SPIRIT OF THE ORANGE TREE: THE DISCONTENTED GIRL. [n.p.] [circa 1865-1870]. £ 1,650

MANUSCRIPTS IN INK. 4to, [24 x 19 cm] pp. [54] on lined paper watermarked 'W. Collins & Sons, Co.'; original cloth backed marbled wrapper (detached).

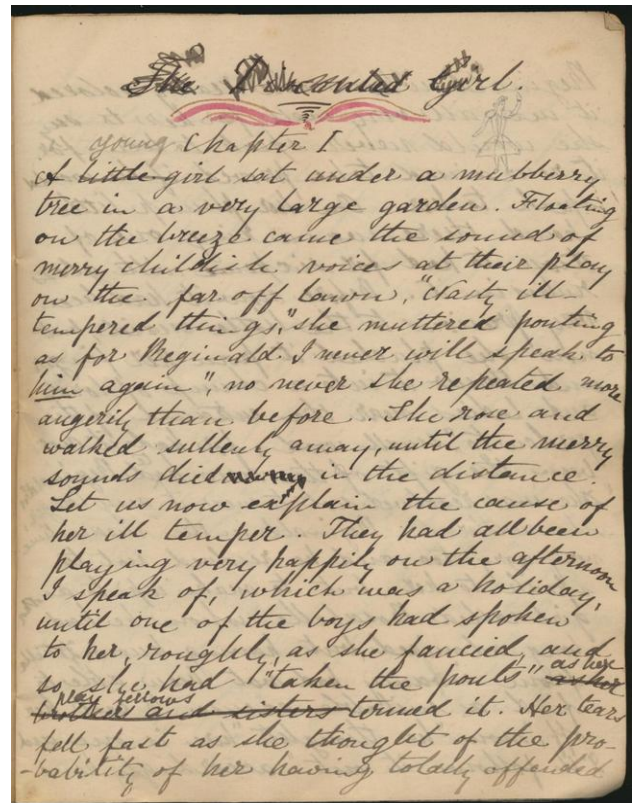
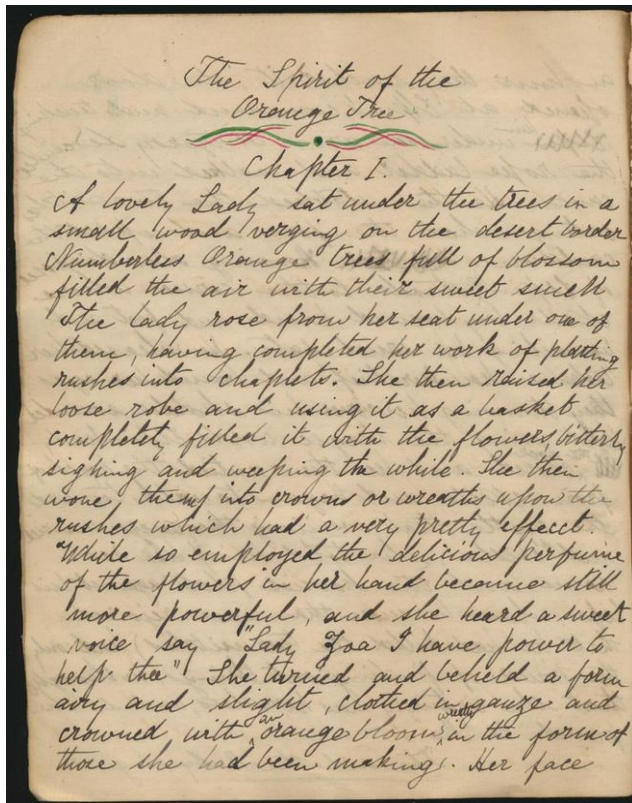
An entertaining group of three fairly tales with a hint of gothic. Although the author is now unknown each of the stories reveal a romantic and exotic fantasy world, created by an adolescent girl in the nineteenth century. Clearly she was informed by close reading of published fairy tales, role-play and in places an undeveloped eroticism are also present, unusually not a hint of religion of churchgoing or mention of Sunday is present in any of these works.

The Ruby Ring is the tale of Nella a young girl of seventeen alone in a 'turret chamber' 'asleep on a settee in the room awoke with a yawn, and dreamily began to disrobe herself of a light blue dress of soft silk and array her slender form in white silk of the same soft texture.' It notes she was slight of rank but had a pearl tiara and a ruby ring 'The room was rudely though nicely furnished, Embroidered tapestry hung round the walls....'. She was found in the Forrest wrapped in her long nut brown hair by Baron Reginald. Reginald had gone off to the wars but was back the following day when they would marry. He thinks she is a Gipsy princess but the truth is that she is the daughter of a witch there to carry out a dastardly plan, alas she falls in love with Reginald and in her distress escapes the turret and home back to the forest and into underground caves accessed through a secret door in a tree. Her mother and sister are two witches thwarted by Reginald and tie up Nella and send her to the castle of an enchantress in Nella's form. Reginald is not deceived, for the enchantress has a bad temper, he finds out where Nella is tied up, gets to the cave, kills the two witches and then returns with Nella back to the castle where they are married.

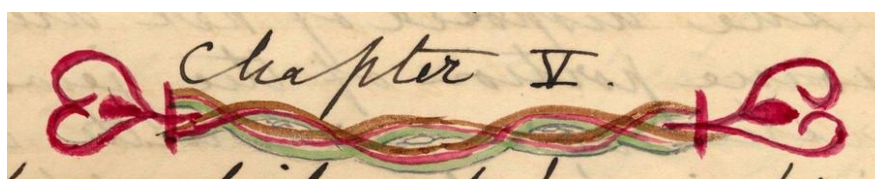
The Spirit of the Orange Tree is an Arabian Night tale of a young girl weeping whilst making her wedding wreath. A fairy Godmother comes down from the orange tree and asks what is wrong, it turns out that she is to marry



someone she does not love for he is rich and her father commands it. She, however, loves another but the godmother tells her everything will be all right if she goes through with the wedding. This takes place and she is very sad again, however 'he did not even once begin to command Zoa to give him her bracelets as she had expected he would. In fact he grew a great deal kinder...' On nightfall a genii appears before her husband and a stern voice says to him 'Alagar hast thou kept my commands?' 'Yes great genii' is the reply whereupon he is to keep his secret for one year, six months, twelve days and twenty four hours, and with that appalling phenomenon he vanished.' Zoa dared not ask what was the command, her fairy godmother tells her that she has in fact not really married to Alagar but Aralchid, her true love in disguise. The wicked genii has laid on a curse that would strike him down dead if he were to reveal the truth. Well, the time elapses and 'On the morning when the time was over, Aralchid went after breakfast and carefully removed the dye from his body, the wig and false hair from his head and then appeared to the delighted eyes of Zoa who embraced him with rapture.'



The last and longest of the fairy tales is of *The Discontented Daughter*. Zenella is a rather spoiled child when 'Floating on the breeze came the sounds of merry childish voices at their play on the far off lawn. "Nasty ill tempered things," she muttered pouting as for Reginald. I never will speak to him again, "no never" she repeated more angrily than before.' This different Reginald had spoken to her roughly and Zenella had 'taken the pouts' and had thrown the sixpenny ring he had given her in the grass where it was lost. 'Reginald in the meantime, very angry too, and he resolved not to speak to her, but to make up to another girl called Rosabella whom he had long admired, but having known Zenella from infancy had not been able to find a suitable excuse to cast her off, "now" he thought "here is one and I'll follow it out accordingly."' a fairy godmother trying to encourage Zenella to repent and failing gives the ring to Rosabella who rather flaunts the ring with Reginald throwing his head up when Zenella approaches. Zenella in time honoured fashion decides to run away and takes her pony and rides away into the sunset and not until the next day do her stepparents notice she is gone. They are really quite nice step-parents, but as they were not her real mother and father they had rather spoiled the girl. Zenella had by chance learned the art of milking cows and so becomes a milkmaid at a distant farm, grows up and becomes the belle of the local village. Her family search in vain for her but to no avail. Zenella had to pawn some of her jewellery at the local village and the old pawnbroker. He had had noticed that a gold locket enclosed a secret chamber activated by a spring that revealed the girls name and address 'Zenella Rosine Delancey, The Palms, 1821.' Seven years pass and only when the knowledge of a reward reaches the village does the old pawnbroker decide to search out Zenella's family. In the end Zenella is reunited with her family and also Reginald, having soon realised that Rosabella was a poor substitute and feeling vaguely remorseful, are once again reunited and they become 'firm friends.'





INSPIRED BY MAURICE MAETERLINCK

30 [GAME]. THE BLUE BIRD, A Fairy Game For Children. The 'Chad Valley' Games. Manufactured at Harborne, England, Kompactum Edition. [n.d., c. 1913]. £ 150

Folding chromolithograph playing board measuring 55 x 26.5cm, with 20 dyed bone counters in blue, yellow, red and white, and four game cards; all contained within the original box, measuring [39 x 28 cm], with large pictorial colour label on the upper lid with the printed rules pasted to the underside, some wear, rubbing and minor loss, but still in very good condition.

A scarce Chad Valley roll-and-move children's game where the players travel over the ten spaces of the board collecting Blue Birds. The winner is the player with the most Blue Birds at the end of the game. The game portrays scenes inspired by Maurice Maeterlinck's *l'Oiseau Bleu*.

The game uses a four-sided totem (not present here) marked 3, 2, 1 to regulate movement and with a Blue Bird on the fourth side. A player receives a Blue Bird when they spin that figure on the totem, or for landing on certain spaces.



WILL I WORK FOR PAN AM?! WILL I BE AN ASTRONAUT?

31 [GAME - CAREERS FOR WOMEN]. WHAT SHALL I BE? The exciting game of career girls. Bay Shore, New York: Selchow & Richter Company, 1966.

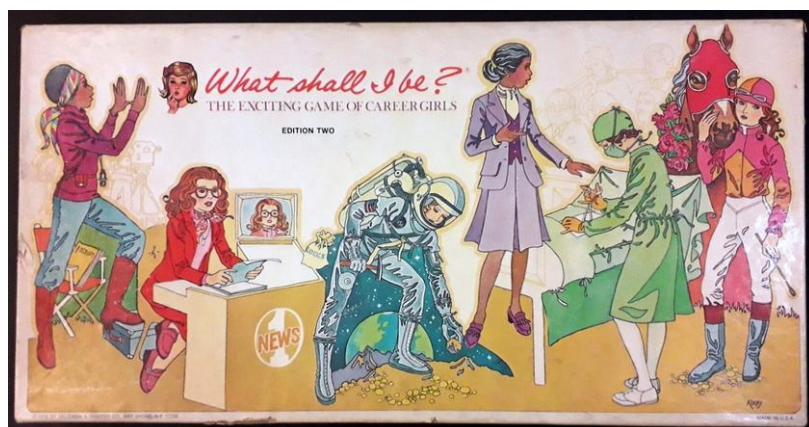
[Together with:] WHAT SHALL I BE? The exciting game of career girls. Edition two. Bay Shore, New York: Selchow & Richter Company, 1976. £ 500

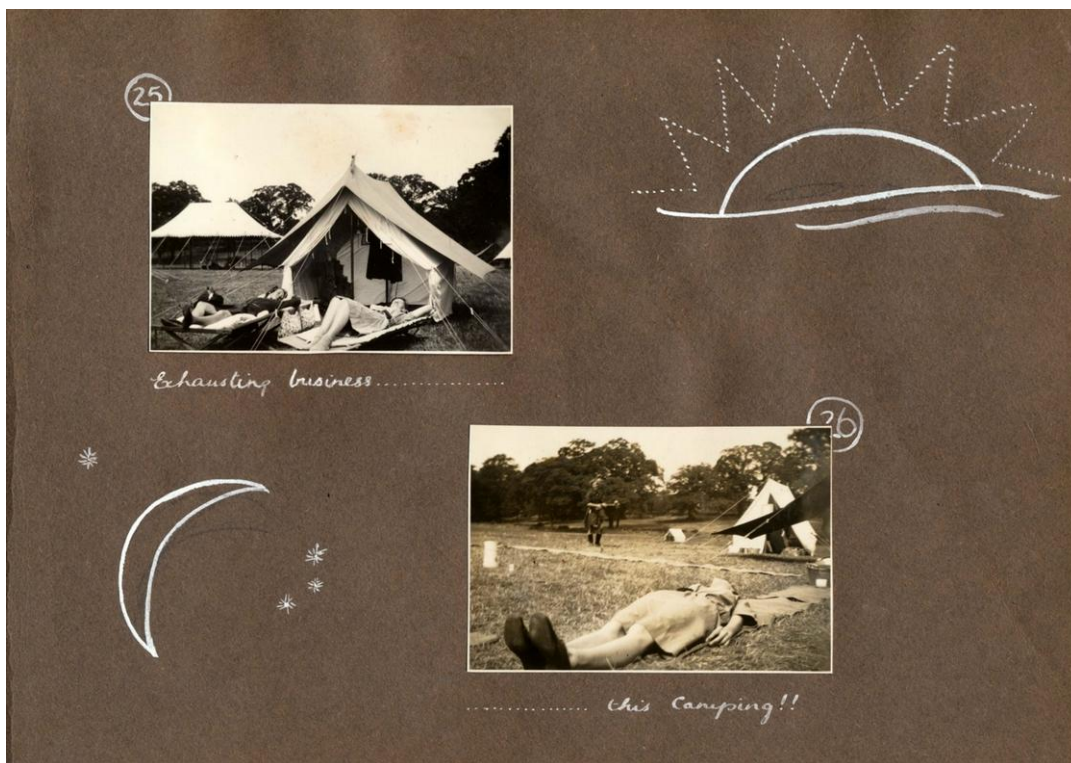
Each version with folding Game Board, four player pieces, 30 school cards, 16 round subject cards, 16 heart-shaped personality cards, and a pair of dice, rules printed on the verso of the box lid; housed in original printed two-part box with some minor soiling and splitting, otherwise both in very good state.

The object of these game's was for players to collect four school cards that included two subject and two personality cards that were necessary to gain one of the profession and thus become a 'career girl'. In the case of the first rather 'dated' version of the game if you failed biology, knew how to use make-up, had a nice smile, and are graceful and not overweight then the best career for you was an airline hostess!



By the time the game was reissued in 1972, a new introduction has tried, in a reluctant sort of way, to somehow redeem the makers original concept by reflecting more recent changes in society: 'Today, women can be found doing anything from performing surgery to designing spaceships. Maybe you would make a better pilot than a stewardess or a better photographer than a model. Be sure to look into all the possibilities before you decide. Remember that what you will be in the future depends only on what you want to be'. Indeed when Edition two came out in 1976, a girl's career expectation was rather better, including attending medical school to become a surgeon, Law School to become a Lawyer, Drama school to become a director, and flight training school to becoming an astronaut!





EARLY ALBUM OF GIRL GUIDE PHOTO'S

32 [GIRL GUIDES]. PHOTOGRAPH ALBUM OF THE NORTH LEWISHAM RANGERS and the various Girl Guide Camps they attended from 1926 to 1935.

Comprising:

1. Shalfleet, Isle of Wight, 1926. (Commandant - Miss G.M. Evans; Asst - Miss Dennison; Q.M. - Miss Furze). (23 photographs).
2. Lynchmere, Surrey, 1933. (26 Photographs). Together with "Ranger Hikes", 1933. (12 Photographs).
3. "Fryern" Storrington, 1934. (25 Photographs).
4. Longfield, Kent, 1932. (28 Photographs).
5. Storrington, 1935. (41 Photographs) .

£ 500

PHOTO ALBUM. Containing 145 photographs of varying sizes, some minor age toning, otherwise photo's clear and in good original condition; housed in contemporary album (290mm x 200mm), tied as issued, with list of camps in pen on upper cover.



Charming and fascinating collection of original photographs taken in the early years of the Girl Guide movement, depicting the camps attended by the North Lewisham Rangers from 1926 to 1935.

The photographs provide an evocative pictorial record of a bygone era, girls setting up camp, swimming in lakes, chopping fire wood etc. The final set of photographs taken at Storrington in 1935 is particularly appealing, with a list of the individual photographers given (Miss D. Fennell; Miss O. Thomas; Miss Hill; "Nurse"; Miss K. Philip) and noting that copies of their photo's maybe obtained by sending cash and postage costs. Some commentary is also given beneath the photograph's with a few scattered original illustrations, one a good copy of E.H. Shepherd's 'Piglet' from *Winnie the Pooh*.

LIFE GROWING UP DURING THE 1830'S

33 **[GRANNY].** WHEN GRANNY WAS YOUNG. A Story for Girls. By the Author of 'Queen of a Day' 'Story of a Saturday's Child', &c. London, Blackie & Son. [1896]. £ 125

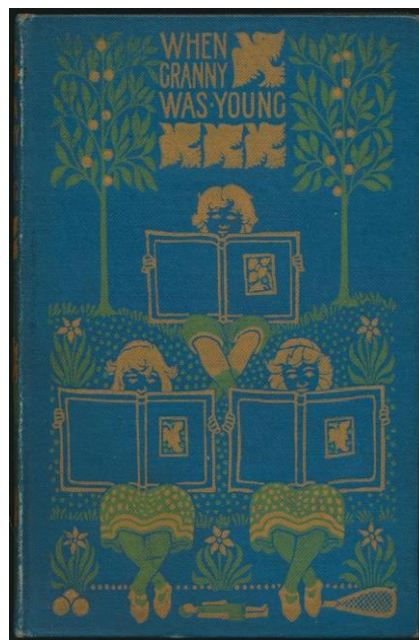
FIRST EDITION. 8vo, pp. 64, 8 'A selection of Blackie & Son's Books'; half-tone frontispiece; original publisher's blue cloth decorated in green and yellow, very probably a design by Talwin Morris with a typically neat image on the upper cover of children laying down their toys and dolls in a garden and taking up books to read; a very good copy.

A somewhat curious work in which a grandmother relates the life she had growing up during the 1830's.

Although suffused with a romantic gloss the text appears to be semi-autobiographical, albeit with names and locations changed to keep some anonymity. The chapters include accounts of what 'granny' read as a child including Pinnock's *Catechism*, Mrs. Markham's *English History* etc., going to school, learning the piano and playing 'The Battle of Prague' - for those keen on such late eighteenth century program music so was Emily Brontë who also owned a copy of Kotzwara's composition replete with 'flying bullets' issue from their Parsonage piano - also accounts of early rail travel to Euston terminus, breaking rules and reading three-decker novels are all related.

The author is unknown, however she would have been born in the 1820's and her other work, the *Story of a Saturday's Child* mentioned on the title, was published as a serial in *The Peoples Magazine* in 1870, but alas leads us no nearer to the identity of the author.

OCLC records three copies in the UK, at Cambridge, NLS and the BL, and two in North America, at Bryn Mawr and Toronto.



TEACHER TRAINING COLLEGE ALBUM

34 **[GREEN, Kellie].** PHOTO ALBUM RELATING TO A THE CHESHIRE COUNTY TRAINING COLLEGE AT CREWE, put together by Kellie Green. [Cheshire] 1921-1924. £ 550

Photograph album [19.5 x 28.5 cm.] containing approx. 95 corner mounted photographs; original blue morocco patterned boards, held with cord tie.

Fascinating photo album recording the teacher training and early career of Kellie Green of Stockport in the early 1920s.

It is clear that Kellie took her training at Cheshire County Training College at Crewe, established in 1908, the main aim of which was to provide a solid provision for teacher training in the county of Cheshire. The first few photographs show some of her early assignments at Stockport School in Manchester together with group photographs of the training staff and students.

Further photographs show Kellie in Snowdonia, North Wales with other trainee teachers and later in the album is a group of photographs of a boys school winning a local schools trophy. Although unidentified the school appears to have been her first (and possibly last) post. The album at this point peters out as it would seem that Kellie was soon married and her teaching career was over.

Although one of the few professions open to women from the latter part of the nineteenth century, female teachers were paid significantly less than their male counterparts, and organisations such as the National Union of Women Teachers was founded to campaign for equal pay. After the First World War educational cuts led to the reduction of wages for all teachers, though the wages of female



teachers were hit the hardest. It is somewhat surprising that Kellie Green took to teaching but possibly she had few other opportunities for employment after the war. The 1920s saw continual educational cuts and rising unemployment with many local education authorities introducing marriage bars which led to the sacking of married teachers in some areas while others required female teachers to resign on marriage. This fate would have befallen Kellie as Cheshire was one of the counties to enforce the marriage bar.



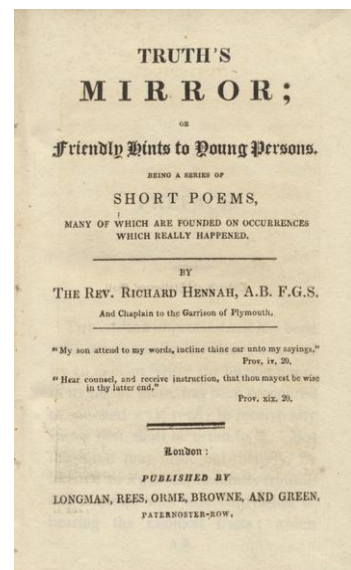
FOR 'AMUSEMENT AND INSTRUCTION'

35 **HENNAH, Richard.** TRUTH'S MIRROR; or, Friendly hints to young persons: being a series of short poems, many of which are founded on occurrences which really happened. [London]: Published by Longman, Rees, Orme, Browne, and Green [Plymouth: Printed by William Haviland] [n.d., c. 1840]. £ 450

FIRST EDITION. 12mo, pp. viii, 100; with six full page woodcuts; in contemporary (original?) roan backed marbled boards, spine ruled and lettered in gilt, lightly rubbed, but otherwise a very clean and desirable copy.

Rare first edition of this collection of 'little pieces in verse for... amusement and instruction' by Rev. Richard Henna (1765-1846), the chaplain to the Garrison in Plymouth. The author was evidently a keen ornithologist with many of the pieces on birds, including 'The Robin Red-Breast', 'The Thrush', 'The Wren', 'The Partridge', 'The Linnet', 'The Hen and Chicken', 'The Swallows', 'The Jackdaw in borrowed plumes', and 'The Parrot: or Poor Joe's Untimely end', lamenting his death at the hands of 'two country louts'. The six full page woodcuts are particularly well executed.

'The Rev. Richard Henna, F.G.S., the eldest son of the Rev. Richard Henna, Vicar of St. Austell and St. Blazey, was born at St. Austell, March 8, 1765. He became chaplain of the citadel at Plymouth, and died at Plymouth, March 26, 1846. His chief publications related to Geology, the geological remains at the Oreston Quarries and the other limestone deposits in the district offering him abundant materials for learned disquisition's. He contributed sundry poetical pieces to the European Magazine, chiefly in 1802 to 1804' (see W. H. Kearley Wright, *West Country Poets: Their Lives and Works. Being an account of about four hundred verso writers of Devon and Cornwall*, 1896, 244).



Opie, p. 236; OCLC records three copies copy, two in the UK, at the Bodleian and the National Art library at the V & A, and a further copy in the US, at Florida.

ORPHANED AND BANKRUPT, HOWEVER A HAPPY ENDING

36 [HOFLAND, Barbara]. THE DAUGHTER-IN-LAW, her father, & family. London, Printed for A.K. Newman & Co., [printed by J. Darling, Leadenhall Street. [c. 1830]. £ 250

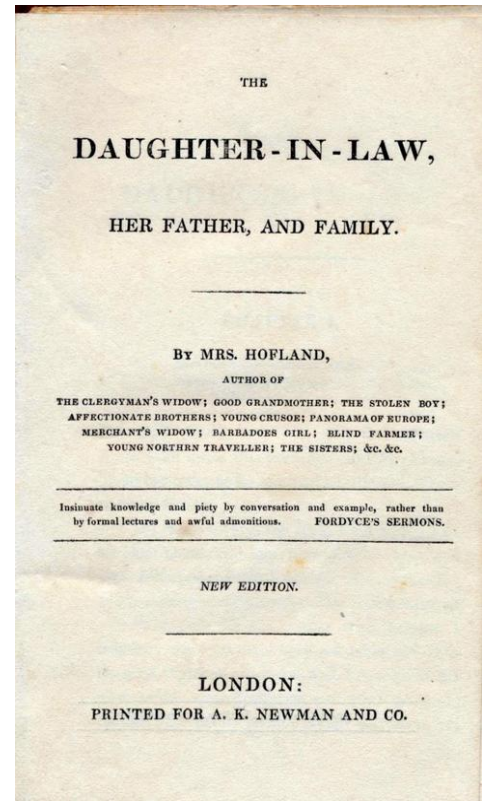
'NEW EDITION' 12mo, engraved frontispiece and additional title; pp. 196; original red calf backed marbled boards, title in gilt on spine, somewhat sprung; over-pasted advertisement printed on yellow paper as a front free endpaper of 'Juvenile Books printed for A.K. Newman and Co.'

The story opens with the dying Mrs Franklin telling her daughter Louisa of her expected future and her husband that he will find another wife. He of course throws himself at her feet 'No, no you are quite mistaken; I shall never, never forget you!' She thinks to extract from Mr Franklin a promise not to marry again but decides against this as 'he was a man peculiarly fitted to enjoy and adorn the connubial state'. Well Mrs Franklin dies after taking a hearty surfeit of oysters - apparently good for consumptives. Louisa is heart broken and becomes melancholic and also slightly ill so is sent away to recuperate. Well of course Mr Franklin marries a proud woman and Louisa has to suffer some indignity and not a little cruelty. Then Louisa's father is made bankrupted, the second Mrs Franklin 'was now in strong hysteric' but from this wreckage they now have to live more modestly. Of course an unlooked for inheritance puts the family on its feet again, Mrs Franklin realises her faults and all ends happily ever after.

The Daughter-in-Law, first published in 1812, so impressed Queen Charlotte that she gave Mrs Holland permission to dedicate her next book *A Visit to London* 1814 to her. Our work went through successive editions although each of these now survive in comparatively few copies. For this edition a new steel engraved frontispiece by Samuel Springsguth (1770-1844) after Edward Francis Burney was substituted for the more pathetic scene in earlier editions.

Barbara Hofland (1770-1844) was the daughter of a Sheffield manufacturer named Wreaks; she was raised by a maiden aunt before marrying her first husband, T. Bradshawe Hoole, a merchant. Upon the early death of her husband she published a volume of poems which attracted over 2,000 subscribers - enabling her to open a boarding-school at Harrogate. With her second husband, the painter Thomas Hofland, she settled in London and began writing novels, including a series of works representing the moral virtues: Integrity, Patience, Self-Denial, Humility, Energy, Fortitude, and Decision.

OCLC records just two copies, both in the UK, at the BL and NLS.



PHILOSOPHY AND LAW IN PRAGUE

37 JURAIN, Josef. COMMENTATIONES POLITICAE DE REIPUBLICAE PRAESIDIIS, IN LUCEM DATAE. ... Litteris Sophiae Kirchnerianae, Regiae Typographae, Factore Francisco Carolo Unger. [n.d., c. 1770].

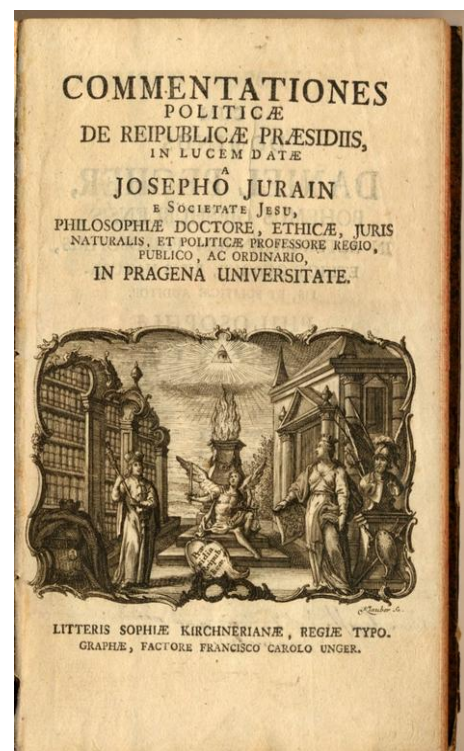
[bound with:] ASSERTIONES EX UNIVERSA PHILOSOPHIA, quas... Joannis Antonii Scrinici. Prague, Kirchner, [n.d., c. 1770].

£ 150

FIRST EDITIONS. *Two works bound in one volume, 8vo, pp. [in], 86, [2]; [28]; with fine large engraved vignette on title, and a similar vignette headpiece; bound in original mottled paper boards, spine very slightly chipped, otherwise an excellent clean copy.*

First editions of these two rare works associated with philosophy teaching at the University of Prague in the mid eighteenth century.

The first work is a summary of the lectures given by the noted Jesuit philosopher Josef Jurain in his capacity of professor of philosophy at the University of Prague, on the subject of political philosophy. He discusses the role of religion in the state, the nature of law (asking, among other questions, whether a state is better served by a few laws or by many), the role of judges, and the importance of public institutions.



The second work is a collection of syllabus summaries by Scrinzi, Tessanek, and Jurain, giving a quick guide to the courses to be followed in philosophy and mathematics at the University.

OCLC records one copy of the first work in the National Library of Scotland; both works however are found together at the National Library of the Czech Republic with a dating of c. 1770-1779.

MARJORIE MOON'S COPY

38 [KILNER, Elizabeth]. A VISIT TO LONDON: containing a description of the principal curiosities in the British metropolis. London: William Darton and Son. [1820]. **£ 350**

NEW EDITION, 'WITH IMPROVEMENTS'. 8vo, pp. viii, 232; with six engraved plates and a number of woodcuts throughout the text; without the half-title; lightly foxed in places, but generally clean; with contemporary gift inscription on recto of first plate; in contemporary half calf over marbled boards, boards with surface and rubbing to extremities; from the library of Marjorie Moon, with her bookplate on front paste down, complete with home-made dust wrapper frequently found with books from her library.

Scarce juvenile guide to London, which follows the usual pattern: 'An imaginary provincial Mr Sandby, living "in a small village about 80 miles from London", decides to initiate his family into the delights of the capital city and so removes thence his wife and two elder children, George and Maria. Once there they are subjected to a course of paternal lectures on the history and "raison d'être" of the notable buildings of the City of Westminster' (Adams 84).

The work was first published in 1805 by Tarbet & Co with a 'New Edition' from Darton in 1813, this is the second edition of Darton's imprint.

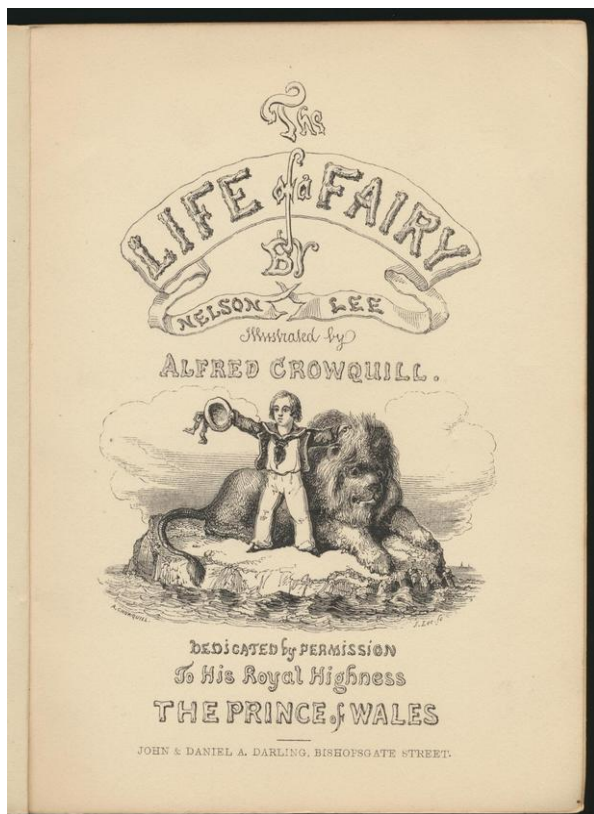
Darton H. 854; Adams 94; OCLC records copies at California State, Chicago, Minnesota, Princeton Pittsburgh, South Carolina and Southern Mississippi.



TOWARDS DOMESTIC BLISS

39 LEE, Richard Nelson and FORRESTER, Alfred Henry 'Alfred Crowquill'. THE LIFE OF A FAIRY by Nelson Lee. Illustrated by Alfred Crowquill. Dedicated by Permission to His Royal Highness The Prince of Wales. [London]. John & Daniel A. Darling, Bishopsgate Street. [1850]. **£ 125**

FIRST EDITION. 8vo, pp. vi, 7-32; with engravings throughout the text; stitched as issued in the original printed pictorial blue wraps, light dust-soiled and with splits to joints, but still an appealing copy, with the ownership signature of 'Louise Beauclerk' at head.



Victorians were obsessed with fairies in art and literature and this delightful story encapsulates this interesting enthusiasm.

Dedicated to the Prince of a Wales, who would have been then nine, the story begins with a youthful fairy queen, her marriage to a prince and birth of a Fairy Princess - the ever present spectre of death is of course included with her fathers drowning and his funeral in chapter three. Puck appears as the hero of the story, the course of events includes domestic bliss and later the coronation of the Princess as the 'Queen of Hearts.' The dedication notes that the original manuscript accepted by Prince Albert on his son's behalf and indeed contemporary commentators of the work are under no illusion that the 'Queen of Hearts' represents Queen Victoria and Puck her consort Prince Albert.

Alfred Henry Forrester (1804-1871), who published under the pseudonym Alfred Crowquill, was an illustrator and humorous writer largely known for his work in 'Punch' and the 'Illustrated London News'. His illustrations had a considerable influence in the development of Victorian children's books.

Richard Nelson Lee (1806-1872), actor and dramatist, was born at Kew on 8 Jan. 1806, the day of Nelson's public funeral, a circumstance to which he owed his second name. He first acted in the 'Miller and his Men' at the private theatre in Rawstorne Street, paying for his appearance. He then played as an amateur at Deptford, was also in what is called 'utility' business at the old Royalty, practised legerdemain, and

accompanied on tour Gyngell, a professional conjurer. At the Surrey Theatre he remained seven years, playing harlequin in the Christmas pantomimes. For Yates and Matthews at the Adelphi he is said to have written in 1834 the pantomime 'Oranges and Lemons,' in which in the course of one week he was seen as clown, harlequin, and pantaloone. In 1836 he managed Sadler's Wells for Osbaldistone, then lessee of Covent Garden. On the death of John Richardso, the proprietor of 'Richardson's Show.' on 14 Oct. 1836, Lee, in conjunction with Johnson of the Surrey, bought his business, which they conducted with success. In connection with Johnson, Lee managed the Marylebone, the Pavilion, the Standard, and finally the City of London theatres, the direction of which they retained for fifteen years. After Johnson's death in 1864 Lee remained in management until 1867, when he retired, and afterwards confined his attention to miscellaneous entertainments at the Crystal Palace or elsewhere. In 1866 he prepared an autobiography, which, like his other works, remains in manuscript. Lee wrote over two hundred pantomimes and plays, mostly for those East-end theatres which he managed. Lee died at Shrubland Road, Dalston, on 2 Jan. 1872, and was buried at Abney Park cemetery.



ART IN BIRMINGHAM

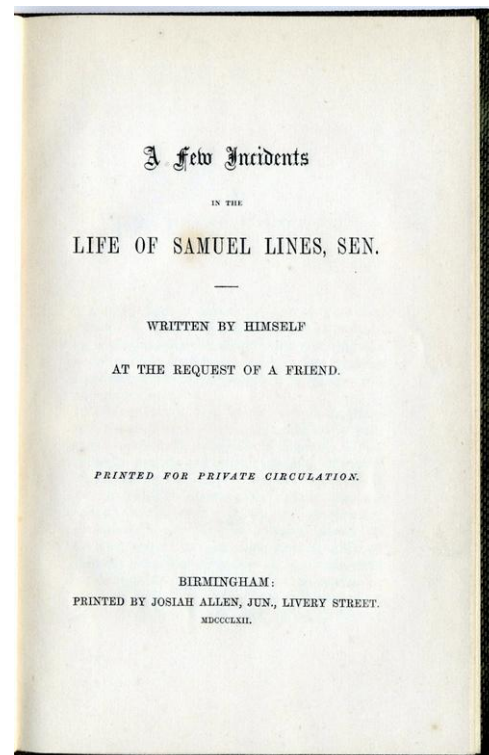
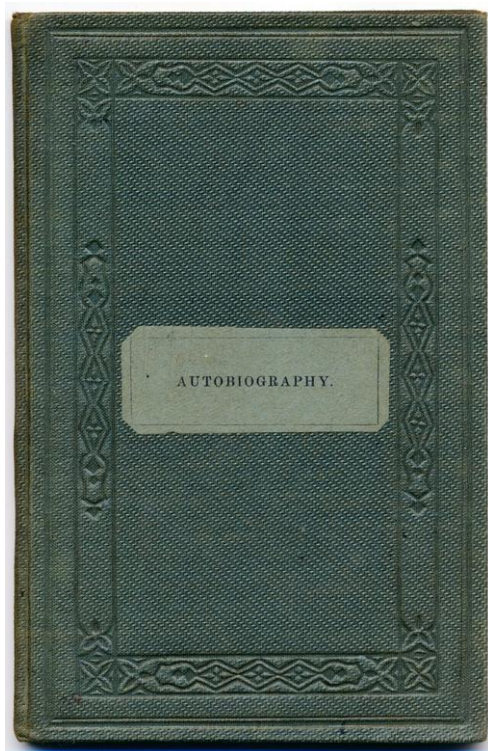
40 **LINES, Samuel, Sen.** A FEW INCIDENTS IN THE LIFE OF SAMUEL LINES, SEN. Written By Himself at the Request of a Friend. Printed for Private Circulation. Birmingham, Printed by Josiah Allen, Jun., 1862. £ 185

FIRST EDITION. 8vo, pp. [iv], 34; inscribed by the writer's 'To my granddaughter Kate Lines, May 31st 1862'; original embossed cloth, printed paper label 'Autobiography' on upper cover, neatly re-inserted into original case, a clean copy.

A neat autobiography produced at the end of a long life in which Lines recalls the main events of his work as painter and art teacher in Birmingham.

Written at the request from John Thackray Bunce (1828-1899, then chairman of the Birmingham Museum and Art Gallery, the work describes Lines' life in rural Warwickshire, his first journey to Birmingham in 1793 to take up an apprenticeship as a clock dial painter, his establishment of an academy at Birmingham, and his account of later life and the award by his pupils of a magnificent testimonial in 1847. Lines is today better known for teaching than for painting, his more famous pupils included Thomas Creswick, Andrew Hunt, William Wyon although many more students became some of the principle designers for Birmingham manufactures.

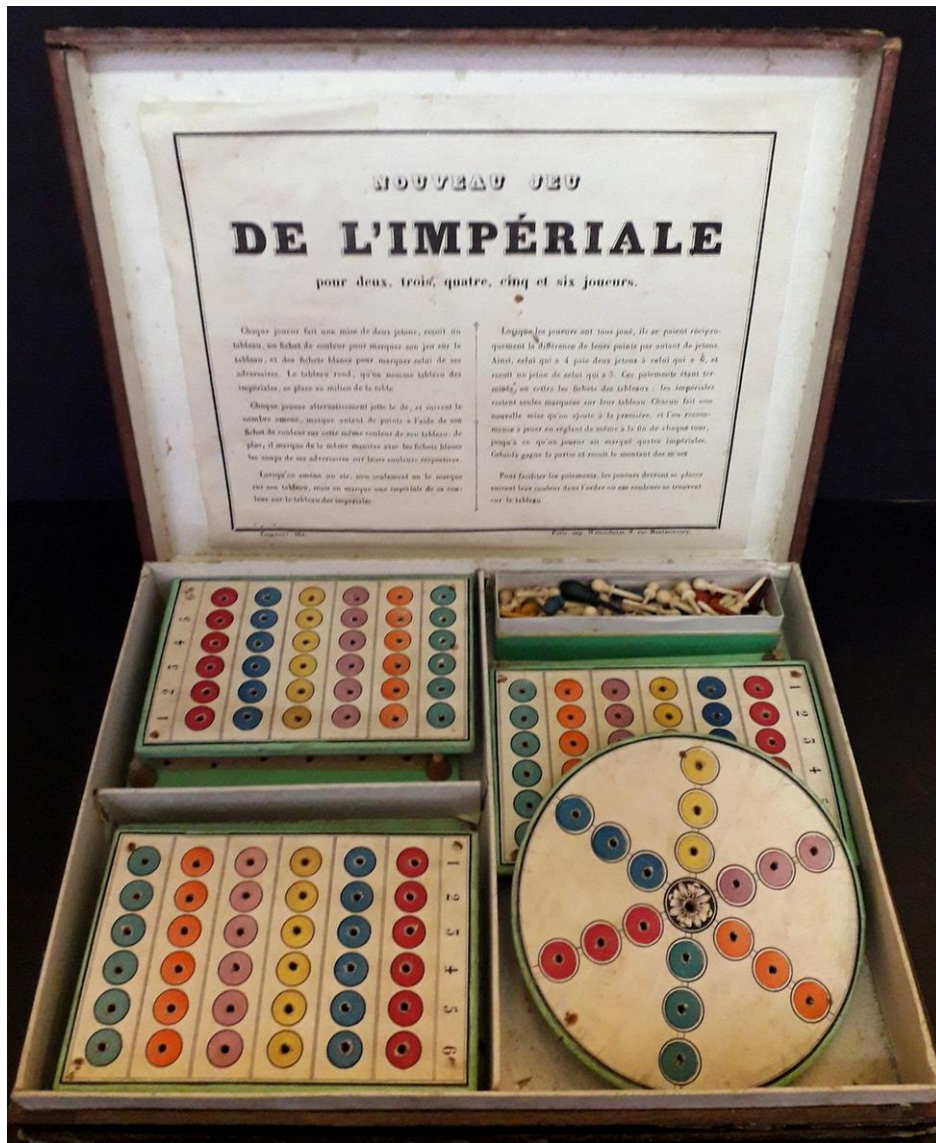
'Samuel Lines (1778-1863) was an English designer, painter and art teacher, and an early member of the Birmingham School of landscape painters. He was a significant figure in the development of art in Birmingham during its rapid growth in the early nineteenth century, Lines pioneered the teaching of drawing and painting in the



town and was one of the founders of the life drawing academy that would eventually evolve into the Royal Birmingham Society of Artists and Birmingham School of Art.' [Wikipedia]

It can be assumed that *A Few Incidents* was only distributed amongst Samuel's circle of professional and personal acquaintances.

COPAC records a copy at Birmingham University and OCLC adding a copy at the Koninklijke Bibliotheek in the Netherlands.



LOTTO REINVENTED

41 [LOTTO GAME]. L'IMPÉRIALE, Nouveau Jeu. [France] Editeur, Cocqueret, circa 1850s. £ 425

Complete with set of 6 rectangular wooden 'tables' with coloured paper coverings on with turned feet and a circular 'imperial' table and a box containing bone pegs of various colours; all contained in the original box [23 x 31 x 4 cm.]; the lid with a hand coloured lithograph of a group of players participating in the game within a decorative cartouche.

An inventive variant on the game of lotto. Each of the players receives a table, on the throw of dice the player can mark his own board and that of his opponent, and by a system of wins and forfeits the players can then place a peg into the 'Imperial Table'. Once a player has accumulated four pegs on the 'Imperial' table then all the pegs are counted up to calculate the bets on the first round of the game. The same procedure is repeated until players are knocked out of the game when a final winner is found. There are of course a few extra hurdles - if a six is rolled then a peg is automatically placed in the 'Imperial' table.



The maker, Cocqueret succeeded Amonier fils about 1846 at which time their factory was located at rue du cimetière, St-Nicolas in Paris. Coqueret had moved to rue Chapon by 1853 where they continued to produce a wide variety of board and table games. The dating of this example can fairly accurately be established from the imprint of Wittersheim, rue Montmorenc on the printed rules on the underside of the lid, with their business ceasing to be located at this address after 1860.



‘DEXTROUS EXECUTION AND LOQUACITY ARE INDISPENSABLE’

42 [MAGIC]. THE LITTLE CONJURER - DER KLEINE ZAUBERER - LE PETIT ESCAMOTEUR. [Nuremberg]: J.K.B. [i.e. Johann Konrad Böhmländer], circa 1865. £ 950

Complete with seven different conjuring tricks made of turned wood and cord; decorative black, gilt and marbled paper boxes; three miniature playing cards, gilt metal token of Garibaldi etc; contained in the original decorated marbled box [171 x 113 x 56 mm.] The upper side with a decorative hand coloured lithograph of a child at a half-moon table filled with tricks and demonstrating his skill to a mesmerised audience, above his head a banned displaying the title in three languages.

Manufactured in Germany by the elusive wholesaler Böhmländer for resale by the toys and game merchant Joseph Evans & Son of 114 Newgate Street, London.

Evans had the instructions printed in English for a local British market, this would have been between 1861 and 1871 when he flourished at the Newgate Street address supplying his wares to both retail and wholesale. Böhmländer was a manufacturer of magical games located at Hirschelgasse in Nuremberg and active from the 1850s to the 1870s. The business was noted for their skill in woodturning and later made magic lanterns, although his wares are almost invariably unacknowledged except by initials.

The seven ‘Wizards Conjuring Tricks’ include: The Box and the Ball - The Inseparable Sticks - The Counter tied to a String - The Corals - An Apparatus for making things disappear - The magical Snuff Box, of to restore a burnt card out of its ashes. Some skill was needed to perform the tricks well and the instructions



state rather obviously that 'he must previously acquire some dexterity in handling the apparatus, as dextrous execution and loquacity are indispensable necessary to render the tricks quite incomprehensible to the spectator.'

A confirmation of the Nuremberg source for this items manufacture, as a leaf of text has been used as padding inside the box which has been pulled from the 1833 Nuremberg editions of Karl Heinrich Lang's *Hammelburger Reise* - such is the ultimate fate of old books.



MAGNETIC GAME TO HELP TEACH CHILDREN

43 [MAGNETIC GAME]. LES DÉPARTEMENTS DE LA FRANCE. Jeu Magnétique. Paris: H. Jannin for Saussine, [n.d., c. 1860]. £ 850

The window with a hand coloured lithograph depicting the four couples in traditional dress from four distinct French regions, one panel signed 'Caudert' and another B.C. and 'L.S.' the latter doubtless Saussine who also initials the lithograph rules on the underside of the lid; together with five coloured disks, (as described below); housed in the original box [24 x 30 x 5.5 cm], the lid with a hand coloured lithograph signed 'B. Coudert' showing 'Liberty' below a title banner, here she is seated and surrounded by emblems of industry and commerce dispensing copies of the boxed game to children in national costumes, whilst other figures gladly take copies away with them (lid somewhat worn); printed retailers label on underside of box for 'Baudry, Blère. Indre et Loire. Mercier Papeterie, Art, de Paris, Reliure.'

The principle of this neat, yet simple, magnetic game is to help children to remember and pair up the French Départements to their chief town.

The toy is provided with five separately coloured disks each divided into 18 sections, these each containing the name of one of the Departments. The disks each have a magnetic strip that moves a pointer mounted on an axis below a glass window mounted in the box. The window contains a hand coloured lithograph with the chief towns

of each Department in concentric circles; the circles devised so that each matches the names on the coloured disk when placed in the correct position. By lining up the chosen Département to the 'nord' or top edge of the box the pointer turns as a result of the magnet to reveal the correct answer - here the pointer is a young woman in traditional dress who swings with alarming speed under a circular image of a steam train and carriages.

There were 89 departments at the time this toy was produced but to even up the questions and answers - thus divisible by the five discs - the makers have given two questions that each with the answer 'Paris.'

The game continued to be produced by Saussine into the 1880's, although this copy, with a rather old fashioned train and carriages in the centre, the inclusion of the name 'Napoléon-Verdée' rather than simply 'Verdée' and the of hand colouring, all confirms an earlier manufacture.



NOW UNDER BRITISH INFLUENCE

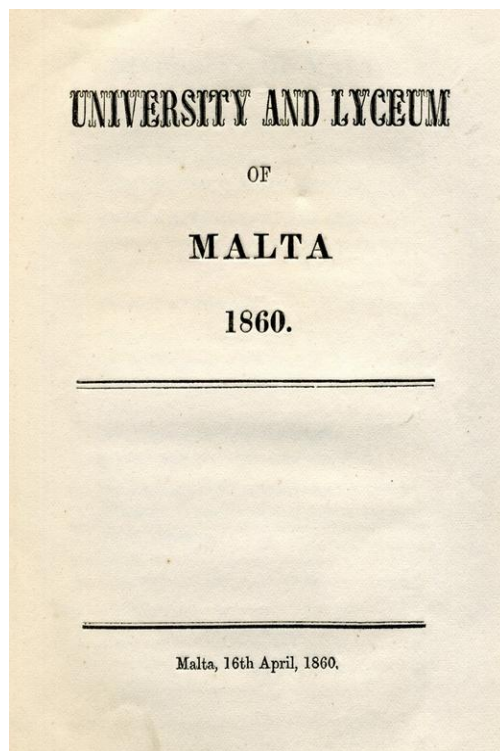
44 [MALTA]. UNIVERSITY AND LYCEUM of Malta 1860. Malta, [no printer or publisher, G. Muir?], 16th April 1860. £ 150

FIRST EDITION. 8vo, pp. [2, blank], 46; minimal marginal spotting; stitched as issued.

Rare survival of this brochure produced by the University and Lyceum of Malta in 1860, giving details of the syllabus and professors in each of the four faculties (Philosophy and Arts; Medicine and Surgery; Law; and Theology). The Lyceum offered courses for intending university students as well as more practical subjects such as navigation and seamanship.

The University was established by the Jesuits as the Collegium Melitense in 1592, and re-established in 1769 after their expulsion. Napoleon conquered Malta in 1798 and the University was briefly abolished and transformed into a French educational institution. The French, however, were expelled from Malta in 1800 and the island became a British protectorate. The University was shortly after re-established under Sir Alexander Ball, Governor of Malta.

Not in OCLC; a copy may still lurk in the NLM, see *Index-Catalogue of the Library of the Surgeon-General's Office*. Vol XIX, 1914, p. 144.



SCIENTIFIC CONVERSATIONS WITH MAMA

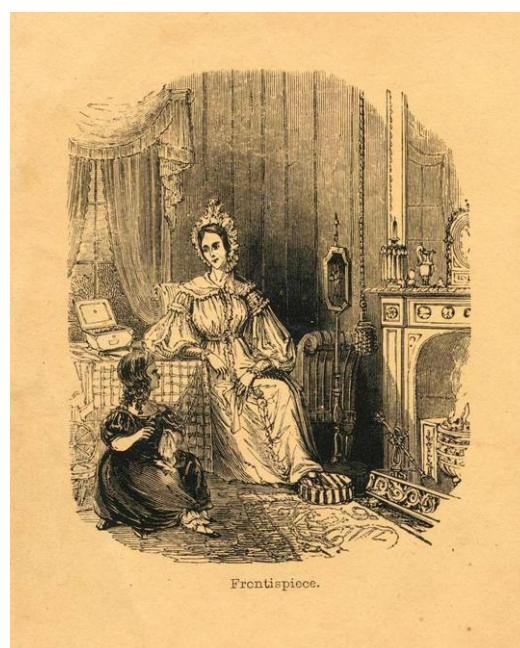
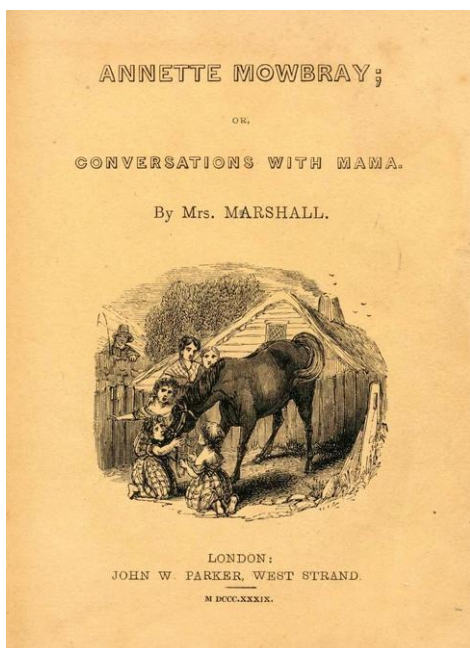
45 **MARSHALL, Mrs. ANNETTE MOWBRAY;** or, conversations with mama. By Mrs. Marshall, of Manchester. London: John W. Parker, West Strand. MDCCCXXXIX [1839]. £ 385

FIRST EDITION. 12mo, pp. 172, [4] adverts; with engraved frontispiece and title; apart from a few minor marks, a clean copy throughout; in the original green blind-stamped publisher's cloth, upper board and spine lettered in gilt, some rubbing to joints and head and tail, but still a very good copy.

Scarce first edition of this charming group of conversations between Annette Mowbray and her mama, beginning with a tale of poor Bessy, a good dog who died saving Annette from a 'mad dog', before moving on to topics such as 'On the difference between instinct and reason', 'Instinct of Insects', 'Instinct of Plants', and concluding with 'The Excursion'.

We have been unable to find any further information on Mrs. Marshall of Manchester. She wrote several other books for children, including *The First Lie* (1811) and *The First Theft* (1839).

OCLC records three copies in the UK, at Aberdeen, Liverpool and Oxford, and one in the National library of Australia.



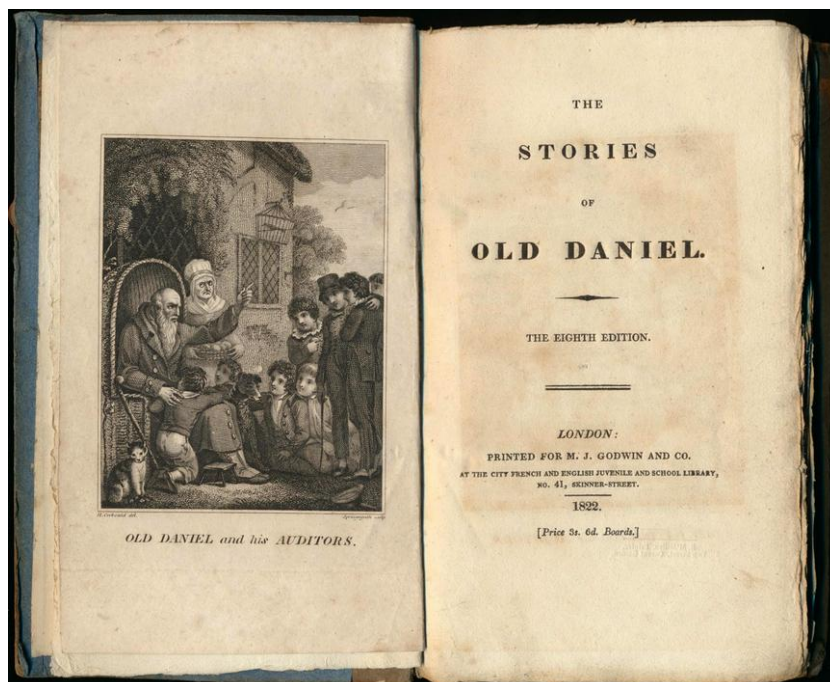
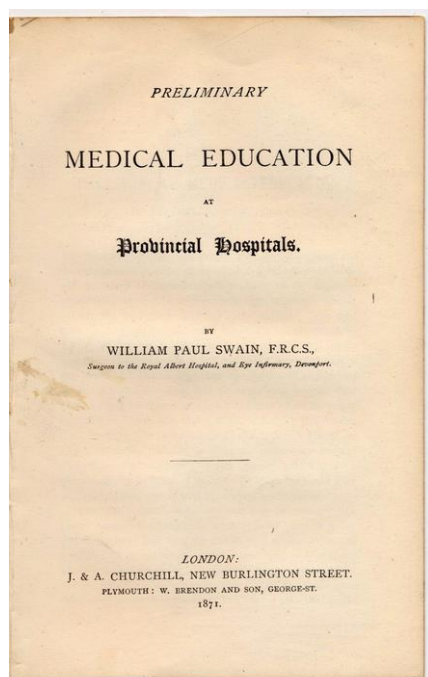
GAINING EXPERIENCE IN THE PROVINCES

46 [MEDICAL EDUCATION]. SWAIN, William Paul. PRELIMINARY MEDICAL EDUCATION AT PROVINCIAL HOSPITALS. Plymouth, W. Brendon and Son for J. & A. Churchill in London, 1871. £ 225

FIRST EDITION. 8vo, pp. 16; minor spot on title; otherwise clean; disbound.

The surgeon at the Royal Albert Hospital in Devonport - his birthplace - deals with the question whether and how the medical staff at provincial hospitals can gain enough experience to be up to standard with their metropolitan colleagues, who have more communication about medical matters and cases to deal with. Swain (1834-1916) was one of the best-known surgeons in the West Country. He served as Surgical Dresser on HMS Exmouth during the Crimean War, before completing his academic education. At the end of this pamphlet he declares 'that a great teaching power lies dormant in our Provincial Hospitals'.

OCLC and COPAC locate copies in the British Library, the National Library of Scotland, at Oxford, Cambridge, in Newcastle and in the Royal College of Surgeons in London; no copy found in American Institutions; not in Wellcome.



MARY WOLLSTONECRAFT'S INFLUENCE

47 [MOORE, Margaret King, Countess of Mount Cashell]. STORIES OF OLD DANIEL. London for M. J. Godwin and Co. At the City and English Juvenile and School Library, No. 41, Skinner-Street 1825. £ 450

EIGHTH EDITION. 8vo, pp. vii, [1] blank, 171, [1] blank; engraved frontispiece by Springsguth after H. Courbould; uncut in original grey paper backed blue boards, joints somewhat chaffed.

Probably the most popular work from Godwin's Juvenile Library, *Stories of Old Daniel; or, tales of wonder and delight*, as it was originally titled, was first published, anonymously in 1808. By the time the Juvenile Library folded in 1825, the work had run to nine editions, far outstripping the reissue of the Lambs' now more celebrated *Tales from Shakespeare* published by the same firm. The eponymous Old Daniel is a retired soldier who delights a group of village children each Sunday evening with tales of his adventures overseas.

Margaret King Moore was a child in the Irish family to which Mary Wollstonecraft became as governess in 1786. Like her early mentor, she grew into a strong-minded woman who led a scandalous life. While on a grand tour in 1801 with her husband, Stephen Moore, earl of Mount Cashell, and their children, she fell in love with another man, and never returned to Ireland. Before a settlement had been reached with her Margaret began writing in order have some money to live on.

The text in each edition is apparently the same although the removal of the subtitle 'tales of wonder and delight' may be a sign of tastes developing away from the Gothic. All early editions appear to be scarce and likewise even harder to find in their original bindings.

OCLC records copies of this edition at the BL and Bristol only.

ENCOURAGING FURTHER DONATIONS TO THE SCHOOL

48 [MORTON, John Latimer]. A LETTER TO A FRIEND, concerning the school at Ackworth, in Yorkshire. London: printed and sold by James Phillips, 1782. £ 500

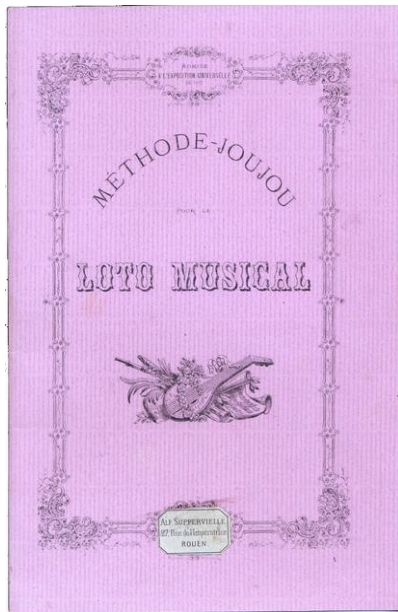
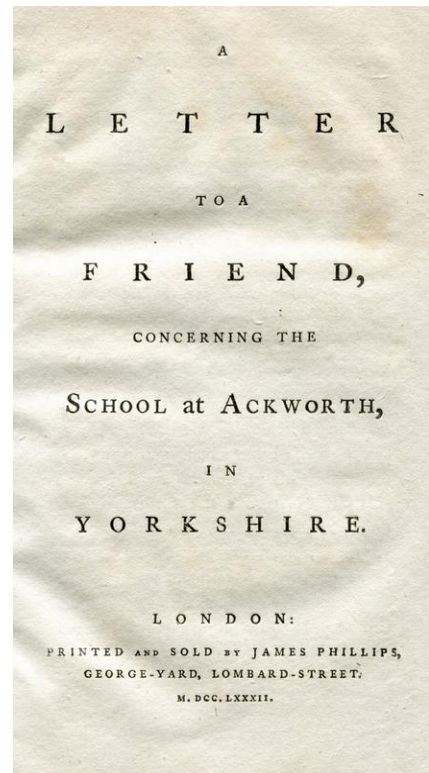
FIRST EDITION. 8vo, pp. 34; with a half-title; twentieth century half brown morocco cloth boards; a very good copy.

Morton, who kept a boys' school at Wandsworth, begins with a reference to the Letter of Dr. John Fothergill that had inspired him with a desire to visit the Quaker School.

By 1782 Fothergill had died but the school he had founded in 1779 continued to flourish: 190 boys and 120 girls were now being educated there. Morton's main purpose in writing is to encourage further donations to the school. He also has a word or two on the curriculum; 'ingenuous lads, designed for carpenters, joiners and builders, might learn the first principles of geometry' and 'lads, who have a turn for fine writing' should not be discouraged as it might come in useful for those intending to become clerks. But such positions are oversubscribed and it is important not to give pupils ideas or expectations above their station; 'Farmers and mechanicks, with less temptation in their way, are more likely to become the more useful members of society.'

Ackworth School continues to this day, and is one of eight English Quaker schools.

OCLC records two copies in North America, at Minnesota and Swarthmore College.

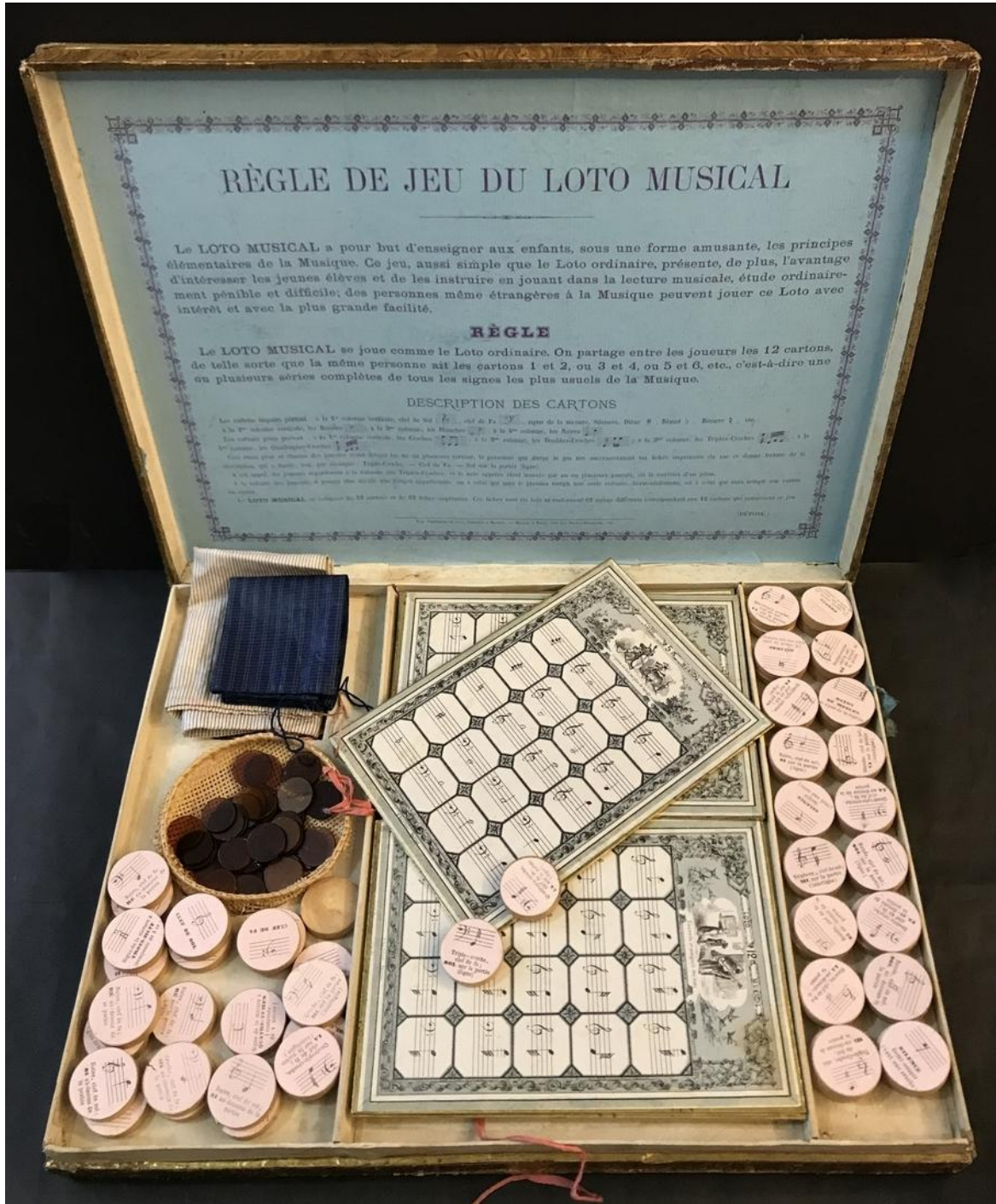


MUSIC TUITION AS A GAME OF CHANCE

49 [MUSICAL LOTTO]. PILET-COMETTANT, Clara. LOTO MUSICALE. Rennes: Typ. Oberthur et fils, éditeurs. Maison à Paris, rue des Blancs-Manteaux, 35. [Circa 1865]. £ 2,500

Including 12 tinted lithograph loto cards [202 × 138 mm] each with 20 spaces and with a musical notation enclosed within a decorative border with a musical scene above, edged in gilt paper 61 (of 62) boxwood counters with a musical notation and explanation printed on pink paper; 44 circular brown glass counters; two stripped glazed cotton bags for counters; a straw work basket; contained in the original decorated box [310 × 410 × 50 mm], the lid and sides in wood grain decorated paper, the upper side with a Greek key edge pattern enclosing a cartouche with the title in gilt; with the instructions on the underside of the box; Also a copy of Pilet-Comettant's Méthode-Jou Jou pour de complément au Loto Musical; small folio, pp. 15, [1]; bound in original printed pink wrappers; with the contemporary retailers label 'Alf. Supperville. 27, Rue de l'Impératrice, Rouen.' some specific wear to the extremities of the box else in fine condition.

An early example of this musical lotto game, devised by the composer and pianist Clara Pilet-Comettant.



The accompanying booklet explains to Marie and Henri, aged six and eight, that the game will teach them how to read music yet without any possible effort and will be a teacher who will never get impatient. The game is like ordinary lotto and was noted in *Revue et gazette musicale de Paris* in 27th December 1863 where it explained that you always win by engaging in the game and unlike the other lotto games where you risked wasting your time and being pained with disappointment.

Clara Pilet-Comettant (1828-99) was a pianist and pupil of the composer and pianist Emile Prudent (1817-63), and sister to Oscar Comettant a popular composer and traveller who gave the game a good puff in his own *La musique, les musiciens et les instruments de musique* of 1869. Unusually the game was published in Rennes where Clara and her violinist husband Pelit were a mainstay of musical life. The local publishing house, founded and run by François-Charles Oberthür, was a major enterprise in north-western France, although this appears to be an unusual product of their publishing range.



CELEBRATING DOMINION STATUS

50 **[NEW ZEALAND]. THE GAME OF ROUND THE DOMINION.** The Eastern Highway [*title on lid*]. Harborne: Johnson Bros. (Harborne) Ltd. Chad Valley Works. [1907]. £ 385

Offset colour-printed playing board (folded vertically in the middle; measuring 36 cm. sq.) with four counters, dice and wooden tumbler painted in the British colours; well-preserved with original cardboard box (9 x 9 x 4cm) with colour-printed label on lid, printed rules inside lid; corners a little worn.

Apparently the earliest game solely devoted to New Zealand.

The game is designed for 2, 3, or 4 participants who race their clippers to the centre of a map of New Zealand divided into a spiral of 196 squares, the winner is the first to land on the last square that includes the capital Wellington - such hazards for the clippers include storms, contrary winds, wrecks, etc. all of which send the player back several squares. Considering the date of the game there are no steamships plying the waters around New Zealand, curious as clippers had all but ceased to ply these waters by the first decade of the twentieth century.

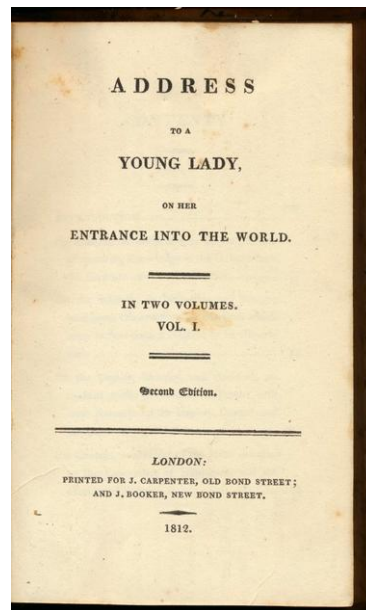
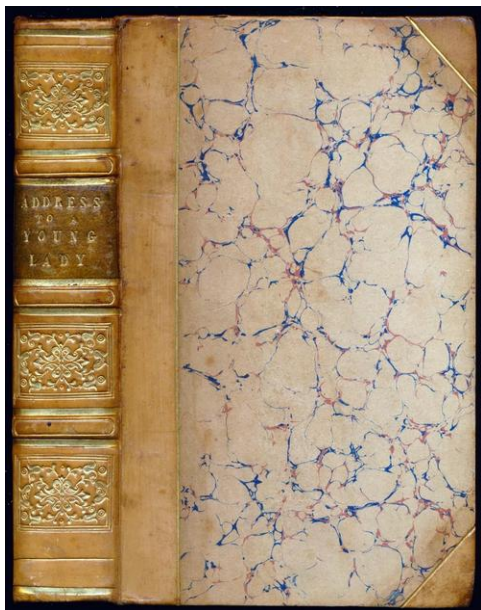
A ROUTE TO FUTURE HAPPINESS

51 **[NICKLIN, Susan]. ADDRESS TO A YOUNG LADY, on her Entrance to the World.** London: Printed for J. Carpenter, Old Bond Street; and J. Booker New Bond Street, 1812. £ 125

SECOND EDITION. *Two volumes in one, 12mo, pp. [iv], 223 [1] blank; [iv], 243 [1] blank; final gathering with some foxing to upper margin, overall only minimally spotted; contemporary fawn half calf, the spine in compartments lettered and decorated in gilt.*

Written for young ladies in order to help them transition from the protected world of lessons under a governess, into the dangerous world of adulthood, fashion and folly. Nicklin is at pains to inculcate the moral and Christian duties of womanhood as their chief route to future happiness and to prevent them going astray.

The work was written by Susan Nicklin governess to the Sarah Cave (1768-1862) daughter of Lady Elizabeth and Sir Thomas Cave, 5th Bart. of Stanford Hall in Leicestershire. First published in 1796 the work was probably written a little before Susan Cave attained her majority in 1789 and marriage the following year. Due to the deaths of both her brother and a nephew Susan inherited the family estate in 1792 and it may have been through her aegis that the



work was first issued and indeed reissued in 1812. By that year Sarah had become a mother of daughters also now reaching their majority.

Nicklin stresses the importance of young women being taught to lead a Christian life. There are chapters on reading the Scriptures, the observation of the Sabbath, on content as a habit of mind, on the duty of children to parents. This copy looks practically unread.

UNTEARABLE FORMAT

52 [PAPA PLEASE-ME-WELL'S SERIES]. ALADDIN & THE WONDERFUL LAMP. [Published as part of] Papa Please-Me-Well's New Series of Thirteen Coloured One Shilling Untearable Books. Dean & Son Printers, 11, Ludgate Hill, London. [1859]. £ 225

FIRST EDITION. Large 8vo, pp. [8] leaves printed on one side only and mounted on linen, as issued, though over time the linen has mostly become detached from the paper; illustrated with hand coloured engravings throughout; dust-soiled and marked throughout, tears in places, but text complete; in the original pink pictorial wrappers, lightly rubbed to extremities and with some surface dust-soiling, but still a good copy.

Scarce first edition this account of the popular story of 'Aladdin & his Wonderful Lamp' for children, though some of the illustrations, such as that depicting 'the Geni of the Lamp', suggest it was not entirely well suited for young eyes!



The work was produced as part of Dean & Son's 'Papa Please-Me-Well's' Series, an advert on the rear wrapper listing all '13 sorts', amongst which are 'Pretty Alphabet', 'Three Bears' and 'First Lessons in Dancing'. Clearly well loved and used over time, the untearable format in which the present copy was issued is certainly key to its survival, though the linen has detached from the paper over time.

OCLC records two copies in North America, at UCLA and Victoria in Canada.



TRANSITION FROM YOUNG WOMAN TO MOTHER

53 [PAPER DOLL]. LA COQUETTE. Paris: Rousseau, Edit., Litho. H. Janin. [c. 1850]. £ 1,250

A fashionable dressing game consisting of a lithographic and hand coloured mannequin [162 mm. in height]; 10 hand coloured lithographic and varnished dresses (back and front glued together at the edges), and eight hats; some minor damage to mannequin - failed decapitation; and the back of one of the dresses with two small patches abraided; all contained in the original publisher's card box [214 x 145 x 25 mm.], richly decorated and with lithographic and hand coloured signed Bommier; the lid illustrating three girls of different ages playing with the doll, with their mother seated together at a table in a room setting; some discolouration to the lid and light repairs to edges.

A dressing game, part instructional, part toy, showing the transition from young woman to mother.

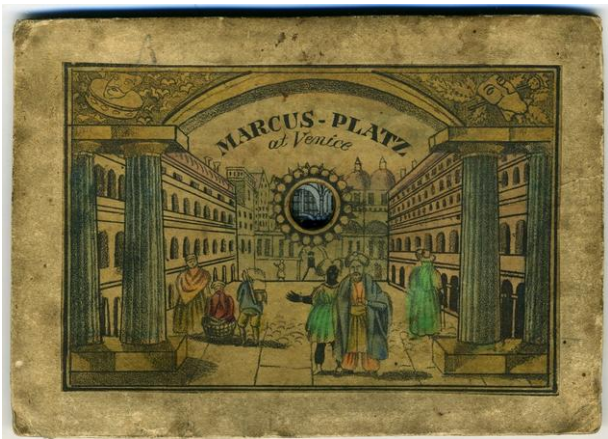
All clothing items show the front and back of the young woman as she progresses from adolescence through her wedding day and towards motherhood or at least marital and domestic bliss. The costumes include 1) a bright yellow dress with a red short sleeved jacket over a rose head front; 2) an orange dress with a green jacket and lace ruffs and holding a closed fan; 3) a pink dress with a laced blue bodice with white silk puffed sleeves and holding an open fan 4) a green full length morning gown over a white cotton and embroidered petticoat and hold in in her had a paper doll of the next costume; 5) an outdoor blue dress and a three-quarter coat of black fur and ermine; 6) a half-high wedding dress, with a lace veil; 7) a purple dress with a white lace shawl and holding a green umbrella; 8) a black dress and over her shoulders paisley pattern shawl; 9) a brown travelling dress with thick black wool mantle; 10) a dark blue dress with white line shirt and small puff cuffs.

We have not been able to find any reference to this particular toy although the publisher H. Rousseau, the lithographer H. Jannin, and the artist C. Bommier worked together in producing many other toys and also prints between 1852 and 1860. Another similar paper doll we have handled, under the title *L'Élégante*, was produced about the same time, although with only five costumes and of a slightly smaller format for a younger audience.

Also included in the box is an envelope containing a few amateur hand cut paper dolls, nothing unusual about this except the envelope is addressed to 'Miss Fleming, Marquay de Hooker, 20 Piazza de Sprague Rome.' Alas, the



famous American journalist, editor, critic, and women's rights advocate Margaret Fuller (1810-1850) was dead by the time this toy was made, but James Clinton Hooker (1818-1894) secretary of the American legation in Rome and preferred banker of American's was still then in residence there to a later period, maybe then just an old envelope pressed into practical purpose.



NAIVE, BUT CHARMING

54 [PEEPSHOW - VENICE]. MARCUS-PLATZ AT VENICE. [Germany, c.1835]. £ 950

Concertina-folding hand-coloured lithographic peepshow, with three cut-out sections, front-face measuring 98 × 137 mm; the peepshow extends, by paper bellows to approximately 275 mm. Hand-coloured lithograph, housed in a custom made cloth box.

This German peepshow of St Mark's Square is rather naive and resembles the illustrations found in chapbooks of the time. The front-face consists of the title, a view of St Mark's Square viewed from an architectural arrangement at the west end of the square, symbols of carnival - a tambourine, masks, and a jester's bauble - and a circular peephole. The staffage on the cut-outs and backboard consist of commedia del arte figures, including a dancing man with a mandolin, and two dwarfs. The campanile, rather hopelessly represented and wrongly positioned, features on the third cut-out, and St Mark's on the backboard.

Hyde/Gestetner 109.

ADVICE FOR WOMEN ON 'FEMININE' PURSUITS

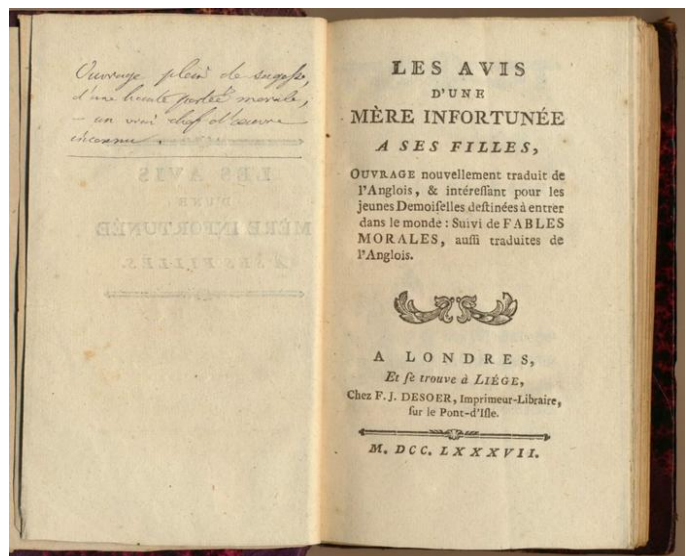
55 [PENNINGTON, Lady Sarah]. LES AVIS D'UNE MERE INFORTUNÉE A SES FILLES. Ouvrage nouvellement traduit de l'Anglois, & intéressant pour les jeunes demoiselles destinées à entrer dans le monde. Suivi de fables morales, aussi traduites de l'Anglois. A Londres: & se trouve, a Liege, chez F.J. Desoer, Imprimeur-Libraire, sur le Pont-d'Isle. 1787. £ 300

FIRST FRENCH EDITION, REISSUE. 12mo, pp. 193, [3] blank; a clean copy in nineteenth century half roan over mottled boards, spine lettered in gilt, lightly rubbed, but still a very good copy.

Scarce French translation (by Gin d'Ossery) of Sarah Pennington's *Unfortunate mother's advice to her absent daughters*, together with a prose translation of thirteen of Edward Moore's *Fables for the female sex*.

After being estranged from her husband, Lady Pennington (1740-1793) wrote the book instructing women on religion, prayer, dress, needlework, the theatre, books, marriage, dancing, and other "feminine" pursuits. Originally published in 1761, her work deals with the issues of women's education and the moral conflicts that many women faced. Interestingly enough, although Lady Sarah was a writer herself, she did not approve of fictitious novels which she considered unrealistic. She was distrustful of texts leading women to poor judgement and encouraging them to make fatal mistakes in conduct. Her text differs from these in that it instructs and gives advice as to how to navigate the realities of life.

'Offering advice on all aspects of a young woman's life, Lady Sarah highlights the importance of daily prayer and makes suggestions on how a young lady



should dress. Most notably, the letter itemizes the considerations involved in choosing a spouse. While she encourages women to have more say in their choice of marriage partner, she is nevertheless doubtful that a husband can also be a woman's friend. Lady Sarah comments in her letter that she had never been in a room alone with husband until after the marriage ceremony. She writes that a good marriage is rare: "So great is the hazard, so disproportioned the chances, that I could almost wish the dangerous die was never to be thrown for any of you." Lady Sarah also discusses the need for a certain "cheerful compliance" when it comes to men and their disagreeable habits. Through this letter, Lady Sarah explains how women submit to an uncomplaining form of self-discipline in dealing with their husbands.' (see Vivien Jones, "Mary Wollstonecraft and the literature of advice and instruction," in Claudia Johnson, ed., *Cambridge Companion to Mary Wollstonecraft* (2002), 119-40, at 124).

OCLC records one copy of this issue, at the Bodleian; of the 1786 edition, only five copies recorded, at the BL, BNF, Augsburg, Bibliothéque Cantonale and the National library in Denmark.

'WE ARE THE TEACHER, AND NOTHING WHICH CONCERNS TEACHERS WILL COME AMISS TO US' (INTRODUCTORY REMARKS)

56 [PERIODICAL]. SALMON, David & RUNCIMAN, James, editors. THE TEACHER. Vol. I. - No. 1., Saturday, June 21, 1879 [-Vol. I. - No. 28., Saturday, December 27, 1879]. London: Printed by Judd & Co, at the Phoenix Works... and Published for the Proprietors by David Salmon, at 15, Wine Office Court, Fleet Street. [1879]. **£ 850**

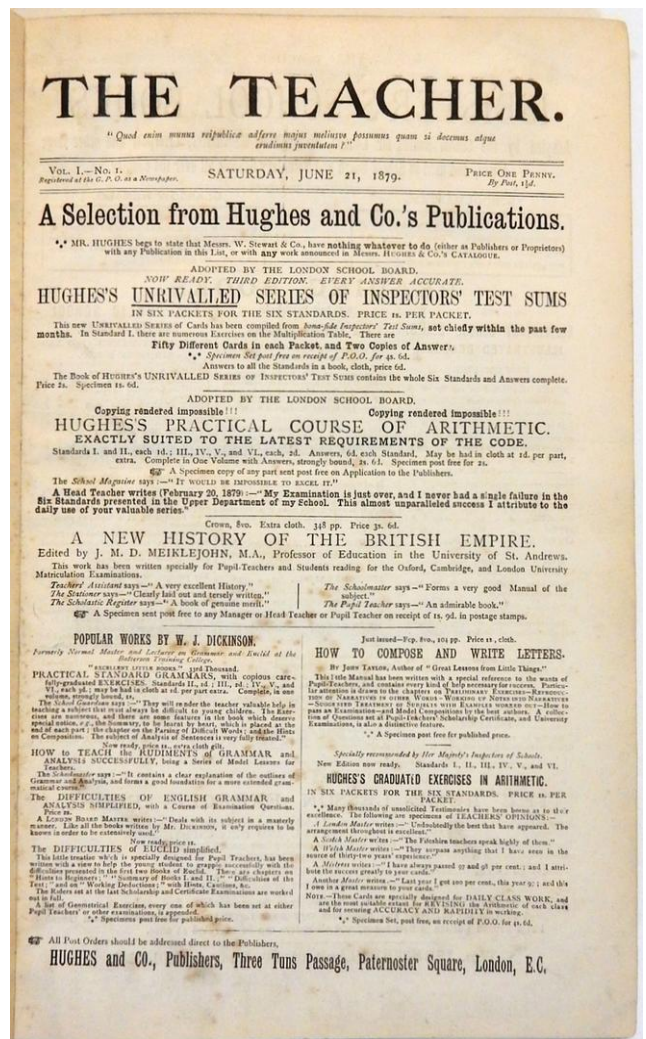
FIRST EDITION. Folio, pp. 492; some blue annotation marks against the text in places, perhaps indicating a review copy (see below), old tape repairs to pp. 133 to 136, otherwise clean throughout; bound in contemporary blue cloth, spine lettered in gilt, some surface wear and rubbing to extremities; with evidence of the excise of library stamp at foot of front free endpaper, and early twentieth presentation inscription above, also with a typed letter pasted to front pastedown, from the original editor of the work; a very desirable item.

Significant run of this rare and desirable periodical, giving a fascinating insight in teachers and teaching in Great Britain during the final quarter of the nineteenth century and including a number of hitherto unknown pieces by W. E. Henley (1849-1903).

'When it was first proposed to start this paper, it was said by a few that it would be a "sectional organ," and therefore inimical to the best interest of teachers. If being a "sectional organ" implies being inimical to the best interests of teachers, we resent the imputation of being one. We yield to no one in our love for our profession - for our whole profession. It is true that we shall give larger space to the reports of School Board meetings than any other journal written for teachers, and shall pay greater attention to the wants of those serving in boards schools, but in doing so we shall no more hurt those serving in other schools than when two men are concerned on the same side of a case the advocate of the one injures the cause of the other. Furthermore, to paraphrase Terence, we are the TEACHER, and nothing which concerns teachers will come amiss to us. Our regard for them is warm, - too warm to permit us to flatter them, - so warm that we shall, like true friends, be not afraid to point out what we consider their faults. In all we say and do our loyalty to them will yield to nothing save our loyalty to truth' (p. 13).

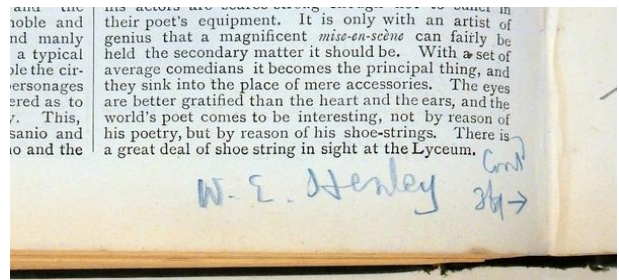
The weekly includes numerous articles, test papers, reviews and advertisements, some of the more interesting being The Teacher Newspaper Company Ltd, 'persons who in response to the appeal of the Provisional Committee, expressed their intention of taking up shares in the above Company (David Salmon); Nottingham Ragged Schools; The Salaries of Teachers; Sonnenschein's patent Arithmometer; The Goffin Case; London, Matriculation Examination; Mr Arnold as statistician; and Mr Matthew Arnold and the Teacher, as well as sections on such things as 'Books for Presents'.

Throughout the volume are numerous blue pencil marks in the margins, chiefly the initials of the editors 'R' and 'S' together with a few other column inches marked 'H' or 'W.E. Henley'. A typed letter at the beginning of the volume from Salmon in 1923 explains how these copies came into his hands, he describes how he did not have a single number of the periodical and would be the happy recipient of this volume at the time of deaccession from the National Union of Teachers Library. Salmon then



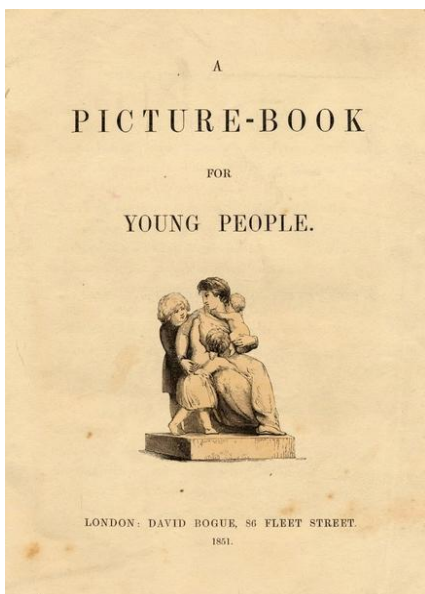
appears to have taken the time to try attribute each of the articles to an author with a blue pencil. The connection between Henley and *The Teacher* is probably not too surprising for the joint editor James Runciman was previously sub-editor to Henley on *The London Magazine* until it's demise in April 1879.

The articles attributed to Henley include 'Mr Arnold on the National Theatre' (p. 135); 'Drink' (p. 150); 'The Merchant of Venice at the Lyceum' (p. 368); and 'The London Theatre' (p. 484) with a few others editorial pieces marked 'H' or 'R or H'. William Ernest Henley's life in the immediate period after the demise of *The London Magazine* is somewhat vaguely treated by biographers, however what we do know is he had been forced through circumstance to become a freelance writer. For Henley this meant 'month after month, year after year, finding a market where he could get it, and writing what editors wanted.' One feels that the educationalist and publisher of *The Teacher*, David Salmon (1852-1944) and his colleague the teacher and journalist James Runciman (1852-1891) were more than happy to receive lively copy from the autodidact Henley. '[T]he man who had taught himself three languages during his months in hospital had an insatiable capacity for acquiring knowledge. In his years of freelancing he taught himself a great deal about the theatre, a good deal about pictures, and a good deal about politics. Knowledge of books he soaked up through every pore all the time. Knowledge of human beings was hammered into him by life.' [Connell].



The periodical ended up running for a further 65 issues, the final number (93) appearing in March 1881.

OCLC records just two copies of the complete periodical, at the British library, and the International Institute of Social History in the Netherlands. See John Connell *W. E. Henley* 1972.



TOPICAL AND INSTRUCTIVE

57 **[PICTURE BOOK]**. A PICTURE-BOOK FOR YOUNG PEOPLE. London: David Bogue, 86 Fleet Street 1851. £ 500

FIRST EDITION. 4to [28 × 22cm], pp. [96]; with frontispiece, vignette on title, and 45 full-page engravings all finely coloured by hand, as issued; some occasional marking in places, otherwise clean throughout; in the original blue blind stamped publisher's cloth, but board lettered in gilt, a little shaken with some signatures becoming proud, otherwise a very good copy, the cloth unusually clean and bright, with a neat contemporary ownership inscription to front free endpaper.

Rare first edition of this charming and visually appealing *Picture-Book for young people*, a rather ambitious production from the firm of David Bogue, perhaps to rival similar publications by Dean & Son and Griffith & Farran, but aiming at a slightly older audience.

The pictures chosen, in truth, are rather random: 'The Prince of Wales' party', 'The Sleepy Servant-Girl', 'Guy Fawkes', 'Greenwich Pensioners', 'The Fiddler', 'Bedouin Arabs', 'The Battle of Waterloo', 'Snow storm on a railway', 'Skating in St. James's Park' and a variety of different animals, including 'The Royal Tiger' and a rather splendid hippopotamus, very probably Obaysch at Regent's Park Zoo, together with various other eye-catching topical subjects. Also included is a fine depiction of General Tom Thumb performing in front of Queen Victoria and her children: 'This little man was born in America, and was brought over to England and France to be exhibited as the smallest specimen of the human race that ever existed... Dwarfs are usually ugly, misshapen beings, but

“General Tom Thumb” was a well-formed, dapper little man, very pleasant in his manner, and very fine of kissing the ladies’.

As an interesting aside, the address of 86 Fleet street had something of a publishing pedigree in the 1850’s, with David Bogue being succeeded by Charles Tilt and then Frederick Arnold.

OCLC records only microform copies; we have, however, found further copies at the British Library and the Bodleian (Opic Collection).



IDEALISED ‘ENGLISH PARK’

58 **[PLEASURE GARDEN TOY]. TIVOLI** [or the English] Park - [Tivoli ou le parc] anglais - Tivoli oder der englische Park. [Germany, circa 1840]. **£ 2,850**

62 hand coloured cut-out and shaped pieces (of 68) including 8 unnumbered poplar trees; a lithograph numbered ‘plan’ coloured in green, yellow and blue [37 x 44.5 cm] repaired with linen strips at folds; contained in the original box [32 x 24 x 4 cm], the lid with a decorative paper border enclosing a scene of the ‘English Park’ (sadly quite badly damaged but still showing an idealised idea of an ‘English Park’).

The game was devised to give a perspective view of an idealised English pleasure garden.

Each of the numbered pieces are designed to be placed in a particular order on a plan sheet. Although not entirely necessary, the sheet does group together each of the diversions and entertainments expected to be found in such a park. One feels, however, that the makers idea of how a pleasure garden should look was derived equally from contemporary prints leavened with imaginative flourishes.

The plan shows a central drive leading up to a long courtyard, at the front is a classical screen through which are seen several rose bushes, to the left a fairground with swings, roundabout and a pleasure wheel. Behind the fairground is a large commemorative obelisk next to model farm yard and a pond with ducks and geese. On the right is a menagerie of caged animals, behind this is a gothic pavilion including various arbours. At the back is large country house flanked on either side by an orangery and carriage drive in front. The various smaller pieces include chairs, statues, benches, potted plants, and various adults and children enjoying themselves of doing some necessary gardening.

We can be fairly sure in dating the game as it was briefly noted by F. W. Fricke in his *Praktische pädagogik für hauslehrer*, Weimar, 1841, and very probably close to that publication’s date. Fricke compared our toy favourably as having ‘great diversity’ against a smaller one with a fewer number of pieces.

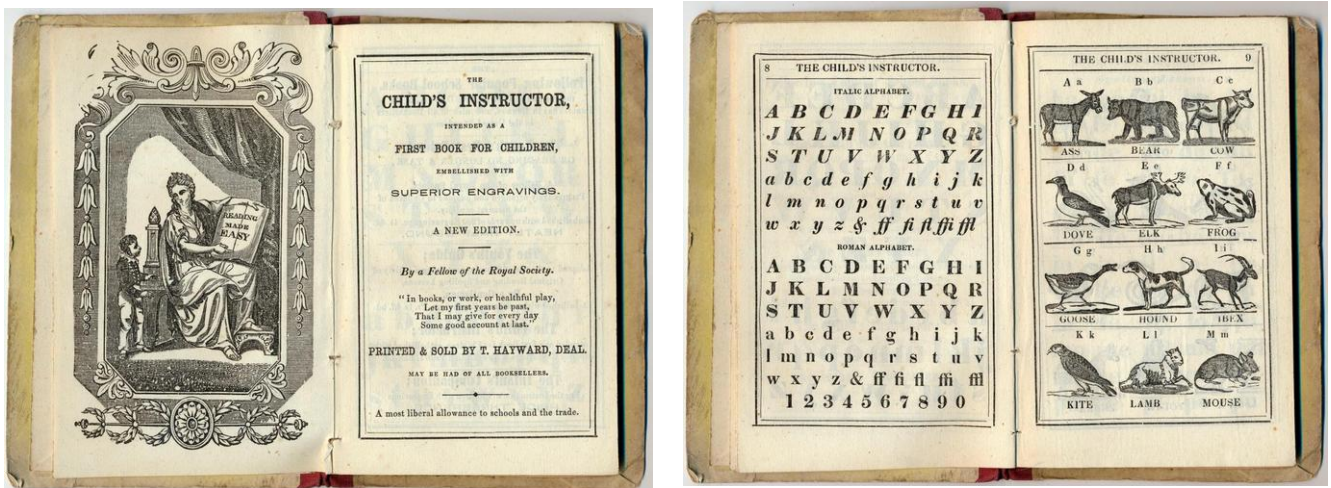
The designs of the buildings, furniture etc. appear to be a mixture of styles and with the artist using what he could find as a model. Some of the buildings have a flavour of the styles redolent of J.C. Loudon’s popular works of the 1820’s and 1830’s, others are adaptations of various central European and Biedermeier styles.



The game is lacks nos. 1, 9, 11, 16, 18, 21, 31, 36, 38, 46, 47, 50, 52, 53, although it would appear that eight of these are the unnumbered pieces of poplar trees but still leaving six pieces unaccounted for. As it is, there is very little room to fit any more pieces into the box.

We have not met with a similar toy from this period.





LOCAL PRIMER

59 [PRIMER]. THE CHILD'S INSTRUCTOR, intended as a First book for Children, embellished with Superior Engravings. A New Edition. By a Fellow of the Royal Society. Deal: T. Hayward, [n.d., c. 1830]. £ 285

12mo, pp. [iv], 7- 69; with black and white woodcut illustrations throughout, including a full wood-engraved alphabet of animals; inexplicable page numbering at start, but almost certainly complete; in the original cloth-backed publisher's boards with decorated title to front panel and ad's to rear, boards a little bumped and soiled at the corners with some brown spotting; front joint cracked; probably lacks front and rear endpapers; else a very good copy of a scarce provincial printing.

Rare survival of this primer for young children, published in the coastal town of Deal in Kent.

The work begins with the letters of the alphabet, before proceeding to words from three to six letters, then words of two to three syllables, reading lessons, all interspersed with several short stories with titles such as 'The good little girl', 'Birds' Nesting' and 'Sliding on the ice'. The work concludes with 'A Hymn', a Q & A on 'Dr. Watts's First Catechism', and then various prayers, 'morning', 'evening', 'for a sick child' and 'after meat'. The present example is particularly notable for the many attractive woodcuts throughout.

This edition not recorded on OCLC, which only notes microform copies of the fourth edition of 1828.

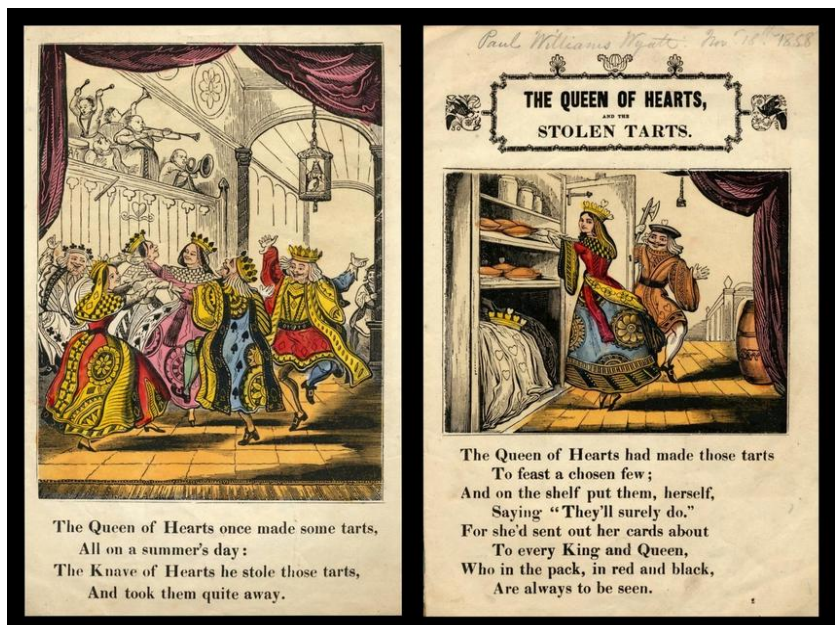
STRIKING HAND COLOURED ILLUSTRATIONS

60 [QUEEN OF HEARTS]. NEW STORY OF THE QUEEN OF HEARTS. London: Dean and Son, 1858. £ 550

FIRST EDITION. 8 leaves (25 x 16.8 cm), printed on one side only, the first and last pasted to the wrappers, illustrated with eight coloured engravings; stitched as issued in the original pictorial wrappers, covers and spine a little worn; else a very good copy, with the contemporary pencil ownership signature 'Paul Williams Wyatt, Nov 18th 1858' at head of title.

Wonderful Dean & Son production of the story of 'The Queen of Hearts, and the Stolen Tarts', with particularly striking hand coloured illustrations.

'The Queen of Hearts once made some tarts,
All on a summer's day:
The Knave of Hearts he stole those tarts,
And took them quite away.
The Queen of Hearts had made those tarts
To feast a chosen few;
And on the shelf put them, herself,
Saying "They'll surely do."
For she'd sent out her cards about
To every King and Queen,
Who in the pack, in red and black,
Are always to be seen.' (pp. 1-2)



The work is published by Dean as part of the 'Grandpapa Easy & Grandmamma Easy's Series' (as advertised on the back cover), the set as a whole being made up of '13 sorts'.

OCLC records three copies in North America, at Harvard, Princeton, and Toronto, and one in the UK, at Cambridge; COPAC adds one further copy, at the Bodleian.

MIXING THE CLASSES

61 **RAMSAY, Daniel.** DELINEATION OF A MIXED SCHOOL, in regard to its influence in promoting a Christian education... Edinburgh: Printed for, and sold by, the Author. 1826. **£ 285**

FIRST EDITION. 8vo, pp. [vi], [ii] errata, 3-270; *lightly foxed in places; unopened in the original paper backed publisher's boards, spine with printed label, joints rubbed and with central split to spine, nevertheless binding holding firm and still a very attractive copy.*

A curious work, wayward in places, but at least not adherent, it seems, to excessive corporal punishment.

Ramsay was however interested in mechanisms of rewards using two-penny books for good work, he also believed that mixed schools were a good way forward - although he observed that boys advanced more from mixed classes than girls.

'The mixing of the boys and the girls in the classes was of use to the discipline of the school. The duty of the school was operated upon a principle of reciprocity. He has seen a boy dead to every other excitement, awakened to a sense of duty through the medium of a female, either as a corrector, a bugbear, or by contrast. He has seen a girl wrapped up in the sulky mantle of obstinacy, throw it from her shoulders with a smile of defiance, when she was placed in the opposition scale to the former. In the application of this result to the science of collective discipline, it must be admitted, that prejudices, obstinate by age, and strengthened by habit and interest, are almost insurmountable barriers in the way of improvement through the labours of women. The delegated offices of trust were, however, open to both sexes; and he always found, that girls in general were faithful to the trust committed to them. Sometimes, however, their zeal had to be tempered; but by the trimming of the scales of the school, that, and the other drawbacks, were remedied, and had the happy effect of quickening the attention of the boys.' [p. 96]

The work divided into three main sections. the first on the influence of Christian Education on the minds and manners of people; the second on respecting duty, or exercises of a mixed school with chapters on subdivision on of classes and trials for students; and lastly the 'morality of the Bible, through the medium of school discipline, ingrafted on the stock of human reason.' One has to admit that no one has taken any notice of the work then or now.

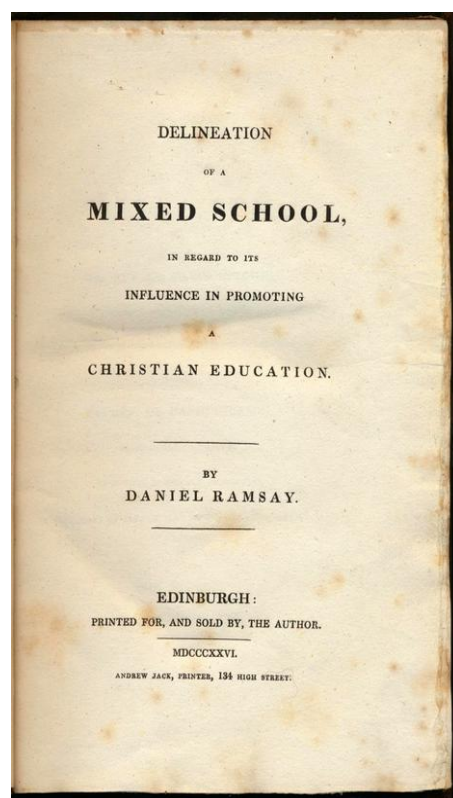
Ramsay was an assistant tutor in Anstruther in Fife and mentioned, in passing, in biographical works on the Church of Scotland minister and social reformer Thomas Chalmers (1780-1847) who he had taught as a child. Ramsay suggested to the Duke of Wellington that the way to pacify Ireland was to have a New Testament in one hand and the taws in the other - a form of corporal punishment still legally applied to me in my schooldays and likely the main reason I was driven to bookselling. Still Ramsey seems to have been kind hearted if rather ineffectual. He moved to Costorphine in Edinburgh as a schoolmaster and preacher but got into trouble with the Presbytery there and later was imprisoned, presumably for debt. Chalmers gave him money from time to time and likewise no doubt the dedicates Dr David Ritchie and Dr David Dickson helped out too. The introduction to the work stating that he was only recently released and the work itself was evidently published to elicit further funds. For the most part *Mixed Schools* has lain unread - a contemporary biography of Chalmers stating the work 'has since slumbered, unread and uncut, on many a dusty shelf.' - one wonders if this is the copy they had to hand! Ramsay died sometime in the mid 1840's at Edinburgh's Gillespie hospital for aged poor.

COPAC records one copy, at the BL; we have found one further copy, at the NLS; OCLC records only digital copies.

PRACTICE WRITING WHILE LEARNING YOUR SCRIPTURE

62 **[RELIGIOUS WRITING SHEETS].** THE LIFE OF OUR LORD AND SAVIOUR JESUS CHRIST. [London]. Published by R. Harrild, 20 Great Eastcheap. [c. 1806].

[*Together with:*] THE MIRACLES AND ASCENSION OF OUR LORD JESUS CHRIST. [London]. Published by R. Harrild, 20 Great Eastcheap. [n.d., c. 1806]. Published May 1, 1811 by R. Harrild, 20 Great Eastcheap. [1811]. **£ 500**



Two unused engraved writing sheets, each 48 x 38.5cm, with hand-coloured engravings, some within decorative borders, one watermarked '1806'; lightly dust-soiled, with some chipping and short tears, but overall in very good original state.

Two attractive unused writing sheets published by Robert Harrild in the early years of the nineteenth century. The sheets, all on religious subjects, each contain between seven and eleven hand coloured engravings, showing such things as Jesus 'Curing the lame', 'Healing the blind', 'Walking on the Sea', 'The Nativity', 'His Last Supper', 'His Crucifixion' and 'His Resurrection'.

'Decorative printed sheets were published in the 18th and 19th centuries for scholars to fill in with their own handwriting as presents (notably at Christmas) for their parents. They were known variously as 'Schoolboys' pieces', 'School pieces', and 'Christmas pieces'. The sheets commonly measured 500 x 390 mm (19½ x 15½ in) and carried a framing series of woodcuts or wood engravings, printed in black and, occasionally, coloured by hand. They generally featured a large landscape-format picture as a title piece, three smaller portrait-format illustrations forming a border on each side, and a garlanded motif at the foot which was designed to carry a hand-inserted date-line.' *Encyclopaedia of Ephemera*. The term 'Writing Sheets' appears to be a later appellation and so designated by Percy H. Muir in his exhibition *Children's Books of Yesterday* for the National Book League in 1946.

Robert Harrild (1780-1853) 'commenced life as a printer, and in 1809 began business as manufacturer of printers'



materials and 'printers' engineer. From that date he is mainly identified with an important improvement in the inking of types an invention indispensable to good and rapid printing by introducing 'composition' rollers instead of the ancient method by 'balls,' which had continued from the days of Caxton. This improvement was only effected by dint of combined energy and tact on the part of Harrild, so persistent was the opposition of the workmen and others till they began to understand their proper interests. After 1810, when he first began to manufacture the composition rollers and balls for the trade, his method speedily became widely known, and was at last adopted universally. Before those inking rollers were introduced only from one hundred and fifty to two hundred copies of a newspaper were printed in an hour.

Harrild's factories in London were visited by printers and compositors from all parts of England, and he came to be considered one of the heads of the trade, the more so that his character as an energetic and philanthropic citizen gained him much esteem. Antiquaries have to thank Harrild for the preservation of the Benjamin Franklin printing-press, which is still to be seen in the patent office at Washington, U.S.A.' [see [www.gracesguide.co.uk /Robert_Harrild_\(1780-1853\)](http://www.gracesguide.co.uk/Robert_Harrild_(1780-1853))].

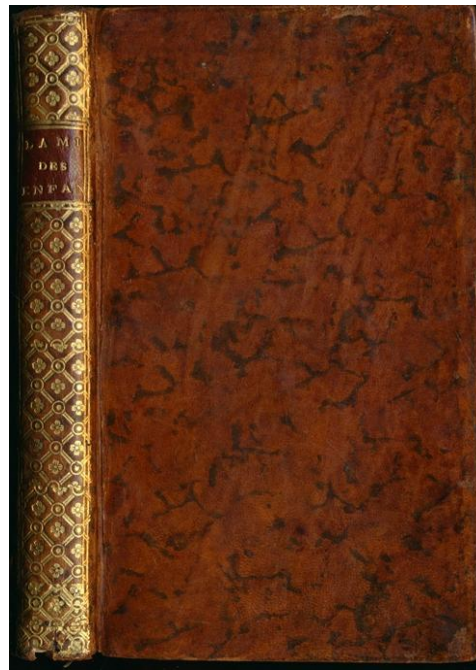
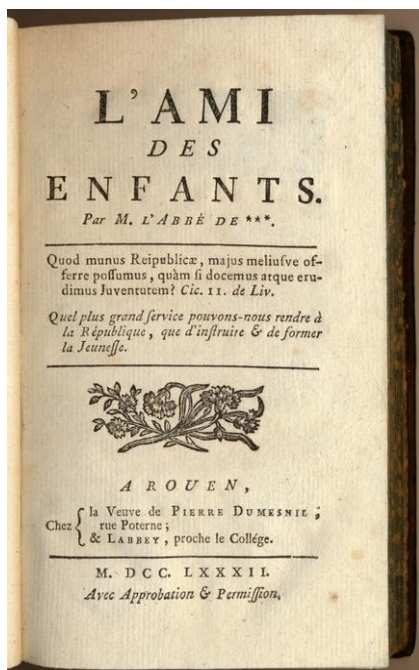
INCLUDING ADVICE ON VICIOUS FRIENDS AND BAD BOOKS

63 [REYRE, Joseph]. L'AMI DES ENFANTS. Par M. L'Abbe de ***... A Rouen, chez la Veuve de Pierre Dumesnil... & Labbey... 1782. £ 300

12mo, pp. xv, [i] Table, 207, [1] Approbation, [4]; bound in contemporary mottled calf, spine handsomely tooled in gilt with red morocco label lettered in gilt, minor worming at foot.

An apparently unnoticed edition of this popular educational work by the French Jesuit Joseph Reyre (1735-1812).

Noting the success of *L'ami des hommes* and *L'ami des femmes*, Reyre in his preface wonders where the indifference towards children that resulted in the lack of an *Ami des enfants* may have come from, and seeks to redress the



balance. Over the course of 27 chapters, Reyre offers guidance on piety, innocence, vicious friends, bad books, the duties of children to their parents, teachers, and peers, the knowledge that children should acquire, the importance of hard work, the dangers of sloth and lying, leisure and play, and the choice of career. Fables illustrate most of the topics covered.

The work concludes with a brief account of the life of Francesco Albini, an Italian boy who died at the age of 16, whom Reyre proposes as a model child. *L'ami des Enfants* first appeared in 1777, and went through several editions, including a Russian translation in 1779.

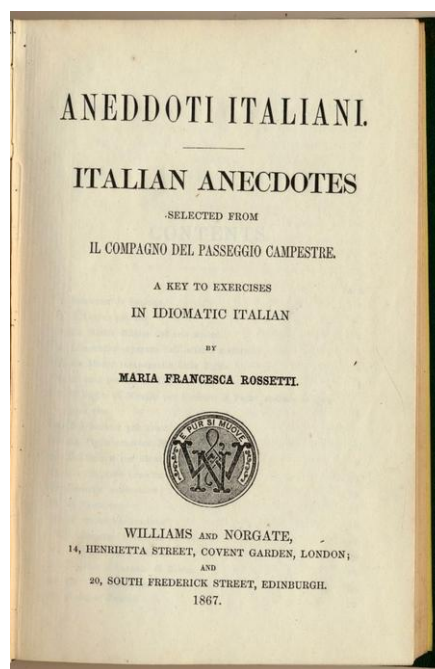
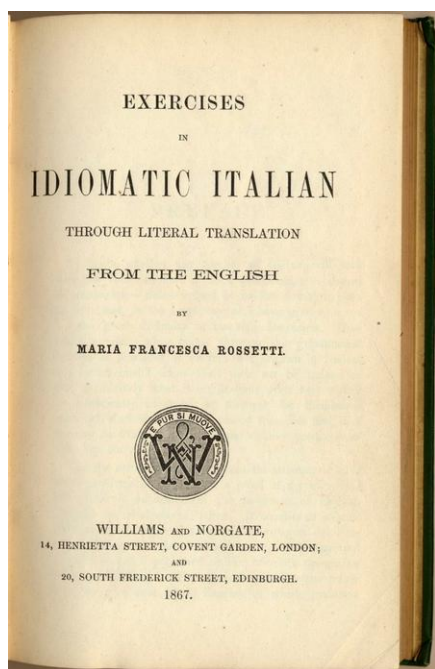
Cf. Sommervogel VI, 1692; not in OCLC.

BY THE SISTER OF DANTE GABRIEL ROSSETTI

64 **ROSSETTI, Maria Francesca.** ANEDDOTI ITALIANI. Italian Anecdotes selected from Il Compagno del Passeggio Campestre. A Key to Exercises in Idiomatic Italian... Williams and Norgate, 14, Henrietta Street, Covent garden, London; and 20, South Frederick Street, Edinburgh. 1867.

[Together with:] **ROSSETTI, Maria Francesca.** EXERCISES IN IDIOMATIC ITALIAN through Literal Translation from the English... London, Williams and Norgate, 1867. £ 300

FIRST EDITIONS. *Two works, both 8vo, pp. viii, 110, [2], 8 advertisements; xii, [ii], 190, [2], 8 advertisements; apart from a few minor marks, clean copies throughout; in the original green blind stamped publisher's cloth, spines gilt, apart from some minor rubbing to second part and short split to lower joint of first work, both copies in remarkably clean, fresh state.*



Scarce first edition of these educational works on the learning of Italian through anecdotes, by Maria Francesca Rossetti, the sister of Christina, Michael and Dante Gabriel.

'I doubt whether any teacher of Italian will look into this book without at once pronouncing it absurd or pernicious - unless indeed he or she should happen to have met, in the same way as I have tried to meet it, the great difficulty in teaching languages. How shall pupils, after going through the grammatical course, be practised in writing, not English in Italian, but Italian itself? How shall their ear be trained to feel instinctively what is not Italian, even before they are sufficiently advanced to discover for themselves what is? How shall they be placed from the first in a position to write such translations as may need correction, but not re-writing? As a result of a fairly successful attempt to solve these problems in the case of a pupil of my own, this little book is submitted to the judgement of English teachers and students of Italian' (*Exercises*, p. v).

Maria Francesca Rossetti (1827-1876) had a special gift for her educational work, and is well remembered for her often reprinted work *A Shadow of Dante*. Her sister, Christina, dedicated *Goblin Market* to her.

I. OCLC records just two copies only, at Yale and North Carolina (Chapel Hill); II. OCLC records four copies in North America, at UC Berkeley, Harvard, Princeton and Yale, with two copies in the UK, at Leeds and Wales (Aberystwyth).



TEACHING ITALIAN IN REGENCY LONDON

65 **SANTAGNELLO, M.** A NEW SET OF EXERCISES, consisting of a Collection of entertaining histories, anecdotes, descriptions of some noted countries, &c. calculated for The Instruction as well as for the Amusement of the Student of the Italian Language. Illustrated with Notes, Explanations, and Directions for their Translation. London, John Warren, Colburn, and Whittaker, 1820. £ 250

FIRST EDITION. 8vo, pp. [viii], 208; some light foxing and browning throughout; in contemporary sheep, spine ruled in gilt, expertly repaired; a very good copy.

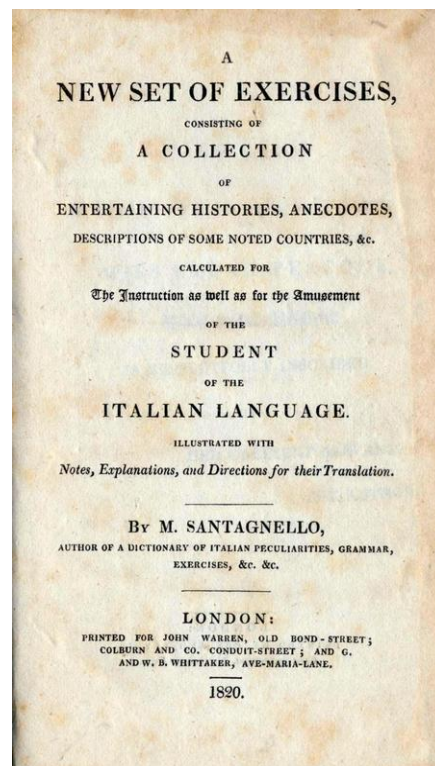
First edition (a second followed in 1822) of this collection of Italian exercises compiled by Signor Santagnello, who "teaches the Italian language grammatically" at 27 Shouldham Street, Bryanston Square.

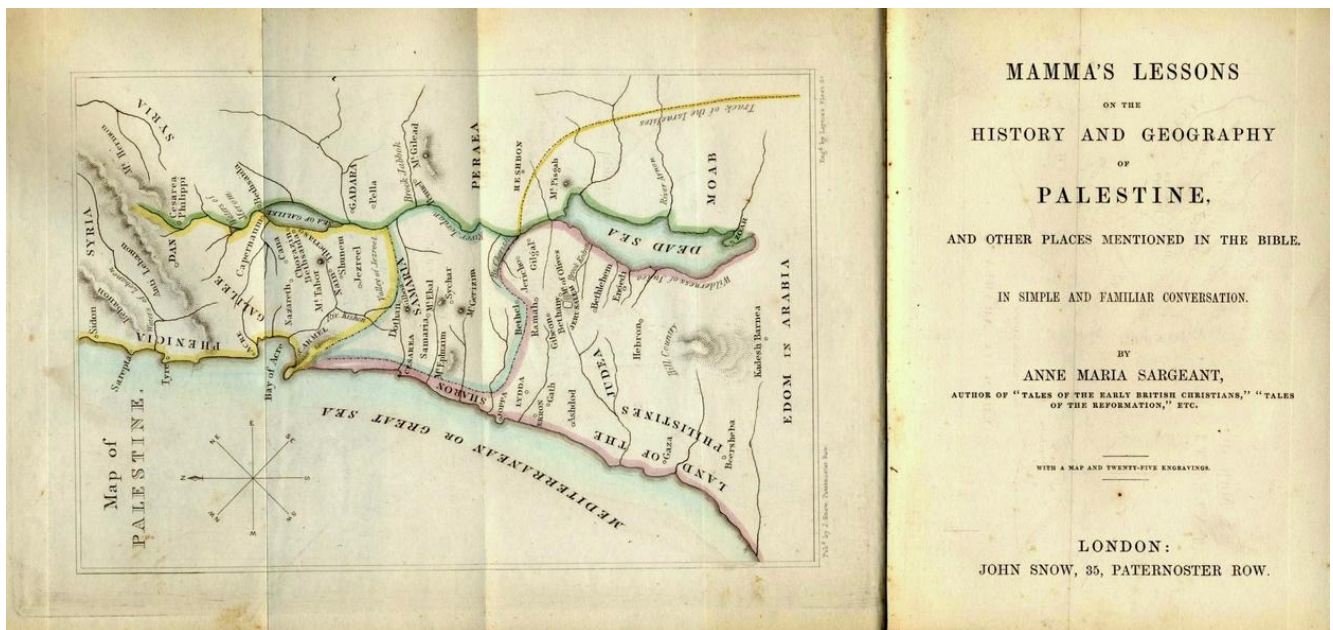
"This little volume does not consist of a collection of invented phrases and sentences..., in order to practise the rules of the grammar, (the translation of which, though useful and unquestionably necessary, is however of so tedious a nature, as sometimes to disgust or repel the student,) but a collection of little tales, anecdotes, statistical descriptions of several countries, cities, islands &c, extracted from various English authors, which, I hope, will not fail to prove both useful and improving... The advantage of these New Exercises, is such as to make the scholar at last acquainted with the rules of the grammar, the various idioms of the language,... and the divers ways of reversing sentences according to the style of celebrated writers" (Preface).

Each page is divided into three sections; the English text; grammatical footnotes for the translation into Italian; and hints for vocabulary.

Santagnello is something of a mystery, he appears to have lived in Exeter before moving to London and lived with his three daughters Eliza, Annette and Caroline who also taught languages and also drawing, each died unmarried in the 1880s.

OCLC records copies at Glasgow, Cambridge, the British Library, and the National Library of Australia.





SUNDAY READING

66 **SARGEANT, Anne Maria.** MAMMA'S LESSONS ON THE HISTORY AND GEOGRAPHY OF PALESTINE, and other places mentioned in the Bible: in simple and familiar conversation. London: John Snow, 35, Paternoster Row. [1849]. £ 225

FIRST EDITION. 12mo, pp. vi, 154; with folding hand coloured map inserted as frontispiece, and 25 engravings throughout the text; original blue cloth, lettered in gilt (clearly dating from the 1860s or 70s).

Scarce first edition of this nicely produced juvenile work, in which the author takes care to include subjects that children would find familiar, linking them deftly to biblical passages. A new interest in the literary area was created when the Palestine region had opened up after 1840 with Britain's intervention in returning control of the Levant to the Ottomans.

The author, Anne Maria Sargeant (1809/10-1852), wrote poetry and other miscellaneous works often published under the Dean imprint. We know she probably grew up on the Isle of Wight with little more than the brief details given on her death on the 18th April 1852 in the *Gentleman's Magazine* 'In London, aged 42, Anna Maria Sargeant, for some years past one of the contributors to "Chambers' Journal," "The Belle Assemblée" and author of several works on education, &c.' She was buried at London's at Abney Park cemetery, but her first name had somehow transmogrified by then to 'Anna.' The publisher John Snow chiefly specialised in religious literature for the young.

Produced to the same quality and in much the same way that Dean & Co. did for more secular interests, these works would have attracted buyers in equal measure. *Juvenile Missionary Magazine* thought the work. 'A beautiful introduction to the Bible. No child can read it without being better prepared to understand the Scriptures. While the gifted writer does not forget that salvation is the great subject of the Bible, her book is full of facts, taken from history and eastern customs, which explain many parts of God's Word. It is an excellent Sunday book for the young.'

OCLC records four copies, at Cambridge and the BL in the UK, the Bibliotheek Universiteit in Amsterdam, and Florida in the US.

CHEMISTRY SCHOOL MAGAZINE

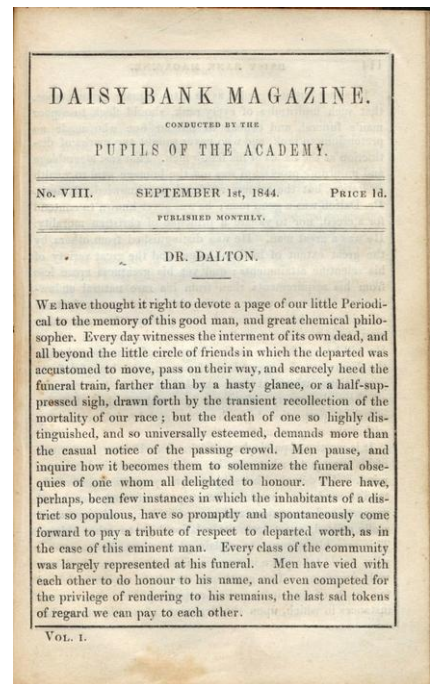
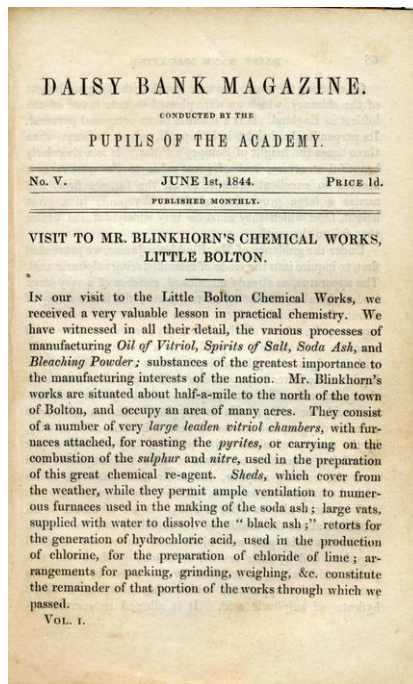
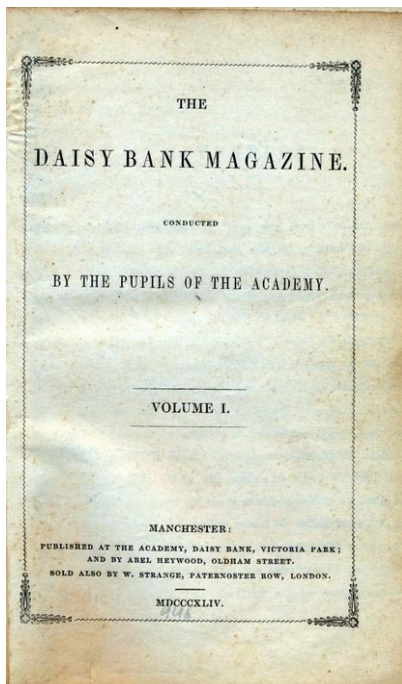
67 **[SCHOOL MAGAZINE].** THE DAISY BANK MAGAZINE. Conducted by the pupils of the Academy. Volume I [Nos. I-XII, all published]. Manchester: Published at the Academy, Daisy Bank, Victoria Park; and Abel Heywood, Oldham Street. 1844. £485

FIRST EDITION. 12mo, pp. [iv], 188; contemporary black half calf over marbled boards, spine repaired.

A short lived, yet very unusual school magazine.

In January 1844 Daisy Bank School or Academy began a course of 'Chemistry for Farmers' where young gentlemen were to be instructed in 'natural philosophy and chemistry, in its application to agriculture and the arts, in addition to the usual branches of a liberal education.'

The school at this time appears to have been conducted by Alexander M'Dougall or McDougall (1809-1890), later a manufacturing chemist who was very probably the editor of the magazine too. The other important name is the publisher Abel Heywood, described at this time as a publisher of 'insurgent literature ... for sans culottes' but later



also a reforming mayor of Manchester. This was the Manchester of Frederick Engels and *The Condition of the Working Class in England* of 1844 - not that such enters this text. Still this was a practical school hoping to educate boys in chemistry.

Reports of visits to lectures on astronomy, practical visits to the 'Jonathan Jackson's Dye-Works Ardwick Island', 'Knott Mill Iron Works' and 'Mr Blinkhorn's Chemical Works, Little Bolton' are given, also an account of 'Poisoned Confectioneries' and a life of the chemist John Dalton. Dalton died in July 1844 and was so accorded a biography that opened three successive monthly issues so one also wonders whether McDougall had a connection in some way with John Dalton, or at least a disciple wishing to extend a modern and useful education to a new generation through his magazine. The children also seem to have been put to work in gardening operations which were reported on in February, March and April, also a series of questions and answers on chemical and practical questions end each of the issues. The contents are not all hard work for minor works of fiction, topical subjects are also included.

The School was not a success dropped Chemistry and Natural Philosophy as it's main subject when Alexander McDougall left early in 1845, the new proprietor Mr Adkinson who over the school had more conventional ideas on education. The last two numbers of the Magazine form one issue and appears to have been a coda the enterprise issued in December 1844 with a title preface and index printed to complete the volume.

OCLC records one copy, at UCLA; and COPAC again one copy, at Manchester University; not in the BL.

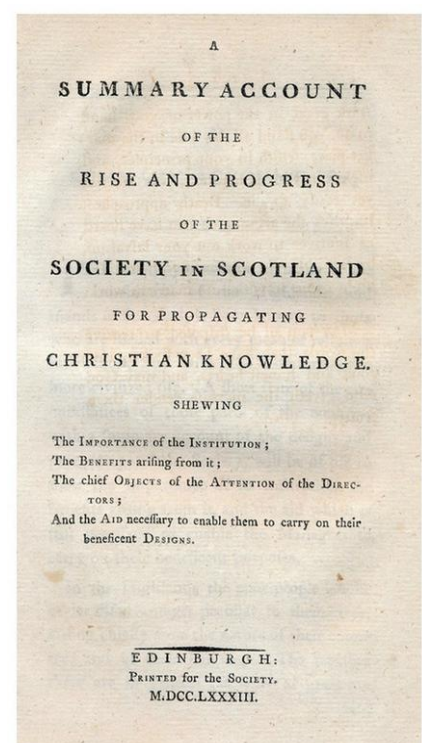
'IF UNHAPPY DIFFERENCES BETWEEN
BRITAIN AND AMERICA SHALL...
CONTINUE MUCH LONGER'

68 [SCOTTISH SOCIETY]. A SUMMARY ACCOUNT OF THE RISE AND PROGRESS OF THE SOCIETY IN SCOTLAND FOR PROPAGATING CHRISTIAN KNOWLEDGE. Shewing the importance of the institution;... and the aid necessary to enable them to carry on their beneficent designs. Edinburgh: Printed for the Society. M.DCC.LXXXIII. [1783]. £ 125

8vo, pp. 54, [2] blank; in modern wrappers.

The purpose of the Society was really to bring Protestantism to the people: 'In the highlands the poor labour under disadvantage peculiar to themselves, arising chiefly from the nature of their country, and their language... they either remain uninstructed, or, perverted by Romish priests, embrace the errors of the Popish superstition.'

After tabulating, at length, the hold of 'superstition' in 'their country' the society then considers their other objects. These included continuing to give help to the American Indian however 'If unhappy differences between Britain and America shall, contrary to their hopes and wishes, continue much longer, the Society have it in contemplation to establish missions among the Indians in the vicinity of the colonies connected with the mother country.'



Only on the penultimate page is space given to the society's third object: 'on the civilizing of the Highlands by encouraging industry and manufactures. industry is subservient to the interest of religion. When a people are idle or slothful, we can hardly expect that any principles will render them virtuous or useful members of the state.' That said the directors maintained 'upwards of 20 spinning schools, to which they give, not only a salary to a teaching mistress.'

OCLC records copies in North America at Guelph, Columbia, Yale, NYPL, South Carolina, the Gordon-Conwell Theological Seminary and the Huntington.



CONFLICT IN THE MEDITERRANEAN

69 [SEA BATTLE - PEEPSHOW]. ENGELBRECHT, Martin. Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V., c. 1740. £ 1,250

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

A fine peepshow showing a sea battle, possibly that between the Turkish and Russian forces through 1738.

The cut aways depict [1] two fully rigged galleons to the right and left in a choppy sea with two smaller boats battling it out with swords and muskets; [2] two further galleons to left and right with a similar scene of vicious hand to hand fighting; [3] two galleons with guns firing and a party of 'Russian' sailors rowing towards the conflict; [4] A galleon speeding towards a galley through choppy waters; [5] To the left a galleon exploding in a fireball with sailors flung through the air, and on the right a galleon and another ship in close battle; [6] the backdrop of a citadel surrounded by various ships with cannons blazing.

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 had 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 artists 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 produced 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.



FREE WITH A BOX OF CHRISTMAS CRACKERS!

70 [SHADOW THEATRE]. TINY TOT'S ELECTRIC SHADOW THEATRE. In various series comprising Cinderella. Jack the Giant Killer. Dick Whittington. Punch & Judy, Etc. [London: Tom Smith & Co., 1912].

£ 1,250

Model theatre, [276 × 285 × 136 mm.] constructed from cardboard; consisting of a printed coloured lithograph proscenium; the 'backstage' is equipped with winding mechanism as on diagram 'a'; two wooden stabilisers, and two candle-holders in the 'floor'. In the 'roof' of the 'backstage' are two smoke-holes and two cranks for rolling the panorama. The panorama consists of translucent paper, upon the back of which silhouette characters have been printed in black. Proscenium printed in chromolithography, the panorama printed in offset lithography.

The electric toy theatre was announced at the end of 1912 as a novelty that came with a de luxe box of Tom Smith's Christmas crackers. The box of crackers has long since gone the way of all past Christmas treats, however the shadow theatre being a more durable item survived to ornament the nursery.

Proscenium design consists of the title above the proscenium arch, and pilasters left and right. The loaded spool consists of Dick Whittington (scenes numbered 1-16), and Punch & Judy (scenes numbered 1-16). Those for Punch state that a special Punch call is to be used (and presumably was supplied). 'With a little practice the rendering of Punch is very realistic.' There is no spool for Cinderella and Jack the Giant Killer. The toy is accompanied by three leaflets entitled Tales for the Electric Shadow Theatre, which have been printed on coloured paper. These are for Cinderella, Jack the Giant Killer, and Punch & Judy. There are no notes alas for Dick Whittington.

Like a number of other toy theatres made by or for Tom Smith it carries the legend: 'British Manufacture' and Smiths may have indeed commissioned the theatre, or bought them in, to be included with their own wares.

FIRST HAND ACCOUNT OF THE PLIGHT OF INDIAN ORPHANS

71 **SHERWOOD, Mary Martha.** LE FÈVRE. A true Narrative. London: Printed for Hamilton, Adams, and Co. Paternoster Row. MDCCCXXVII. [1827]. £ 285

FIRST EDITION. 12mo, pp. [4], 152, wood-engraved frontispiece printed on first leaf; original dark green cloth, blocked in blind with spin lettered in gilt, probably bound c. 1835 from sheets; inscribed on title 'Marianne Bayly, 1857' with the booksellers ticket of 'C. Moat, Plymouth.'

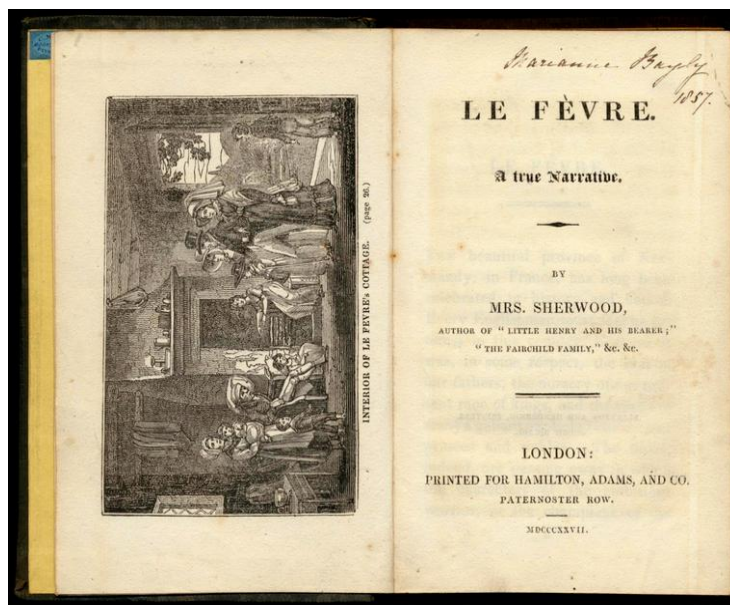
First edition, and apparently only separate edition, of one of Sherwood's more uncommon works.

Written for young readers, the text describes the life of a poor man with four children living in Normandy. He appears to be quite happy with his lot until an English family living in that part of France bring him knowledge of the Gospels. An overtly evangelical perspective pervades the work, Sherwood apparently hoping that visitor to France would try to do their bit in converting the ignorant peasantry: 'we lay down our pen, adding only this observation, That we trust the example here given, of brotherly and Christian love towards our Continental neighbours, may have a beneficial effect on the minds of all persons to whom this story may be communicated; and that, in the times to come, all former rivalries between the neighbouring nations of Europe, nay the whole earth, may be lost in one sweet interchange of kind offices and Christian love.'

Now that continental travel was beginning to expand perhaps most holiday makers had other things on their mind than mingling too closely with the peasantry.

Mary Martha Sherwood (1775-1851), novelist, diarist and autobiographer wrote 'more than 350 titles, chiefly pious works for the young, on whom she exerted a unique influence' (*Feminist Companion*).

OCLC records just three copies in the UK, at the BL, NLS and V & A, and one in North America, at UCLA; see Blain, Clements & Grundy: *Feminist Companion to Literature in English* (1990), pp. 976.



YOUNG MILLINERS' SHOP

72 **[SHOPPING TOY].** LA MODE [title on lid]. A very well stocked box of millinery supplies, including a selection of miniature hats for dressing up dolls after the latest fashion for playing millinery shop. [France, c. 1895-1910]. £ 1,250

Large decorative patterned paper-covered box with a decorative border of flowers enclosing a decorative label showing a hand mirror reflecting a girl in a decorative hat, mottled in gilt over green, measuring [320 x 220 x 90] mm, with fall-flap front and hinged lid, opening to reveal the contents in a fitted interior [as detailed below] with a mirror in gilt frame (cracked). extremities of the box slightly rubbed.

A very decorative toy box of millinery items comprising a stylish selection of dolls' hats in a variety of materials, crepes, plaited straw samples, silks, cottons and other threads. The toy box contains:

Including 4 straw plait hats in various colours, a few added decorations and bands (each approximately 70 mm diameter); 4 felt hats in various colours; 1 gauss covering; 2 miniature turned wood milliner's display stands - one painted red, the other painted green (each 120 mm high); various miniature reels of thread, trimming, artificial flowers, garlands artificial ostrich feathers and other decorative elements.





A very decorative toy workshop of considerable charm and a rare survival given the delicate nature of the contents. No indication is given as to the manufacturer although the style more Edwardian than fin de siècle in tone.

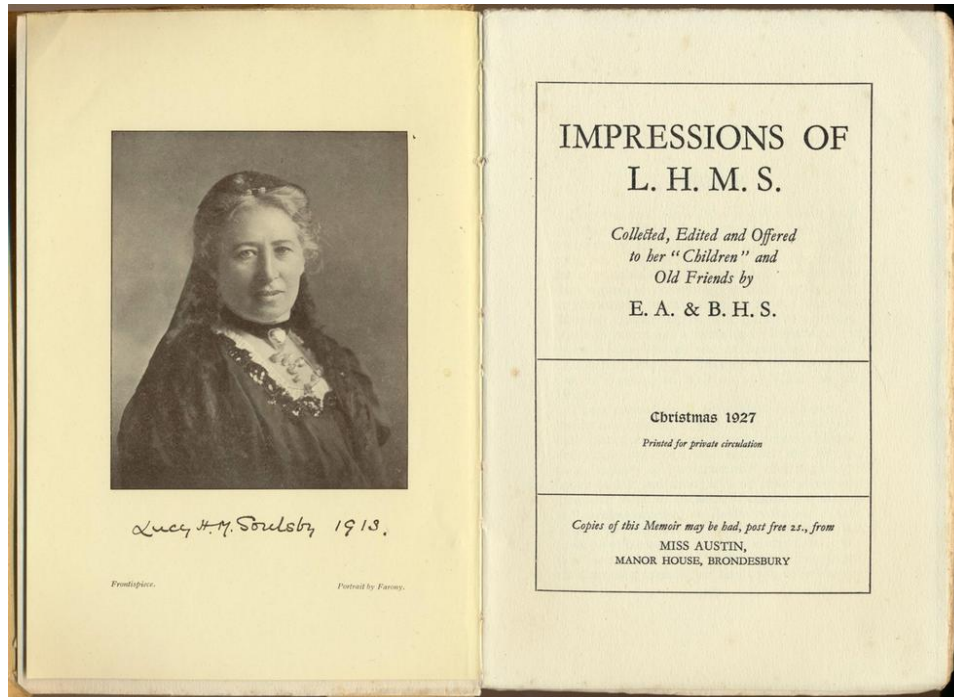
IMPRESSIONS OF A PIONEERING HEADMISTRESS

73 [SOULSBY, Lucy Helen Muriel]. [SOULSBY, E. Austin and Basil Harrington SOULSBY, editors.] IMPRESSIONS OF L.H.M.S. Collected, Edited and Offered to her Children and Old Friends by E.A. & B.H.S. Christmas 1927 Printed for private circulation. Copies of this Memoir may be had, post free 2s., from Miss Austin, Manor House, Brondesbury. [Printed in Great Britain by the Whitefriars Press, Ltd., London and Tonbridge]. [1927].

£ 85

FIRST EDITION. 8vo, pp. xv, [i] blank, 172; with two photographic portraits of Lucy Soulsby; uncut and stitched as issued in the original publisher's printed wraps, lightly dust-soiled with some minor chipping to edges, otherwise a very good copy.

Scarce first edition of these reminiscences of Lucy Helen Muriel Soulsby (1856-1927), a pioneering headmistress and educationalist, published shortly after her death.



'Soulsby drew her principles from the works of John Keble, Charlotte M. Yonge, and Elizabeth Sewell (publishing an edited and revised edition of her *Principles of Education*, 1914). She emphasized the importance of cultivating spirituality and encouraging the drawing up of individual plans of prayer, Bible reading, and self-discipline. Publishing *Two Aspects of Education* in 1899, she chose to highlight 'I. Self-Control II. Fortitude, Humility and Large-Heartedness'... While she placed great stress on the power of women's influence, she did not support women's suffrage, signing Mrs Humphry Ward's petition against it in 1889, and considered women's and men's spheres to be essentially different. She favoured educated girls taking up elementary school teaching if a career was necessary. She preferred to take advice from men, although Mrs Henry Grenville was a close friend for some twenty years before her death in 1923. Soulsby retired from Brondesbury in 1915, by which time her ideas were seeming increasingly dated' (Oxford DNB).

OCLC records five copies, at the BL, Bodleian, Chicago, NYPL and the National library of New Zealand.

FINDING YOUR WAY BACK TO YOUR CAPITAL CITY

74 **SPOONER, William.** *THE TRAVELLERS OF EUROPE*, with Improvements and Additions. London: Published by William Spooner, 379, Strand, December 1st, 1852. **£ 1,250**

Geographic game, a hand coloured lithographic map by L'Enfant, printer, 12 Rathbone Pl. (495 x 640 mm) with numerous vignette views, dissected into 9 sections and mounted onto linen; folding into the original brown cloth covered boards (179 x 234 mm) with large pictorial lithographic label on front cover; original green cloth ties. A transcript of the Rules are included with the game.



A beautiful map of Europe from the coast of Africa in the south, the Urals in the east and Iceland in the north.

The game was first issued in 1842 by Spooner, who evidently thought that that version was now becoming slightly out of date. Probably the arrival of goods for the Great Exhibition from the All Nations of the World spurred him on, he also took advantage of modern and more accurate views of the cities depicted on the game, some probably worked up from photography. Another 'improvement' was to increase the area of the game covered by Europe and reduce that of the eastern portion of Russia and Asia - in comparing the two version's it is quite apparent that larger illustrations of western cities and subjects could be incorporated without reducing the scale of the more sparsely illustrated eastern cities.

The object of the game was for travellers to get back to their capital cities: 'The Travellers who are of different nations,



having journeyed in company through various parts of the world, agree on arriving at Alexandria to return home to the capitals of their respective countries, by embarking each from some different city in Africa, or on the shore of the Mediterranean Sea. The Austrian (distinguished by the mark A) is to start from Jerusalem; The Russian (marked B) from Cairo; the Swede (marked C) from Alexandria; the Prussian (marked D) from Tripoli; and the Englishman (marked E) from Morocco. Close to, or upon, these cities, the points of starting are marked S, and each traveller places his mark or counter on the part of the city from which has to commence his journey. Their journeys are to be pursued by the turning up of the totum, which is marked with the letters N, E, S, W representing north, east, south and west; and each traveller is to move along the lines of the pictorial map from cross to cross of the squares as may be determined by the totum.'

By this method the players wander around the board until they arrive home. No game would be complete without fines and rewards and Spooner challenges players to name kingdoms when they land on a city or forfeits for getting too near the edge.

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 moved to 377 and then 379, Strand until his death at which time the business under other hands had adapted to selling photographic prints.

Whitehouse p. 18.

HELP FOR LEGAL EDUCATION IN THE SCOTTISH UNIVERSITIES

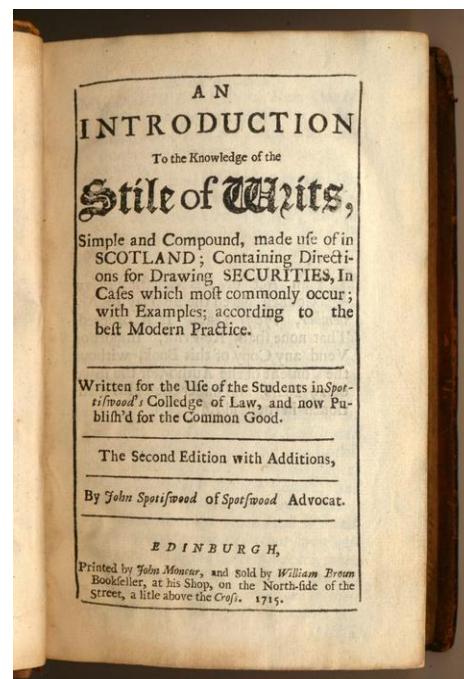
75 **SPOTTISWOOD, John.** AN INTRODUCTION TO THE KNOWLEDGE OF THE STILE OF WRITS, simple and compound, made use of in Scotland; Containing Directions for Drawing Securities, In Cases which most commonly occur; with Examples; according to the best Modern Practice. Written for the use of the students in Spottiswood's college of law, and now publish'd for the common good. The second edition with additions, by John Spottiswood of Spottiswood Advocat. Edinburgh, Printed by John Moncur, and sold by William Broun Bookseller, at his shop, on the North-side of the Street, a little above the Cross. 1715.

£ 185

SECOND EDITION WITH ADDITIONS. 8vo, pp. [xxiv], 408, [27] index, [1] advertisement; apart from a very minor stain at foot (not affecting the text), a clean fresh copy throughout; in contemporary polished calf, spine with remains of label lettered in gilt and label at foot, some rubbing at head and to extremities, but still a very good copy.

A handier edition for students than the first edition quarto printed by Robert Freebairn in 1707. Spottiswood, or more probably his printer Moncur also having dropped the black letter typography and given the work a much simpler and better form. Freebairn 'The Pretender's Printer' had in any case left the scene in 1715 and was soon to escape to France until things cooled down a bit.

John Spottiswood (1667-1728), lawyer and jurist, decided in 1701 'to offer classes in Scots law and civil (Roman) law, which he started to teach in 1702. His classes on Scots law covered the form of process, the styles of documents, and the substance of the law. The first two of these led to his publishing *Introduction to the Knowledge of the Style of Writs* (1708) and *The Form of Process, before the Lords of Council and Session* (1711), both of which went through several editions. He relied on Sir George Mackenzie's *Institutions of the Law of Scotland* to teach the substance of the law, publishing an edition with notes deriving from his classes in 1723. In Roman law he taught a course on Justinian's Institutes, using as his textbook Böckelmann's *Compendium Institutionum Justiniani*. Spottiswoode's classes were initially very successful (his pupils included Duncan Forbes of Culloden), but he seems to have stopped teaching between 1706 and 1710, because of the success of a rival private teacher. After 1710 he taught only his classes on Scots law, probably teaching most years until 1722. Again his classes were successful' (Oxford DNB).



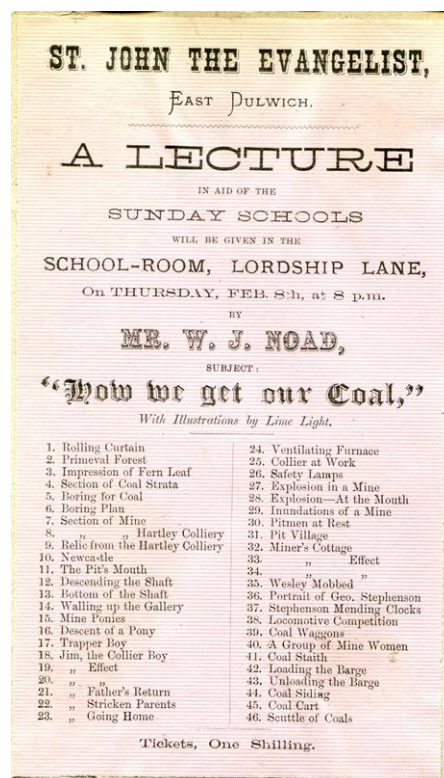
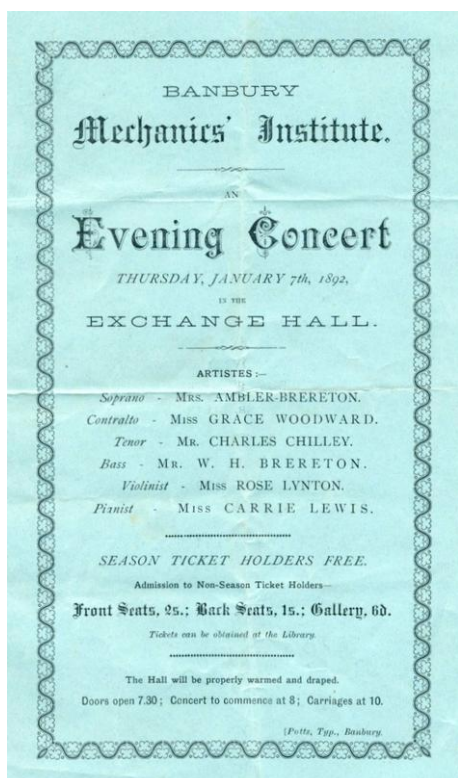
ESTC records three copies in North America, at Harvard, UCLA and the Los Angeles County Law Library.

MUSIC, STORIES AND 'PENNY READINGS'

76 [ST. JOHN THE EVANGELIST'S, EAST DULWICH]. COLLECTION OF 28 FLYERS INVITING TO MUSICAL, LITERARY AND EDUCATIONAL EVENTS. London, various printers, £ 450

All 8vo and mostly printed on coloured paper; all mounted on strong folio sheets, together with additional paper cuttings reporting on the events.

The parish of St John the Evangelist was originally a chapelry created from St. Giles-Camberwell parish; the church was built in 1865 on green fields, called Goose Green. The move of the Crystal Palace to neighbouring Sydenham in 1854 and the ensuing railway connection enabled rapid growth of the South London suburb and the need for churches. W. J. Strickland became the reverend of the church and organized educational and cultural events which



are documented here in this collection of ephemeral items. The events advertised for and described in newspaper cuttings are for musical performances with readings of edifying stories interspersed, 'Penny Readings', all introduced by Mr. William J. Noad, the manager of a steamship company who may have been the collector of this collection. All neatly printed on paper of various colours with some printed *in* colours.

BY THE 'MASTER OF THE FRENCH AND ITALIAN LANGUAGES
AT THE MACCLESFIELD GRAMMAR SCHOOL'

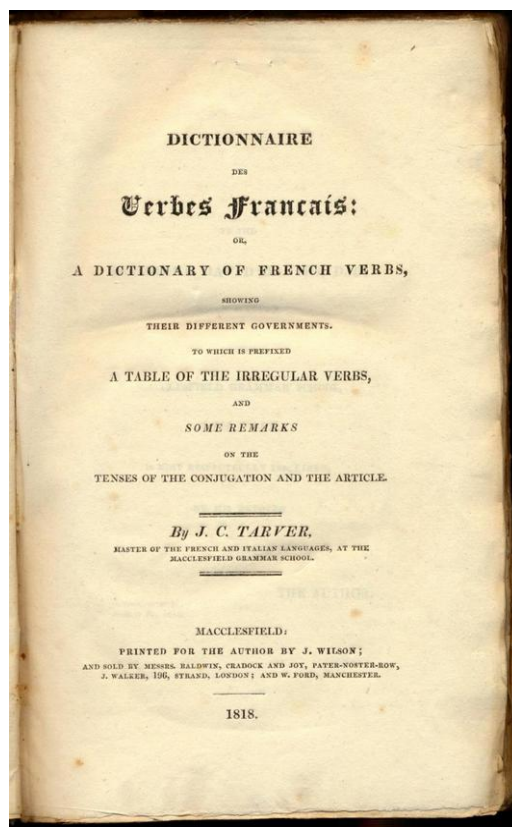
77 **TARVER, John Charles.** DICTIONNAIRE DES VERBES FRANÇAIS: or, A dictionary of French verbs showing their different governments to which is prefixed a table of the irregular verbs, and some remarks on the tenses of the conjugation and the article... Macclesfield: Printed for the author by J. Wilson... 1818. £ 450

FIRST EDITION. 8vo, pp. viii, lix, [i], 277, [1] blank, [1] errata, [1] blank; minor light foxing in places, otherwise clean throughout; with note on front free endpaper 'Rebacked Nov 1885. To preserve it as a Macclesfield book. I found this book at Henbury in 1874. T.K.B.'; uncut in contemporary boards, later expertly rebacked in vellum, spine ruled and lettered in gilt, with morocco label lettered in gilt, board a little foxed, but not detracting from this being a very good copy.

Rare first edition of this dictionary of French verbs by John Charles Carver, 'Master of the French and Italian languages at the Macclesfield Grammar school', the work being attractively published in the town.

The educational writer John Charles Tarver (1790–1851) was born at Dieppe on the 27th March 1790. 'Upon the outbreak of war with England in 1793, the Tarvers were thrown into prison, together with the other English residents. John was at that time staying in the house of M. Féral, a friend of his mother, and chief engineer of the 'Ponts et Chaussées' for Seine-Inférieure; and when the means of escape were offered to his parents, he was left in France until an opportunity should offer to send him to England. This never occurred. M. Féral, however, brought the child up as his own son, educated him, partly himself and partly at the government school at Pont Audemer, and in 1805 took him into his own employment in the service of the Ponts et Chaussées. Three years later he obtained him an appointment in the administration de la marine, in which service he remained, first as secretary to the admiral of the fleet at Toulon, and afterwards at Leghorn, Spezzia, Genoa, and Brest, until at the cessation of war in 1814 he was enabled to renew his intercourse with his family. In March of this year he obtained leave of absence and hastened to England, where he found his mother and a brother and sister living. He returned to Paris during the 'hundred days,' immediately after the flight of Louis XVIII, but, his prospects there appearing unsettled, he decided to rejoin his friends in England. He soon obtained a post as French master at Macclesfield free school. While there he was struck by the lack of guidance afforded by existing dictionaries as to the right word to choose when a number of equivalents were given. As a first attempt to remedy this defect he prepared his 'Dictionnaire des Verbes Français' (Macclesfield, 1818, 8vo); but this was avowedly incomplete, and he was ultimately led to produce, at the cost of immense labour, his valuable and original 'Royal Phraseological English-French and French-English Dictionary' (London, 1845, 2 vols. 4to; 2nd edit. 1849; 3rd edit. 1854). It was dedicated by permission to Prince Albert, and it remains a standard work' [DNB - the 1898 text for a change]

OCLC records five copies, all in the UK, at the BL, Cambridge, NLS, Aberdeen, and Glasgow, with no copies in North America.

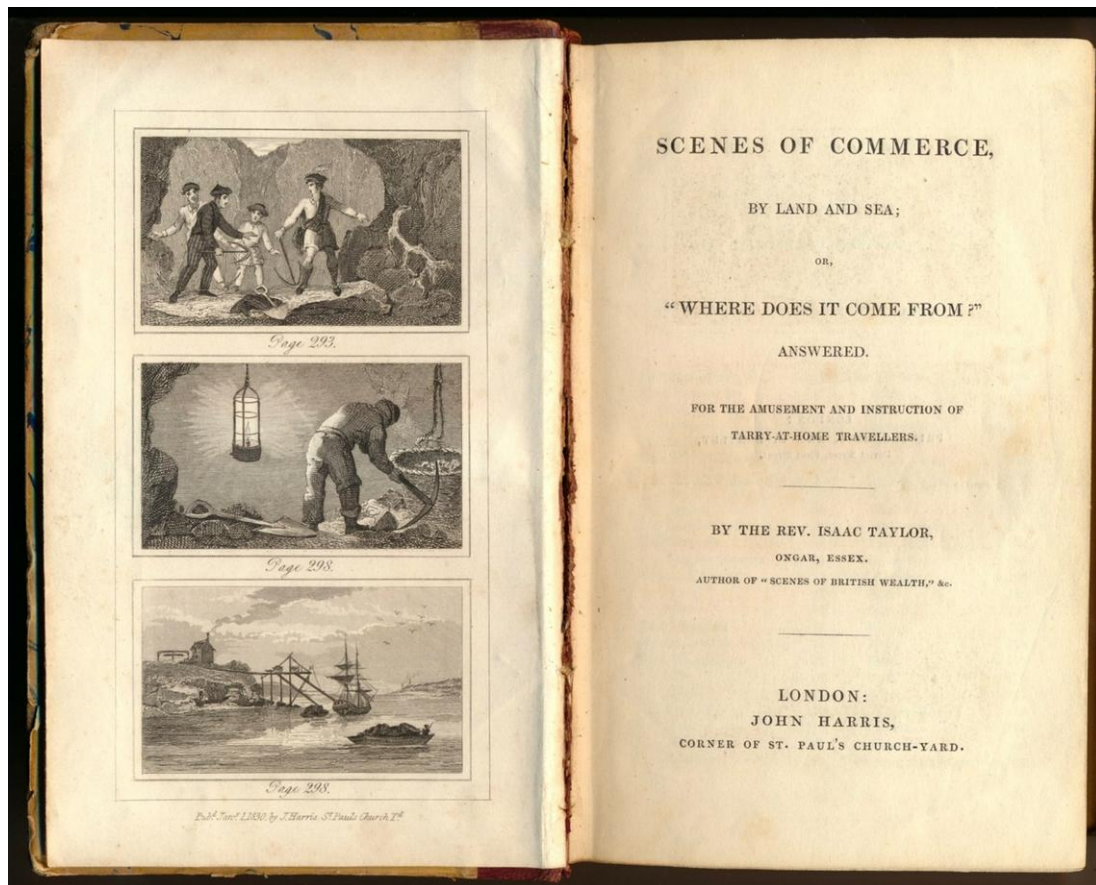


FOR THE YOUNG ECONOMIST

78 **TAYLOR, Rev. Isaac.** SCENES OF COMMERCE, by Land and Sea; or, "Where does it come from?" Answered, upon a Plan arranged by the late Rev. Isaac Taylor, of Ongar, Essex. London: John Harris, Corner of St Paul's Church Yard. [1830]. £ 225

FIRST EDITION. 12mo in 6s, pp. iv, 387, [1] blank, with 18 engraved plates, including frontispiece; each plate containing three scenes; bound in the original dark red publisher's roan backed marbled boards; spine repaired.

A charming and well-illustrated educational children's book on trade, commerce, and manufacturing. *Scenes of Commerce*, illustrated with engravings from designs by Taylor and his son, was the last of a series of works, which included such titles as *Scenes in Africa* and *Scenes in America*, that were written for 'tarry-at-home travellers.'



The work is constructed around short articles on objects found during a travelogue around the reader's home. Beginning with 'The Breakfast' with objects that gave lesson on Tea, Coffee and Sugar; next 'The Withdrawing Room' in which Mahogany, Glass, Carpets and Curtains are each explained followed by over one hundred everyday items dotted about the house. A trip is made to a new house then building and several institutions including the Royal Exchange and The Custom's House are also explained. Although planned by Isaac Taylor (1759-1829), the work was published posthumously.

Stewart A57; Goldsmiths 26201, see Moon, *John Harris's Books for Youth*, 872a; and Osborne, p. 191.

UNDER RATHER THAN OVER



79 [THAMES TUNNEL]. LE TUNNEL DE LA TAMISE À LONDRES. THE TUNNEL AT LONDON. IL TUNNEL DELLA TAMIGI IN LONDRA. DER THEMSE-TUNNEL IN LONDON Malerisches Perspective nach der Natur. Original- Eigenthum. G.W.F. [Germany?, after 1843]. **£ 350**

Box 220 × 180 mm, hand-coloured lithographic peepshow, top view on white paper with double peep holes revealing lower view, 3 cut-away sheets and back scene, pasted down; the upper cover marked and worn, with scene now only just perceptible.

Possibly the finest of the 'Thames Tunnel' Peepshows with the scenes being skilfully coloured although in this copy the upper top view is very worn

Each of the cut-aways is populated with a variety of visitors including Turks, Scotsmen, Frenchmen other travellers to see Brunel's engineering wonder. The central colonnade has a great variety of booths selling victuals and souvenirs with the traders in the walkways offering hawkers of shawls and broadsides.



OPTICAL ILLUSION

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

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

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

Adriaan Ophorst (1833-1901), bookseller in Wageninge and younger brother of Johannes Adriaan who was a publisher, bookbinder and owner of a bookshop also in Wageningen. A second series of his *Gezichtsbedrog* is listed with a date of 1867 in Brinkman's *Catalogus van boeken en tijdschriften*, and although we cannot identify a date for our first series it would likely that Ophorst issued it within a year of the second series.

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



DESIRABLE TRAITS FOR THE IDEAL DAUGHTER

81 [VICTORIAN GIRL'S EDUCATION]. THOUGHTS & EXTRACTS ON THE EDUCATION OF A DAUGHTER. 'Private': 1857-1858. £ 750

Manuscript, 8vo, [19 × 11 cm], pp. 41 and pp. 6 at end; original dark purple straight-grain limp morocco, marbled edges, spine partly defective and rubbed.

Whoever the writer was they were clear on what was most desirable in a daughter's education.

'The first thing to consider is what I wish my child to become, for without a definite idea as to the standard I aim at there will be no consistency in my efforts to educate.' There follows several precepts, the first that she should be a Christian Woman; second 'That she should be Truthful in little as well as great matters'; 'Generous in thought & deed'. Thereafter tumble out all the other desirable traits of being 'Courteous', 'Patient', 'Forgiving', and 'Honourable'. Some more enlightened thoughts follow on for the girl should be 'Well educated - very well read in the chief works of her own language & a fair proportion of foreign literature' although this is somewhat negated by her Accomplishments: 'This must as God grants the power. I should much desire my darling should play, sing &

draw for her dear fathers' sake & as a source of amusement for herself but only if she were able to do it well enough to give pleasure to other.'

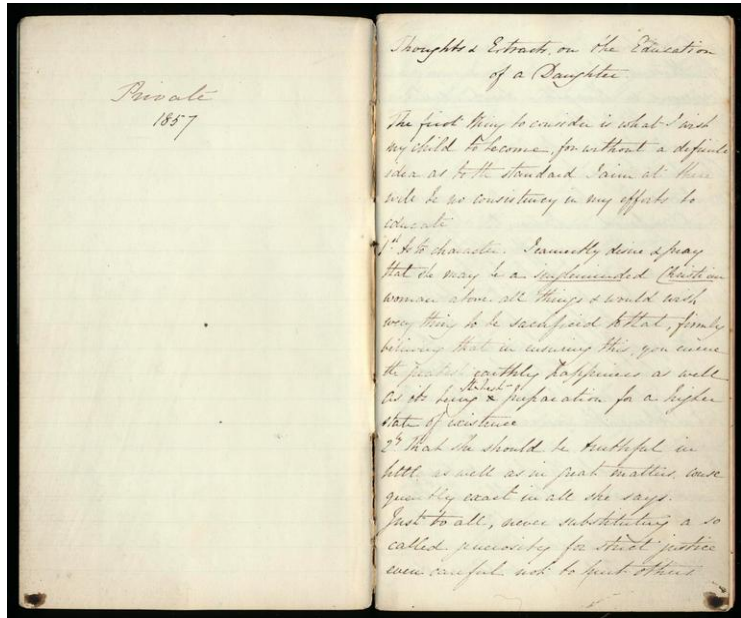
She should of course be 'Graceful', 'Gentle', 'Refined', 'Active & industrious, fond of exercise. Scrupulously clean & neat. Clever with her hands, work &c. A good housewife' also 'A good walker, upright & light. A good fearless horsewoman. A good reader. Able to converse intelligently' and so on it goes until the writer clearly exhausted with the effort ends his first thoughts: 'these are some of the qualities I desire for my child there are many more which I may think of & write down as they occur.'

Indeed he has only just got started for he took up his note book again with dangers of spoiling children and 'I would no ...always amuse a child, allow it to amuse itself it is less exciting to its mind & moreover has the advantage of not making children such a burden to their elders, difficult to amuse hard to please premature women.'

The writer must have set all this down very soon after his girl was born, fairly obviously feeling a little left out at times and begins to dictate what mothers should do as well: 'A mother should be careful not to turn nurse & neglect her own intellectual advice.' In January 1858 he thought that 'While a child is as young as our own, it seems impossible to attempt to impact any religious years, because she has no conception the unseen much less that which she has never seen.' Well clearly this father must have tried and failed in his educational enthusiasm.

By February he is quoting and looking for hints from the newly published *Tom Brown's School Days* but thankfully for the girls sake in 1860 he lights upon something a little more progressive and starts reading *Intellectual Education* by Emily Shirreff. He thereafter quotes extensively the key points that Sherriff professes and which he also thought best suited for his child with the hoped he could put this into action before she was eighteen.

We have to admit the writer clearly wanted the best for his daughter but something of a struggle is going on in his mind between doing the 'right thing' and being a loving father. At the end of the work are various notes on comparative religion chiefly from Max Müller's *Chips from a German Workshop*, so maybe he was moving with the age. We hope his daughter turned out well despite all these 'ideas' of good parenting.



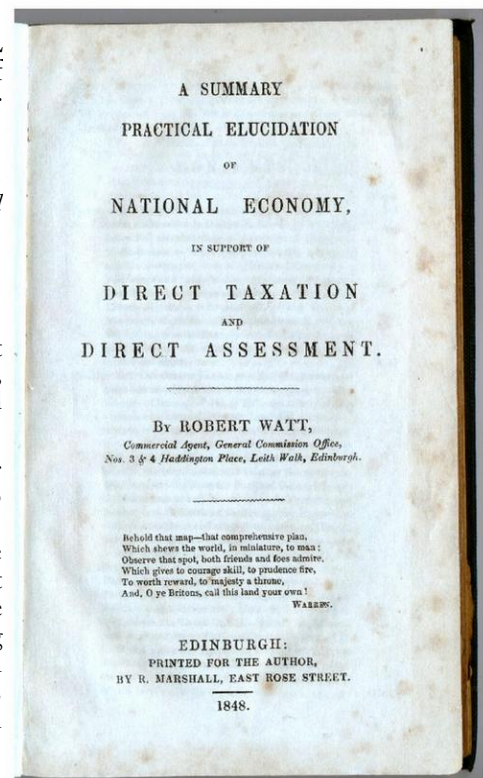
POOR LAW, RAILWAYS AND CRIME

82 **WATT, Robert.** A SUMMARY PRACTICAL ELUCIDATION OF NATIONAL ECONOMY, in Support of Direct Taxation and Direct Assessment. Edinburgh: Printed for the author, by R. Marshall, East Rose Street. 1848. £ 75

FIRST EDITION, PRESENTATION COPY. 8vo, pp. x, [iii-] iv, 5-240; some minor light browning in places, otherwise clean throughout; original blind stamped blue publisher's cloth, upper board and spine lettered in gilt, spine lightly sunned; inscribed on front free endpaper 'To the editor of the Medical Times, with Compliments from Robt. Watt, Edin, 11th July 1848'; an appealing item.

Scarce first edition of this collection of letters and essays by Robert Watt on subjects as wide ranging as education, the poor law in Scotland, agriculture, legislation regarding the construction of the Railways and Criminal Laws of the time.

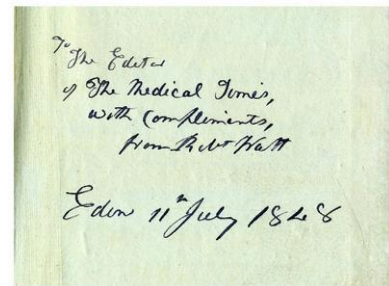
The tone of the work is progressive and although written in a rather journalistic style it does convey Watt's sense of injustice and one to wonders whether it was promoted as a direct result of the revolutions sweeping Europe that year. 'The beneficial tendency of subduing the earth, by improving land and constructing railways is so immense, that it leads with mathematical accuracy to "direct taxation" on the land and the railway, through the medium of a self-adjusting currency, as a means of defraying our public expenditure, and liquidating our national debt. The beneficial tendency of enlarging the civil rights, and extending the religious privileges of the people, is so unbounded, that it leads with mathematical



accuracy to "direct assessment" on all territorial property and realized capital, as the means of supporting the poor, educating the young, and employing the unemployed' (p. iv).

Some of the pieces were first published in various Scottish newspapers in the preceding decades although in almost every case the text has been both altered and added to before inclusion in this book. Interesting also that Watt anonymously published *A caution to bankers, merchants, and manufacturers: against a series of commercial frauds prevalent throughout Great Britain and Ireland* in 1831 and a second series on the same subject in 1833. These with the present text point to the author having been connected with Kirkcaldy, Fife and further that he describes himself a 'Commercial Agent, General Commission Office, No. 3 & 4 Haddington Place, Leith Walk, Edinburgh' - a familiar address to any Scottish book collector. As a commercial agent Robert Watt's assets were under an order of sequestration by 1868 and this is the last evidence we can find of him.

Goldsmiths 35787; Kress C.762; OCLC recording three copies at Harvard, National Library of Scotland and the Institute of Social History, Netherlands.



MILTON POPULAR WITH THE DISSENTERS

83 [WESLEY, Samuel]. A LETTER FROM A COUNTRY DIVINE to his friend in London. Concerning the Education of Dissenters in their Private Academies; In several parts of this Nation... London: Printed for R. Clavel at the Pecoock in St. Paul's Church-Yard. MDCCIII [1703]. £ 250

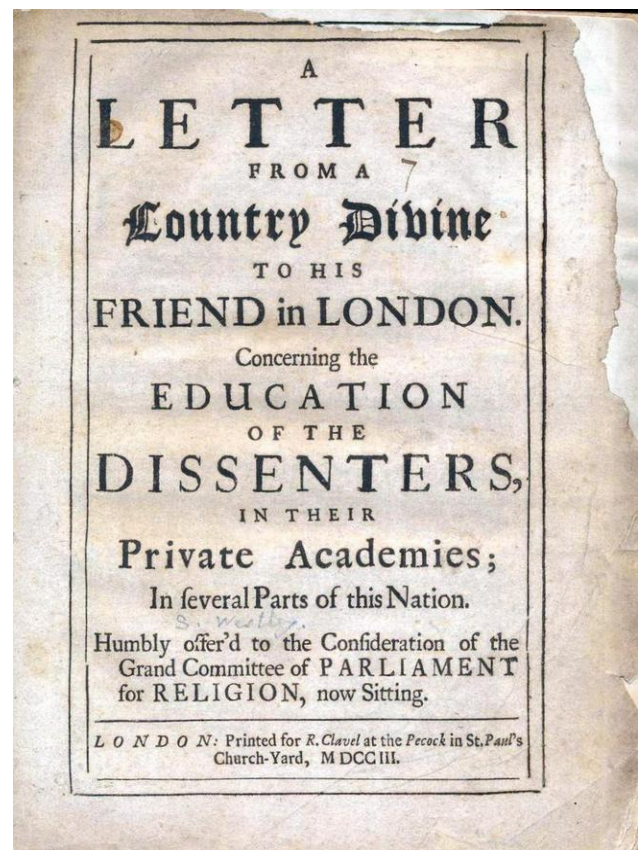
FIRST EDITION. 4to, pp. 15, [1]; with some damage to head and fore-edge of title with minor loss, and lightly browned in places, otherwise a good copy, in recent marbled wraps.

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

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

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

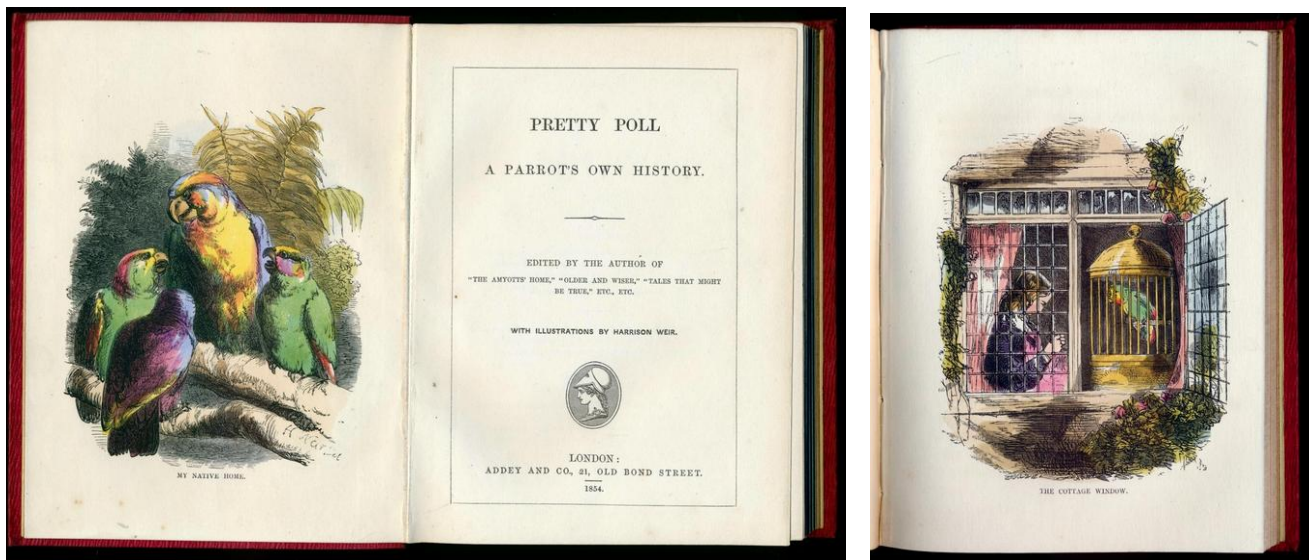
OCLC: 31694876.



'DON'T FANCY THAT I AM A MACAW, OR A PARAKEET', BY THE BYE. NO, I BELONG TO THE TRUE PARROTS'

84 [WOOD, Sara]. PRETTY POLL. A Parrot's Own History. Edited by the author of "The Amyott's Home," "Older and Wiser," "Tales That Might Be True," Etc. Etc. With Illustrations by Harrison Weir. London: Addey and Co, 1854. £ 285

FIRST EDITION. 8vo, pp. [iv], 9-84, 8 advertisements; with four hand-coloured full-page engravings; in the original red blind-stamped publisher's cloth, spine and upper board lettered and tooled in gilt, all edges gilt, some light rubbing, but overall a fine copy.



Scarce first edition of this history of 'Pretty Poll', as told by herself, beginning with an account of her birth in the 'Spice Islands in the Indian Sea', being captured, taken to England and her many adventures and encounters thereafter.

'Don't fancy that I am a Macaw, or a parakeet, by the bye. No, I belong to the true parrots, which everybody knows are much superior birds on many accounts, and particularly for our cleverness in talking. Macaws, too, to my mind, are but vulgar looking birds, with their gaudy, flaring, red and yellow plumage; and as for parakeets, they are pretty looking little things enough, to be sure—but who ever heard them talk fit to be heard? But I am, as I said, a *true* parrot, of a most brilliant, yet delicate, green. About my head, however, I have a few yellow and purple feathers, which are very becoming; and in each wing I have a feather or two of the brightest red—the effect of which, when I expand my wings, is very remarkable' (pp. 10-11).

The author, Sara Wood, flourished as a writer between 1843 and 1875 producing a variety of children's literature.

OCLC records four copies in the UK, at Cambridge, the NLS, BL and the National Art library at the V&A, with a further four copies in North America, at Toronto, Princeton, Florida and NYPL.

SUPPRESSING CIVIL DISOBEDIENCE

85 [WRITING SHEET]. THE CITY LIGHT HORSE VOLUNTEERS reviewed by Lord Harrington on Wimbledon Common. Printed & Sold by Edwd. Langley No 173 High Street, Borough and Champante & Whitrow Jewry Street, Aldgate. [1805]. £ 850

Used engraved writing sheet, [45 x 37cm], with hand coloured scenes, watermarked Edwards & Pine, 1805, some splits to folds (repaired), and lightly dust-soiled, otherwise in good condition.

A good example of a broadsheet writing sheet, depicting in the main image 'The City Light Horse Volunteers', with vignettes beneath demonstrating six sabre strokes and a bombardier firing a mortar at a castle.

The Light Horse Volunteers, first formed by well-to-do London merchants in 1779 and disbanded in 1783, were re-established in May 1794 as the Light Horse Volunteers of the Cities of London and Westminster. Their chief role was to suppress civil disobedience. However, as rich men with expensive gear, their reputation as soldiers was not good: in later years the Cato Street Conspirators planned to raid their stables as part of their plot of 1820.

The present sheet is filled with a prayer by John Ellyatt in 1811, He is very probably that born in Slaugham, Sussex in 1797 the son of a yeoman and woodreeve of the same name.



INTRODUCING THE RECENTLY
FOUNDED EDUCATIONAL ASSOCIATION
FOR MAINLY WORKING CLASS WOMEN

86 **ZEPLER, Wally.** WELCHEN WERTH HAT DIE BILDUNG FÜR DIE ARBEITERIN? Ein Vortrag... Berlin, [Max Bading] for Expedition der Buchhandlung Vorwärts, 1899. £ 95

FIRST EDITION. 8vo, pp. 15; a little browned due to paper stock, a few short marginal tears; original printed wrappers with ornamental border; margins a little frayed; contemporary Swiss trade union and workers' organisation stamps on front cover, one on the title, shelfmark label on front cover.

First edition of a speech given by the women's rights activist and socialist Wally Zepler (1865-1940), whose political life spanned both the German Empire, Weimar Republic and the rise of fascism. In this speech Zepler introduces the recently founded educational association for mainly working class women and its objectives, and defines 'Bildung' as something more profound than systematic school knowledge, explaining that education and knowledge of the history of class struggles and liberation movements is indispensable for the present economic struggles.

Emig D 203; OCLC gives only several locations in Europe, chiefly Germany, and one in Israel.

