

MARLBOROUGH RARE BOOKS

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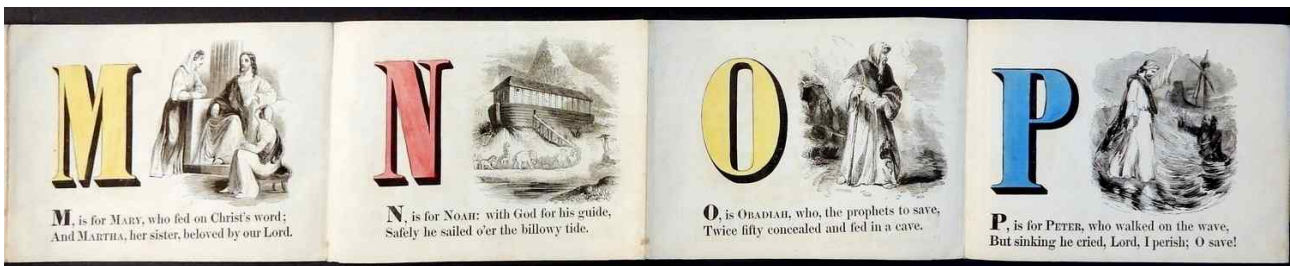
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MARCH, 2022

LIST 82

A SPRING MISCELLANY INCLUDING A SELECTION OF PANORAMAS



O, IS OBADIAH

1 [ABC]. DARTON'S SCRIPTURE PANORAMIC ALPHABET. London: Darton & Co., Holborn Hill. [c. 1855]. £ 750

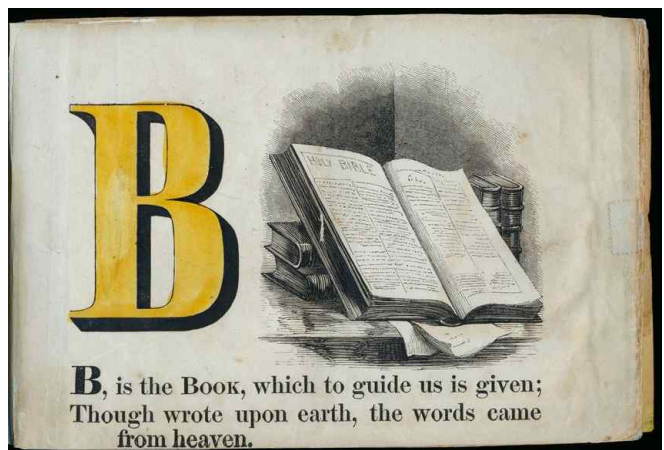
Oblong 8vo [20 x 13cm]; 26 hand coloured alphabet letters with verse, first lettered pasted to the inside front wrapper; minor chipping to the corner of the letter A leaf, affecting one letter, some light marking and strengthening to joints in places; tipped in to the publisher's original printed wrapper, rebacked using matching paper and corners likewise, lower wrapper advertising Darton's 'The Little Englishman's Library or Child's Treasury of Knowledge', some surface rubbing to wraps, but still a good copy.

Rare *Scripture Panoramic Alphabet* by the ever resourceful Darton & Co., with illustrations and scripture references for each letter of the alphabet.

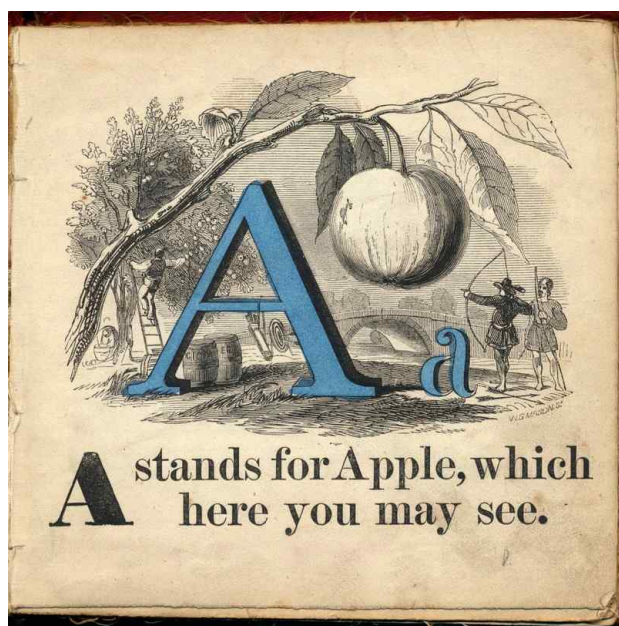
As might be expected, Adam illustrates the letter 'A', the Bible and Christ, 'B' and 'C', Goliath 'G', Peter 'P', Ruth 'R', the Cross conveniently filling in for letter 'X', and concluding with the less well known Zoar for 'Z'. With the juvenile audience in mind, as might be expected, the ever popular story of Noah and his Ark is used for two of the letters, 'D' and 'N':

'D, is the Dove, that was sent forth by Noah,
Who back to the Ark an olive-leaf bore'
'N, is for Noah: with God for his guide,
Safely he sailed o'er the billowy tide.'

It is interesting to note that Darton issued another alphabet panorama, *The Panoramic Alphabet of Peace*, around the same time as the present, similarly set out and with the letters coloured in the same way.



Darton H1340; OCLC records one copy in North America, at Princeton, and a further three in the UK, at the NLS, Manchester and the National Art library at the V & A.



ILLUSTRATED WITH LETTER ASSOCIATIONS

2 [ABC]. [GREEN, John William, editor]. GREEN'S ALPHABETICAL PANORAMA. London: Darton & Co. [n.d., c. 1853]. £ 750

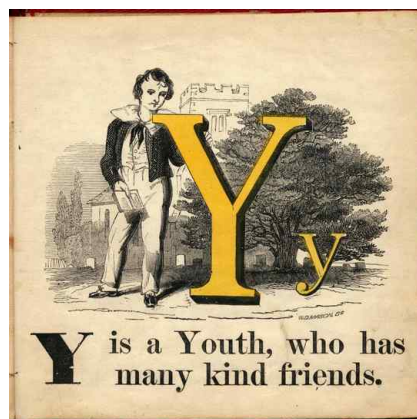
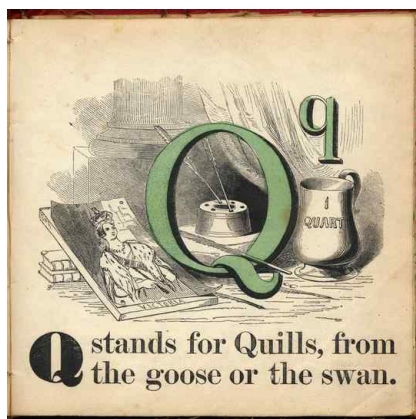
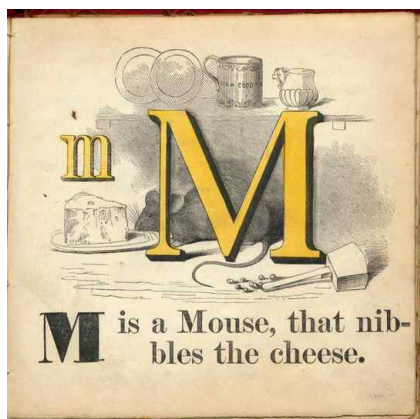
Square 8vo (16 x 15.5cm), frontispiece, engraved title and 26 letters (signed 'W.G. Mason'), all coloured by hand, printed on recto only and mounted in linen, as issued; some light dust-soiling and smudging in places; bound in the original blindstamped red publisher's cloth, upper cover title 'Indestructible Nursery Leading Strings' within central cartouche, hinges, corners and extremities rubbed, some chipping to head and tail, and darkening to cloth, but still a good copy, with the contemporary inscription 'Master George Bacon, the gift of his dear Papa, 13th October 1853' on front pastedown and foot of title page.

Scarce and charming children's alphabet issued by Darton & Co. under the editorship of John William Green.

Each of the letters are hand coloured and set within an engraved scene, with the illustrations chosen pertaining to that letter, so for the letter A an apple tree and two archers are depicted; for B a Bible, basket, bottle, ball, bell and bat; for C a cat, cheese, canary and cockatoo; and so on. Beneath each group of illustrations a short simple rhyme is then provided: 'E is for Elephant, monstrous and high'; 'L is a Ladder, for climbing a wall'; 'T stands for Tiger, striped yellow and black'. For the 'difficult' letters of X and Z, the editor chooses to depict a butlers tray table (with emphasis on the folding legs of the table in the shape of an X!) and the tried and trusted Zebra for Z, with the concluding rhyme 'Z comes the last, and here it all ends'.

John William Green (1782?-1860) 'may have begun his career as a teacher. He became deeply involved in the temperance movement and in his sixties was editor of the *Teetotal times* and the *Young teetotaller*. He was also an employee of John Cassell, who in 1848 set up in London as a publisher of cheap literature and, like him, was a prominent temperance advocate. Among the mourners at Green's funeral was George Cruikshank' (Darton: *The Dartons*, 2004, p. 449). Besides the present work he also edited *Green's Nursery Annual*, which was the first published in the series by Darton in 1847, followed by Green's first reader (c. 1850).

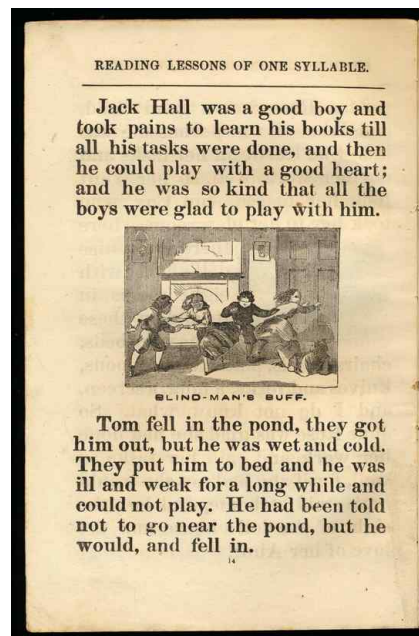
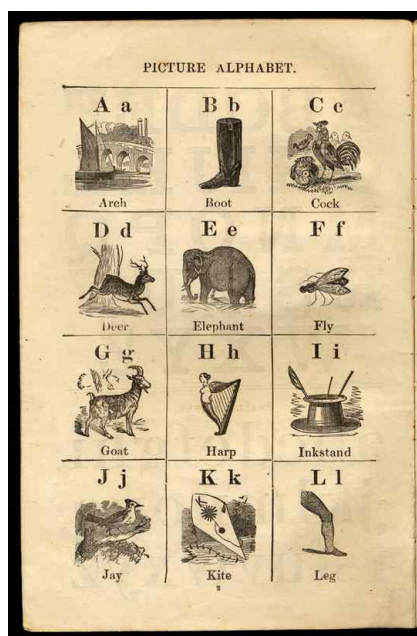
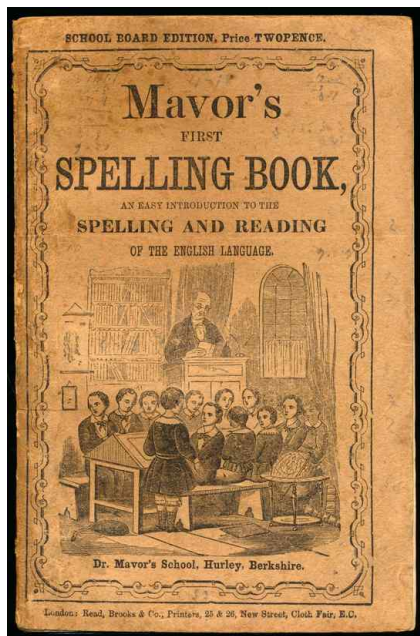
The scenes for each letter are by the wood-engraver Walter George Mason (1820-1866). 'In England, Walter Mason became very well known as a wood-engraver and worked with The Illustrated London News, Punch,



Pictorial Times, The Art Journal, Illustrated Exhibitor, The Poor Man's Guardian and other periodicals. His work appeared in more than 40 books published in London and Edinburgh, including at least 17 for children. The British Museum owns his engraved portrait of Queen Victoria on horseback after T.N. Nicholson; also proofs after J. Absolon, and a crudely engraved reproduction of a Louis Haghe painting' (see <https://mychildrensancestors.weebly.com/walter-george-mason.html>). In 1852 he emigrated to Australia, where he continued his work until his death in 1866.

As the title suggests, the work was primarily issued as a folding panorama, though some copies, as here, were cut and presented bound in book form.

Darton H662; OCLC records three copies in North America, at Princeton, Washington and Toronto, with several other microform copies recorded.



‘SCHOOL BOARD EDITION’

3 [ABC]. [MAVOR, William]. MAVOR'S FIRST SPELLING BOOK, an Easy Introduction to the spelling and reading of the English Language. London: Read, Brooks & Co., Printers, 25 & 26, New Street, Cloth Fair, E.C. [n.d., c. 1860's]. **£ 285**

8vo, pp. 32; with woodcut illustrations throughout the text; stitched as issued in the publisher's original printed wraps, covers lightly dust-soiled and rubbed, endpapers with a previous owners sums written out in pencil; a good copy.

Rare, apparently unrecorded, issue of this spelling and reading book for children by William Mavor, the author depicted on the front cover teaching a class at his school in Hurley, Berkshire, where he was also the local vicar.

The work is set out in sections under the following headings: The Alphabet; Small letters; Picture Alphabet; Easy Syallables; Words of two letters; Easy words of one syllable; Words to be known at sight; Lessons in the E final; Reading lessons of one syllable; Words of two syllables; and Reading lessons of two syllables. Besides the picture alphabet there are a number of woodcuts throughout the text, including one of a group of children playing blind-man's buff.

William Fordyce Mavor (1758-1837) was a Scottish teacher, priest and compiler of educational books, many of which passed through numerous editions. He also invented a system of shorthand, which he explained in a treatise entitled *Universal Stenography*, first published in 1779.

OCLC records one copy of another issue published by Read Brooks & Co (pp. 16), but not this one - that it was issued specifically for schools with therefore a high destruction rate, perhaps goes some way to explain its rarity.

REBUILDING AFTER THE WAR

4 [ARCHITECTURAL TOY]. GRIECHISCH KIRCHEN-ARCHITECTURE - ARCHITECTURE OF CHURCHES IN THE GREEK STYLE - L'ARCHITECTURE D ÉLISES AU, STYLE GREC. [Germany, probably Nurnberg], [circa 1856]. **£ 850**

Complete with 40 wooden pieces each with an applied coloured lithograph depiction of including doors, windows, columns, towers etc.; a folding coloured lithograph sheet with five possible designs for a church, chapel, mausoleum, dome and cathedral; contained in the original blue paper covered box [165 x 135 x 35 mm], the sliding lid with a decorative title label depicting four young architects in Greek costume with the tile above in German, English and French.



A more unusual architectural toy that was probably marketed about 1856 at the end of the Crimea War. The belligerents were chiefly Russia at war with the Ottoman Empire, assisted by France and England - Greece also took some advantage.

With the 1855 Vienna Protocol, new rights and privileges were granted to the non-Muslim community in the Ottoman Empire and by 1856 everyone was free in religious belief, worship and education. The Greek community, which had a significant role in the Ottoman Empire's international diplomacy became more important in the nineteenth century. These political and legal reforms affected architectural and urban organisations and provided privileges for the restoration and reconstruction of churches.

The German makers would not, of course, be in any way directly influenced in marketing such an architectural construction game from such circumstances. However they were acutely aware of any prevailing fashion and the need for novelty and probably thought this was enough reason to try an interesting variation on a well developed theme.

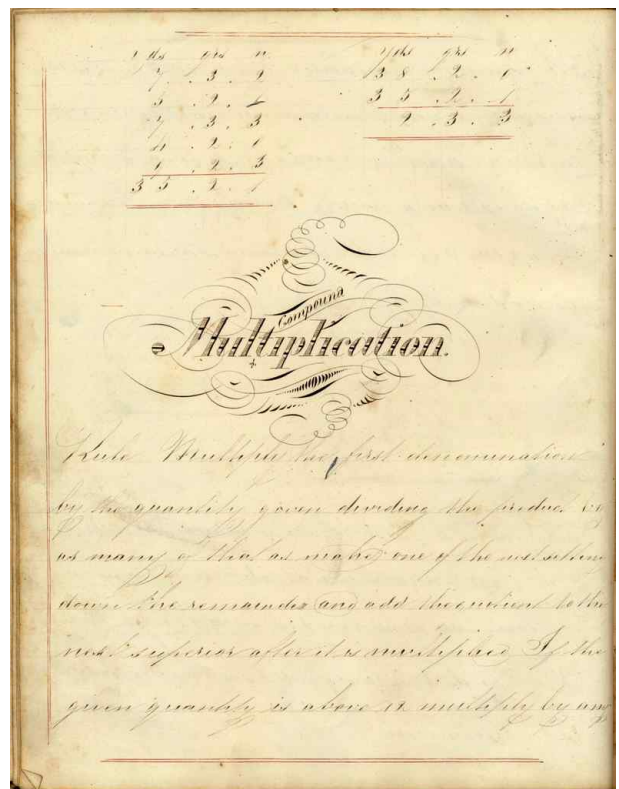
A YOUNG GIRLS MATHS EXERCISES

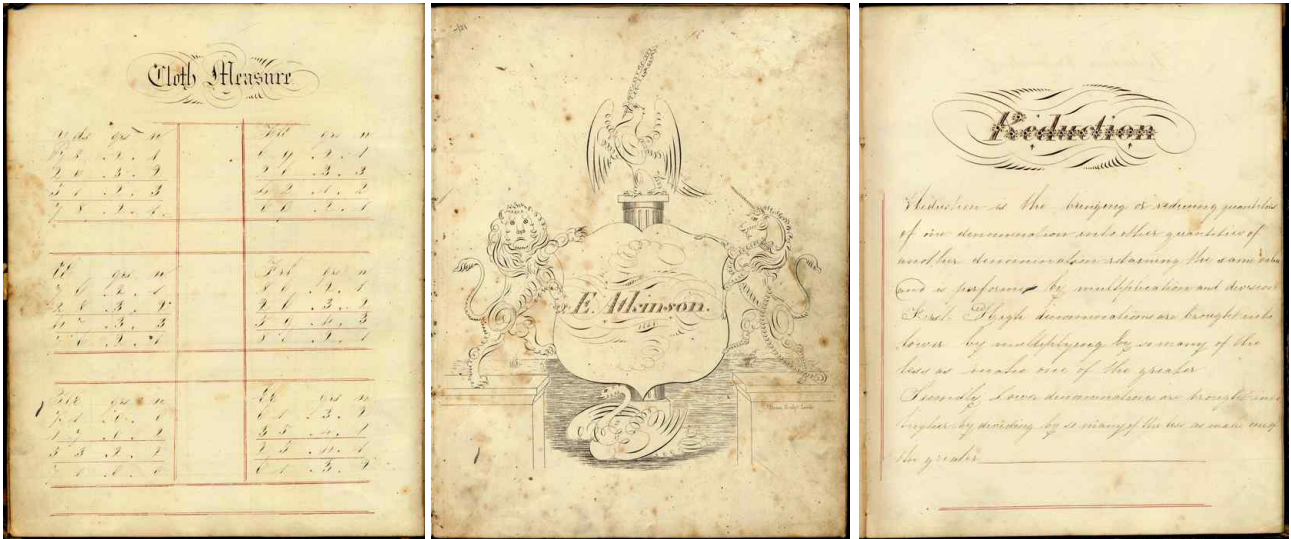
5 [ATKINSON, Elizabeth]. MANUSCRIPT ARITHMETIC EXERCISE BOOK. Yorkshire. circa 1858. £ 285

MANUSCRIPT IN INK. 4to, pp. [104]; Lithograph title by 'Bean, Sculpt. Leeds' with the addition of the students name in manuscript; with red underlining throughout; original dark green half calf and Moiré boards, marbled edges; somewhat worn at extremities and spine chipped in places.

Atkinson's teacher was clearly using Francis Walkingame's *The Tutor's Assistant* as their teaching aid. The exercise book follows Walkingame's work fairly closely beginning with subtraction, Troy and other weights, Cloth and Long Measure, Wine and Beer Measures etc. with every increasing difficulty. The work is all very practical and certainly aimed at anyone expected to have a good grounding in trading. Near the end is a section on the use of Tare, Tret and Cloff - forgotten terms which were allowances for the weight of packing, waste and dust etc. in commercial transactions.

We believe that the exercise book belonged to Elizabeth Atkinson who was born in Huddersfield, Yorkshire in 1845. On the following page is pencilled 'W. Singleton' who would be William Singleton, a heraldic silversmith,





whom she married at York in 1865. Clearly these exercise books replete with a decorative titles were circulating in the Yorkshire and Durham area during the 1850's.

A similar exercise book with the same lithograph title page and dated 1851 is held at Yale [QA533.F37 P53 1850] where it belonged to a student who attended Bishopton Close Academy in Ripon in 1851.



THE DANGERS OF LONDON

6 [AUNTY JAUNTY]. DAME BROWNS VISIT TO LONDON. London: Published by S. Marks, & Sons, 91 Long lane, West Smithfield... [n.d., c. 1840]. £ 850

FIRST EDITION. 8vo, pp. [12]; with seven hand coloured plates; minor loss to foot of final leaf, otherwise a clean copy throughout; stitched as issued in the publisher's brown printed wraps, rebacked and lightly rubbed, but overall a clean and appealing copy.

Rare first edition of this satirical tale in verse. Dame Brown lives the idyllic life on a farm in the country, next to the River Lea, when one morning she gets 'a strange whim in her head' to go to London to 'see all the sights before I am dead'. So off she sets on her pony, 'Jack', 'for she did not like the Rail-way', unsuspecting of the calamities that awaited her. She first manages to walk through the window of a grand shop, taking it for the door; next she takes a steam-boat ride on the river Thames whose boiler then bursts, blowing 'them all into the Strand', before finally heading for the Zoological gardens.

'She went to the gardens to see the wild beast,
And all other things so rare;
They ate enough beef for two city feasts,
Besides fish for the Polar Bear!

The Elephant was the first sight to be seen,
And he had a very great maw,
For eating apples [sic], or any thing green -
Such an appetite I never saw!

Dame Brown was surprised, as you may suppose,
But before the keeper could tell her
To move away, the Elephant chose
To eat up her green umbrella!

Distressed and wandering in the pouring rain without her bonnet or umbrella, she vows to go home and never to return to London again. The final illustration showing her in her parlour next to a roaring fire, eating pie and drinking 'nut-brown ale', with her dog and cat at her feet, the tale signing off "Dear home is the best in the end".

OCLC records two copies, at Cambridge and the Bodleian.



A DARTON REJECT?

7 [BALLANTINE, E.]. MARY AND HER MOTHER. a sequel to Scriptural Stories, for very young children. By the same author. London: Thomas Ward and Co., Paternoster Row. 1839. £ 95

FOURTH EDITION, SECOND ISSUE WITH CANCEL TITLE. 12mo, pp. iv, 258, [6] adverts; with engraved frontispiece; original blind stamped brown cloth, spine sunned.

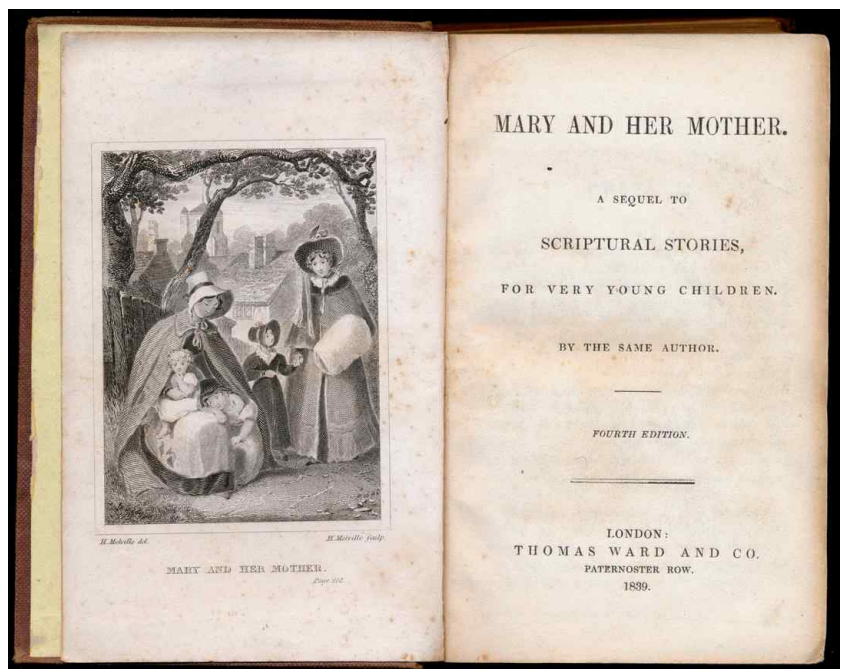
A neatly contrived work emulating the success of Lamb's *Tales of Shakespeare* and designed to make the stories of the Old Testament more appealing to the young.

Included are the such biblical favourites as: 'The Call of Abraham', 'Isaac promised to Abraham', 'Destruction of Sodom and Gomorrah' - apparently the population 'said and did many wicked things' but not much in the way of detail is provided, the Birth, Sacrifice and Marriage of Isaac, 'Joseph sold by his Brothers' are all given due space in the work and all calculated to entice young Mary to be a very good and obedient little girl.

The writer has established their Christian credentials by including at the end of the work four short chapters on the 'Birth of Christ', 'The Sabbath,' 'The Holy Spirit,' and 'The Resurrection.' The work mention in title *Scriptural Stories* is helpfully ascribed in the Darton bibliography to 'E. Ballantine.' This was first published in 1813 (no copy known) and what appear to be subsequent issues, rather than editions appearing in 1815 and 1823. Maybe the *Scriptural Stories* was a slow seller for although Darton had bought out the copyright of other Ballantine's works under his imprint he clearly did not feel confident in securing the rights for *Mary and Her Mother*.

The fourth edition was originally issued by N. Hales of Piccadilly in 1835 and although his advertisements remain at the end a new title has been substituted with Thomas Ward's imprint.

OCLC records one copy only, at the British Library; one copy only recorded of the previous work, *Scriptural Stories*, at Harvard; see Darton G60 to G64.



UNRECORDED

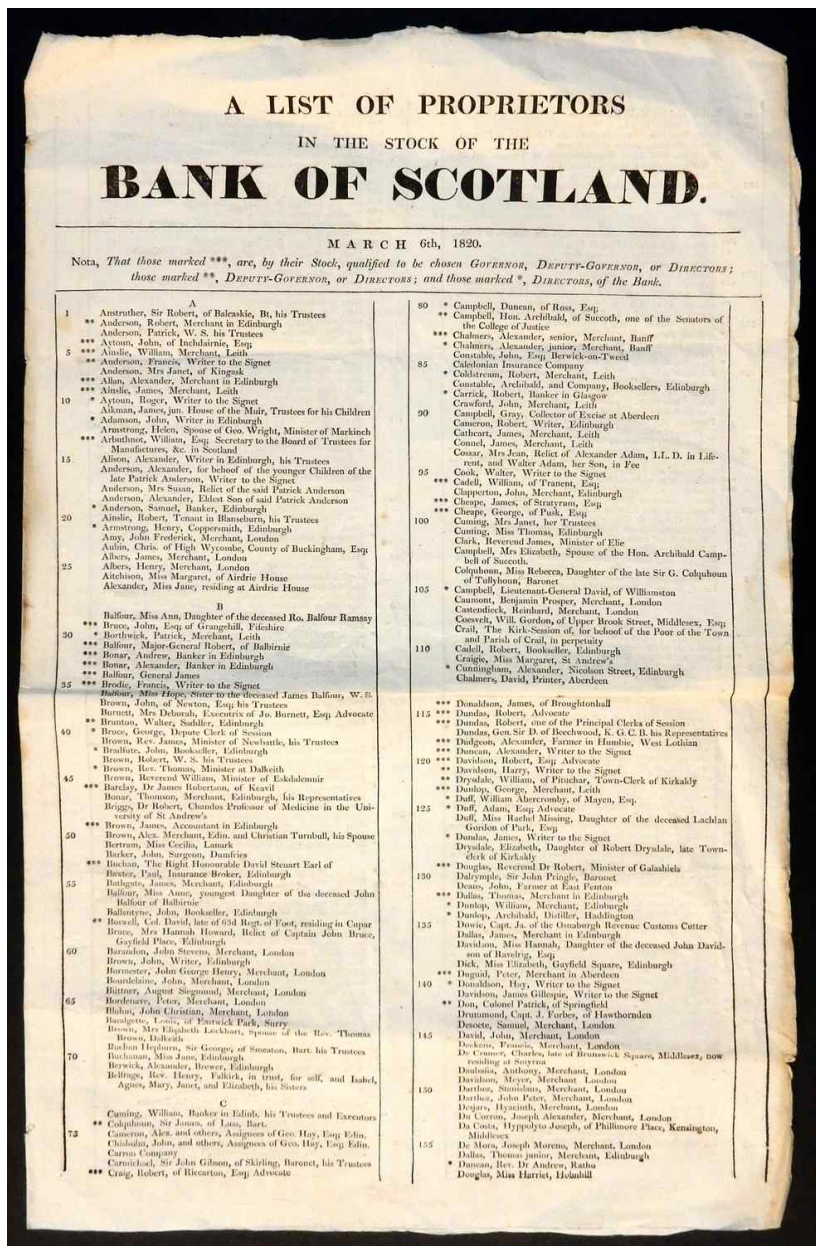
8 [BANK OF SCOTLAND]. A LIST OF PROPRIETORS IN THE STOCK OF THE BANK OF SCOTLAND. March 6th, 1820. [Edinburgh], [1820]. £ 385

Folio [44 x 28 cm], pp. [4]; as issued.

Founded in 1695, the only bank ever to be established by an Act of the Parliament of Scotland, it was also the first example in Europe of a joint-stock bank being founded by private persons, wholly dependent upon the capital raised from its stockholders. By 1820 the number of shareholders had reached 630 all of whom are tabulated and marked with asterisks of those with enough stock to qualify as Governor, Deputy Governor, or Director.

The *List* was issued a few weeks before the Annual meeting of the proprietors held on the 28th of March when new directors could be chosen. Among the good and the great of Scottish family names as Balfour, Bruce, Bonar, Buchan and Boswell are a number of London merchants including August Siegmund Büttner, Peter Bordenave, and John Christian Blohm. By one of those quirks stemming from the original Act of 1695, anyone who purchased stock in the Bank could become a naturalized British subject! Probably it was the examining of this list that caused a Bill to be brought before parliament in June to do away with this anomaly. It was suggested that this could be an avenue that foreigners could use in order to influence Britain. The anomaly was removed and hence the country could feel safe from the likes of oligarchs and such.

The publication is unrecorded, although an example dated 6th March 1817 is held at the University of London [Goldsmiths'-Kress 21793]. Presumably updated copies were issued annually and this copy was kept by James Cheape of Stratyrum who was made an extraordinary director at the 1820 meeting.



EARLY VIEWS OF THE ENGLISH RIVIERA

9 BEDFORD, Francis. PHOTOGRAPHIC VIEWS OF TORQUAY by Francis Bedford, Photographer to H.R.H. the Prince of Wales in the East. Chester: Cathrall & Pritchard, Eastgate Row. Circa 1865. £ 500

Oblong Folio [190 x 260 mm.]; Title printed in red and black, 16 albumen photographs from collodion negatives [105 x 150 mm.] each mounted on card with a gilt file border and title printed in brown; original purple cloth, the upper cover with a panel design blocked and lettered in gilt; booksellers ticket 'Croydon. Bookseller, Torquay.'

A fine album of views by one of the greatest photographers of the nineteenth century.

The views include Torquay, from Park Hill; from Waldon Hill, No. 2; Imperial Hotel and Beacon Hill; Atkinson's Hotel and Waldon Hill; from Abbey Crescent; from Torbay Road; Natural Arch at; Avenue, Torre Abbey, No. 1; Hesketh Crescent; Anstis Cove and Beach; Anstis Cove, from the Downs; View from the New Cut, No. 1; Babbiscombe Bay, from the Inn; Babbiscombe Bay, from the Beach; and Cockington Church.

These were some of the first photographs taken by Bedford's on his photographic progress through Britain. The reference numbers range from from 39 to 72 with the view from New Cut numbered 133. From the photograph



48. TORQUAY, HERSCHEM CRESCENT.

Photographed by F. Bedford

of the newly built Imperial Hotel can be seen in middle ground a stack of large clay pipes and what looks to be a team of navvies at work. As this Hotel opened its doors on the 1st of November 1866 together with trees still in leaf it would seem to place the date sometime in the late summer or early autumn of 1866.

Francis Bedford (1816–1894) turned to photography about 1853, just at the time when the medium was emerging more fully into the public domain following the introduction of the collodion process. This process offered a delicacy and tonal balance that must have appealed to Bedford's acutely sensitive eye, for throughout his long career as a photographer it remained his preferred medium. He first came to public notice in 1854 when Queen Victoria and Prince Albert bought examples of his work from the first annual exhibition of the Photographic Society, of which they had recently become patrons. Later in the year they commissioned him to photograph the works of art from the Royal Collection on public exhibition at Marlborough House. As a further mark of her regard the queen commissioned Bedford to travel to Germany incognito in order to photograph scenes associated with her husband's childhood in Coburg. The album she gave the prince as a surprise birthday present in August 1857 was warmly received and as a consequence Bedford was sent to photograph the adjoining principality of Gotha in 1858. When the prince of Wales undertook an educational voyage of the Mediterranean, Egypt, the Holy Land, and Syria in spring 1862, Bedford was chosen to accompany the royal party and document the tour. Despite the many discomforts of heat, dust, and insects Bedford made over 200 negatives. A comprehensive selection was shown in London at the German Gallery, Bond Street, and published as a series of portfolios by Day & Sons, the most expensive of which cost 43 guineas, a price placing it well beyond the reach of all but the most wealthy. Doubtless royal patronage helped to establish Bedford's status among the growing band of artist-photographers who were starting to define the professional future of the medium during this period. Bedford became an active member of the Photographic Society shortly after its formation in 1853; he was elected to its council in 1858 and twice became vice-president, first in 1861 and then again in 1878.



49. TORQUAY, FROM PINE HILL.

Photographed by F. Bedford

Even before his trip to the Middle East, Bedford was well established as a leading photographer and publisher of topographic and architectural views for the burgeoning middle-class market. Francis Frith, George Washington

Wilson, and James Valentine dominated this market in England and Scotland respectively, leaving Bedford to range freely in Wales, which he effectively colonized as his own photographic territory. Initially he specialized in publishing stereoscopic views when they were the height of fashion. In the latter half of the 1860s he published a series of portfolios of Photographic Views of Wales, Devon, and Warwickshire and consolidated the repertoire of his catalogue by travelling widely in his specially built carriage which functioned both as darkroom and living quarters [adapted from DNB].

See Gernsheim, *Incunabula*, 603 for a different issue.

POLYGAMY FOR PRINCES

10 **[BEGER, Lorenz]. ARCUARIUS, Daphnaeus [pseudonym]. KURTZE DOCH UNPARTHEYISCH-UND GEWISSENHAFFTE BETRACHTUNG** Deß in dem Natur- und Göttlichen Recht gegründeten Heiligen Ehstandes, in welcher Die seither strittige Fragen von Ehbruch, der Ehscheidung, Und sonderlich Von dem vielen Weiber-nehmen, Mit allem beyderseits gegebenen Beweißthumb, Dem Christlichen Lese vorgestellet weden. [n.p.], MDCLXXIX [1679]. **£ 550**

FIRST EDITION. 4to, pp. [xii], 249, [1] errata; title printed in red and black; some light browning in places, but generally clean throughout; in later sheep-backed pink boards; handwritten label on spine; boards sunned and vertical crack down centres of both covers.

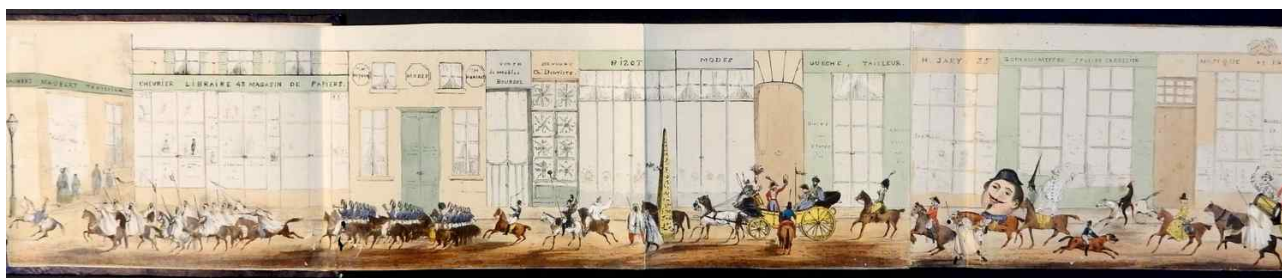
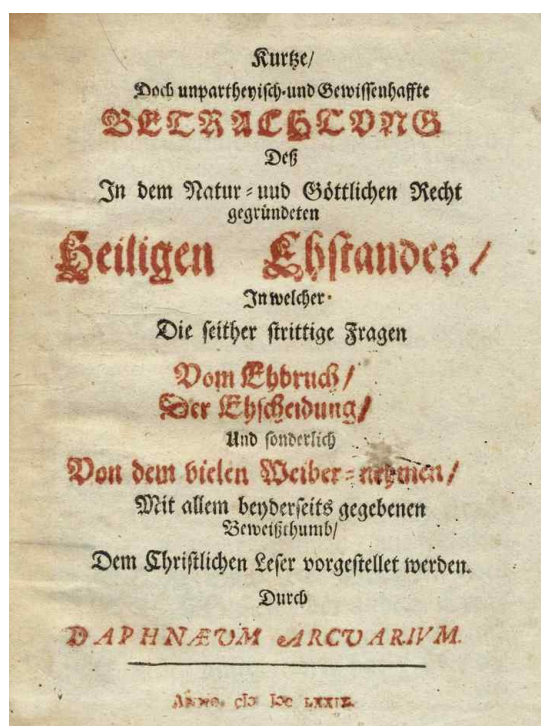
First edition of this unusual defence of polygamy by the German legal scholar, librarian, and numismatist Lorenz Beger (1653-1705).

Beger was at the time of writing employed as the librarian to the Elector of the Palatinate, Karl Ludwig. Karl Ludwig had been married to Charlotte of Hessen-Kassel since 1650, and had two children with her. However, they were temperamentally very different, and tensions between the couple led Karl Ludwig to fall in love with one of Charlotte's ladies-in-waiting, Luise von Degenfeld. In 1657 Charlotte discovered that Karl Ludwig and Luise had established a quasi-marital contract; Karl Ludwig discovered that he could not divorce her without changing the law, which he duly did, later marrying Luise.

Karl Ludwig then sought to justify his earlier conduct, and was convinced that scriptural evidence could be found to justify polygamy. He charged the court librarian and antiquarian, Beger, to collate all the biblical passages which could be interpreted as a defence of the practice, and to write a book summarising and explaining these arguments; this book was then published under a pseudonym and sent to all the principal libraries in Germany, clearly as an attempt to restore Karl Ludwig's reputation in the eyes of some of his more sceptical peers. Beger's work goes beyond biblical argument, however; he opens with a discussion of natural law and an examination of whether marriage is essentially a holy bond or a secular contract, and his work is as much a legal treatise as one of moral theology.

Beger's position, understandably, became untenable at court on Karl Ludwig's death, when his son by his first marriage became Elector and invited Charlotte back to court. He moved to Brandenburg to occupy a similar position in 1686.

OCLC records three copies outside continental Europe, at Aberdeen, Berkeley, and Cornell.



CARNIVAL IN THE LOIRE VALLEY

11 **BORREL, A. Artist.** ALBUM DE LA MASCARADE PARÉE. Organisée par le 8e. hussards & les jeunes gens de la ville, le dimanche gras, 1844. A. Barrel [del.] Librairie de Chevrier, Tours. 1844.

£ 950

Hand-coloured lithograph strip panorama, heightened with gum arabic [135 x 1420 mm], consisting of three sheets conjoined; and folding in to original moire patterned covered boards [148 x 200 mm], decorated in gilt, the upper cover with an oval hand coloured pictorial lithograph title label; heraldic bookplate of the Prince de Carini Bibliotheque on inside back cover.



The figures taking part in the carnival procession celebrating Shrove Sunday are either on horseback or being transported in coaches and dressed in Chinese, Arab, Turkish costumes and also the commedia dell'arte; They are seen riding past in procession the various named shops and hotels in Tours, many showing their wears in the windows. Naturally enough the shops also include the premises of the publisher of the panorama, Chevrier.

Little is know of the artist A. Borrel, who is known to only to have produced a number of views of Tours and Orléans during in the period between the 1840s and 60s.



REVENGE OF DIOGENES

12 [BUSCH, Wilhelm]. A STORY OF TWO LITTLE GREEKS with Fourteen Illustrations. London: W. Stevens, 22 Aldgate, City. [c. 1870?]. £ 450

Hand coloured panorama of 13 scenes [105 x 1860 mm] with captions beneath each progressing the story; concertina-folding into the original green paper covers [120 x 162 mm.], the upper cover with an illustrated title label.

A translation of Wilhelm Busch's *Diogenes und die bösen Buben von Korinth*, published for the English market.

'Diogenes a gentleman of Greece' who is takes a nap in his barrel is preyed upon in a series of pranks by two nasty boys from Corinth. There actions do them no good for the story end when the boys are flattened by the runaway barrel.

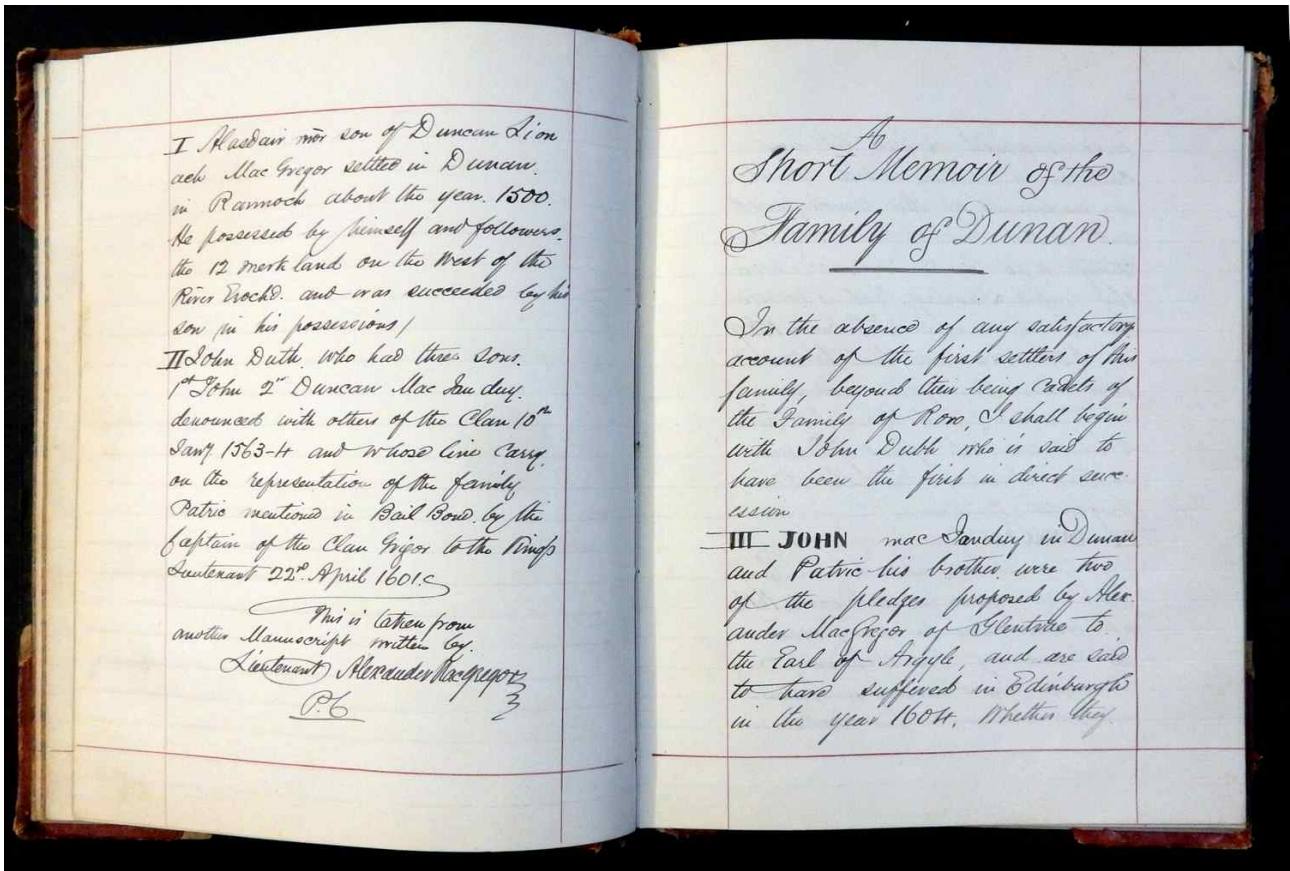
The publisher is better known as Stevens's Model Dockyard, where from their Aldgate address they sold an enormous number and variety of model



yachts, steam engines and other toys including Birmingham Dribblers - steam locomotives liable to leave a wet trail behind them on the living room carpet. The panorama was very much a sideline and possibly meant for parents to give to their children as something of a lesson in behaviour.

It is doubtful if the artist Wilhelm Busch of 'Max and Moritz' gave permission for this translation, or received any payment for it either.

Not in OCLC.



LOCAL HISTORY COLLECTOR AND PHOTOGRAPHER

13 CAMSHRON, Pol [Paul Cameron], *compiler*. [THE MACGREGORS OF RANNOCH]. Pitlochry, 1886. £ 1,250

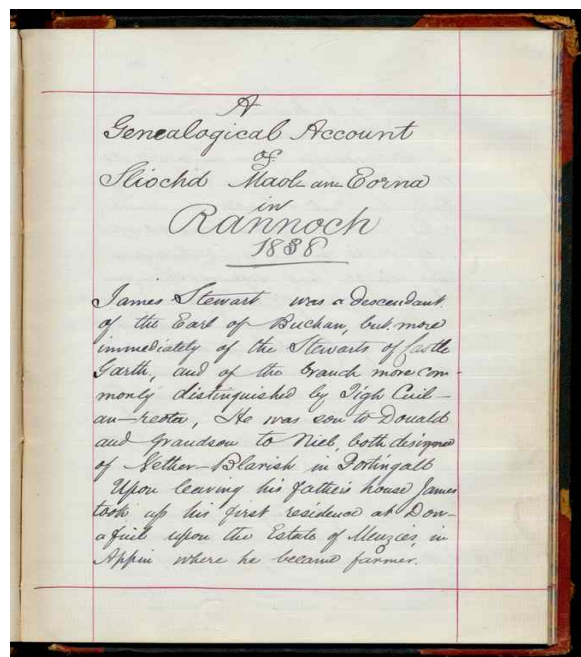
MANUSCRIPT IN INK. 4to, pp. [156], including approx. 15 blank leaves; borders ruled in red; 4to, original half calf cloth boards, spine somewhat damaged.

The manuscript was compiled by Cameron chiefly from transcripts from work done by Lieut. Alexander Macgregor of Wester Tempar, Rannoch in the 1830's.

The text is divided in several sections with accounts of the families of Ardlarich and Dunan; 'A Genealogical Account of Sliochd Maol an Eorna in Rannoch 1838'; 'The Family of Temper'; 'Journal of Lieutenant John Macgrigor 4th R.V.B.'; 'Stewarts of Strathgarry in Athole' and 'Stewarts of Innernaheil'.

The endpapers bear the ink stamp of 'Pol Camshron, Loriochdair, Bailechloichridh', i.e Paul Cameron, photographer, Pitlochry, his name also being pencilled with the date 1886 on one of the pastedowns and each of the accounts are invariable initialed 'P.C.' which leaves no doubt to the identify of the compiler.

Paul Cameron was born in 1840, one of the sons of Peter Cameron who farmed Ardlarich on the north shores of Loch Rannoch, and his second wife Janet Campbell. Paul attended school in the nearby village of Killochonan and sometime in the 1860s moved to Kinloch Rannoch where he set up a photographer's business in an old cottage near the smithy. However, with limited business prospects in Rannoch,



around 1873 Paul Cameron moved to the bustling town of Pitlochry and built a photographic studio on Bonneathill Road. Paul Cameron as he had a deep interest in Gaelic. A native speaker of Perthshire Gaelic, he was a noted Gaelic scholar and an active member of the Gaelic Society of Perth. He collected examples of the work of Perthshire Gaelic songs and their composers, particularly from Rannoch, and in 1891 and 1893 presented papers on the subject to the Gaelic Society of Inverness which were published in the transactions of that society. He died in 1908 and it was probably then that the manuscript passed into the hands of the MacGregor of MacGregor family who have added their own notes in pencil.

The history of the families of Dunan and Ardlarich were were subsequently published in *The Celtic Magazine* in February and March, 1888 by Dr Robert William Dickenson MacMartin Cameron (1856-1905) but we are unsure if his account stemmed from this manuscript. Probably more interesting are the pencil notes added to several of the accounts in another hand with corrections and additions to the genealogies, at one point exclaiming 'Stuff!' on the possession of some land by the Laird of Breadalbane. These additions were added by a member of the MacGregor of MacGregor baronetcy, of Lanrick and presumably the Sir Malcolm MacGregor, 5th Baronet (1873-1958).

For an account of Cameron see the *Newsletter of Friends of Perth and Kinross Council Archive*, issue 24, 2008.



FOR SALE ON THE DAY OF THE PROCESSION

14 [CHAPBOOK PANORAMA]. PROCESSION OF LORD MAYOR CUBITT NOVEMBER 9TH 1860. London: T. Goode, Lion Steam Printing Office, Clerkenwell Green [London]. [1860]. £ 750

Panorama, consisting of five sheets conjoined (12.2 x 230cm), with woodcut scene of the procession, crudely hand-coloured in sweeps and dabs; folding into pink paper covers (122 x 8.2cm), some creasing, but in remarkable condition for such an ephemeral item.

Rare survival of this original chapbook panorama, produced to commemorate the procession of Lord Mayor Cubitt, and in all probability sold to young children lining the route on the day.

The Lord Mayor's procession advances from right to left, with the various military company's, dignitaries and musician's as follows: 'Cubitt's Rifle Corps', 'City Rifle Corps', 'Marine Boys', 'Drummers', 'City Marshall', 'Trumpeters', 'Sheriff's Carriage', 'City Flag', 'City Chamberlain', 'Yeoman', 'Sword Bearer', 'Lady Mayoress', 'Man in Armour', 'Sheriff's Carriage', 'Man in Armour', 'Footmen', 'Ex-Lord Mayor', 'Lord Mayor in his State Carriage.' At the extreme right of the panorama is the entrance to Guildhall, crudely drawn, and with the title 'Procession of the Lord Mayor's Show.'

William Cubitt (1791-1863), was an engineering contractor, Conservative Party politician and Lord Mayor of London from 1860 to 1862, serving two terms. He was the most recent Lord Mayor to serve more than a single term until William Russell in 2020. In his early life William was a partner in the building firm established by his elder brother, Thomas Cubitt, at Gray's Inn Road, but in about 1827 the partnership was dissolved leaving William solely in charge of the business. William went on to build Covent Garden, completed in 1830 and Fishmongers' Hall, completed in 1834. He also built the portico and the original station buildings at Euston, completed in 1837.

Thomas Goode, printer, and subsequently the firm of Goode Brothers, printers and publishers began their business issuing children's literature but generally in a cheaper form than that being issued by the likes of Dean and Son and the Darton's. The company soon moved into other areas of production, including valentines and decorative stationary when competitiveness between rivals began to make inroads in this lucrative market.

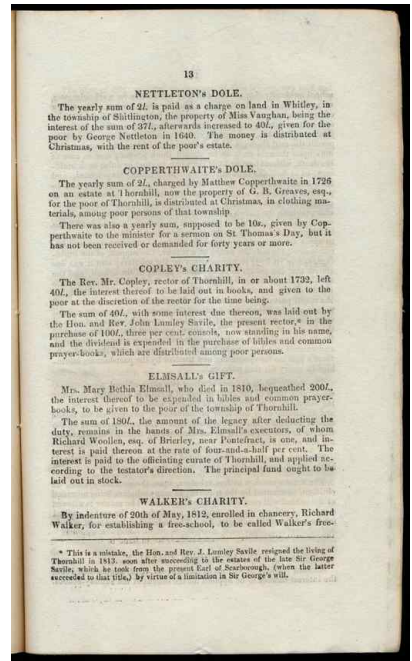
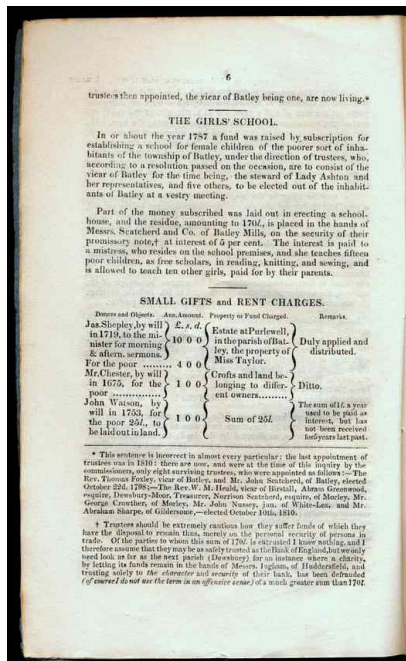
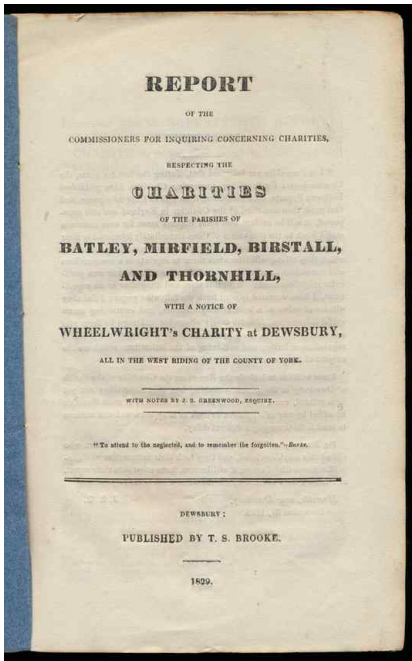
Not in OCLC.

YORKSHIRE CHARITY

15 [CHARITIES]. REPORT OF THE COMMISSIONERS FOR INQUIRING CONCERNING CHARITIES, respecting the charities of the parishes of Batley, Mirfield, Birstall, and Thornhill, with a notice of Wheelwright's charity at Dewsbury, all in the West Riding of the County of York. With notes by J.B. Greenwood, Esquire. Dewsbury: Published by T.S. Brooke. 1829. £ 300

FIRST EDITION. 8vo, pp. 32; a clean fresh copy, stitched as issued, in the original wraps, spine chipped.

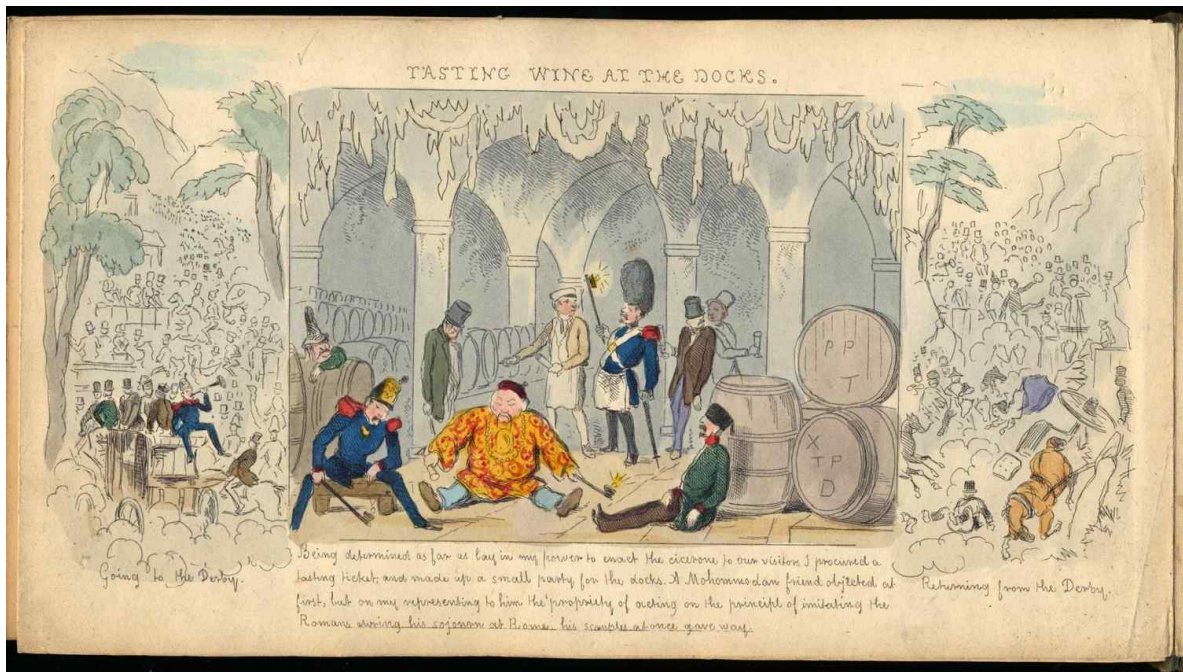
Rare first edition of this fascinating insight in to Yorkshire charities.



In or about the year 1787 a fund was raised by subscription for establishing a school for female children of the poorer sort of inhabitants of the township of Batley, under the direction of trustees... Part of the money subscribed was laid out in erecting a school house, and the residue, amounting to 170*l.*, is placed in the hands of Messrs. Scatcherd and Co. of Batley Mills, on the security of their promissory note, at interest of 5 per cent. The interest is paid to a mistress, who resides on the school premises, and she teaches fifteen poor children, as free scholars, in reading, knitting, and sewing, and is allowed to teach ten other girls, paid for by their parents' (p. 6).

Numerous charities are included, Hargrave's charity, Scholefield's Charity, Copley's charity and Lady Betty Hastings' charity (whose purpose of which is 'for finding bread and wine for the communion service' and 'for the benefit of the poor' p. 9) to name but a few. Detailed information on several schools is also given.

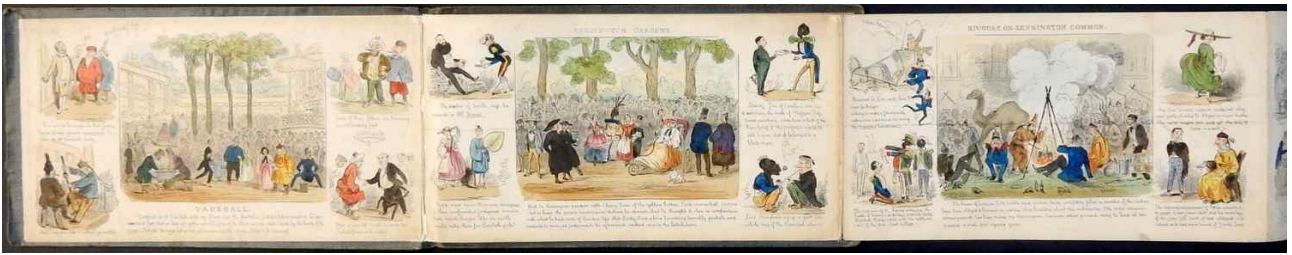
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FOREIGN VISITORS LAMPOONED

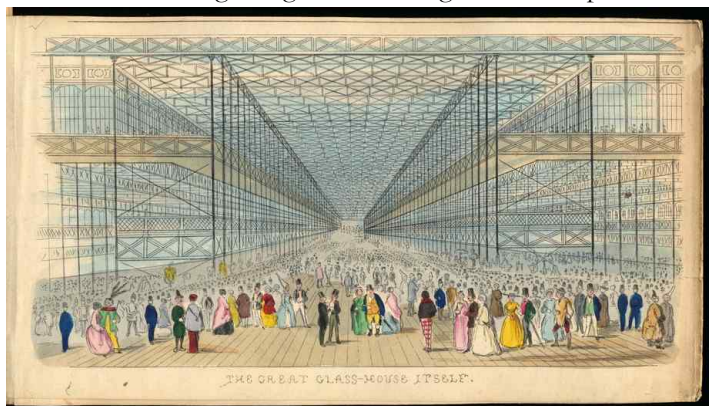
16 **CLAYTON, Benjamin.** GREAT EXHIBITION OF DOINGS IN LONDON FOR 1851. London: Ackermann & Co. Strand, Dean & Son, Printers, 35 Threadneedle Street. [1851]. £ 2,250

Hand-coloured strip panorama folding into covers, consisting of nine sheets conjoined, and measuring 140 x 4770 mm overall; folding down into the original green cloth covers, spine expertly repaired, the front cover with a large illustrated title label, partially hand-coloured, rather darkened, rubbed in places, and some minor loss to extremities, but still a good example.



A desirable and rare satirical panorama lampooning foreigners visiting the Great Exhibition. Between the title and the remaining cover text process and cavort a medley of foreigners, mostly represented by racial stereotypes. The panorama itself consists of a series of views of London - Vauxhall, Smithfield, a flower show, Kensington Gardens, Kennington Common, a street in the West End, Surrey Zoological Gardens, a casino, an opera house, the Crystal Palace, the Travellers' Club, a chop house, a cider cellar, a levee held by the Secretary for Foreign Affairs, the soiree of the President of the Royal Society, Mrs Larkin's reunion, a billiard room, a railway station, and a wine vault in the docks.

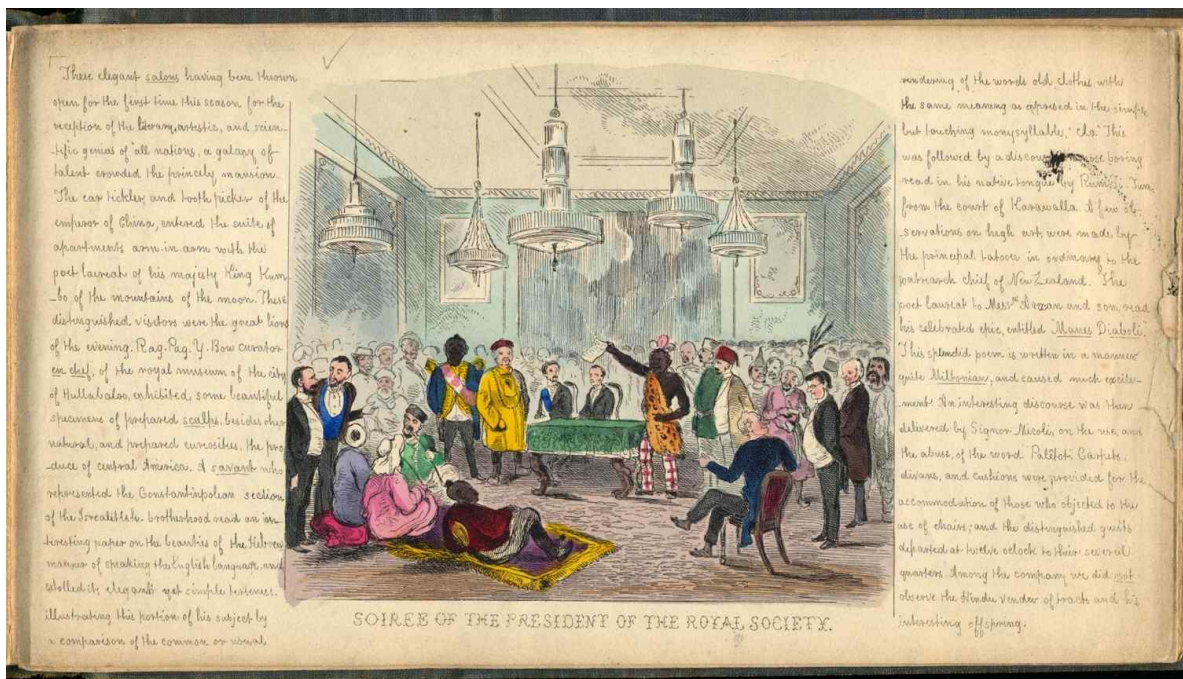
Turks, Chines, Italians French, Africans even a 'Chief from New Zealand' are the butt of humour, one scene had 'Mr Washington Parkes from the United States' in court and being indignant at being fined five pounds for assaulting his black servant who he considers as property. Each of the main of these views are accompanied by four vignettes, two on either side, and by notes. The views record a London over-run by foreign visitors, and the vignettes individual incidents involving these foreign visitors. The notes read as if extracted from a journal written by an Englishman lodging in London who has befriended a number of visitors from different parts of the world. Throughout, the behaviour of foreigners, innocently unfamiliar with London and English habits and customs, is held up to ridicule, and their own customs, and also their costumes, are mocked.

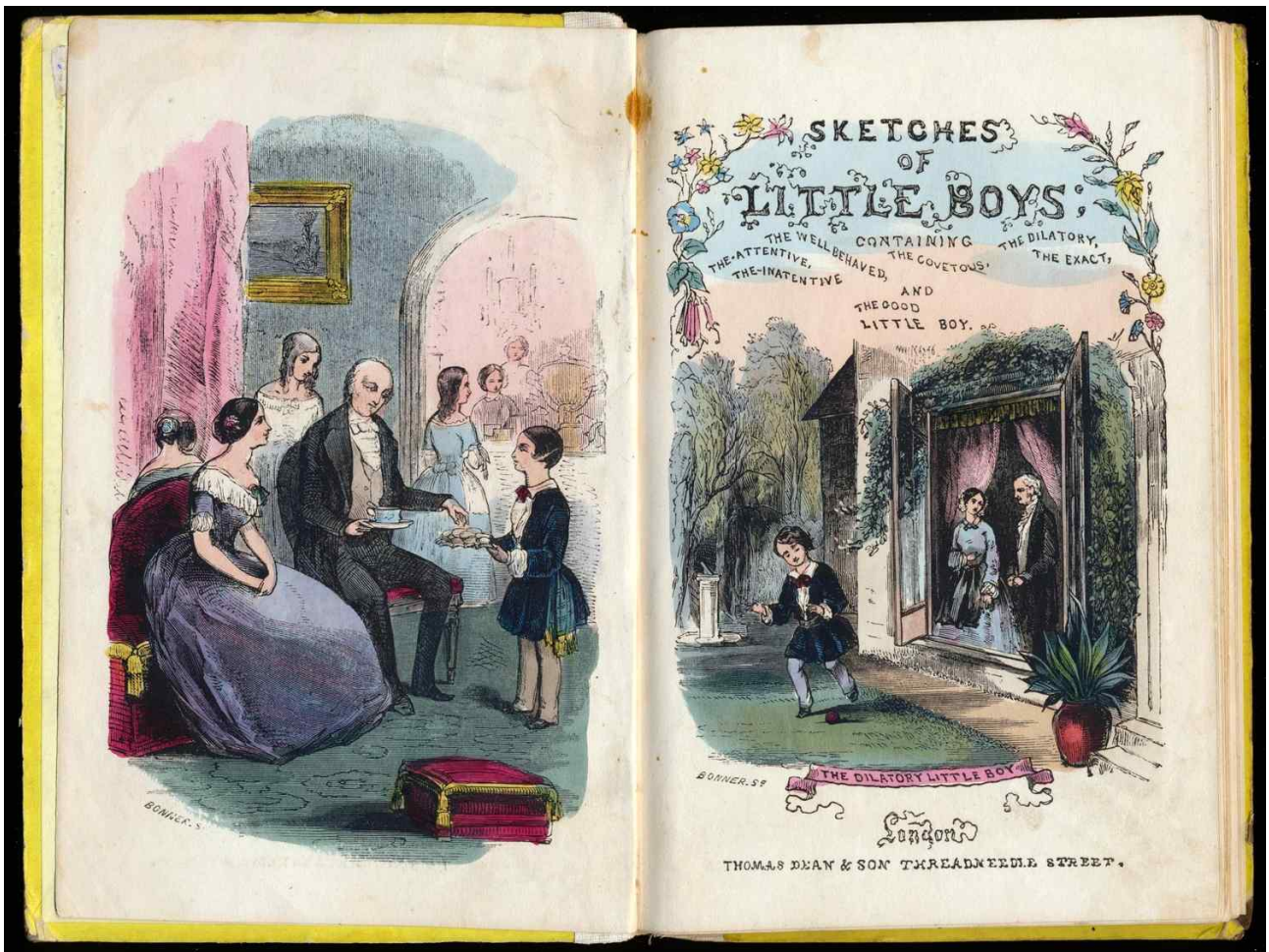


The artist of the work was Benjamin Clayton (1809-1883), what little we know of him comes mainly from his daughter the writer and artist Ellen Creathorne (1834-1900). Benjamin was born in Dublin but moved his family to London in 1841 hoping to be a history painter, however his gifts lay instead with illustration, firstly producing his own periodicals, *Chat* and *Punchinello. A journal of wit, wisdom and romance* but later having to work for other publishers, first with Ackermann & Co., and later for Dean and Son.

The panorama was available for sale in June 1851 a month after the Great Exhibition had opened and could be purchased as here at 5/6 coloured, or plain costing half a crown.

Abbey, *Life*, 589. See also item 34 in this list.





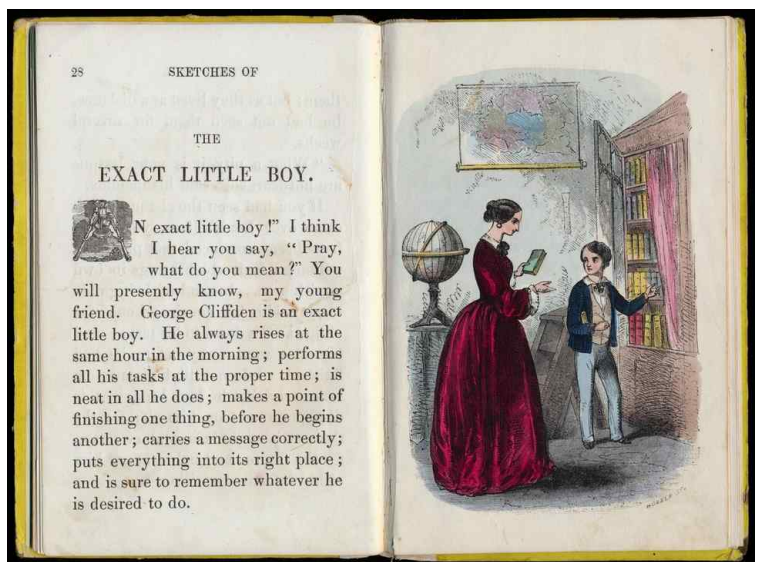
TYPES OF LITTLE BOYS

17 [CORNER, Julia 'Solomon Lovechild']. SKETCHES OF LITTLE BOYS. Containing the well behaved, the covetous, the dilatory, the attentive, the inattentive [sic], the exact, and the good little boy. London, Thomas Dean & Son, Threadneedle Street. [1852]. £ 385

8vo, pp. 33, [16] advertisements; hand coloured wood-engraved title, frontispiece and four plates; engraved head and tail pieces and initial letters; bound in the publisher's yellow boards, printed in red, rebacked, back cover with a list of 'New Juvenile Works for Presents or Prize Books', rear endpapers with further advertisements, lacking front free endpaper, gilt edges, corners worn and surface rubbed, with some old marks.

The title was first published in 1839 under the imprint of Dean & Munday but here revised together with new illustrations.

The work reinforces through a series of short stories examples of both good and bad behaviour of 'Little Boys'. The author, Julia Corner, is quite clear that a good boy 'is dutiful, kind, and affectionate; diligent at school, attentive at church, and gentle and humane to all living things. He is careful with his books and clothes; and he knows they cost money, and that money is not obtained without labour.' Of the less than good boys the examples given are of 'The Inattentive Boy' Frank who is lent, by the studious James, a jigsaw map of England, alas when the puzzle is returned James discovers it has lost the counties of Middlesex and Durham. Likewise 'The Covetous Little Boy', Charles, becomes jealous when an Ark toy is given to his younger brothers Tom and George. Charles persuades his younger brothers to part with the Ark, for some old toys of his own. A parent on discovering this is rather

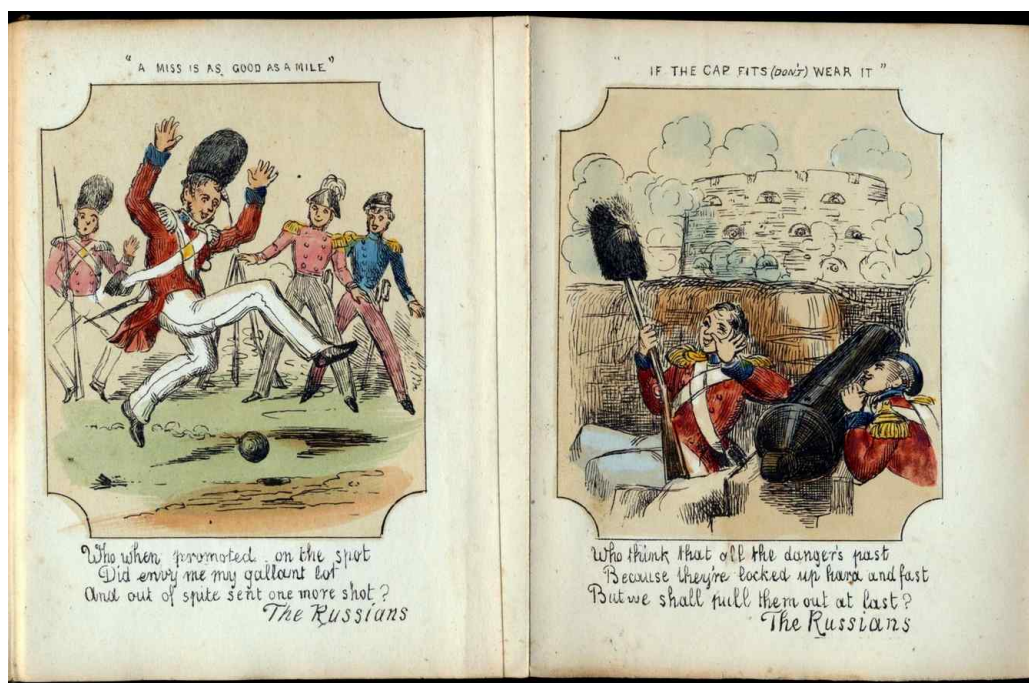
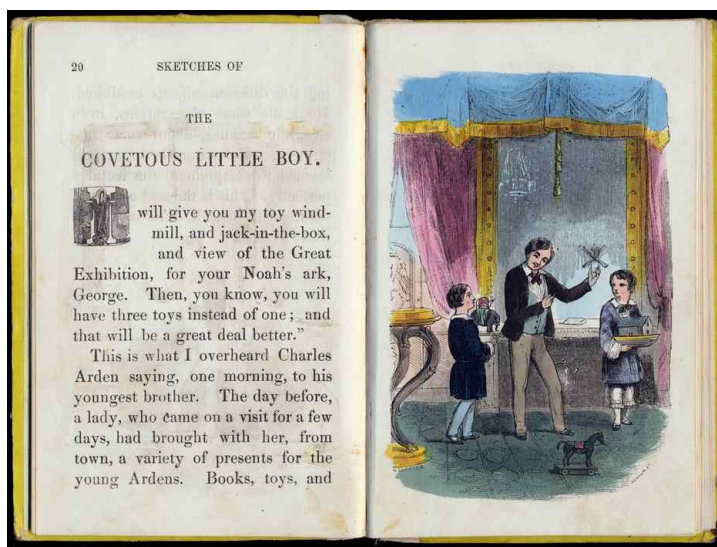


and takes time to explain how wrong Charles has been. One feels that Charles was not altogether convinced that the exchange should be rescinded. On balance one would not like to be in the company of such excruciatingly good boys for too long as described here!

Julia Corner (1798-1875), also known as Miss Corner, was a British children's educational writer who created Miss Corner's Historical Library. Corner was born in London in 1798. Her father, John Corner, was an engraver. She initially wrote novels which she continued after she became associated with a series of history books. In 1840 she published "The History of Spain and Portugal" and the "History of France". The former was criticised by the Church of England Quarterly Review as an "apologist for the Jesuits" although "Miss Julia Corner's" good intentions and the low price of her books was appreciated. These history books eventually covered many countries and built up into what was known as Miss Corner's Historical Library. 'Corner wrote simple stories for children and books for their instruction as well as history books about the ancient Britons, Saxons, and Normans. She was published by low cost publishers like Henry George Bohn for whom she created books about India and China in the 1850s. Her books about countries, Miss Corner's Historical Library, would be illustrated and they would include anecdotes, tables of historical events, maps, different aspects of history and questions were raised that related to the text in the style of Richmal Mangnall... Corner also created revised editions of other writer's books including Anne Rodwell's *A Child's First Step to the History of England*. Her usually conservative books also included plays for children in Dean & Son's series, Little Plays for Little People, which she advocated for their educational value' (see ODNB).

The illustrations are by Benjamin Clayton, (1809-1883), an Irish artist and engraver who settled in London and probably produced a tremendous amount of unsigned work for juvenile works, prints and advertising material, and who is better remembered as the father of the writer, Ellen Creathorne Clayton. The illustrations are simple and direct and show the boys on the whole trying to be good rather than bad.

OCLC records copies at UCLA and Princeton.



'TO THRASH THE RUSSIANS'

18 [CRIMEA WAR]. THE CRIMEAN WAR Poetised & Picturised by Major Boxer. London: Ward & Co. Wholesale & Export Publishers, 113 Fleet Street. [1855]. £ 1,850

Hand coloured lithograph panorama, consisting of two sheets conjoined containing 15 scenes [135 x 1600 mm]; concertina-folding into cloth covers [140 x 112 mm]; the upper cover with a hand coloured lithograph title label with a view of a Guardsman punching a Russian soldier on the nose with the legend below 'More ways of killing a dog besides hanging.'



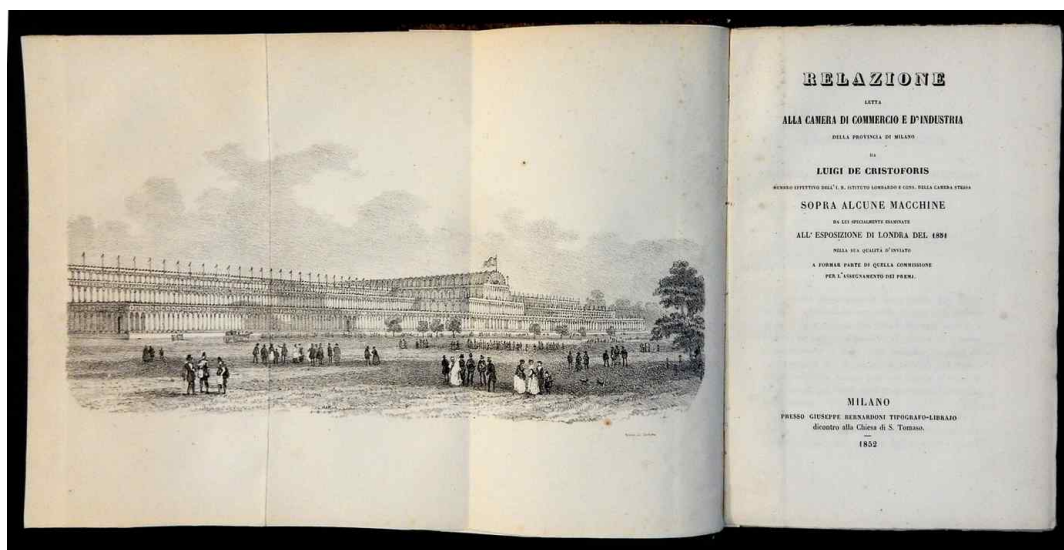
Issued as the war in the Crimea had hit a virtual stalemate in 1855, the panorama tells the story of a youthful civilian who reads of the destruction of the Turkish Flotilla at Sinope (Sinop). To his sweetheart's distress he enlists and embarks for the Crimea. He is given a warm welcome by the Turks on his arrival. He fights at Inkermann, recovers the Colours from the Russians, and is invalided home to proud parents and sweetheart.

Each of the episodes in the panorama have subjoined patriotic lines beginning 'Who made me for a musket long / And fight for right against the wrong / Nor see the weak crushed by the strong? / The Russians' and ending on his return / 'Tho' invalided home once more / returned to Sue and friends of yore / Than God! I'm ready as before? / To thrash the Russians.'

The panorama may have been issued to encourage recruitment. The publisher was better known for various pamphlets and publications on religious subjects. Maybe their move from Paternoster Row to 113 Fleet Street in 1855 vacated by lithographic printers George A. Jones encouraged them to diversify. An advertisement pasted to the inside cover describes the issue of tinted lithographs called *The People's Picture Gallery*, this may have been a similar venture as it lists a number of patriotic subjects.

The panorama was issued two version's Price 1s tinted and 1s 6d coloured, as here.

Not in OCLC or any bibliographies consulted, and therefore unrecorded as far as we are aware.



REVIEW OF TECHNOLOGY AT THE 1851 GREAT EXHIBITION

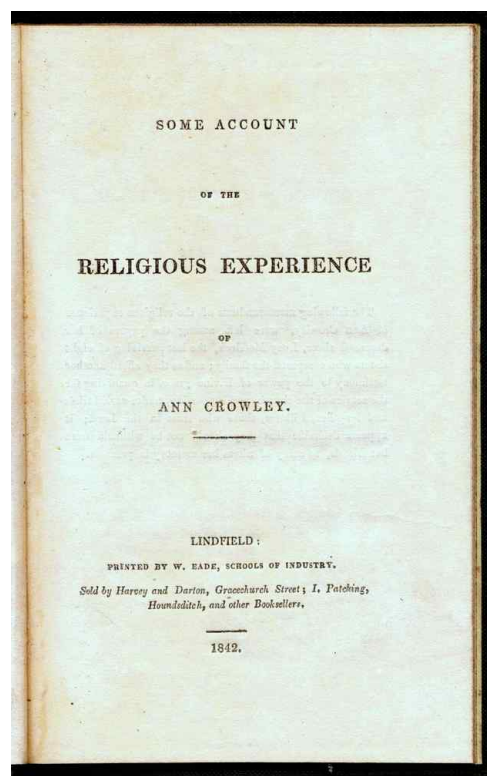
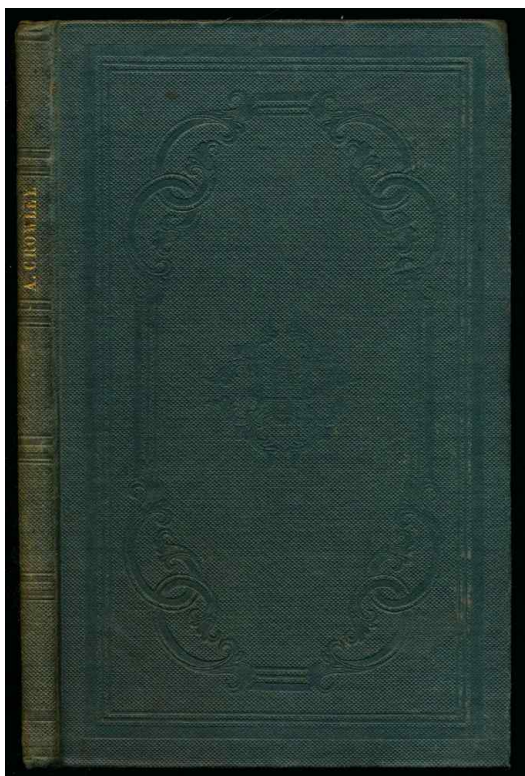
19 **CRISTOFORIS, Luigi de.** RELAZIONE LETTA ALLA CAMERA DI COMMERCIO E D'INDUSTRIA DELLA PROVINCIA DI MILANO... sopra alcune macchine da lui specialmente esaminate all'esposizione di Londra del 1851, nella sua qualita d'inviato a formar parte di quella commissione per l'assegnamento dei prema. Milano, presso Giuseppe Bernardoni, 1852. £ 285

FIRST EDITION. 8vo, pp. 140; with folding lithographed frontispiece of the Great Exhibition building; apart from some minor light foxing, a clean copy throughout; in recent mottled boards; an appealing copy.

Rare first edition of this report read to the Milan Chamber of Commerce and Industry on a number of machines displayed at the Great Exhibition of 1851, by the Milanese engineer Luigi de Cristoforis (1798-1862), who was on the jury of the exhibition representing Austria. De Cristoforis is renowned for the development of an early internal combustion engine: he was the first to use liquid fuel to fire an internal combustion engine in 1841, in a naphtha-fuelled machine. In 1857 he had settled in London, living at 67 Lower-Thames Street and working on a series of improvements and patents on wheeled vehicles.

In this work De Cristoforis gives a detailed description and critical review of the newly developed machines, techniques and production processes exhibited, and occasionally suggests corrections and improvements.

OCLC records just two copies, at the Library of Congress and the University of Wisconsin, Madison.



THE LIFE AND TRAVELS OF A QUAKER MINISTER

20 **CROWLEY, Ann.** SOME ACCOUNT OF THE RELIGIOUS EXPERIENCE OF ANN CROWLEY. Lindfield: Printed by W. Eade, Schools of Industry ... 1842. **£ 150**

FIRST EDITION. 8vo, pp. 50; in the original green blindstamped publisher's cloth, spine lettered in gilt; a fine copy.

Scarce first edition (printed in Lindfield by W. Eade 'Schools of Industry') of this charming little work detailing the life and travels of the Quaker minister Ann Crowley (1765–1826).

OCLC recording just five copies in North America, at California State, Yale, Earlham College, Friends and Guildford College.

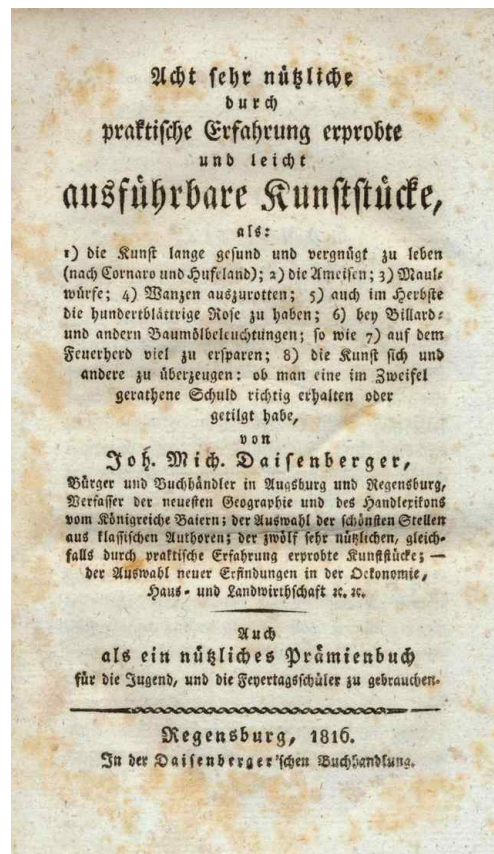
CURIOUS SELF HELP MANUAL

21 **DAISENBERGER, Johann Michael.** ACHT SEHR NÜTZLICHE DURCH PRAKTISCHE ERFAHRUNG ERPROBTE UND LEICHT AUSFÜHRBARE KUNSTSTÜCKE... Auch als eine nützliches Prämienbuch für die Jugend, und die Feyertagsschüler zu gebrauchen... Regensburg, Daisenberger'sche Buchhandlung, 1816. **£ 350**

FIRST EDITION. Small 8vo., pp. 142, [2]; evenly browned or spotted; uncut in contemporary wrappers, spine lettered in ink.

Sole edition, and as far as we are aware unrecorded, of an enlightening, if curious, compendium by Daisenberger, described on the title-page as 'citizen and bookseller in Augsburg and Regensburg and responsible for geography, the classics, domestic economy and agriculture'.

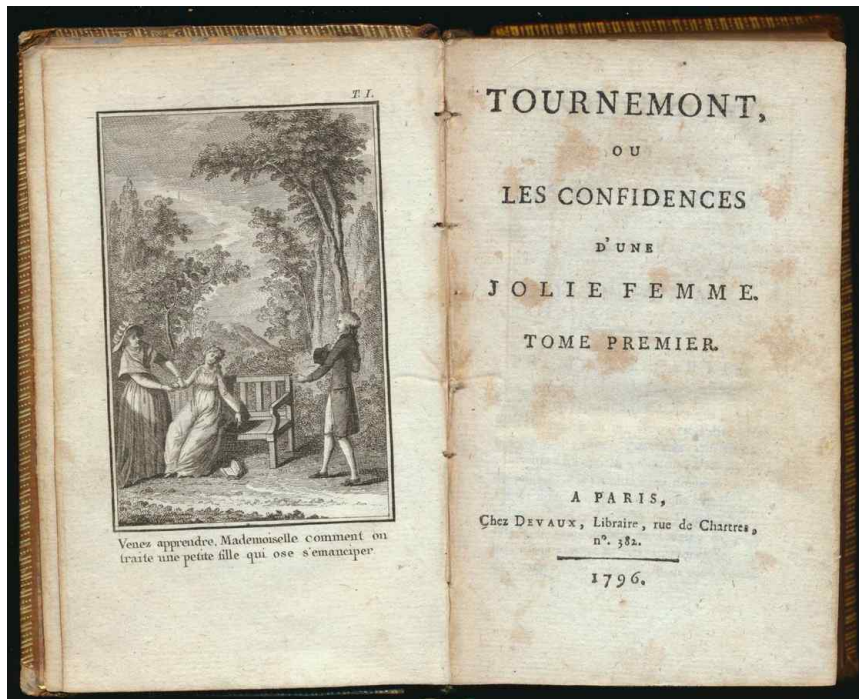
The first part gives advice on how to live a long and healthy life. Beginning with the classical authorities, Daisenberger analyses the suggestions of Luigi Cornaro (1467-1569) and Christoph Wilhelm Hufeland (1762-1836), and also gives a list of people who lived exceedingly long, beginning with Methuselah and other biblical characters through the Greek philosophers to contemporary Europeans. He also mentions a Sarah Anderson of Jamaica who died aged 140 in 1813, and one *Brow* a black man from New York, who died aged 129. The methods he suggests for longevity include a balanced good diet, taking exercise and drinking enough water. Interestingly for that period, he warns against the dangers of smoking, complaining that it makes one thin and pale, leads to



headaches and causes chest complaints. He further recommends that the health authorities should investigate the dangers of smoking.

The second part is more eclectic including hints on getting rid of ants, moles and insects; how to grow the 'queen of flowers' (*Rosa Centifolia*); methods of reducing wood consumption in domestic households and finally, the importance of elementary bookkeeping in personal finances. Daisenberger tried to boost the sales of this book by stating on the title, that it is suitable to be handed out as a prize, at regular schools and Sunday schools.

Not in Wellcome, KVK, NUC, OCLC or RLIN.



SENT TO THE BASTILLE

22 [D'ALBERT, Mlle.]. TOURNEMONT, ou les Confidences d'une Jolie Femme. Tome Premier [-Second]. A Paris, chez Devuax, Libraire, rue de Chartres, 1796. £ 350

12mo, pp. [iv], 208; [iv], 197, [1] blank; with engraved frontispiece in each volume; apart from some light foxing a clean copy throughout; in contemporary mottled calf, spine tooled in gilt with morocco label lettered in gilt, minor chipping at head and rubbing to joints and corners, but still a handsome copy.

A later edition, and the first with the title *Tournemont*, of this popular novel, first published in 1775, which led, thanks to the rather ill-disguised identities of several characters, to a spell in the Bastille for the author, a Mlle d'Albert.

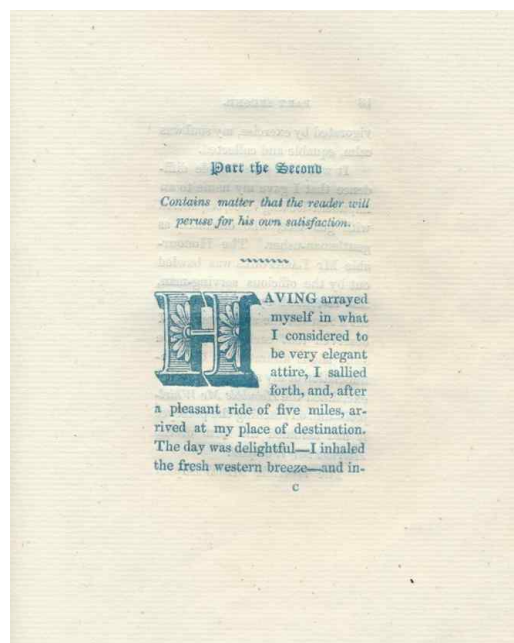
OCLC records one copy at Bibliothèque de la Ville - La Chaux-de-Fonds, Switzerland.

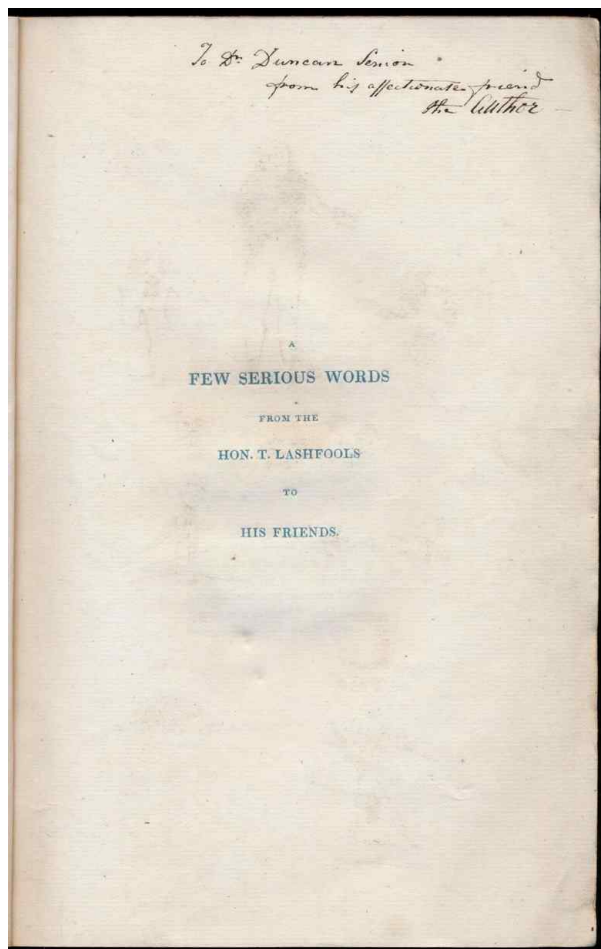
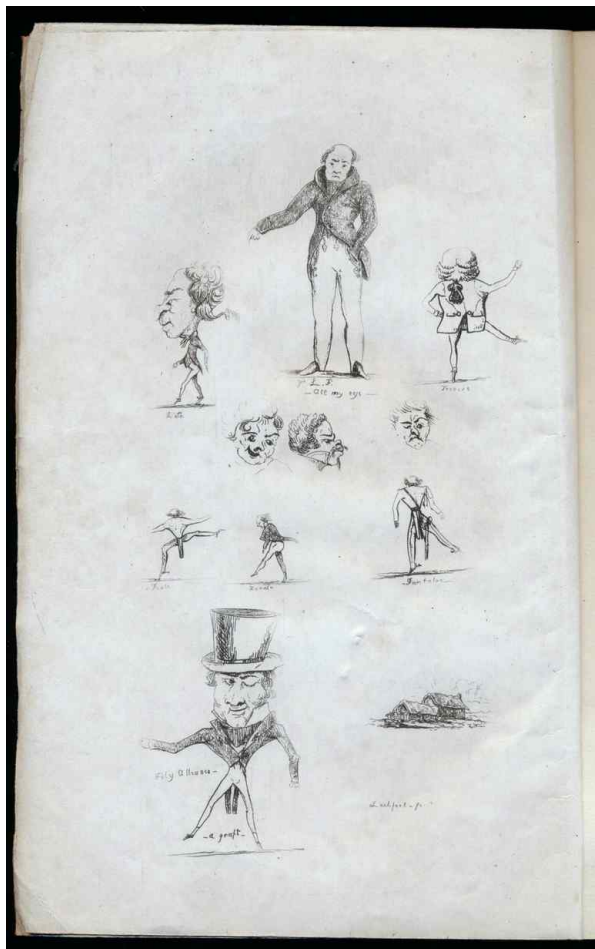
ATTACK ON THE FASHION FOR MODERN DANCES

23 [DANCE]. A FEW SERIOUS WORDS FROM THE HON. T. LASHFOOLS TO HIS FRIENDS. Edinburgh, P. Neill Printer. [n.d., c. 1820s]. £ 650

FIRST EDITION, PRESENTATION COPY. 8vo, pp. iv, 36; with etched frontispiece of composite caricatures of dancers etc.; entirely printed in turquoise blue; stitched as issued in the publisher's original brown glazed wrappers, some surface wear and rubbing to extremities, but still a very appealing copy, inscribed at head of title 'To Dr Duncan, Senior from his affectionate friend the Author.'

Rare first edition of this sardonic and well written attack on prevailing dance fashions imported from the Continent, suggesting that they were succeeding in achieving what the Napoleonic wars had failed to do by force (i.e. physical and mental damage, cultural identity crisis, etc.). The anonymous author's vitriol is couched as a love story, in which the author is smitten by





the sight of the lovely Trenisia, who invites him to Lady Crump's Ball. Once there, he and all around him fall prey to the lunacy of the dances.

'Volumes of elephant folio would be insufficient to contain even short notices of the various individuals who were jumping about to Italian airs, played in Scotch reel-time, or spinning round the room like tee-totems, to German tunes, fiddled after the fashion of Strathspeys. Some of the party footed it as if they had just escaped from the tread-mill, so curiously did they move their nether limbs; and one little lady rolled her body about as if she had just disembarked after a voyage from India. But to sum up my remarks in a few words - some of the party, and more particularly the gentleman department, rolled about like ships in a swell - some seemed as if they were put in motion by wires and springs - some skipped about as if under the lash of the drum-sergeant - some jerked their limbs as if they were moving on a hot iron - and some glided along as if walking in their sleep' (pp. 24-25).

A curious publication, the typography is very small, with only 19 lines per page, and the blank margins disproportionately large. That said, it is quite beautiful nonetheless!

OCLC records two copies in the UK, at Glasgow and the NLS, and one in North America, at Guelph; dates suggested range from 1810 (NLS) to c. 1840, but we think that the paper and content suggest a date of the mid 1820's and certainly before the death of the recipient of or copy in 1828.

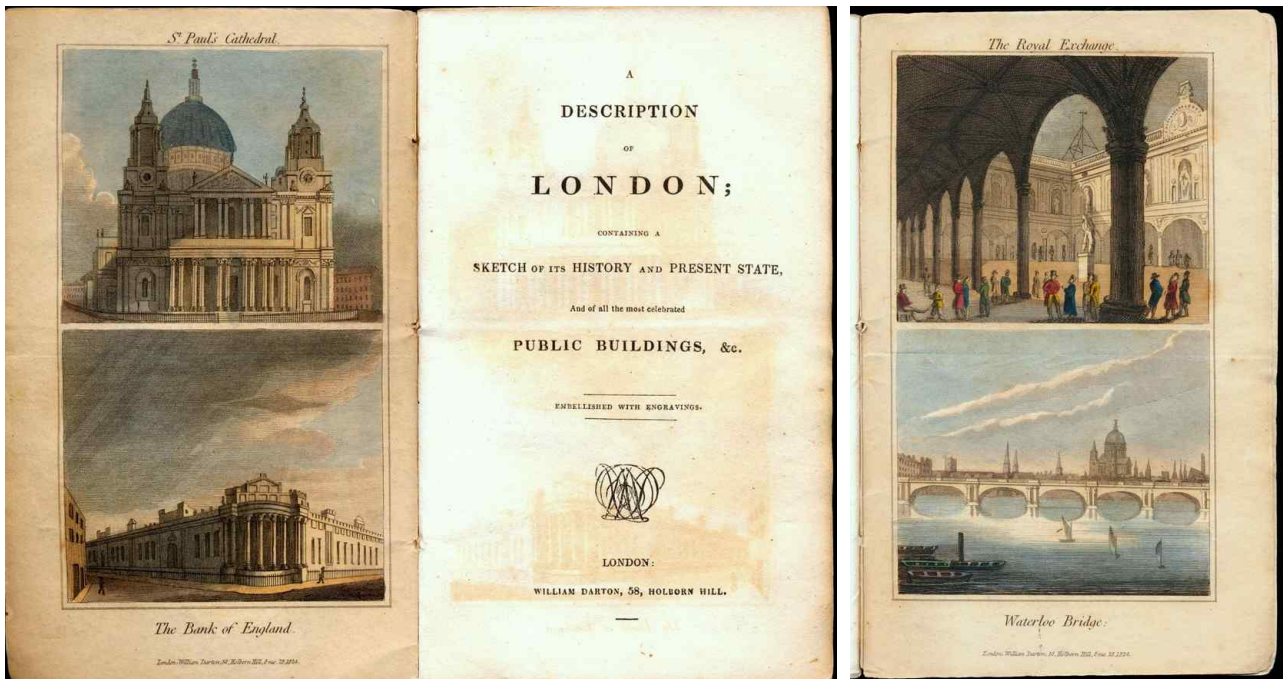
EXPANDING LONDON FOR CHILDREN

24 [DARTON, William?]. A DESCRIPTION OF LONDON; containing a Sketch of its History and Present State. And of all the most celebrated Public Buildings, &c. London: William Darton, 58, Holborn Hill, [1824]. £ 350

Small 8vo, pp. 36, with 12 illustrations on 6 hand-coloured engraved plates; evenly a little browned; otherwise clean and fresh in the original publisher's printed wrappers; a little spotted, spine with slit, contemporary ownership inscription at head of front wrapper.

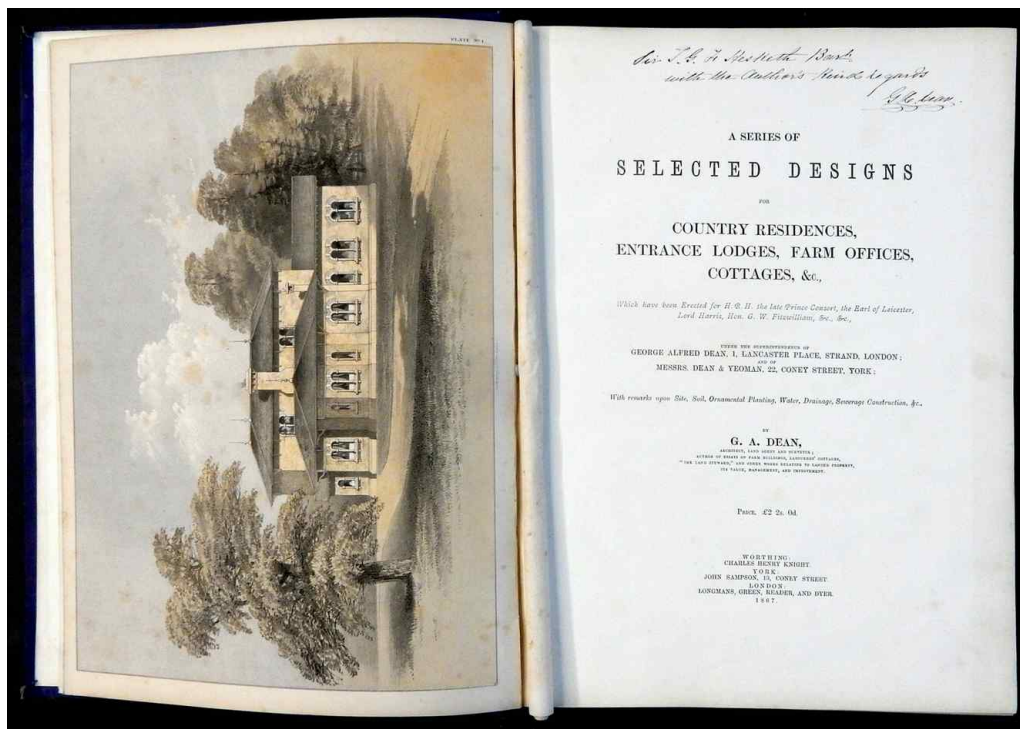
A neat work by Darton for reader's exploring the ever expanding city of London.

The publisher, William Darton (1781-1854) was the eldest son and second child (of eleven) of William and Hannah Darton. He was born in Tottenham and educated at the Friends' School in Clerkenwell and at the Quaker school in Ackworth, Yorkshire, and from 1795 was apprenticed to his father, as an engraver and publisher.



In 1804 he set up his own business in Holborn Hill, London, and like his father specialized in children's books. He also published jigsaw puzzles and table games notable for their decorative detail. Among the firm's authors were the unidentified Arabella Argus, Mary Belson Elliott, and Mary Robson Hughs. He was a skilled engraver, and finished the work on *A Complete Atlas of the English Counties*, begun by Thomas Dix and published from Holborn Hill under their joint names in 1822² (*Oxford DNB*).

OCLC: 3698831.

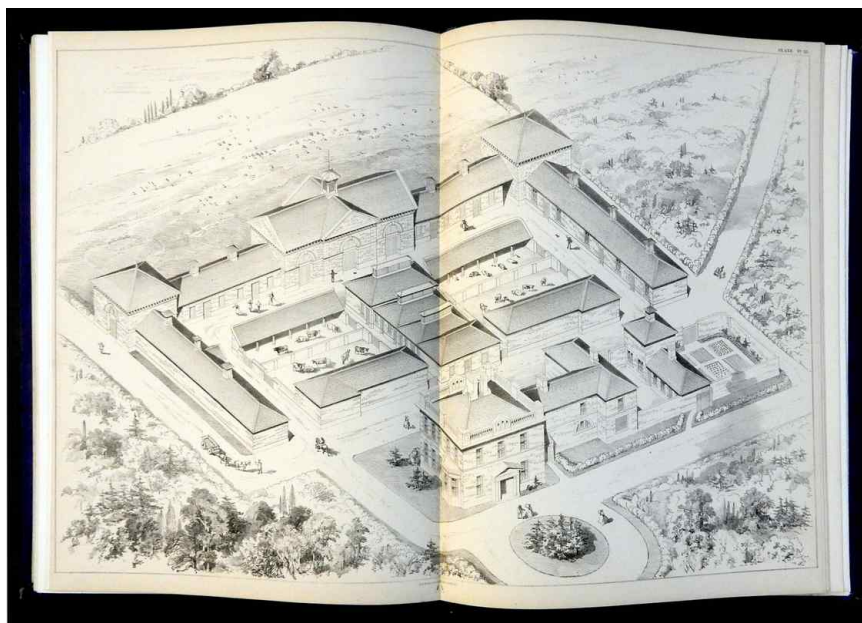


RENOWNED AGRICULTURAL ARCHITECT

25 **DEAN, George Alfred.** A SERIES OF SELECTED DESIGNS FOR COUNTRY RESIDENCES, Entrance Lodges, Farm Offices, Cottages, &c With remarks upon Site, Soil, Ornamental Planting, Water, Drainage, Sewerage, Construction, &c. Worthing, Charles Henry Knight..., York, John Sampson, and London, Longmans, Green, Reader, and Dyer, 1867. **£ 500**

FIRST EDITION. Folio, pp. [ii], 34, with 35 lithographic plates (12 folding and 2 tinted, numbered 1-17, 17a, 18-20, 20a, 21-33); just a touch of foxing to the plates; original blue cloth blocked in blind and gilt; lightly bumped and stained at the corners.

Presentation copy (*see below*) of Dean's finely produced series of designs, nothing short of a triumph in 'providing improved residences for labourers ... and of treating agriculture as a science.' His pre-eminence as an agricultural architect had been established in the 1840's when he had helped Prince Albert to develop a model farm at Osborne and in 1853 the Shaw Farm at Windsor. The present work includes many later designs for farm cottages, dairies, stables, agricultural buildings and houses commissioned from Dean and his partner G. D. Yeoman from the early 1850's onwards. The Windsor project is covered in some detail as are seven various designs for the Holkham estate.



Indeed the book is dedicated effusively to the Earl of Leicester. Other designs include a fold yard and barn commissioned from relatives of his business partner and a model farm erected at New Arad for Count Zeleuski of Hungary.

Provenance: From the dispersal at Easton Neston a few years ago, with library book label on the front paste-down. Inscribed on the title "Sir T. G. F. Hesketh Bart. with the author's kind regards. G. A. Dean".

RIBA p. 274.

A RAPHAEL TUCK MASTERPIECE

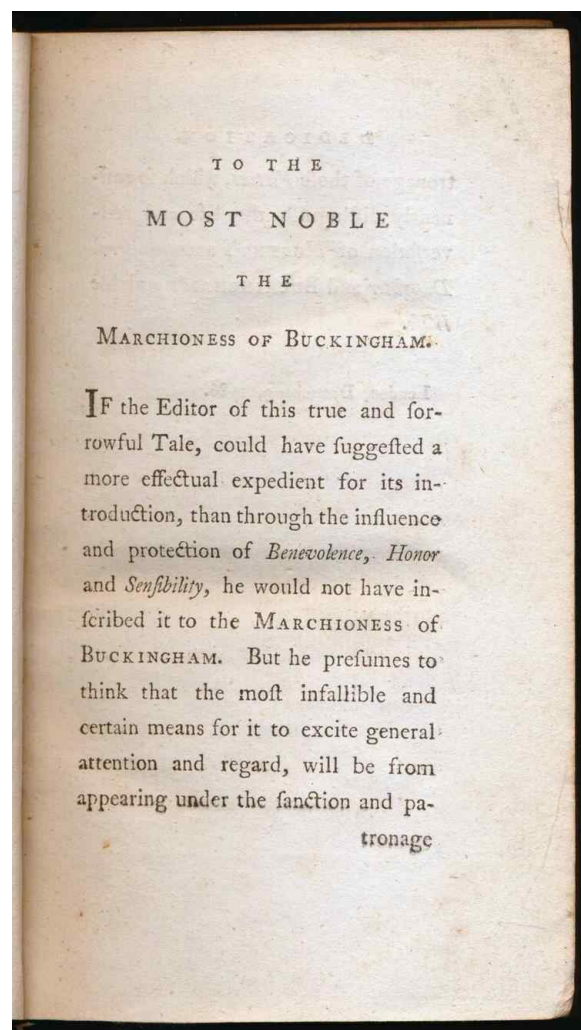
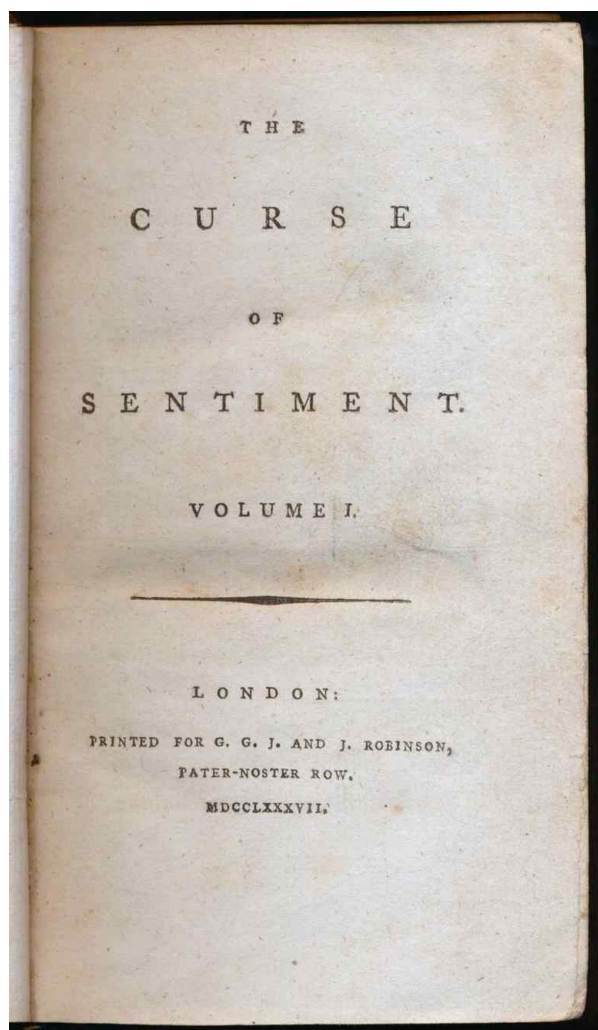
26 [DERBY]. CRUIKSHANK, George. DERBY DAY SHOWN IN SIX RELIEFS. London, Raphael Tuck & Son. Circa 1905. £ 550

Set of six chromolithograph relief scraps housed in the original paper folder measuring 8.5 x 31.5 cm; some minor repairs.

The front of the folder supplies the title, artist, and publisher, with a vignette of four people in a donkey cart in a hurry. On the back are the titles of the scraps: 1. 'The Start'; 2 'Clapham Common'; 3. 'Halt for Refreshments'; 4. 'On the Course'; 5. 'The Race'; 6 'The Return'. The titles appear on banderoles above each scrap, identifications of the subjects in each scrap appear in the bottom margins.

George Cruikshank had been dead a quarter of a century, so the scraps may rely broadly on his work, but the images have a distinct Edwardian flavour to them.





VEILED ATTACK ON SENTIMENTAL FICTION

27 [DODD, Charles]. THE CURSE OF SENTIMENT. Volume I [-II]. London: Printed for G. G. J. and J. Robinson, Paternoster Row. 1787. £ 2,000

FIRST EDITION. *Two volumes bound in one, 12mo, pp. xix, [i] blank, 240; [iv], 224, [4] advertisements; some light foxing in places, but generally clean throughout; bound in contemporary mottled calf, spine tooled in gilt with red morocco label lettered in gilt, upper joint cracked, and crack down centre of spine, but cords holding firm, corners rubbed, but still an appealing copy, with the armorial bookplate of James Lester on front pastedown.*

Rare first edition of this entertaining epistolary novel warning against sentimentality and attacking the sentimental fiction that had been so popular in the 1760's and 1770's.

In 1787 Charles Dodd published *The Curse of Sentiment*, a widely-reviewed epistolary novel that looked very much like a novel of sensibility with its discovered letters, its frequent 'showers of tears' (which Austen comically recalls in 'Frederic and Elfrida'), its appeal to 'Friendship and Sensibility' and 'Love and Innocence' (echoed by Austen in the title of 'Love and Freindship [sic]') and its hero's tearful response to *The Sorrows of Young Werther* (1774), Goethe's enormously popular sentimental portrait of a man of feeling that had been revised and reprinted in English that very year. Dodd's title appears to allude to a quotation from the Pratt's sentimental novel *Charles and Charlotte* (1777): 'Accursed is the gift of sensibility' writes Charles, Dodd's protagonist, 'Tis the smart that "agonizes at everypore"'. Charles makes the statement as he searches hopelessly for his former lover, Charlotte, who had left him upon discovering that he has an estranged wife; Dodd reproduces this plot device in *The Curse of Sentiment*, which leads to the suffering and eventual death of the novel's lovers. Crucially, however, Dodd's title enables him to 'degrade sentiment' (offering it as a curse rather than a gift), whilst presenting what is by-and-large a sentimental novel; his method is characteristic of sentimental novelists of the late 1780s who frequently claimed 'not to be writing sentimental novels'.

Like the anonymous *Illusions of Sentiment* published a year later, which concluded with the aphorism that 'the beauty of Sentiment is Simplicity' which only ceases to 'become amiable' when 'tortured by the elaborate refinements of fastidious precepts', *The Curse of Sentiment* was not so much a warning against sentiment tout court, but rather ostensibly a rejection of the type of sensibility that was exploited to justify morally unacceptable behaviour, particularly adultery. Such publications exemplify what Tuite observes was the arduous task of both sentimental and anti-sentimental texts to distinguish real from false sentiment. Austen's juvenilia invoke this generic 'indistinguishability' between sensibility and anti-sentiment, embracing the blurred lines

between laughter and tears. A year after the publication of Dodd's novel Mary Wollstonecraft published *Mary: A Fiction* (1788). The novel's 'Advertisement' claims that the feeling heroine 'is neither a Clarissa, a Lady ----, nor a Sophie', here listing the eponymous of heroines of Richardson's and Rousseau's sentimental fictions. Yet her narrative manages to offer, like *The Curse of Sentiment*, a type of anti-sentimental sentimental novel: hers is a critique of the type of sentimental fiction that fails to depict women with 'thinking powers', yet her own novel frequently appeals to the language of sensibility.' (Jane Taylor, 'Beyond the Trivial: Austen's Narratives of Fashion', UCL, 2016, pp. 88-89).

A contemporary review appeared in *The Monthly Review, or Literary Journal*, (Vol. LXXVI, 1787, pp. 448-9) reporting that it was:

'a very simple tale and told in a particularly simple manner. The story indeed is much too ridiculous for us to enter into an examination of it. We shall therefore content ourselves with laying before the Reader some few passages from the work by which we shall be fully enabled to appreciate its several excellencies as well with respect to style as sentiment:

SENTIMENT. Let not man say "I am a superior being". A dog, call them not brutes - is in few respects his inferior, in many his equal and in some his superior.

I sent my servant to my friend's to learn if he his dog had returned, which I found to be the case and that he was quite easy and contented. Account for this ye stoics, atheists and philosophers if ye can! And ye females of feeling take a lesson from an animal which in sensibility is your superior "Fye on't, O fye" Good Sir, think again.

How happy would it be if mankind were satisfied with the productions of the earth without encroaching on the tranquillity or destroying the lives of its innocent and harmless inhabitants! Refinement has almost produced the contrary extreme. We are fast approaching to absolute brutality and before long we shall want variety in the practice of cruelty, unless we commence Cannibals, a circumstance not improbable. Mercy on us this is terrible news indeed.

This divine woman! -On every occasion Adelina stands alone - in her presence all others appear fools. Nay, nay, we will, if you please, acknowledge Adelina to be divine; - but why must every other woman be considered as a fool.

STYLE. On the first alarm of her illness almost the whole females of the village ran &c.

When his senses returned and after laying quiet for some time &c -- I turn to another that lays by his side.

Every Sunday we used to learn each other to read &c Such are the beauties of this production - cum multis aliis qua &c.

The *Curse of Sentiment* is written for the most part in the form of letters - toward the close of the performance, however, we meet with the following advertisement from the Editor:

The Editor in order to give the Reader as clear and perfect view of the sequel of this sad history as possible, finds it necessary continue it in part by occasional narration which he selected and gathered from the letters in his possession of the parties interested.

This sad history, The Editor speaks ingenuously. The epithet is perfectly just.'

Of the author, Charles Dodd, we have been unable to find any further information. It is noted in Garside (from the Robinson archive: Collection of Literary Assignments) that a contract between Robinson (the publisher) and Dodd for 20 guineas was drawn up on the 17th April 1786. As far as we are aware, this is his only published work.

Garside, Raven & Schowering 1787:34; OCLC records three copies in North America, at Yale, Minnesota and Brown, and two in the UK, at the BL and NLS.



MEETING OF EMPIRES

28 [DOYLE, Richard]. THE BROTHER TO THE MOON'S VISIT TO THE COURT OF QUEEN VIC. [Fore's Chinese Exhibition]. [London]: Etched by W. Kohler. (Published by Messrs. Fores, at their Sporting and Fine Print Repository, 41, Piccadilly, corner of Sackville Street.) [1843].

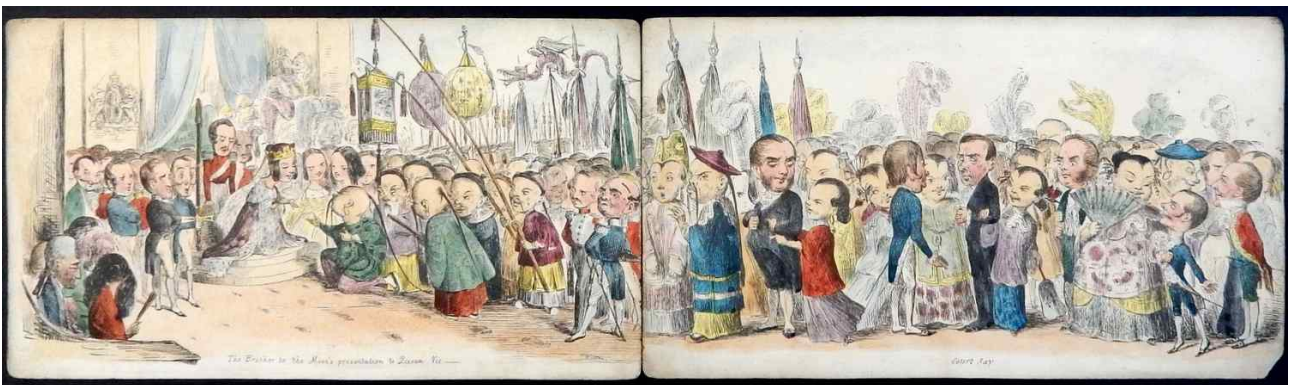
£ 4,500

Hand-coloured strip panorama, [128 × 225 mm] consisting of twelve loose pages, printed on both sides, lightly dust-soiled in places; with binders ticket on front pastedown; bound in the original brown cloth backed illustrated hand-coloured lithograph boards (described below), extremities rubbed and small loss to paper of upper board, but still a very desirable example.

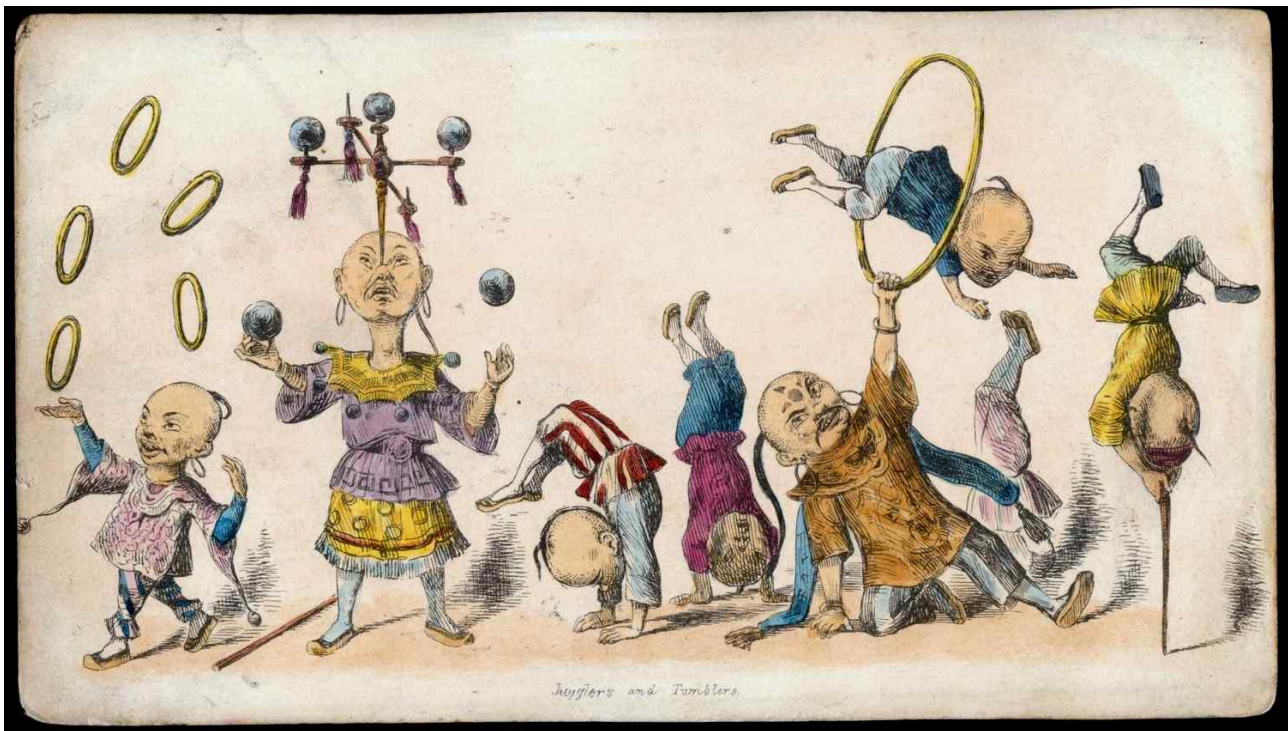
Rare and highly desirable satirical processional panorama imagining a visit of the Chinese Emperor and Empress with their retinue to the Court of Queen Victoria.



In the illustration on the front cover, six humanised teapots, their pig-tails forming handles and their hat lids, make profound bows. The Queen, Prince Albert, the Duke of Wellington, and most of the courtiers, show alarm. Two frightened royal children (the Princess Royal and the Prince of Wales) cling to their mother, hiding beneath her cloak. The first title appears on the front cover, the second on the back. Also on the back cover is a vignettted view of a Chinese pavilion and Fores' imprint. The pavilion is one and the same as that which was used as the entrance to the Chinese Collection that was exhibited at Hyde Park Corner and the work was clearly inspired in part when this opened in 1842.



On the panorama itself identifications are supplied beneath the image: 'Celestial Guards'; 'The Celestial Band'; 'Jugglers and Tumblers'; 'The Extraordinary Ambassador, from the Celestial Court'; 'A Magnificent Present of 21,000,000 - of Dollars, to Queen Vic, from the Brother of the Moon. Very much against his inclination.'; 'Guards'; 'Jugglers'; 'The Imperial Lantern Bearers'; 'His Celestial Majesty, Brother to the Moon, drawn by two Firey Dragons'; 'The Celestial Tail Bearers'; 'Attendants on the Celestial Tail'; 'The Emperor's Terrestrial Bodies'; 'Chief Mandarin'; 'Porcelain Presents to Queen Vic'; 'Presents for Queen Vic'; 'The Body Guard, of the Sister to the Moon'; 'The Sister to the Moon, Drawn by a most Rampacious Griffin'; 'The Emperor's Celestial Bodies'; 'Principal Attendants on the Celestial Bodies'; 'Celestial Philosophers calculating the time required to get back 21,000,000 of Dollars'; 'Principal Tea Pots to the Celestial Court' labelled Twankay; Souchong; Bohea; and Congou; 'Opium Chewers, and Smokers, the Chap's wot caused all the shindy'; 'The Hong Merchants'; 'The Brother to the Moon's presentation to Queen Vic'; 'Court day'; 'The Council'.



The First Opium War was waged 1839-1842 and by the Treaty of Nanking, 29 Aug. 1842, China was obliged to cede Hong Kong, to open five treaty ports, and to pay an indemnity of \$20,000,000, hence the allusion to the 'Magnificent Present... Very much against his inclination.'

OCLC records one copy in the UK, at Cambridge, and three in North America, at Harvard, Yale and The Morgan.

SAVED FROM THE 'ERRORS OF HEATHEN THEOLOGY'

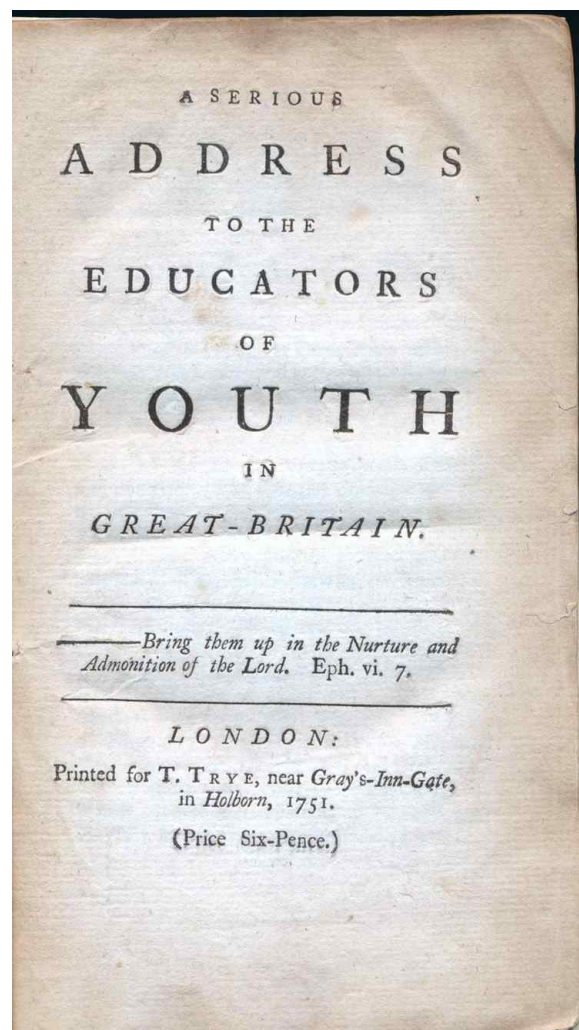
29 [EDUCATION]. A SERIOUS ADDRESS TO THE EDUCATORS OF YOUTH IN GREAT-BRITAIN. London: Printed for T. Trye, near Gray's-Inn-Gate, in Holborn, 1751. £ 125

FIRST EDITION. 8vo, pp. [ii], 28; without the terminal leaf of publisher's advertisements (see below); lightly dust-soiled; stitched in modern marbled wrappers.

First edition, responding to "the great Degeneracy of Mankind," and "the fatal Consequences of this universal Pursuit of Pleasure," and recommending, among other things, that young pupils receive a thorough grounding in their Bible before being initiated "into the Errors of Heathen Theology."

The author is unknown although at the end of the work they sign themselves as 'Your Obedient and Humble Servant. Bristol, April 23, 1751.' As the publisher Thomas Trye had a keen trade in works aimed at improving the morals of youth, the *Serious Address* may have been doubled as a form of advertisement, for his other works listed on the last page are all 'Books of Piety and Devotion, proper to put into the Hands of Youth.'

ESTC locates three copies in North America (Kansas, McMaster, and Penn). The British Library copy, like this one, is without the last leaf of advertisements. The title leaf was printed as one leaf of a terminal bifolium; its removal for placement at the beginning of the pamphlet left the last advertisement leaf disjunct and liable to go astray.





THE MYSTERIES OF EUCLIDIAN GEOMETRY

30 [EDUCATIONAL GAME]. STEREOMETRIE ODER GRÜNDLICHE DARSTELLUNGEN DER KÖRPERLEHRE - Stereometrie ou representations foudamentales de la science des corps solides - Stereometry or the art of measuring solid bodies. [Germany]. Circa 1860.

£ 950

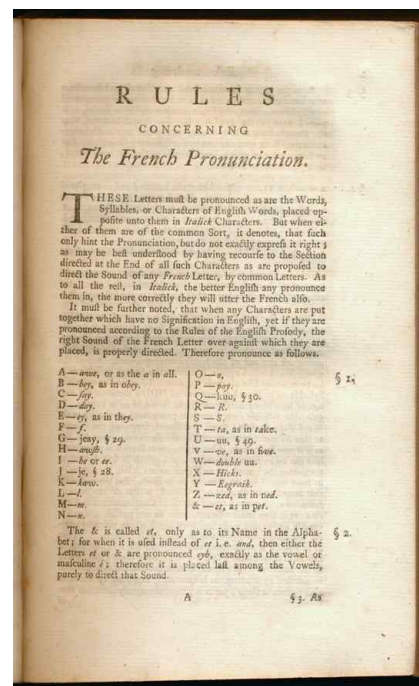
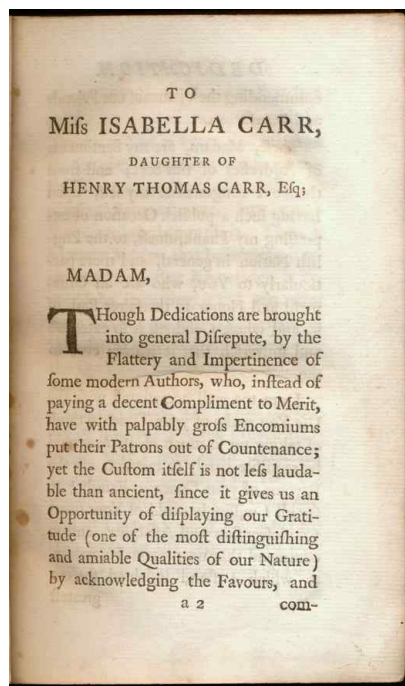
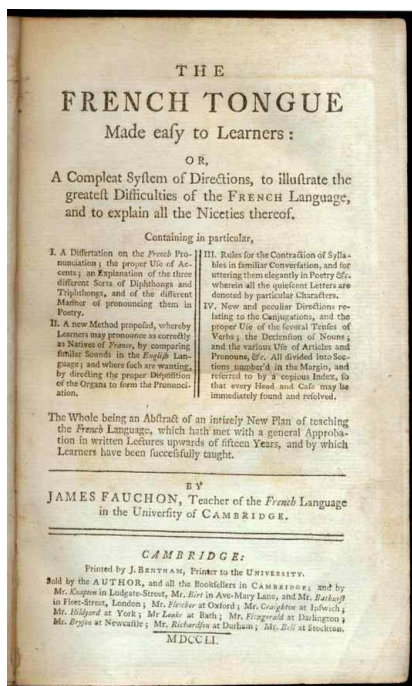
36 geometric solids turned and cut in pine [listed below]; contained in the original green paper cover box [19.5 x 12.5 x 5.5 cm]; the sliding lid with a scene showing a keen looking boy at table being supervised by a teacher in frock coat who is seen pointing to some exaggerated solid shapes behind which a red curtain, presumably pulled back to reveal the mysteries of Stereometry - lid bronned with some old ink splashes.

Scarce Victorian educational toy on *Stereometry or the art of measuring solid bodies*. The toy, with it's neatly cut geometric shapes would have been very attractive to parents hoping to encourage their boys in the mysteries of Euclidian geometry; the lid of the box indicates that this was very much a male educational preserve - girls had better things to do, one hopes. Whether they were really any use for practical education is probably doubtful, except in a very rudimentary way - indeed the Dodecahedron has had its 12 sides numbered for use as a dice!

The box contains the following 36 geometric solids: a large cube, 3 small cubes, a tall cuboid, 2 small cuboids, 3 small cuboids, a prism, a rectangular prism, a tall equilateral triangular prism, 6 small isosceles triangular prisms, 4 small square pyramids, a tall square pyramid, 2 square pyramid sections, a tall triangular pyramid, 2 hexagonal pyramid sections, and one each of a tetrahedron, octahedron, dodecahedron, icosahedron, sphere, cone and cylinder - also one shape that defeats us.

Although no imprint is given on the box it is very probably this type of educational toy was marketed by that Joseph Myers & Co. who imported and sold such wares during the 1850's and 1860's from their London shop just off Oxford Street at 15, Berners Street. Certainly he marketed several similar items including 'Butter's Dissected trinomial Cube' and 'Conic Sections' a number of which he presented to the South Kensington Museums after the 1862 Exhibition.





TEACHING FRENCH TO YOUNG LADIES

31 **FAUCHON, James.** THE FRENCH TONGUE MADE EASY TO LEARNERS: or, a compleat system of directions, to illustrate the greatest difficulties of the French language, and to explain all the Niceties thereof... Cambridge: Printed by J. Bentham, Printer to the University. Sold by the Author, and all the Booksellers in Cambridge... MDCCLI [1751]. **£ 850**

FIRST EDITION. 8vo, pp. [xxxii] including list of Subscribers, 264, [16] Index and 'Erratas'; with engraved frontispiece (with light stain); some occasional light foxing in places, but overall a clean copy throughout; bound in contemporary calf, joints cracked (but cords holding firm), head and tail chipped and short split to centre of the bottom third of spine, some surface wear and rubbing to extremities, but still an appealing copy.

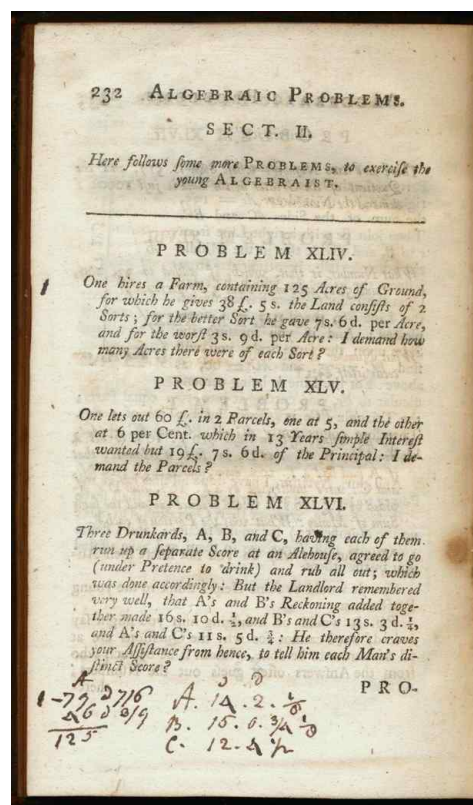
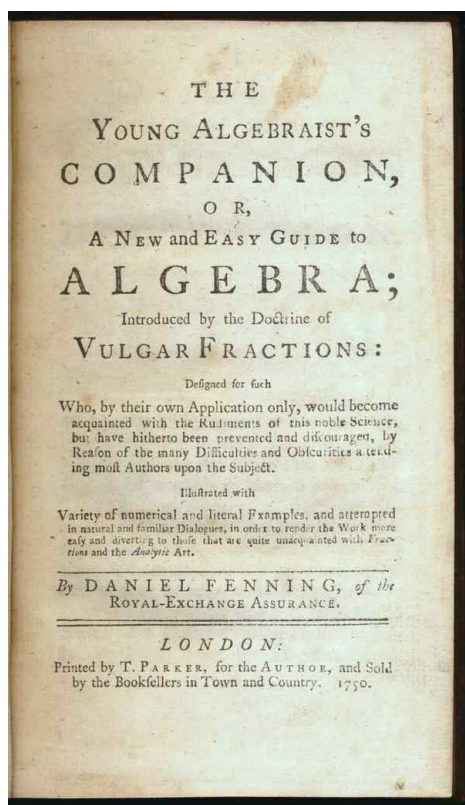
Rare first edition of this French grammar perhaps particularly aimed at young ladies, and indeed dedicated by the author to a Miss Isabella Carr, one of his pupils.

'At mid-century, author James Fauchon even claimed that his female pupil (to whom his book is dedicated) had made more progress 'without any previous knowledge of Grammatical Rules' than someone trained 'of a Scholastick education'. While this obviously served to advertise the efficacy of his own method, it also provides evidence that in the eighteenth century, French instruction was not gendered, unlike in the nineteenth century, when females were thought unable to cope with grammar' (Natasha Glaisyer and Sara Pennell, *Didactic Literature in England, 1500-1800*, 2003, p. 104).

The work includes, 'in particular, A Dissertation on the French Pronunciation; the proper Use of Accents; an Explanation of the three different Sorts of Diphthongs and Triphthongs, and of the different Manner of pronouncing them in Poetry. II. A new Method proposed, whereby Learners may pronounce as correctly as Natives of France, by comparing similar Sounds in the English Language; and where such are wanting, by directing the proper Disposition of the Organs to form the Pronunciation. III. Rules for the Contraction of Syllables in familiar Conversation, and for uttering them elegantly in Poetry &c. wherein all the quiescent Letters are denoted by particular Characters. IV. New and peculiar Directions relating to the Conjugations, and the proper Use of the several Tenses of Verbs; the Declension of Nouns; and the various Use of Articles and Pronouns, &c. All divided into Sections number'd in the Margin, and referred to by a copious Index, so that every Head and Case may be immediately sound and resolved'.

We have found little more on the author, James Fauchon, other than that he was a teacher of the French language at Cambridge University, the present work 'being an Abstract of an intirely New Plan of teaching the French Language, which hath met with a general Approbation in written Lectures upwards of fifteen Years, and by which Learners have been successfully taught'. It seems to be his only published work.

OCLC records four copies in the UK, at the BL, NLS, Newcastle, and Trinity College, Cambridge, and one in North America, at Boston Public library.



ALGEBRA FOR YOUTH, IN TEN DIALOGUES

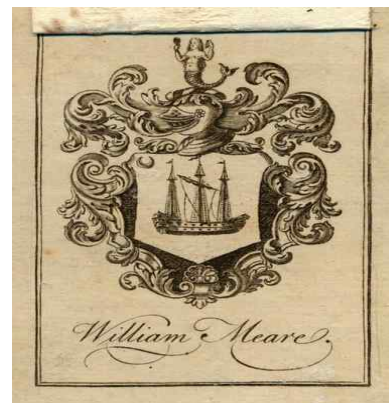
32 **FENNING, Daniel.** YOUNG ALGEBRAIST'S COMPANION, or, a New and Easy Guide to Algebra; Introduced by the doctrine of vulgar fractions: Designed for such Who, by their own Application only, would become acquainted with the Rudiments of this noble Science, but have hitherto been prevented and discouraged, by Reason of the many Difficulties and Obscurities attending most Authors upon the Subject. Illustrated with Variety of numerical and literal Examples, and attempted in natural and familiar Dialogues, in order to render the Work more easy and diverting to those that are quite unacquainted with Fractions and the Analytic Art... London: Printed by T. Parker, for the Author, and sold by the Booksellers in Town and Country. 1750. **£ 350**

FIRST EDITION, SUBSCRIBER'S COPY. 8vo, pp. xxvi, 235, [1] blank; apart from a few marks in places, a clean copy throughout; bound in contemporary calf, spine and boards ruled in gilt, evidence of there once being a spine label, some splitting at head and tail of spine, but binding holding firm; With the armorial bookplate of William Meare to front paste down, his ownership signature at head of front free endpaper, and correction to his name in the subscriber's list, also the later armorial bookplate of Edward Loveden Loveden, Esq of Buscot Park, Berks, tipped in to front pastedown (and lifted to reveal earlier bookplate); a desirable copy.

Scarce first edition of this 'New and Easy guide to Algebra' for youth, by Daniel Fenning 'of the Royal-Exchange Assurance', and indeed dedicated by him 'To the Honourable the Governors and Directors' of the same institution. The work is set out in ten dialogue's, between Philomathes and Tyrunculus, before concluding with fifty 'Algebraic Problems'.

'There is a system of fractional arithmetic in this book which is written in dialogue. The author thought it impossible to understand algebra without some better works on arithmetical fractions than then existed. As it is, says he, it is impossible to understand the Algorithm much less the Algorism, which he explains by saying that the former means the first principles and the latter their practice. In this curious confusion of terms we see at its commencement an instance of a process which is always going on (though in this instance it has been arrested), the attachment of different meanings to different spellings of the same word. My curiosity led me to take a little trouble to trace Fenning to his authorities. And I find that of two writers who must have been in his hands Saunderson and Kirkby, the first uses Algorithm for first principles and the second Algorism for practical rules.' (Augustus De Morgan, *Arithmetical Books from the Invention of Printing to the Present Time*, London, 1847, p. 71).

Little is really known of the life of the author and grammarian, Daniel Fenning (1715-1767). He was the author of a variety of guides and textbooks of spelling, grammar, mathematics and geography, such as *Fenning's Universal Spelling Book* (1756) and *A New System of Geography* (co-authored with J. Collyer) (1764). The latter was a fantastical anthropological, geographical and historical study of the world. 'He was licensed to teach on October 25, 1740.



He died on August 29, 1767 on Great Garden Street, Whitechapel, from Tuberculosis. He was buried on August 31, 1767 at St. Mary, Whitechapel. His will was dated August 26, 1767, proved at the Prerogative Court of Canterbury September 5, 1767. He willed all of his personal effects to his wife and shares in the sales of his publications in trust for a daughter (its unclear which one). On July 3, 1735, he married Mary Mott in the Parish of Little Cornard, Suffolk' (see <https://fenninggenealogy.wordpress.com/daniel-fenning-and-mary-mott/>). Together they were to have twelve children.

OCLC records two copies in the UK, at the NLS and BL, and one in North America, at Illinois.

THE LEGAL STATUS OF WOMEN

33 **GABBA, Carlo Francesco.** DELLA CONDIZIONE GIURIDICA DELLE DONNE studi e confronti. Torino, Unione Tipografico-Editrice, 1880. £ 300

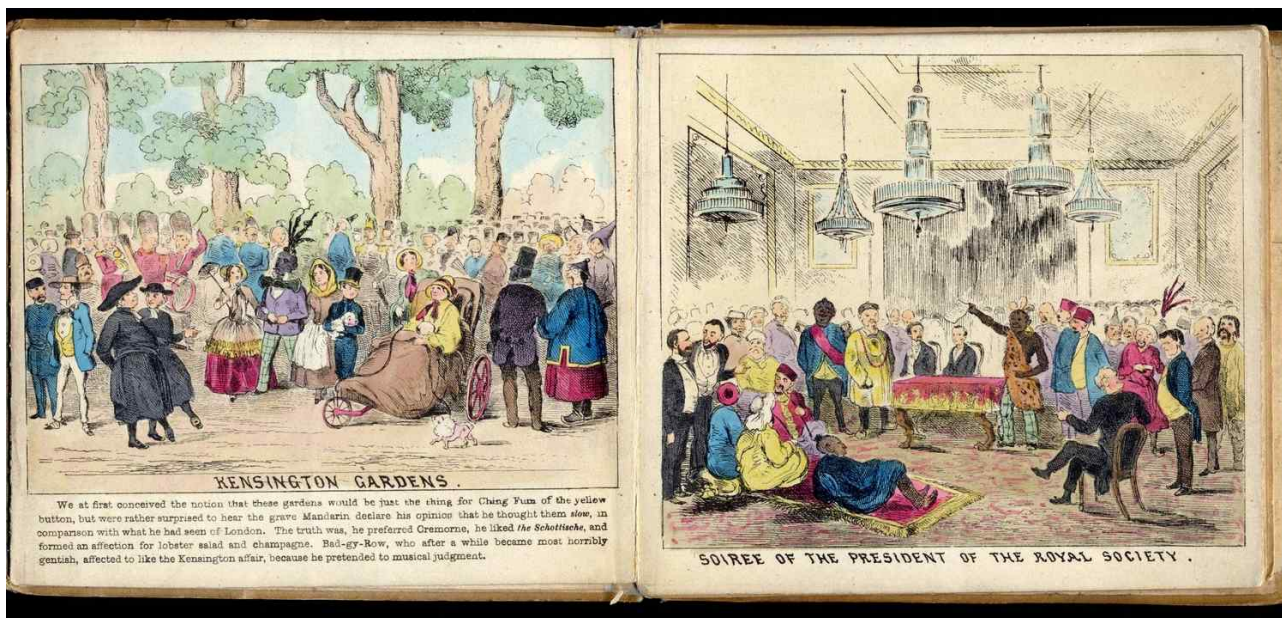
SECOND EDITION. 8vo, pp. [ii], 716, [1] index, [1] blank; some browning in places; in the original printed wrappers; some soiling, and chipping to extremities.

Second and significantly enlarged edition, after the first of 1861, of this historical survey of the legal status of women by the Pisan law professor Carlo Francesco Gabba (1838-1920).

After a survey of the current laws concerning women, and a statement of the importance of a proper understanding of their peculiar legal standing, Gabba describes the history of women's rights by drawing heavily on the work of John Stuart Mill and other contemporary writers. He then discusses the laws relating to women among eastern civilisations, in ancient Greece and Rome, medieval Christendom, and in modern Italy with the addition of appendices that include a very useful bibliography.

Gabba published several works on related subjects, including a study of Italian divorce law and *Le donne non avvocate* (1884). He is, however, best known for his principle of 'acquired right,' which was first promulgated in his most famous book *Teoria della retroattività delle leggi* (Turin, 1891).

OCLC records one copy in North America, in Florida.



COSMOPOLITAN LONDON

34 **[GREAT EXHIBITION]. [CLAYTON, Benjamin].** FROLICK & FUN OR WHAT WAS SEEN AND DONE in London in 1851. Dean & Son, Printers, Threadneedle Street [London]. [1851]. £ 1,750

Hand-coloured lithograph strip panorama consisting of three sheets conjoined, and measuring 127 x 2445 mm overall; some light dust-soiling in places; folding into publisher's original decorative boards, with label on front and back cover supplying four lines of verse, a swallow-tailed banderole bearing the words, 'Vivent les Souvenirs de l'Exposition', a view of the Crystal Palace, the title, the prices, the printers, and various foreign visitors enjoying themselves; spine and inner joints repaired with archival tape, and boards abit dust-soiled, but still a very good copy nonetheless.



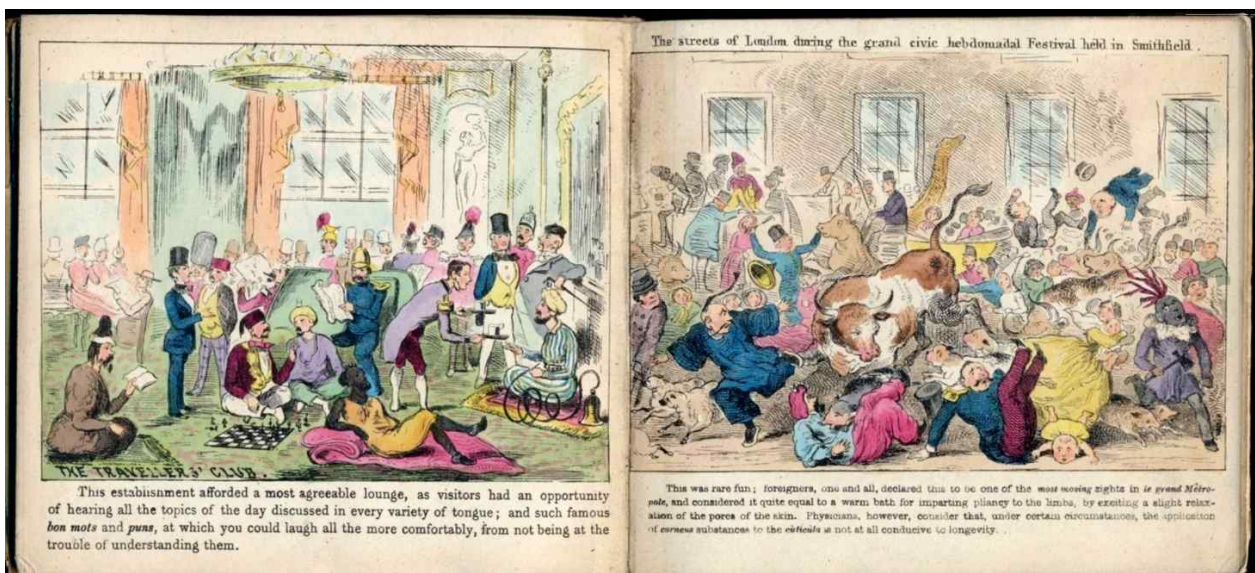
The panorama consists of eighteen tableaux of London venues being visited by foreign visitors, and purports to record their reactions. The venues include Vauxhall Gardens, Her Majesty's Theatre, the Travellers' Club, the Argyle Rooms, a billiards saloon, a soiree of the President of the Royal Society, and a flower show etc. The artist imagined that London would have a cosmopolitan population of 'American Indians', Turks, Chinese 'Hottentots', Arabs all enjoying the sight and sounds of the capital and having learnt the etiquette of the nation partaking in it's activities as if born to it.

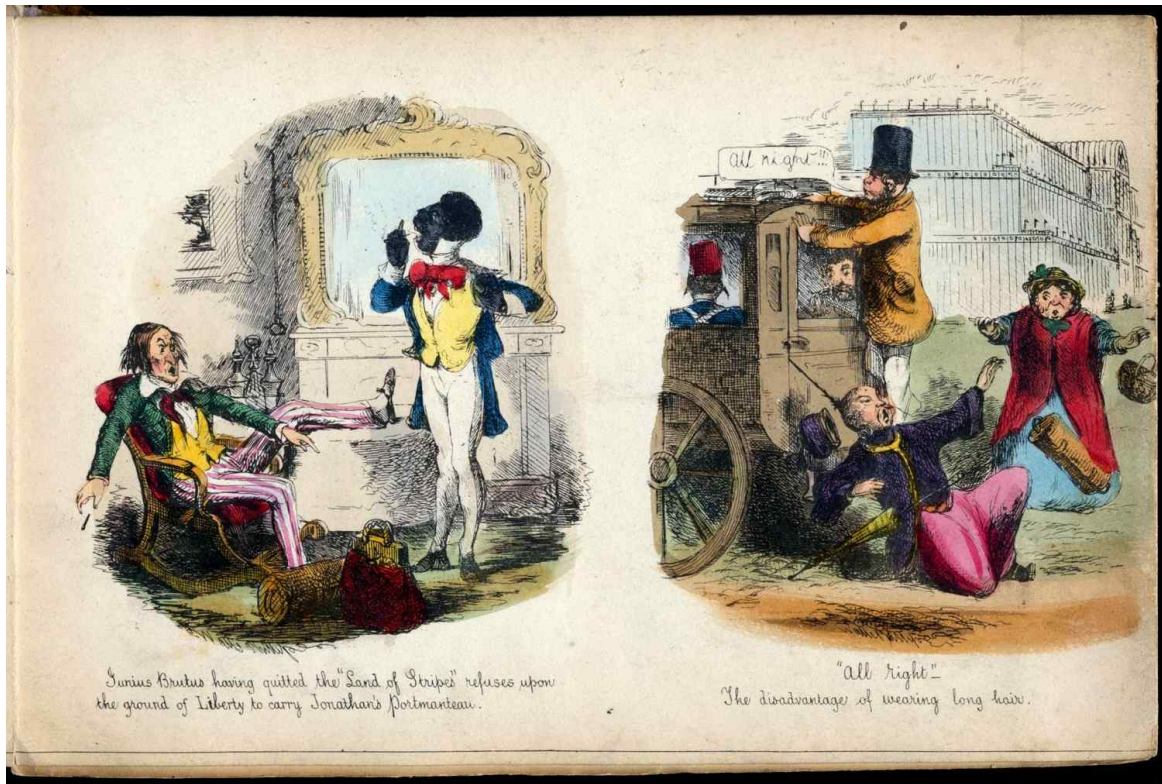


The artist of the work was Benjamin Clayton (1809-1883) and although unsigned is clearly the same hand that illustrated *Great Exhibition of Doings in London for 1851* that was issued by Ackermann. What little we know of him comes mainly from his daughter the writer and artist Ellen Creathorne (1834-1900). Benjamin was born in Dublin but moved his family to London in 1841 hoping to be a history painter, however his gifts lay instead with illustration, firstly producing his own periodicals *Chat* and *Punchinello. A journal of wit, wisdom and romance* but later having to work for other publishers, first with Ackermann & Co., and later for Dean and Son.

The publication was issued plain and priced at one shilling, and coloured, as here, priced at 2/6d.

OCLC records three copies, all in North America, at Yale, Chicago, and Indiana, with only the Yale copy appearing to be coloured. See also item 16 in this list.



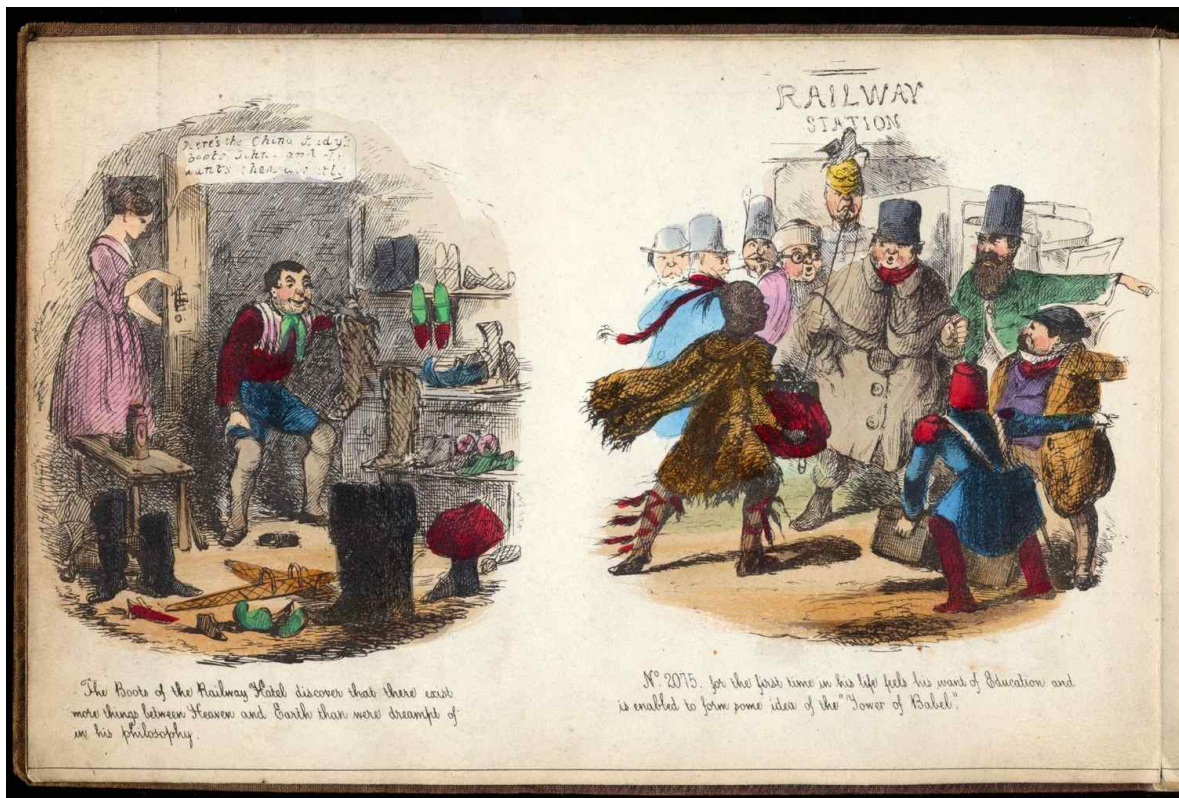


FOREIGN VISITORS TO THE GREAT EXHIBITION LAMPOONED

35 [GREAT EXHIBITION]. PHILLIPS, Watts. THE PALACE OF GLASS or London in 1851. Designed by Watts Phillips and Percy Cruikshank. Drawn & Etched by Watts Phillips. Published by Ackermann & Co. Strand. [1851]. £ 2,250

Hand coloured etched strip panorama printed on five sheets concertina-folding into board covers; [152 x 2640 mm]; folding in to original boards, with attractive printed scene (described below) on upper board, spine expertly repaired, lightly dust-soiled and foxed, but still a very appealing copy.

Rare comic panorama issued to coincide with the Great Exhibition, lampooning the trials and tribulations encountered by foreign visitors.



The front cover supplies the title, the names of the designers and artist, imprint, and prices (three shillings plain, five shillings coloured). This text surrounds a model of the Crystal Palace on a collapsible stand. From its roof the ensign flies, Mercury's caduceus serving as its flagpole. To the right of it stands a showman, hands in pockets, with a trumpet and wearing Mercury's petasus on his head. In the background are to be seen St Paul's Cathedral and the Tower of London.



The panorama itself consists of nineteen vignettes, beginning with sea-sick foreign visitors arriving at Dover, and then showing the various problems these visitors encounter in an unfamiliar, unforgiving, and generally hostile London. The series concludes with the departure of a titled visitor without paying his bill. The panorama is xenophobic and panders to current fear of foreigners. The foreigners are treated as invaders. They are forced, it would seem, to use a wash house before being allowed entry. Their customs and habits are held up to ridicule. Outside the Crystal Palace, the proposed boarding of a native American and his squaw onto a Kensington omnibus alarms the lady passengers. Confused Indians worship the shop window display in Bramah's (listed in Kelly's Post Office London Street Directory as Bramah & Prestage, engineers, Patent locks and water closets, 124 Piccadilly). Chinese visitors cook the landlady's dog.

Friction between foreign visitors and lodging house keepers had appeared in the London press and probably Phillips saw commercial possibilities of the subject. The Royal Princess's Theatre, Oxford Street staged a play on the subject entitled *Accommodation*, in which 'the Chinese gent' cooks the pet dog called Fido (see playbill for 3 Oct. 1851 in GL's playbill colln.; and *Theatre Notebook*, 58, 2004, p. 128).

OCLC records three copies, at Yale, Harvard and the Getty.

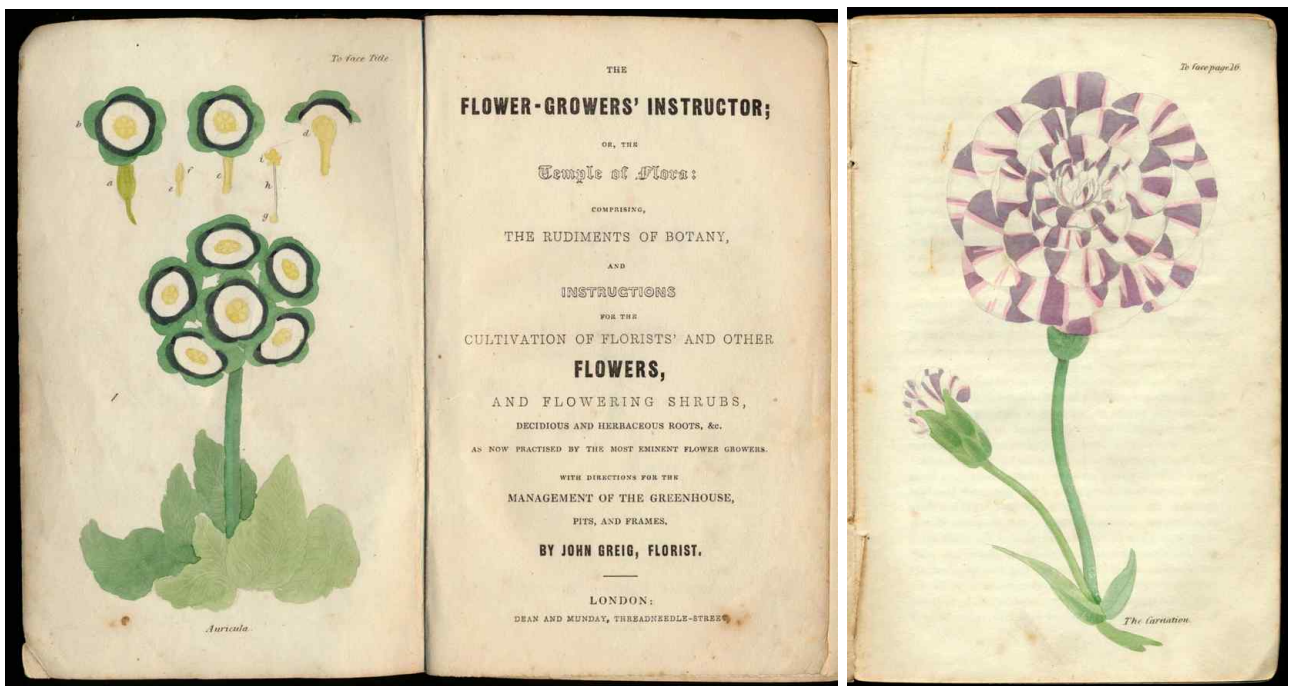
'PARTICULARLY DEDICATED TO LADIES'

36 **GREIG, John.** THE FLOWER-GROWERS' INSTRUCTOR or the Temple of Flora; Comprising the Rudiments of Botany and Instructions for the Cultivation of Florists' and other Flowers and Flowering Shrubs... By John Greig, Florist. London: Dean and Munday, Threadneedle-street. [1840].

£ 650

FIRST EDITION. 8vo, pp. [iv], 9-68; with six engraved plates, four of which are hand-coloured; bound in the original publisher's blind stamped limp cloth, upper cover lettered in gilt, lightly and evenly sunned, and rubbed to extremities, but still a very good copy nonetheless.

Rare first edition of this charming *Flower-Growers' Instructor*, by a florist, with chapters on the 'Rudiments of Botany', 'On Flowering Shrubs, Deciduous, and Herbaceous', 'On Perennials, Biennials and Annuals', 'On the

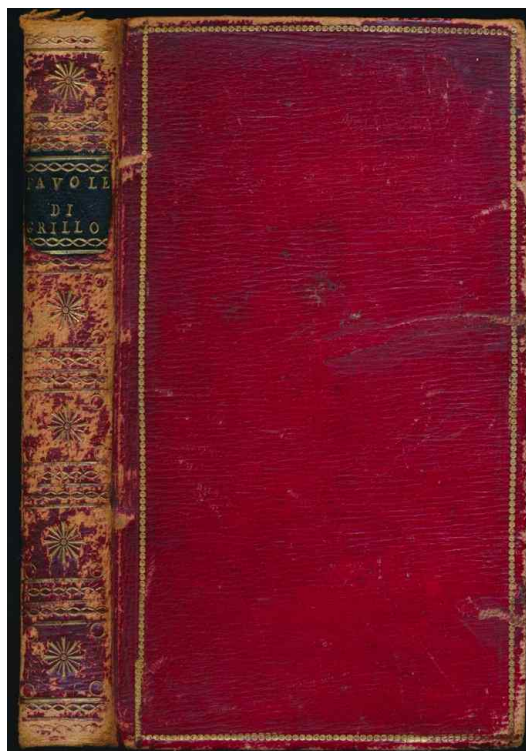
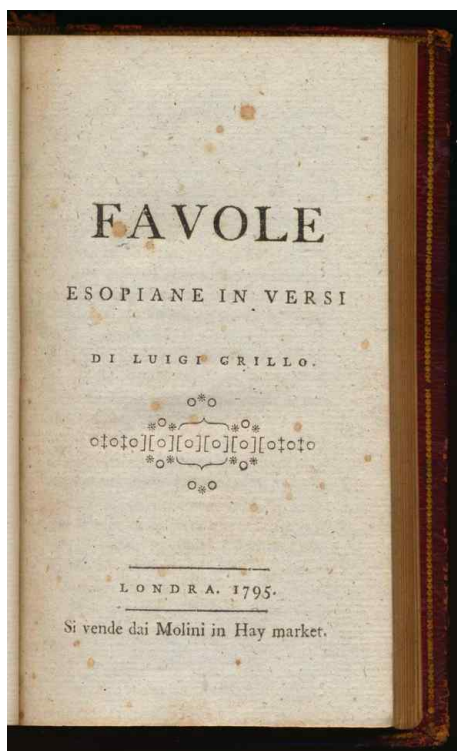


management of the Greenhouse’, and ‘Directions for the management and culture of the flower-garden, for every month in the year’. However, perhaps most interesting, is the section ‘On Florist’s Flowers’:

‘Florists’ flowers are those which present themselves as most deserving of our earliest notice, and such flowers will come under this designation as produce new and distinct varieties when propagated from seed. Flowers of this description are in fact nearly all the production of art, having been raised chiefly by high cultivation from poor or insignificant parentage, and they are among the most striking proofs of the skill and perseverance of man that the vegetable kingdom affords. High prices are sometimes given for single plant of some of these when new and rare, which may be termed folly, when only the mere indulgence of fancy; but a mercantile transaction, when for the purpose of propagating or breeding more of the same sort for sale. Florists’ societies exist now in almost every city and manufacturing town and district of the United Kingdom; premiums are awarded by these societies to those who exhibit the finest flowers of their own growth; and keen competition is awakened’ (pp. 14-15).

On the author and florist, John Grieg, we have unfortunately been unable to find any further information.

OCLC records one copy only, at the British Library.



EDITED BY POLIDORI?

37 **GRILLO, Luigi.** FAVOLE ESOPIANE di Luigi Grillo. Londra, 1795. Si vende dai Molini in Hay market. **£ 350**

FIRST LONDON EDITION. 12mo, pp. [iv], 204 [misnumbered '209']; apart from a few minor marks in places, clean and crisp throughout; bound in contemporary red morocco, spine tooled in gilt, spine and extremities rubbed, but still nevertheless a very appealing copy, with contemporary ownership signatures to front free endpapers.

A desirable copy of this rare edition of Grillo’s verse paraphrases of Aesop’s *Fables*, published by Piero Molini - one of a number of Italian publisher’s working in London at the time, some five years after Grillo’s death. The first edition of Grillo’s versions appeared in 1789 in Paris, with this, the first London, following in 1795, and number of further issues there after, including one edited by Gaetano Polidori in 1800. Indeed Polidori may have had a hand in editing the present edition.

[Polidori] ‘came to London in the 1790’s with letters of recommendation from the poet and dramatist Vittorio Alfieri, whose secretary he had been. The works he published in the decade after his arrival take us into a small society of foreign printers, publishers and booksellers, many of them Italian, living and working in the narrow streets of Soho behind Oxford Street: Nardini, Duleau (or Dulau), Da Ponte, Zotti, Rolandi, precursors and - some of them - participants over the following decades in a community of political exiles closely resembling that of religious exiles gathered in the Elizabethan city. Polidori occasionally joined forces with them: with Piero Molini he published an edition of *Il Castello di Otranto* in 1796, and in the following year, with Nardini, an edition of the *Gerusalemme liberata*. (Stephan Parkin, *Italian Printing in London, 1553-1900*, in *Foreign Language Printing in London*. British Library, 2002, pp. 163-4).

OCLC records two copies, both in the UK, at the BL and the National library of Wales.

Some very useful lessons may be learnt from this sad calamity by young women. It is very sorrowful to think of that poor girl's fate, so young and so ignorant, sitting the last night of her life by her husband's side, whispering, talking low to him, stroking his hair, perhaps promising to love him better for the time to come, and he with his hand laid caressingly on her shoulder, yet within one hour she lay weltering in her blood shed by her own husband's hand.

A VICTORIAN SCANDAL

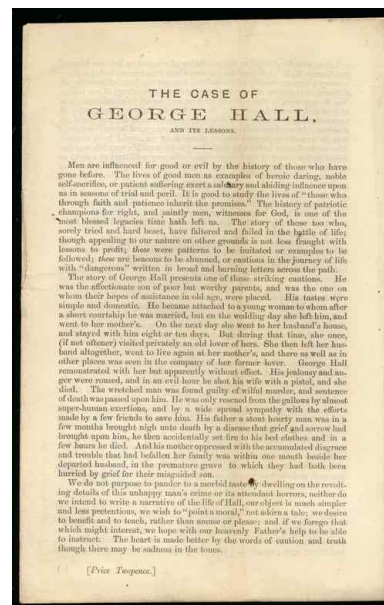
38 [HALL, George]. THE CASE OF GEORGE HALL AND ITS LESSONS. H. T. Morgan, printer, Macdonald Street, Summer Lane, Birmingham. [n.d., c. 1864]. £ 185

8vo, pp. 8; drophead title; sewn and disbound, as issued.

Rare survival of this contemporary account of the celebrated case of George Hall, throwing light not only on the workings of Victorian criminal justice, but also on a wide range of mid-Victorian concerns and anxieties.

'The trial of a Birmingham workman, George Hall, for the shooting of his unfaithful wife in 1864 stirred great public interest and a massive and successful petition campaign to spare his life. His case exposed important fault-lines in Victorian society and culture, between the increasing power of sentimental narratives and the similarly increasing official determination to 'civilize' the working classes; between older and newer notions of married life; and between older and newer notions of manliness and Englishness. It also provided both a threat to working-class claims for full citizenship and a means to recuperate those claims through a disciplined and effective movement for reprieve. Hall's story exhibits the Victorian criminal courts as a crucial arena in which these fundamental cultural values and concerns interacted and reshaped themselves' (see <https://www.jstor.org/stable/4286562>)

OCLC records one copy only, at the University of Birmingham; apparently no copy in the British Library.



HELPING BOYS OUT OF CRIME, AND IN TO A TRADE

39 [HARRIS, David]. HOW TO HELP OUR CITY ARABS. A Plea for Industrial Brigades. By the Honourable Secretary of the Edinburgh Industrial Brigade. Presented to the Subscribers at the opening of the new premises, 72, Grove Street, Fountainbridge, May 8, 1869, under the presidency of the Right Honourable Lord Polwarth. Edinburgh: Printed by Murray and Gibb. 1869. £ 285

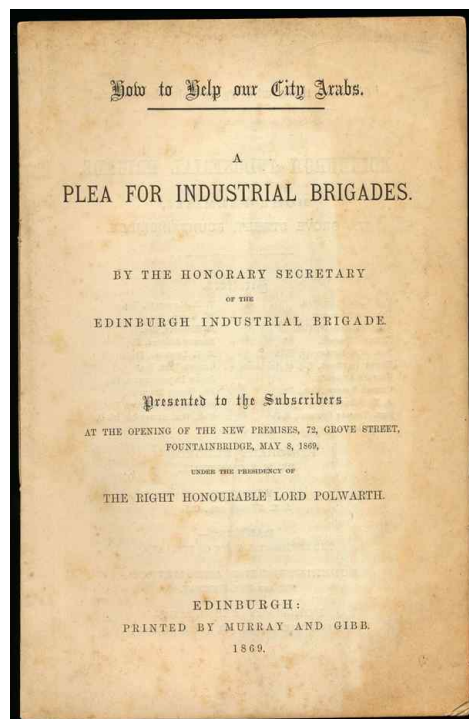
8vo, pp. 16, some slight toning to first and last pages; stitched as issued.

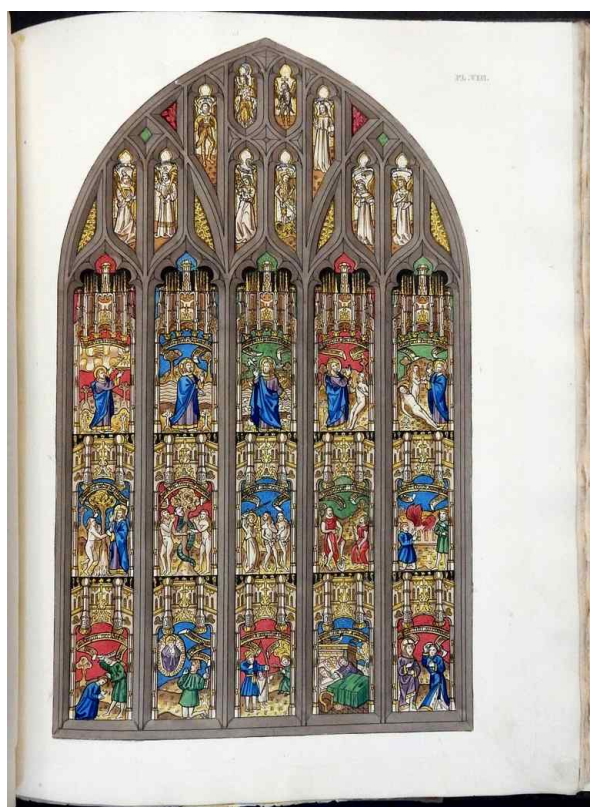
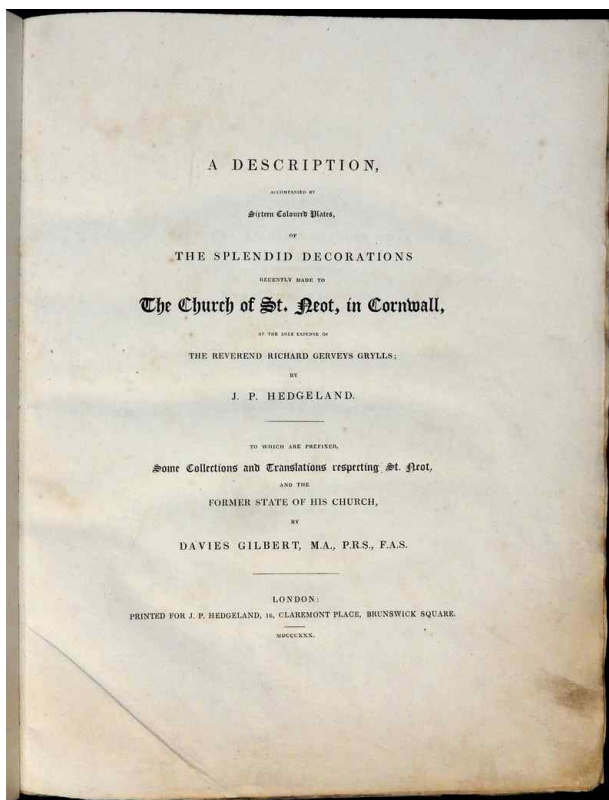
Harris advocates the preventative measure of boys falling into crime 'without proper training there is no depth of iniquity to which, as a man, he may not sink ... Born perhaps upon a lodging-house floor, or even upon the street,—deserted at the very first chance,—kicked about by the poor-law officials, who just give them food enough to keep life in, but teaching them nothing, is it surprising that they acquire vicious habits from the adult paupers? Looking upon the police as their natural enemies,—cast adrift upon the wide, jostling world, homeless and friendless, to become 'city Arabs,' with their hand against every one, and, as it seems to them, every one's hands against them.'

The main aim was for boys to learn a trade through an apprenticeship scheme at Fountainbridge in Edinburgh. Eighty beds were provided in two large dormitories together with a large dayroom, which could also be used as a school room, a kitchen, store room, baths etc. and a superintendent's house. However, even this proved inadequate and the building was extended four years later.

The paper had previously been read at a meeting of managers and friends of industrial and reformatory schools held at the Hanover Square Rooms in London, just a few weeks earlier and was clearly thought to be a worthy souvenir and so the text was here printed at the opening of the new Fountainbridge school.

Not in OCLC.





SYMPATHETIC RESTORATION

40 **HEDGELAND, John Pike and Davies GILBERT.** A DESCRIPTION, ACCOMPANIED BY SIXTEEN COLOURED PLATES, OF THE SPLENDID DECORATIONS RECENTLY MADE TO THE CHURCH OF ST. NEOT, IN CORNWALL, at the sole expense of the Reverend Richard Gerveys Grylls by J. P. Hedgeland. To which are prefixed, some collections and translations respecting St. Neot, and the former state of his church, by Davies Gilbert London: Printed for J.P. Hedgeland, 16 Claremont Place, Brunswick Square. 1830. **£ 950**

FIRST EDITION. 4to, pp. [iv], 67 [1] imprint; 16 hand coloured engraved plates; uncut in modern two tone cloth, spine lettered in gilt.

The present church of St Neot's is of the fifteenth century and was glazed towards the end of that century and during the first half of the sixteenth. There are fifteen windows with remains of ancient glass and unusually this had survived fairly intact, when in 1825 Hedgeland was employed to carry out repairs.

Although not done to exacting standards the work was at least carried out a sympathetic manner, well above the those expected of the early nineteenth century. Hedgeland (1791-1873), a London architect turned stained glass artist, brought out this sumptuously illustrated publication on the windows and the history of the church soon after the he had completed his repairs.

Of the windows four are narrative, the oldest, the Creation window, is the only one with five lights. It has pictures in three rows. The Noah window is next to it with two rows of three pictures. The other two depict the legends of St. George and St. Neot in twelve scenes each with the remaining windows are of single figures under canopies.

See P. M. Bourke *The Treatment of Myth and Legend in the Windows of St. Neot's, Cornwall in Folklore*, Vol. 97, No. 1 (1986), pp. 63-69 for a full history of these important windows; OCLC records copies at the V&A, Oxford and Corp. of London Library in the UK, and in the US at California, Michigan, Columbia University and Rakow Library.

COUNTRY PURSUITS FOR CHILDREN

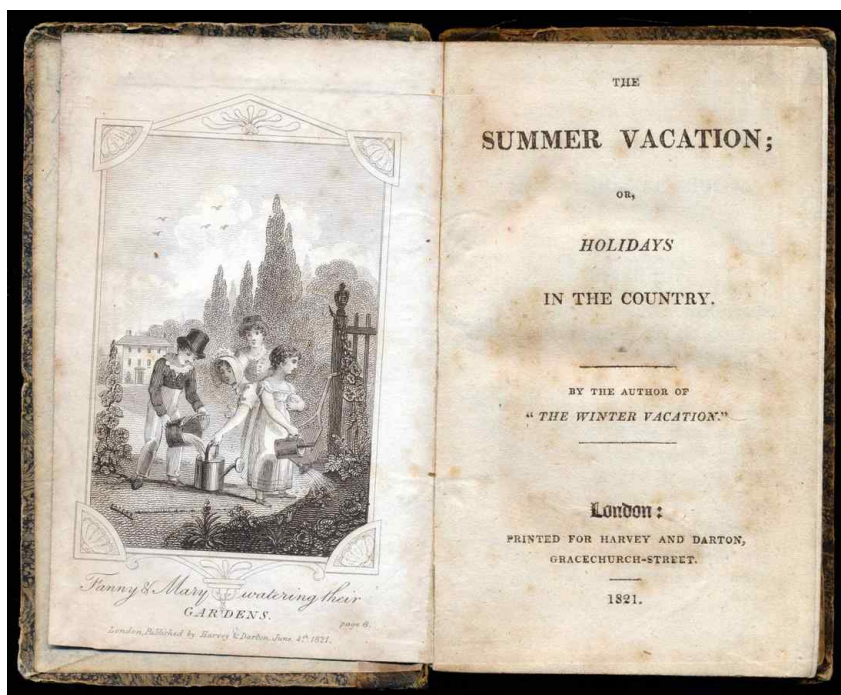
41 **[HOLIDAYS].** THE SUMMER VACATION; or, Holidays in the Country. By the author of "The Winter Vacation". London: Printed for Harvey and Darton, Gracechurch-Street. 1821. **£ 250**

12mo, pp. 104; [4] 'Books for youth'; engraved frontispiece and three plates, some occasional foxing throughout; original green calf backed marbled boards, spine lettered in gilt, chipped at head and foot of spine, lacking front free endpaper.

The Darton author Mary Ann Cragg is associated with the work although according the bibliography not actually the writer. The work was originally intended to be called a 'Midsummer vacation' but this was presumably changed to match with a similar work *The Winter Vacation*, that our book was a companion with.

‘The approach of the midsummer holidays reminded Mr Hadfield of the promise which he had made to his nephew and niece, of showing them the manners and pursuits of a farmer, during the summer’. Edward and Fanny come down to Hawthorn Hall from London and there with Mr Hadfield’s own children Robert and Maria: ‘A small portion of ground was given to the children for their own amusement; so they now all turned gardeners. Robert and Edward dug the ground, whilst Maria and Fanny picked up stones, and raked the earth quite fine; for proper tools had been given them. It was rather too late in the season for sowing seeds, so the gardener was desired to give them some plants, produced from seeds which he had sown in March’. After their days work are various stories and lesson on birds, fishing and the natural world and also travels to other countries and peoples. These include descriptions of Southern Africa and the work of the missionary Samuel Marsden in New Zealand. Also included are letters from the Maori’s Titore and Tui - here ‘Teeterree’ and ‘Thomas Too’ - who were in England during 1817 and 1818. These are quoted in full but have some interesting additions to the texts not recorded elsewhere - possibly the anonymous author of the work thought to embellish the Maori’s words.

The Dartons G891 [and G635]; OCLC locates five copies at the British Library, Princeton, University of California, University of Florida, and the Alexander Turnbull Library New Zealand.



A CORRECTIVE TO HARSH LAWS

42 **HOME, David Milne.** POORHOUSES IN SCOTLAND in reference to a proposal to establish one in Berwickshire ... Second Letter. Edinburgh & London: William Blackwood and Sons, MDCCCLXVIII [1868]. £ 225

8vo, pp. 27, [2], [3] blank; stitched as issued.

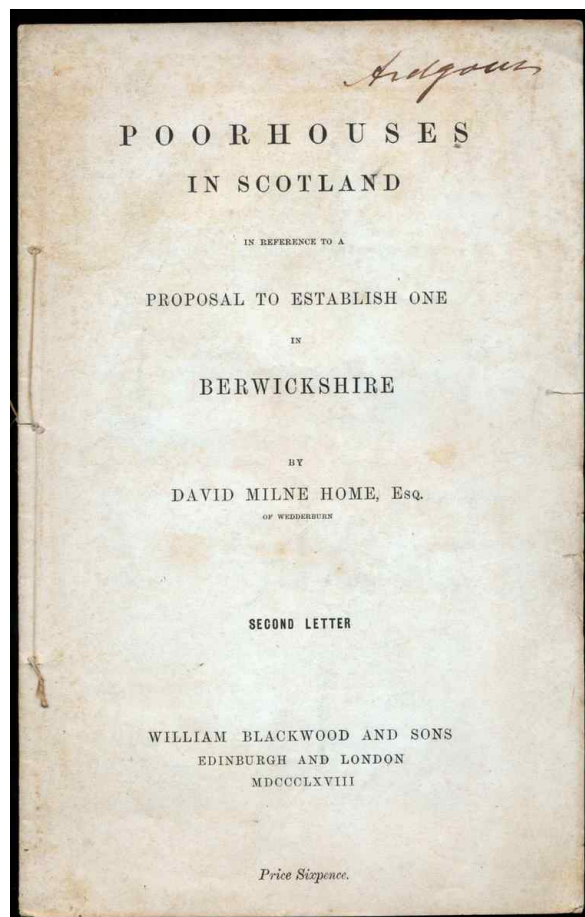
David Milne Home was at odds with the establishment of large poorhouses all over Scotland and he used all his influence to resist one in Berwickshire.

He had proposed instead to replicate a previous system whereby comfortable lodging houses or almshouses for the ‘deserving poor’ should be encouraged and that workhouses and houses of correction should only be used for vagrants and people of vicious character. Home had first suggested this idea in a pamphlet *On social Reforms Needed in Scotland* but was vigorously attacked for his efforts by James Shaw of the Berwickshire Parochial Board and William Walker a writer on the Poor Laws.

Home felt that his ideas had been deliberately misconstrued and addressed his pamphlet to the chairman of the Parochial Board explaining that ‘I have heard of sunbeams being extracted from cucumbers; Mr Shaw’s extraction of such an insinuation from my words is quite as marvellous.’

Home was much more supportive of the poor but his ideas for a softer more nuance approach to relief was ignored.

OCLC records one copy, at the NLS.



FROM A FAMILY OF IRONMASTERS

43 [HOMFRAY, Francis]. THOUGHTS ON HAPPINESS, A Poem, in Four Books. Kidderminster: Printed and sold by G. Gower... 1802. £ 300

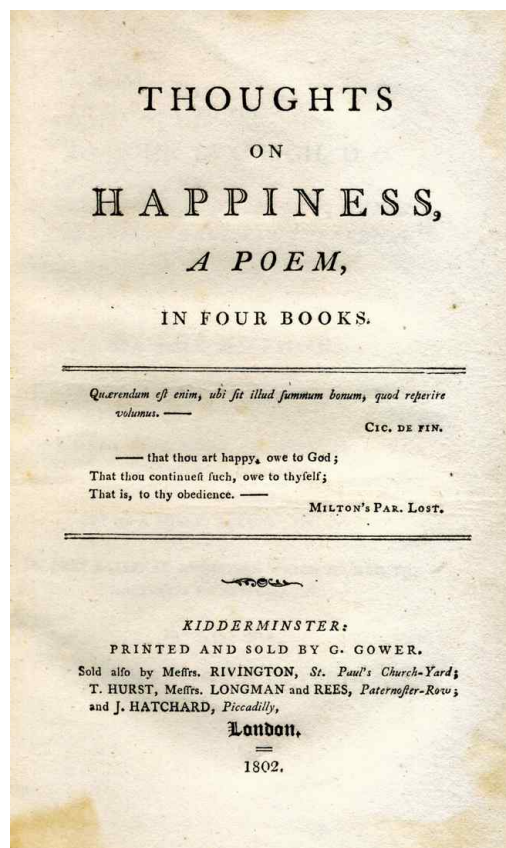
FIRST EDITION. 8vo, pp. [iv], iii, [i] blank, 5-94, [14] list of subscribers; wanting the half-title, but including the list of subscribers; apart from a few minor marks, a clean copy throughout; in contemporary half calf over marbled boards, spine ruled in gilt with recent red morocco label lettered in gilt; a very good copy.

Scarce first edition of Homfray's long and serious poem presenting his *Thoughts on Happiness*.

"Ye craggy steeps, whence nodding beeches throw
Their chequer'd shadows on the flood below,
Where the full river thro' the valley glides,
Crown'd with green alders down his shelving sides!"

Francis Homfray (1757-1809) was a member of the family firm of ironmasters which, during the second half of the eighteenth century and the first half of the nineteenth century, played a major part in the development of the iron industry in Shropshire, Worcestershire and in South Wales. The subscribers' list includes several Homfrays, their addresses including Broadwaters, Kidderminster, Hyde near Stourbridge, and Hill near Stourbridge.

Johnson 457; Jackson p.267; COPAC & OCLC together locate copies only at BL, Birmingham, Cornell and NYPL.



STAUNCH NON-FEMINIST MORAL TALES

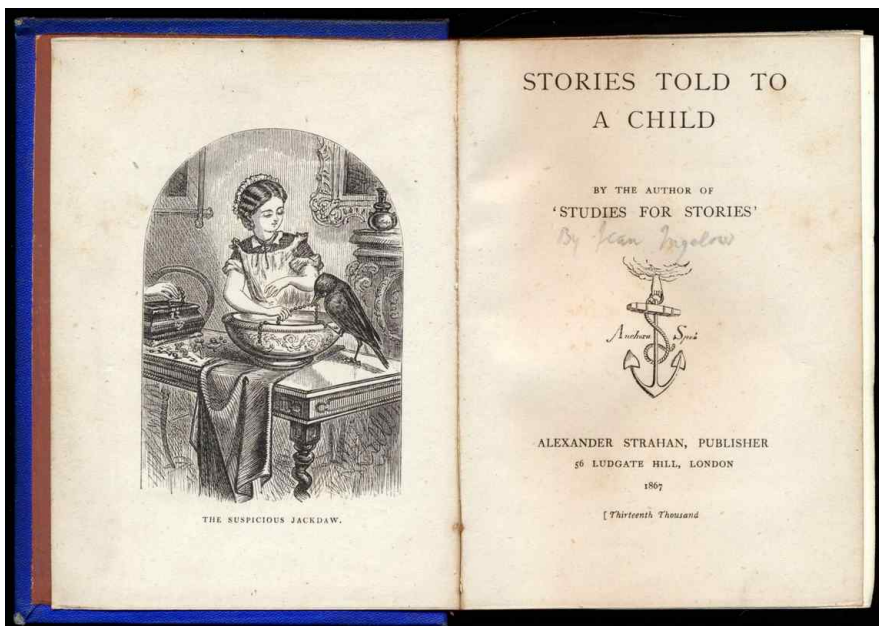
44 [INGELOW, Jean]. STORIES TOLD TO A CHILD By the author of 'Studies for Stories' London: Andrew Strahan, publisher, 56 Ludgate Hill 1867. £ 150

PRESENTATION COPY FROM AUTHOR. 'THIRTEENTH THOUSAND'. Small 8vo, pp. vi, 424; wood engraved frontispiece and 13 wood-engraved plates after John Lawson, Fritz Eltze, and Arthur Boyd Houghton; original blue cloth with title in gilt to upper cover and spine; gilt edges; inscribed of dedication leaf 'Eleanor Bertha Mary Locker with love from Jean Ingelow'; with the bookplate of the recipient.

A selection of short stories by the popular Lincolnshire poet, Jean Ingelow (1820-1897). So popular, indeed, that a band of American admirers petitioned the crown to make her Poet Laureate. A friend of Tennyson, Browning and Christina Rossetti, she was a staunch non-feminist, who 'resolutely shrank' from the women's movement.

The stories include: The grandmother's shoe - Little Rie and the rosebuds - Two ways of telling a story - The one-eyed servant - The lonely rock - The minnows with silver tails - The golden opportunity - The wild-duck shooters - I have a right - Can and could - Deborah's book - The suspicious jackdaw - The life of Mr. John Smith - The Moorish gold.

The recipient of this copy was Eleanor Bertha Mary Locker (1855-1915) daughter of Frederick Locker-Lampson. She married Tennyson's second son Lionel and after his death Augustus Birrell.



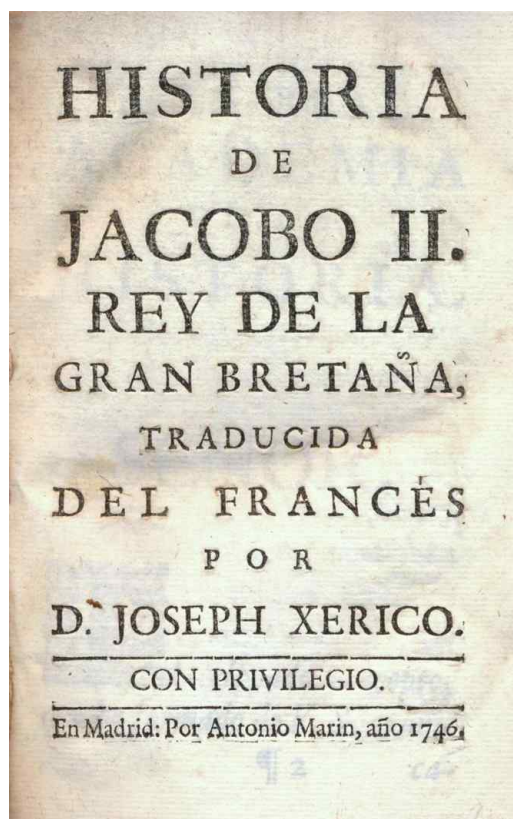
THE STUARTS VIEWED FROM ABROAD

45 [JAMES II]. [DUPLESSIS, Michel Toussaint Chrétien]. HISTORIA DE JACOBO II. Rey de la Gran Bretaña, traducida del francés por d. Joseph Xerico. En Madrid: Por Antonio Marin, 1746. £ 250

FIRST SPANISH EDITION. [xvi], 269, [3] blank; with seven folding genealogical tables bound in at rear; a clean and fresh copy throughout; bound in contemporary Spanish vellum, spine titled in ink, with the original ties, some light dust-soiling, but still a very appealing copy.

First Spanish edition of Duplessis' *Histoire de Jacques II*, first published anonymously in Brussels in 1740. The translator José Jericó was a priest, historian and civil servant of the provincial government of Aragón. The history of the English and Scottish crypto-catholic king of the restoration period, written by a catholic priest, was certainly a source of embarrassment for the reformed and Protestant circles of Britain, and an uplifting read for Catholics.

OCLC records three copies outside of Spain, at Washington State in North America, and Cambridge & the NLS in the UK.



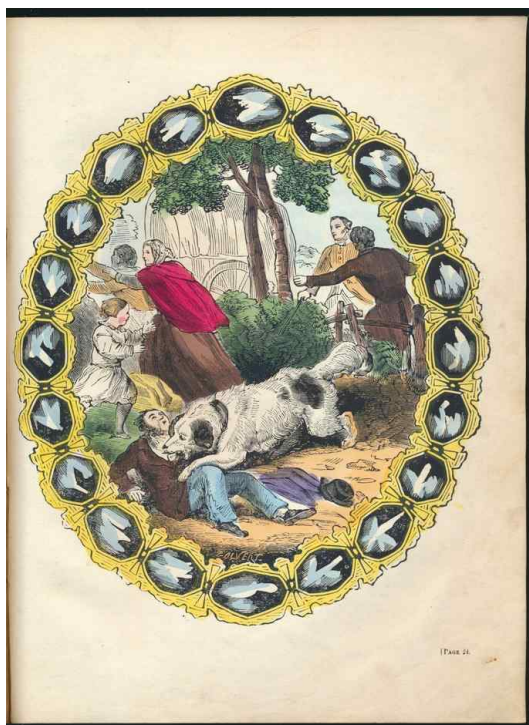
TEACHING GOOD BEHAVIOUR

46 [JUVENILE]. I WON'T AND I WILL. By the author of "Our Children." Illustrated with eight coloured engravings. London: William Tegg and Co., 85, Queen Street. 1858. £ 350

FIRST EDITION. 8vo, pp. [ii], 27, [1] blank, 2 advertisements; with eight hand-coloured engraved plates, with each scene set within a bejewelled border; lightly bronned and soiled in places; in recent cloth backed limp wraps, upper wrapper with original printed wrapper (lacking with this copy) supplied as a photocopy and laid down.

Rare and charming work for young children teaching them the importance of good behaviour, set around the story of a naughty little boy called Harry. Over the course of the story, with the help of a fairy who casts a spell





on Harry meaning that he can only say 'I won't' to everything, he is thereby becomes conscious of his bad behaviour, the fairy then returns to release the spell and he begins to learn the importance of saying 'I will'. In the second half of the story Harry is abducted by gypsy's who attempt to steal his clothes, before his dog, Cato - who had been bought for him on account of his good behaviour - comes to the rescue and saves him. The concluding 'moral' of the story being: 'if Cato had not found him, the gipsies would have stripped him of all his clothes and would have left him to die of cold and hunger in the woods. Therefore always say "I will," when you are asked to do anything, by your Papa and Mamma, and you will no doubt be as good and lucky if ever you get into trouble as Harry was, but if you say, "I won't," every body will dislike you and not love you' (pp. 26-7).

The so called 'Gypsy Problem' of the second half of the nineteenth century stemmed chiefly from a more an efficient state apparatus and the a newly organised police force working together to reduce mendicancy and vagrancy of all sorts as the century progressed. That 'Gypsies' had consistently been accused of child abduction is well documented in fairy tales of all periods, however a more subjective use of such tales, often coaxed into new forms, was now being written to instruct a new generation of impressionable and increasing urban children.

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver, he married Elizabeth Mosley

the daughter of a lapidary so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between 1850s and 1860s as an illustrator of books and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50.

OCLC records one copy in the UK, at the Bodleian, and three in North America, at Indiana, Chicago Public Library and Texas.

A CURIOSITY

47 [KILNER, Mary Ann (née Maze)]. RELIGIOUS ADVICE to young Persons; in a Course of Lectures, for Sunday Evenings. In two Parts Part First [-Part Second]. Huddersfield, Printed and sold by J. Brook, Bookseller, 1798. £ 385

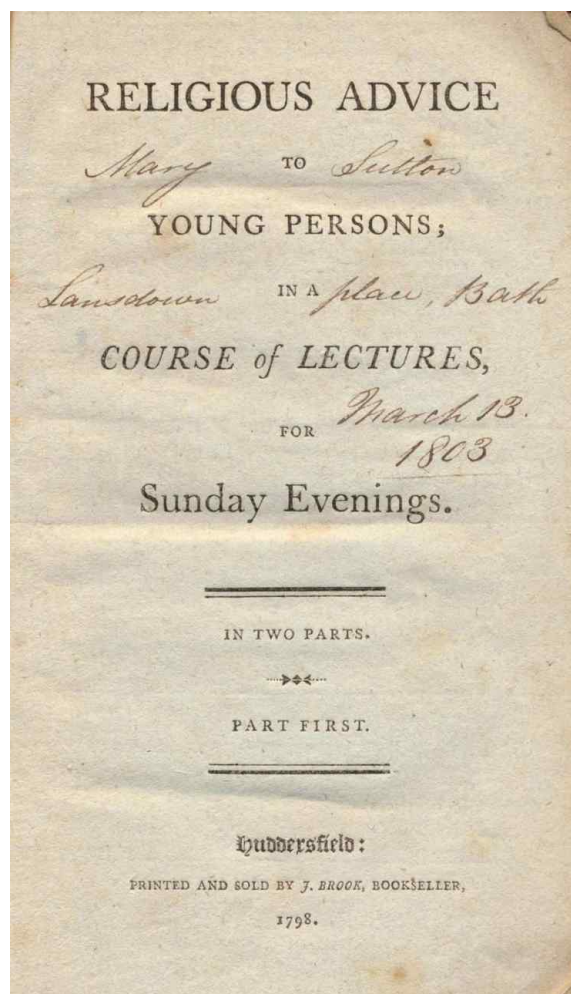
FIRST EDITION. *Two parts in one volume, small 8vo, pp. 64; 68; lightly browned; a good copy in the original plain wrappers; spine a little defective; front cover inscribed in a contemporary hand D^r. Beaufort's Sunday evening lectures; title with ownership inscription, dated Lansdown place, Bath, March 13, 1803 by one Mary Sutton.*

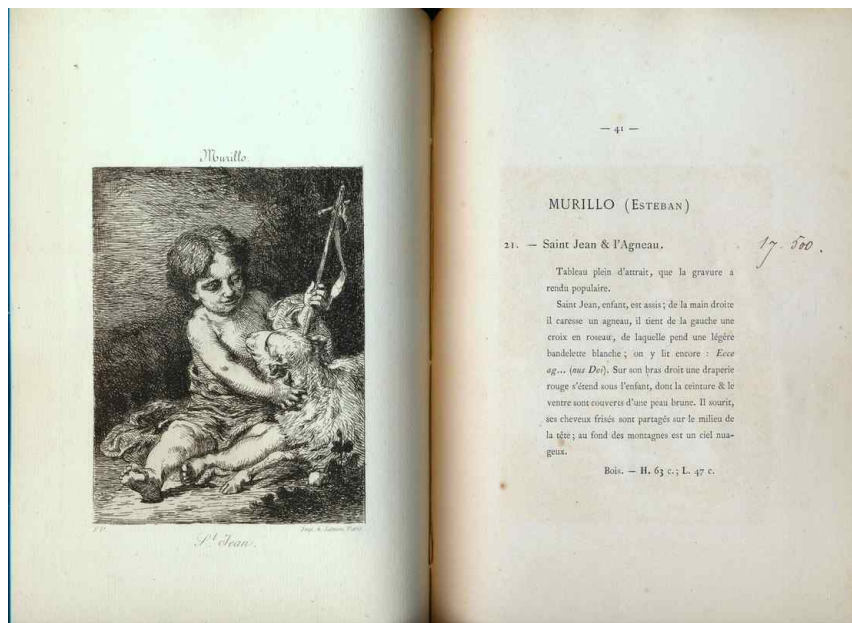
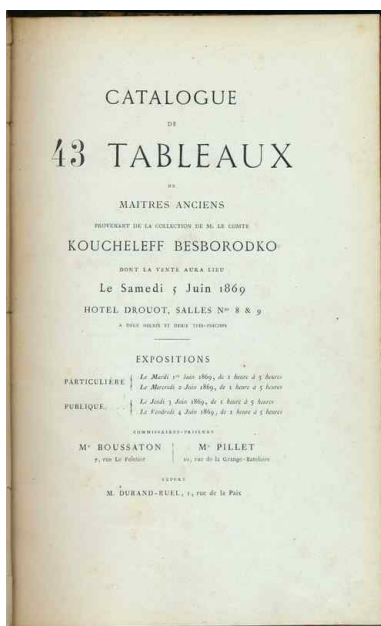
Rare Huddersfield printing of this edificatory work by Mary Ann Kilner, first published as *A course of lectures for Sunday evenings. Containing religious advice to young persons*, about 1783.

Mary Ann Kilner (née Maze) (1753–1831) was a prolific writer of children's books during the late eighteenth century. The most famous was *The Adventures of a Pincushion* (c. 1783). Together, she and her sister-in-law, Dorothy Kilner, published over thirty books. Mary Ann published under the name "S.S.", which stood for her home in Spital Square, London.

Interestingly the present copy is identified as being penned by Dr. Beaufort, about whom we could find no further information. Did Dr Beaufort try to pass the work off as his own? and one wonder's why the title was changed - clearly some eighteenth century skulduggery was afoot!

ESTC locates only two copies only, at Oxford and in the Royal Irish Academy; the COPAC entry refers us back to ESTC.





NEVER REACHED THE HERMITAGE

48 [KUCHELEFF-BEZBORODKO]. CATALOGUE DE 43 TABLEAUX DE MAITRES ANCIENS Provenant de la collection de M. le Comte Koucheleff Besborodko dont la vente aura lieu Le Samedi 5 Juin 1869. Hotel Drouot, Halles Drouot, Salles N^{OS} 8 & 9. Paris, [J. Clave] for the auctioneers, 1869. **£ 350**

8vo, pp. [iv], xvi, 85, [2] imprint; 15 finely etched plates; contemporary green morocco backed marbled boards, spine lettered in gilt; hammer prices entered in ink.

A fine catalogue including works by Canaletto, Cuyt, Van Dyck, Greuze, Murillo, Rembrandt, Ruysdael, Teniers, Veronese, Wouwerman, and other old masters. The expert responsible for the descriptions was Paul Durand-Ruel (1831-1922) satirised by George Moore in his novel on the Anglo French art world *A Modern Lover*, as 'Mr Bendish'.

Count Nikolai Alexandrovich Kushelev-Bezborodko (1834-1862), who inherited the collection of the 'irreplaceable' secretary to Catherine the Great, Alexander Bezborodko, left 275 paintings to the Academy of Fine Arts on his death so that they would 'form a gallery that will be permanently open to artists and the public.' That part of the collection was opened to the public in 1863 as the 'Kushelyev Gallery' and now forms part of the Hermitage collection, however some of the collection, evidently those left in Paris, were sold.

Lugt 31353; OCLC locates only one copy, at the Frick Museum.

CARICATURES OF THE ABSURD FASHIONS OF THE DAY

49 [LEECH, John]. LEIGH, Percival. THE FIDDLE-FADDLE FASHION-BOOK [And Beau Monde à La Française enriched with Numerous Highly Colored Figures of Lady-Like Gentlemen. Edited by The Author of The Comic Latin Grammar. The Costumes and Other Illustrations by John Leech]. [London, Chapman and Hall, 1840]. **£ 1,500**

FIRST EDITION. Large 4th, pp. 12; with four hand-coloured lithograph plates (dated November 1840); lightly browned in places; bound in later half sheep over mottled boards, spine with morocco label lettered in gilt, upper joint cracked (but holding firm, some rubbing and loss to sheep at extremities; without the original wrappers, which supply the title and imprint information; an unusual and desirable item.

First edition of one of the rarest of John Leech's works, *The Fiddle-Faddle Fashion-Book*: 'It was one of Leech's special delights to caricature the absurd fashions of the day in dress, language, manners and literature. These plates contain over fifty figures with text contributed by Percival Leigh' (Field).





“The French fashion plates created the right spring-board for this satire; the French caricaturist Gavarni was a fashion illustrator for *Le Journal des Gens du Monde*, 1831, so that the humour and accuracy in costume caricature often went together. Leech was very quick to spot this and produced in 1840, a witty explosion of designs entitled *The Fiddle Faddle Fashion Book and Beau Monde A La Francaise* containing “numerous Highly-Coloured Figures of Lady-Like Gentlemen”. The text was by his friend Leigh and the engraved plates showed a sort of unisex costume where dandies in ringlets and waisted coats actually appeared like women!... The early Victorian period was the scene for great beauty in female dress and male costume was neither as drab nor as dreary as is often supposed. Early on in his career... he produced *The Fiddle-Faddle Fashion Book* and the early lithographs pay great attention to both the dandy and the fashionable lady. Leech’s acutely observant eye was always watching out for the over-fastidious, the superfinely frivolous, so that he could engage their foibles with his pencil. Fiddle-Faddle was done under the influence of [George] Cruikshank, and particularly under that side of Cruikshank that had created the Monstrosities plates of the late ‘twenties. Leech’s approach to fashion was therefore tinged with Regency satire but more liberally diluted with straightforward Victorian incredulity and disapproval! His attitude to caricaturing fashion can be seen very clearly if one looks closely at Leech himself as the fashionable man.” (Simon Houfe, *John Leech and the Victorian Scene*, pp. 39 & 139).

John Leech (1817-1864) provided the illustrations for Dickens’ *A Christmas Carol*, amongst other celebrated Victorian volumes, and was one of the first illustrators of *Punch*. Percival Leigh was born in 1813, and educated for the medical profession at St. Bartholomew’s Hospital, where he made acquaintance of his fellow-students, John Leech, Albert Smith, and Mr. Gilbert à Beckett. He became L.S.A. in 1834, and M.R.C.S. in 1835, and resolved to practice his profession; but he soon abandoned medicine for literature. In 1841 he became a member of the ‘Punch’ staff very shortly after its formation, and he contributed to that journal until his death in 1889.

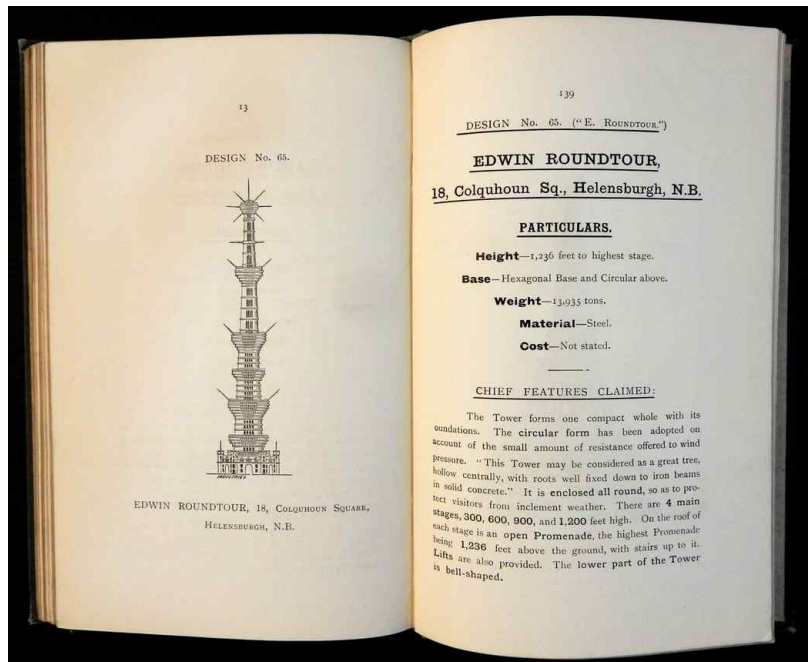
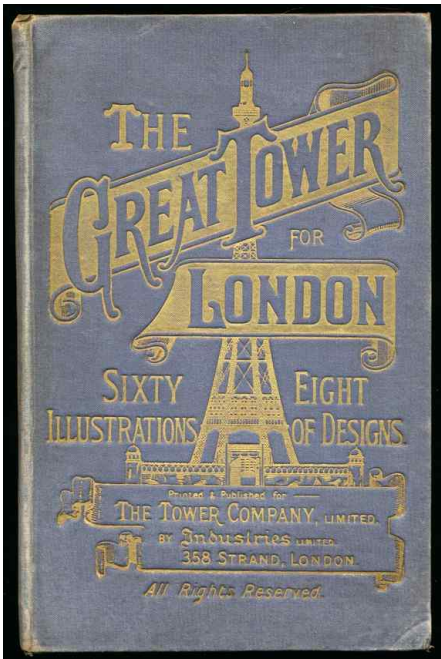
Abbey, *Life*, 308; Field, p. 40; OCLC records copies in North America, at Harvard, Yale, Princeton, Georgia, Johns Hopkins, Minnesota and the Huntington, and two in the UK, at Durham and the British Library.

LONDON’S EIFFEL TOWER

50 **LYNDE Frederic C.** THE GREAT TOWER FOR LONDON, Descriptive Illustrated catalogue of the sixty-eight competitive designs for the Great Tower for London... for The Tower Company, Limited, St Stephen’s Chambers, Westminster, London, S.W. London: Printed and published by “Industries,” 358, Strand, 1890. **£ 2,500**

FIRST EDITION. 8vo, pp. 151, [i] blank 68 designs in pagination with two larger designs on folding plates; original light blue cloth with an elaborate gilt blocked design on cover, gilt, gilt edges, inscribed on title G.H. Wbissell with a further presentation to C.H. Taylor and a later ownership of W.E. White; together with an associated photograph [see below].

First and only edition of an exceedingly rare and in many ways important book, one that seems to be generally unknown.



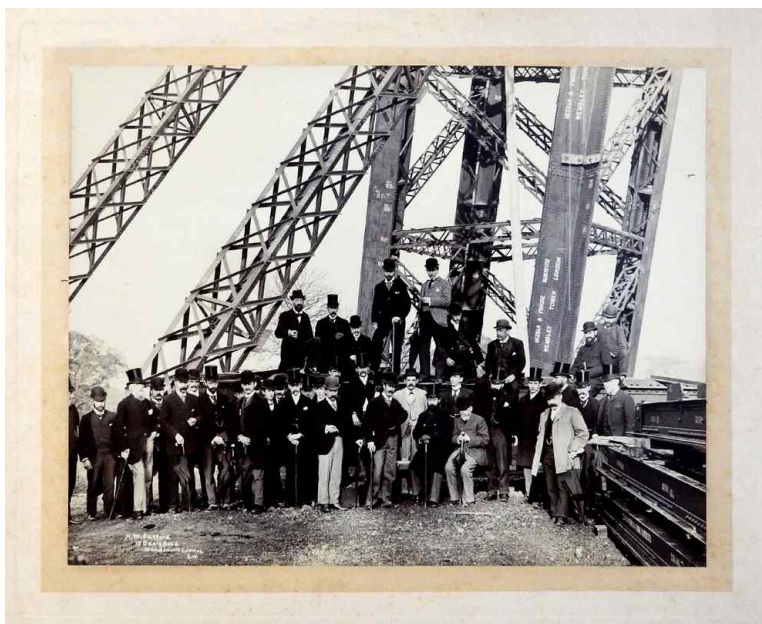
After the great success of the Eiffel Tower at the Paris Exhibition of 1889, the British decided to build a taller tower, and for this they held a competition. This book is the record of that event, with specifications, 'features' and illustrations of all 68 designs submitted. The entries, an amazing assortment of monsters, were sent in from the USA, Germany, Australia, Sweden, Italy, Austria, Turkey and Canada, as well as from British firms, among the latter a number of leading names such as Francis Fox, W. S. Rendel and Halsey Ricardo. There were five American entries, all by individuals or firms not well known today (M. T. Otis, Rochester, N.Y.; Kinkel & Pohl, Washington, D.C.; E. S. Shaw, Boston; W. H. Breithaupt of Kansas City and a three man partnership T. C. Clarke of New York, Prof. Joseph Mayer of Union Bridge, Conn, and W. Hildenbrand).

Stewart, McLaren and Dunn of London won the competition; work on their design started but the company ran out of funds a mere 200 feet up. In 1907 the rusted stump was taken down and the site eventually became the home of Wembley Stadium. The Tour Eiffel inspired yet another attempt at a taller tower, for there was one planned for the 1893 Chicago World's Columbian Exposition but it never got past the drawing boards.

This copy belonged to G. H. Whissell, who was appointed Secretary to the Metropolitan Railway in 1889, he would have been heavily involved in the Tower through his working relationship with the chairman of the railway, Sir Edward Watkin. Watkin wanted the tower as a focal point to his development of the Metropolitan Railway and Metroland to the north of London.

We also offer together with the book, an original photograph [250 x 190 mm] dating from October 1893 when the Chairman and Directors of the Metropolitan Tower Construction Company, together with their guests, posed in front of the first tower support of the original winning design during an early stage of its construction.

OCLC locates copies at the BL, Oxford, Cambridge, National Library of Scotland in the UK; and Burndy, Getty, Indiana and the Huntington in North America.



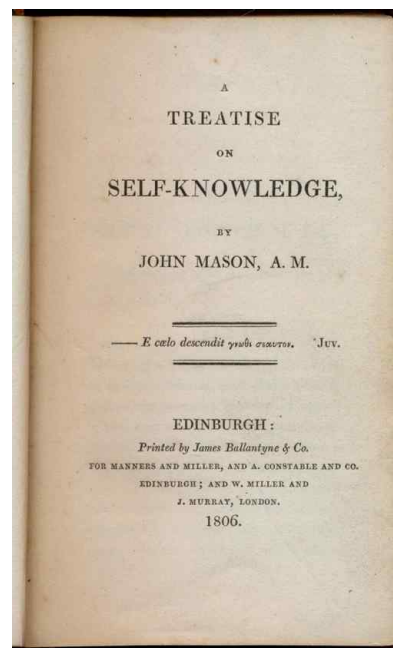
PSYCHOLOGICAL AS WELL AS SPIRITUAL

51 **MASON, John.** A TREATISE ON SELF-KNOWLEDGE... Edinburgh: Printed by James Ballantyne & Co., for Mannes and Miller, and A. Constable and Co., Edinburgh; and W. Miller and J. Murray, London. 1806. **£ 85**

8vo, pp. [iv], xx, 264; a clean copy throughout; contemporary red morocco, spine and boards ruled in gilt, spine lettered and tooled in gilt, all edges gilt, some light rubbing to joints and extremities; contemporary ownership signature of 'Sophia Kensington 1808' on half-title; an appealing copy.

An attractive copy, very appealingly bound in red morocco, of this rare Edinburgh edition of Mason's well-known *Treatise on Self-Knowledge*, first published in 1745.

OCLC records two copies in North America, at the Huntington and Florida, and one in the UK, at the NLS.



NAPOLEON III'S ARMY

52 **[MILITARY ABC PANORAMA]. [ALPHABET DE L'ARMÉE]. [Paris?] Circa 1855. **£ 300****

Lithographed panorama measuring [13.5 x 170 cm], hand-coloured and heightened with gum arabic; concertina-folding into green paper covered board covers (14.5 x 9 cm), some remedial early amateur stitching to spine and strengthening to folds on verso, the front cover with the image for letter Z.

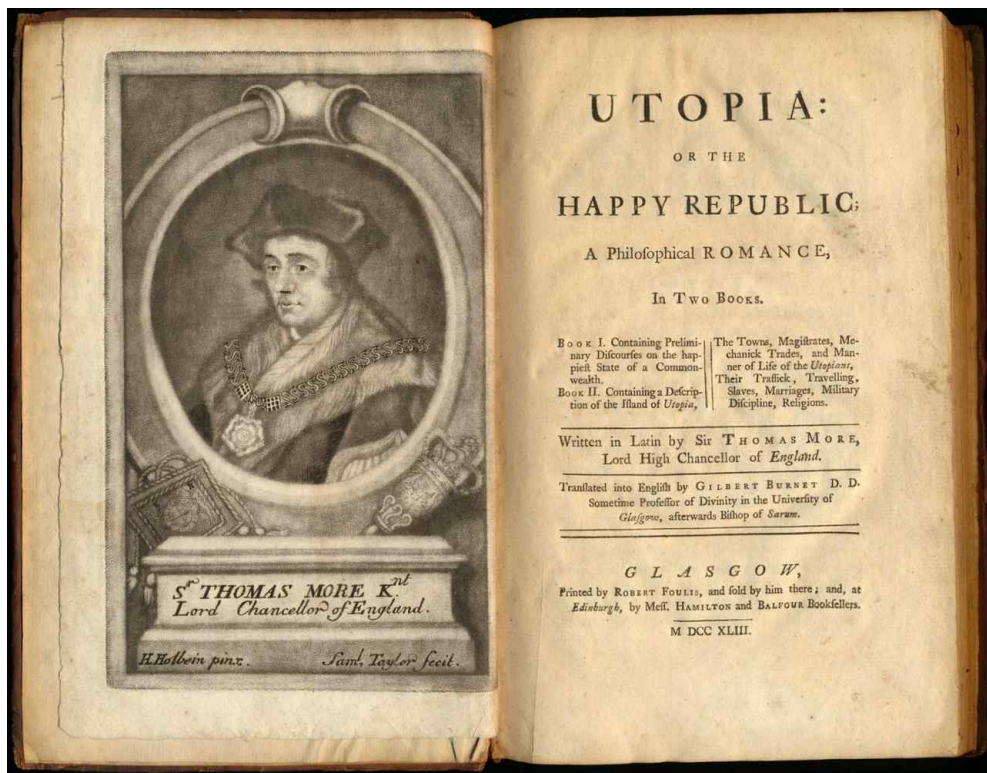
Rare ABC panorama, each letter of the alphabet being represented by a military costume beginning with 'A - artilleur' and concluding with 'Z - Zouaves which used as a cover illustration'. Of particular note are the letters U, showing the costume of 'Uniform de Vivandiere', and R for 'Recrue'.

UTOPIA IN SCOTLAND

53 **MORE, Thomas.** UTOPIA: OR THE HAPPY REPUBLIC; A Philosophical Romance, In Two Books. Book I. Containing Preliminary Discourses On The Happiest State Of a Commonwealth. Book II. Containing a Description of the Island of Utopia, the Towns, Magistrates, Mechanick Trades, and Manner of Life of The Utopians, their Traffick, Travelling, Slaves, Marriages, Military Discipline, Religions... Glasgow, printed by Robert Foulis, and sold by him there; and, at Edinburgh, Mess. Hamilton and Balfour Booksellers. M DCC XLIII. 1743. **£ 650**

FIRST SCOTTISH EDITION, LARGE PAPER COPY. 8vo, pp. xxiii, [1] blank, 139, [1] advertisement; mezzotint portrait by Samuel Taylor after Hans Holbein; contemporary calf, some wear and lacking label to spine; engraved armorial bookplate of Donald Maclachlan, 19th chief of the Maclachlan clan

The first Scottish edition was issued by the Foulis Press in two paper sizes, this copy being the larger size which was also the first appearance of the Wilson's Canon roman type. They of course used the Gilbert Burnet translation first published in 1685 as he was sometime Professor of Divinity at Glasgow.



The principal literary work of Sir Thomas More, is a speculative political essay written in Latin. The form was probably suggested by the narrative of the voyages of Vespucci, printed 1507. The subject is the search for the best possible form of government. More meets at Antwerp a traveller, one Raphael Hythloday, who has discovered 'Utopia', 'Nowhere land'. Communism is there the general law, a national system of education is extended to men and women alike, and the freest toleration of religion is recognized. The name 'Utopia' ('no place'), coined by More, passed into general usage, and has been used to describe, retrospectively, Plato's *Republic*, and many subsequent fictions, fantasies, and blueprints for the future, including Bacon's *New Atlantis*, Harrington's *The Commonwealth of Oceana*, Morris's *News from Nowhere*, and Bellamy's *Looking Backward*. Satirical utopias include Swift's *Gulliver's Travels* and Samuel Butler's *Erewhon*, and the word 'dystopia' ('bad place') has been coined to describe nightmare visions of the future, such as Huxley's *Brave New World*, Zamyatin's *We*, and Orwell's *Nineteen Eighty-Four*, in which present-day social, political, and technological tendencies are projected in an extreme and unpleasant form.' [adapted from *Oxford Companion to English Literature*]

Gaskell 42; Gibson *Preliminary Bibliography of Sir Thomas More* 32.

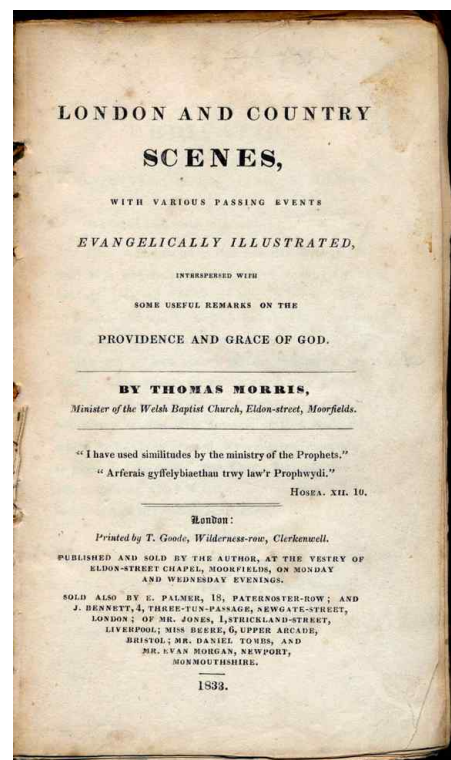
A WELSH EVANGELICAL TAKE ON THE SIGHTS AND SINS OF LONDON

54 **MORRIS, Thomas.** LONDON AND COUNTRY SCENES, with various passing events evangelically Illustrated, interspersed with some useful remarks on the Providence and Grace of God London: Printed by T. Goode, Wilderness-row, Clerkenwell. Published and sold by the author, at the vestry of Eldon-Street Chapel, Moorfields, on Monday and Wednesday evenings... 1833. £ 250

8vo, pp. [4], iv, 140, [4]; as issued in the original calico backed boards, some old amateur re-stitching, lacking froth endpaper; and a rather incongruous tabulation penned on the front pastedown of 'A hamper of lemonade, 1842.'

Apparently Eldon-street chapel had undergone considerable enlargement in 1833-34 and according to *The Baptist Magazine* for October 1834 the cost of the enlargement was £600 of which only £300 had been raised when the chapel was reopened. Thomas Morris may have written and had published the present work to elicit funds from his congregation. Morris appears to have been a Welsh minister born at Carmathen in 1802 who spent most of his career at Portsea, Southampton and latterly Whitchurch in Hampshire and so was only briefly at the Welsh Baptist Church.

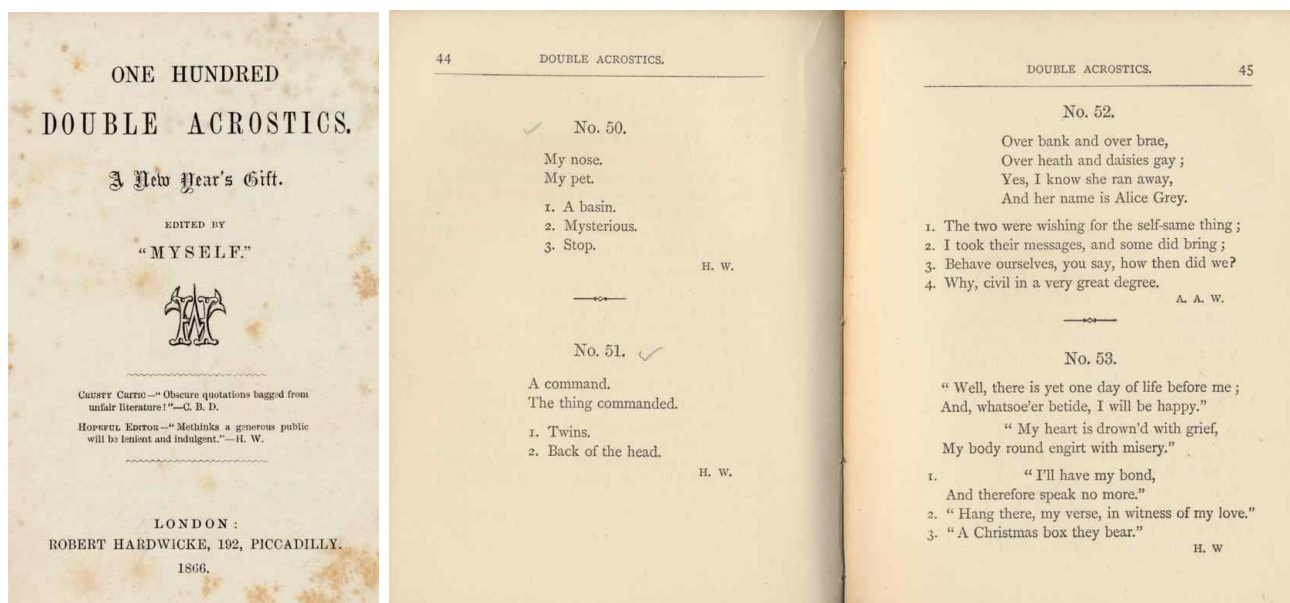
Each of the *Scenes* is used to bring Morris's personal views through a Welsh Baptist's prism on the various sights of London. These include the usual subjects of the time including the new suspension bridge, the



wax-works, the panorama, diorama, zoological gardens, steam omnibus and of course the Thames tunnel Other subjects of interest which would have seemed quite novel to Morris was, 'The Gas', 'The Balloon' whilst others were the more universal problems of dirt and disease that covered drunkenness, beggars and 'The Consumption'.

'The Gentleman's Black Servant' is possibly the most interesting: 'A black servant opened the door and the stranger having never seen a *black* man before, was somewhat frightened, not knowing what to make of him. However, the black man invited him in; and after his name was announced to the gentleman, the black servant was ordered to take off my friend's coat, which was very wet and dirty, and being shewn into the parlour, he was treated with all kindness and hospitality. This is somewhat like death! Many of God's people are frightened at the thought of death; they are afraid to go to heaven, because a *black servant* stands at the door!' There after Morris uses this meeting as a disquisition of the approach of death. What the servant would have made of this is not recorded!

OCLC locates three copies in the UK, at the British Library, Cardiff, and Manchester, and a further four in North America, at Yale, Emory, Brown, and Southwestern Baptist Theological Seminary.



HANNAH DE ROTHSCHILD'S COPY

55 ["MYSELF"]. ONE HUNDRED DOUBLE ACROSTICS. A New Year's Gift. Edited by "Myself". London: Robert Hardwicke, 192, Piccadilly. 1866. **£ 300**

FIRST EDITION. 8vo, pp. 89, [1]; some foxing and several annotations in pencil and ink, presumably by Hannah de Rothschild; original blue cloth, the upper cover block with a title in ink, gilt edges; inscribed on half-title 'Mentmore'.

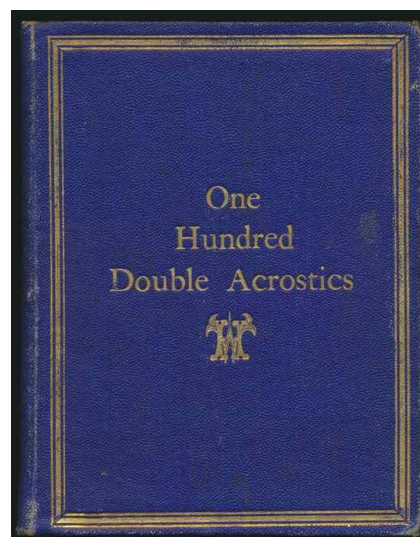
Scarce first edition of these *One Hundred Double Acrostics*, once owned by Hannah de Rothschild when growing up at Mentmore.

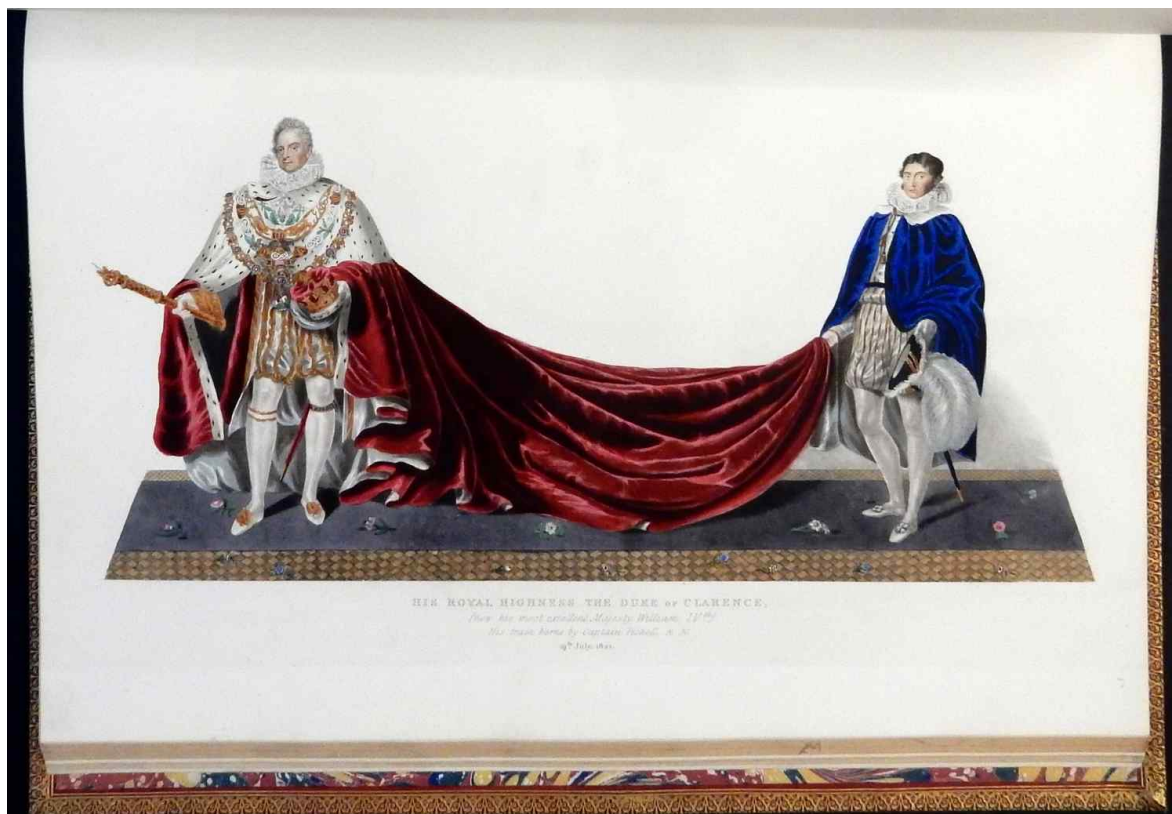
The first Double Acrostic as far as we can tell appeared as an advert for the tailors Hyam and Co's in March 1852, from there it slowly developed during the 1850s and then suddenly 'took off' as an entertaining diversion' in the 1860's with several publishers vying with each other in collecting together, or at least publishing collections by amateur experts in these devilishly difficult word games.

By 1866 when this collection was published it had no need of a preface of explanation as by then 'everyone' was aware of how to solve the puzzles.

Provenance. This copy was owned by Hannah de Rothschild, later Hannah Primrose, Countess of Rosebery and later wife of Earl Rosebery. She was the driving force behind his political ascendancy and he was at a complete loss when she died at only 39 in 1890. Her education was to say the least pretty poor, however she is now known to have been an incredibly gifted woman who was behind her husband's career.

OCLC records three copies, all in the UK, at the BL, NLS and Cambridge.



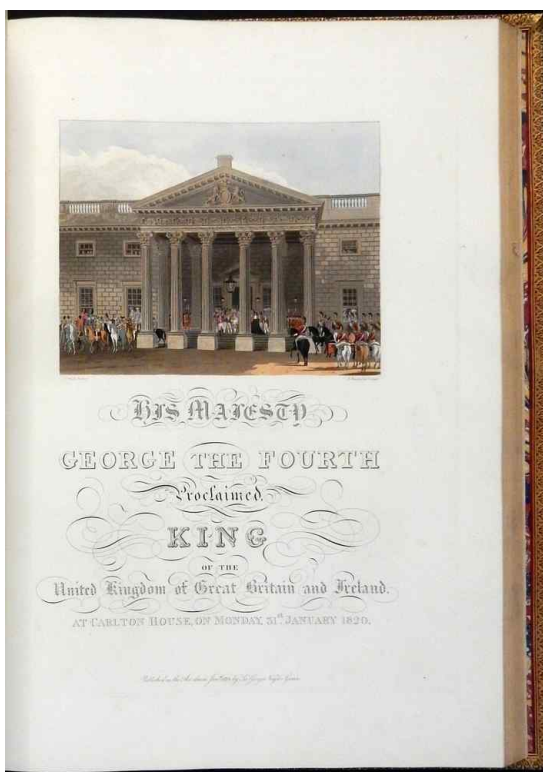


SUMPTUOUS

56 **NAYLER, Sir George.** THE CORONATION OF HIS MOST SACRED MAJESTY KING GEORGE THE FOURTH, solemnised in the Collegiate Church of Saint Peter, Westminster, upon the 19th day of July, MDCCCXXI [1821], London: Published by Henry George Bohn, York Street Covent Garden, MDCCCXXXIX. [1839]. **£ 6,500**

Atlas folio [566 x 422 mm.], [8] (including title, dedication, advertisement, and list of plates printed dedication, list of plates), pp. lvi, 134, [8] index; 45 engraved plates of which 42 finely hand coloured and heightened with gold; full crimson morocco, the sides with elaborate gilt borders; spine in seven compartments, with one containing a black label gilt, gilt edges, binding signed on endpaper J. Wright.'

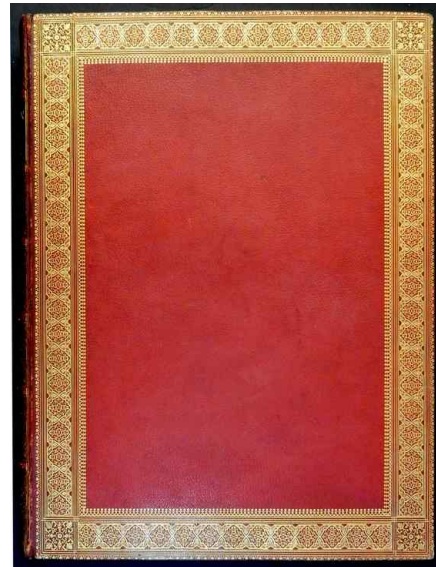
A suitably sumptuous volume to celebrate the extravaganza of George IV's coronation.





This is a re-issue of Bohn's first edition of 1837 with the first four leaves on thinner paper and the date changed. Bohn's work was a composite publication comprising two out of five proposed parts by Naylor, issued in 1823 and 1827, which were then combined with the plates from Whittaker's *Ceremonial of 1823*. The coloured plates, lavishly heightened with gold, show nine views of the proceedings in the Abbey and the subsequent banquet in Westminster Hall, together with 33 portraits of the various personages taking part, either one or more to the page, in their spectacular costumes (Vinet takes a more jaundiced view: "ces personnages officiels, si mal fagottés dans leur costume historique, frisent la caricature").

Abbey, *Scenery*, 260; Tooley 343; Vinet 759.





FRIENDS IN HIGH PLACES

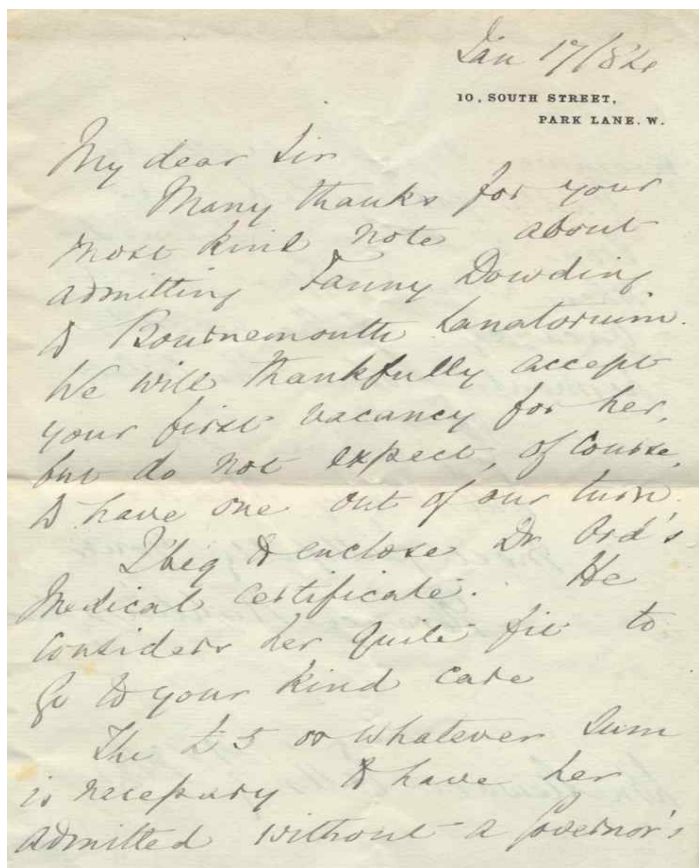
57 [NIGHTINGALE, Florence]. FALLS, Louisa Emma Alicia 'Lily'. SCRAPBOOK COMPILED BY MISS LILY FALLS, including an original letter written by Florence Nightingale to her father, Dr. William Stewart Falls. Bournemouth, 1880-1900. £ 1,850

4to, [20 x 16.5 cm] containing 14 ALs, signed cuttings and cards; also invitations, service programmes, menus and cuttings from newspapers and magazines on the wedding of Lily Falls in 1893; together with three loosely inserted photographs; in original half burgundy roan over marbled boards.

The compiler of this album, Lily Falls was a daughter of Dr William Stewart Falls, senior physician to the Sanatorium for Consumption and Diseases of the Chest in Bournemouth.

Probably the chief interest in the album is the letter from Florence Nightingale who wrote to Dr Falls in January 1894 to thank him 'for the most kind note admitting Fanny Dowding.' Our letter dovetails into another by Nightingale to Dr Falls of the 20th November 1883, now held at Columbia University in which she outlines the poor health and incapacity of Fanny. Fanny had been in poor health since at least 1880 but her tuberculosis had taken a turn for the worse and by December she was on the Charity Ward of St Thomas's Hospital. Several doctors urged that she should be sent to Dr Falls care however there was an issue over Rule 6 at the Bournemouth Sanatorium which stipulated the making of her own bed.

Clearly this problem was overcome for Nightingale wrote in reply that 'The £5 or whatever sum is necessary to have her admitted without a governor's recommendation shall be gladly forwarded as soon as I am informed when I may hope for a vacancy.' Clearly an 'inducement' was made possible to overcome any regulatory difficulty, although Nightingale does sound a little tetchy at having to negotiate the impasse! Although the correspondence about Fanny Dowding sounds as if she was at death's door, she was actually to survive ill health and die as late as 1922 aged 67. 1922.



Dr William Falls, the son of a naval surgeon, was born at Clifton and received his medical education at St. George's Hospital, qualifying in 1847. He moved in 1856 to the then village of Bournemouth and grew his practice as the population dramatically increased as it became a favourite watering place. Apart from his work at the Sanatorium he was also consulting physician to its Royal Victoria Hospital.

Louisa Emma Alicia Falls 'Lily' (1869-1928) was the eldest of Dr Falls seven children, she had become a proficient violinist and principle of the amateur Bournemouth orchestra, this went no further because of her 'station in life.' She also collected a number of autograph letters in the album from actors and musicians including George Henschel, Louis Reis, Nathalie Janotha, Sims Reeves, Willy Hess, Ellen Terry, Henry Irving together with clippings, invitations, and articles on her marriage to Edward Dent of Shortflatt Tower in Northumberland in 1893.

RACY

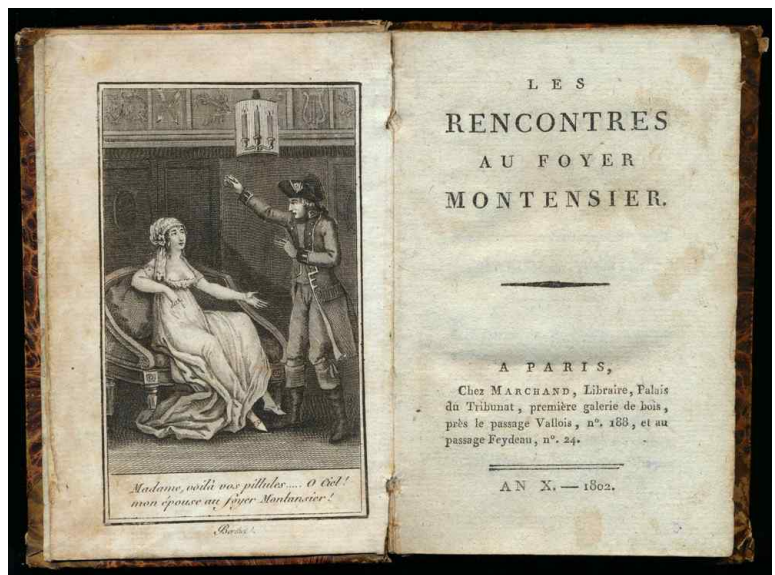
58 [NOVEL]. LES RENCONTRES AU FOYER MONTENSIER. A Paris, Chez Marchand, An X - 1802. £ 450

FIRST EDITION. 12mo, pp. 130, 12 advertisements; with engraved frontispiece; some dust-soiling and foxing in places, but generally clean; bound in near contemporary marbled boards, lightly rubbed and worn, but still an appealing copy.

Rare first edition of this racy collection of tales set under the heading of meeting in the foyer of the Théâtre Montansier in the La Montansier and revolving around the escapades of the Baron de Romberg, noted by a previous booksellers catalogue entry pasted to the front pastedown as a "curieux recueil d'anecdotes fort piquantes".

Apparently all classes met in the foyer in real life and it was a resort for 'a swarm of women dazzling in finery and beauty' where 'conversations started on a sofa and which some were going to finish in a baignoire [i.e the lowest box of the theatre].' See Louis Henry Lecomte, *La Montansier, ses aventures, ses entreprises, 1730-1820* Paris, [1904] for a full if rather flowery and romantic history of this Parisian 'institution.'

OCLC records just one copy in North America, at Harvard.

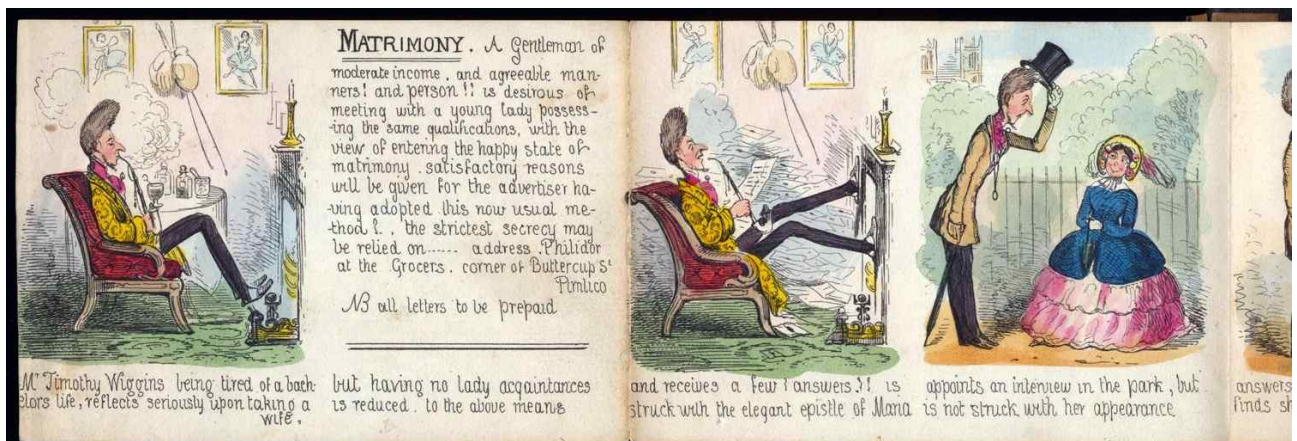


MR. WIGGINS'S ESCAPADES

59 [ONWHYHN, Thomas]. [MR. TIMOTHY WIGGINS'S ADVENTURES IN SEARCH OF A WIFE]. [London: Rock, Brothers, and Payne], [1847]. £ 750

Hand-coloured etched strip panorama consisting of 17 scenes on three sheets conjoined [87 x 1130 mm.]; concertina folding into cloth covers; 100 x 135 mm. concertina folded into cloth covers [100 x 135 mm.], the upper cover with title in gilt, the original printed covers with title information, lacking with this copy.

The *Adventures* give the story of Timothy Wiggins, a bachelor, who places an advertisement for a wife.

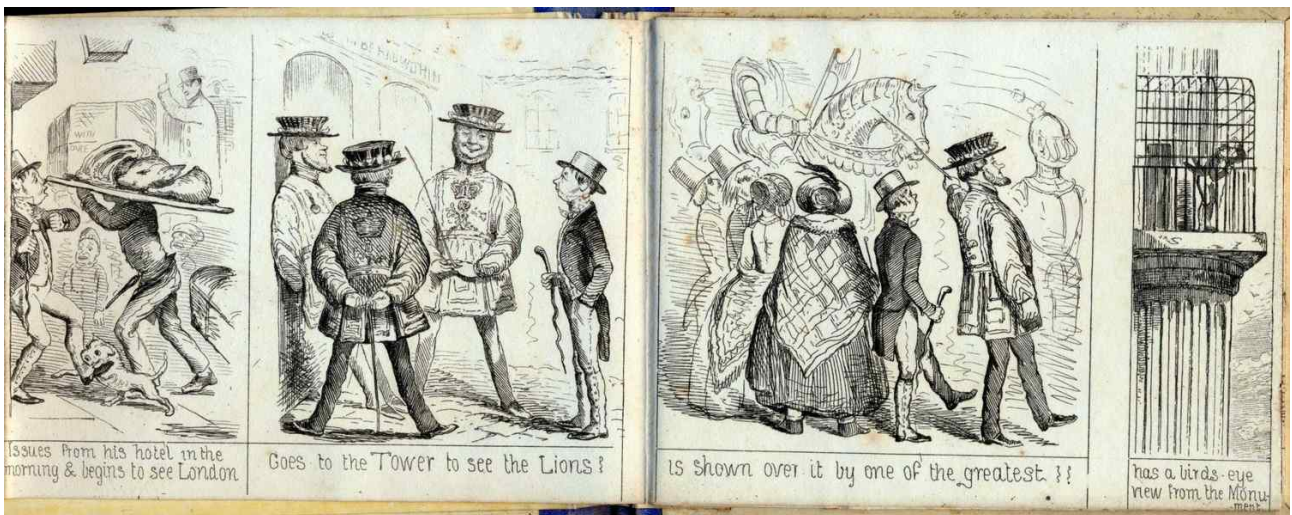




He places an advertisement in the newspaper 'A Gentleman of moderate income, and agreeable manners! and person!! is desirous of meeting with a young lady possessed of the same qualifications, with the view of entering the happy state of matrimony, satisfactory reasons will be given for the advertiser having adopted this now usual method? the strictest secrecy may be relied on... address. Philidor at the Grocers, corner of Buttercup St pimlico. NB all letters to be prepaid.'

Mr. Wiggins meets with a variety of candidates of dubious appearance, tricksters, and practical jokers. However he goes home and consults his landlady who advises him to look at home. He takes the hint and pops the question. They marry and live happily the last scene with Timothy with a babe in arms, cat at the fire, his portraits substituting his wife's previous husband and Mrs Wiggins seated at her husbands side.

Not in OCLC.



ONE OF ONWHYN'S EARLIEST WORKS

60 [ONWHYN, Thomas]. PAUL PROVINCE'S VISIT TO LONDON. [London]. [Rock, Brothers and Payne]. [c. 1846]. £ 650

Steel etching strip panorama [95 x 1365 mm], consisting of 24 images on three conjoined sheets, concertina-folding into hard covers; folding down into blue cloth backed yellow boards [105 x 140 mm], the upper cover with a yellow lithograph title label with decorative border on the front cover.

Rare and early panorama by Thomas Onwhyn. Paul Province arrives at Euston railway station to take a holiday in London. The sites he sees when in London include the Diving Bell at the Regent Street Polytechnic, installed

1840; the Monument with its cage, added in 1842 to prevent suicides; the Diorama, Regent's Park; and the Wellington Statue placed on Constitution Arch in 1846. A reference is made to George Danson's 'London by Night' panorama at the Colosseum, installed in 1846 and Buckingham Palace is shown before the enclosure of the courtyard by Edward Blore in 1847, thus fairly conclusively dating this item.

Thomas Onwhyn (1813-1886) was the son of a Clerkenwell bookseller and newsagent based at Catherine St, The Strand. His earliest dated work was in 1836 and very soon afterwards under the pseudonym 'Samuel Weller' produced a series of illustrations for Dickens' *Pickwick Papers*. He continued to produce work including topographical as well as comic work until at least 1861. Rock employed him for many comic plates, chiefly of social conventions, fashions and contemporary fads.

Not in OCLC.



'THE POWER OF PLATONIC LOVE'

61 **ONWHYHN, Thomas.** RAILWAY ADVENTURE that Mr. Larkins Encountered with the Lady of Capt. Coleraine Showing the Power of Platonic Love, T. Onwhyn del. London, Ackerman & Co. 96 Strand, [1850]. **£ 950**

Etched strip panorama of 20 hand coloured scenes on four sheets conjoined, [117 x 1680 mm overall], small tears to two folds and some light occasional foxing; folding down into later half morocco [127 x 105 mm], spine with title in gilt.

A rare and humorous narrative panorama that probably has more than a hint of truth in it.

Lionel Larkins is a middle-aged 'eminent citizen' who at London Bridge railway station 'first encounters the brilliant glances of the Lady, who; with thrilling effect, works the Electric Telegraph of LOVE.' They travel in the same carriage down to Brighton and by the 'purest accident they meet on the Esplanade, and her elegant condescension charms him.' She describes her husband 'the "Captain" who is gone to join his regiment, a choleric man fierce in the extreme, and somewhat jealous!' Mr Larkins pursues an affection for the young married lady who in turn presents him with her portrait. Back home in London Larkins' wife discovers the



portrait and they have an argument, their six children attempting to bring reconcile them. Larkins falsely explains the portrait is actually of his wife and 'laughs at her fears, and ridicules her rage' and so pacifies her. A letter arrives at Larkins' office from the Lady in Brighton out of pure platonic love the need of a loan of £50. Of course like a fool he visits her to continue their friendship. He wears a false moustache to please her, buys her a dog and panders to her every need. Back at home Mrs Larkins wonders what on earth calls him to Brighton so often as the loans continue to mount. 'He at length dwells seriously upon what her love has cost him, and when he looks with wonder, at "the tottle of the whole," a strange idea strikes him, that he has been a fool.' He goes to Brighton 'to take a last farewell' when Capt. Coleraine suddenly appears and brings an action for 'criminal conversation' upon his Larkins head. To end the agony, and blackmail, Larkins consents 'to send her £200 in full of all demands.'

The work was advertised as 'nearly ready' in May 1850 and was most likely prepared as an amusement - and maybe a warning, to catch the eye of summer travellers to the coast.

OCLC records three copies, at the Cleveland Public library, Princeton, and the Newberry library.



SOUVENIR FOR THOSE TAKING THE WATERS

62 **ONWHYN, Thomas.** THE WATER CURE. London, Rock & Co., [circa 1870]. **£ 185**

12 engraved plates conjoined as a panorama [11 x 112 cm]; folding down in to card covers the with a printed title.

A later incarnation of Onwhyn's humorous take on the water cure, first published in 1860 as the *Pleasures of the water cure by a patient who has been well drench'd and wrench'd and restored to health.*

Rock & Co. specialised in topographical prints on pictorial note paper but also commissioned quite a number of other illustrations on such subjects as bloomers, the Crinoline and seaside life.

The imprint on the upper cover is 'H. Barnard, Post Office, Matlock Bank' who no doubt sold this souvenir at Matlock in Derbyshire to both visitors visiting (and avoiding the hydropathic) establishments in the area.

NINETEENTH CENTURY ILLUSION

63 **[OPTICAL TOY].** VUES D'OPTIQUE AND VIEWER. [Probably Paris, c. 1850].

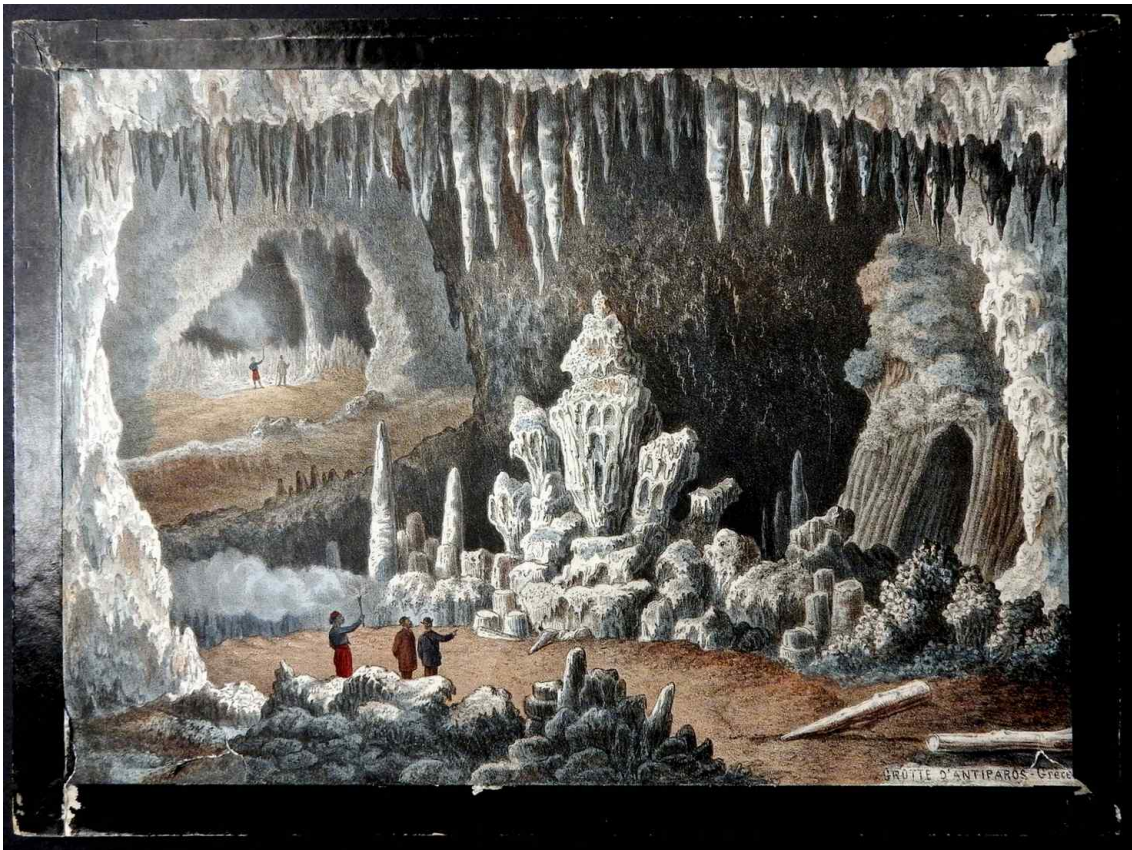
£5,500

A three sided folding card viewer, the sides covered with black paper, with a 90 mm diameter lens, cloth hinges repaired; and eight views (listed below), each 360 x 260mm; in a custom-made cloth box.

A fine example of an early nineteenth century Vue d'Optique.

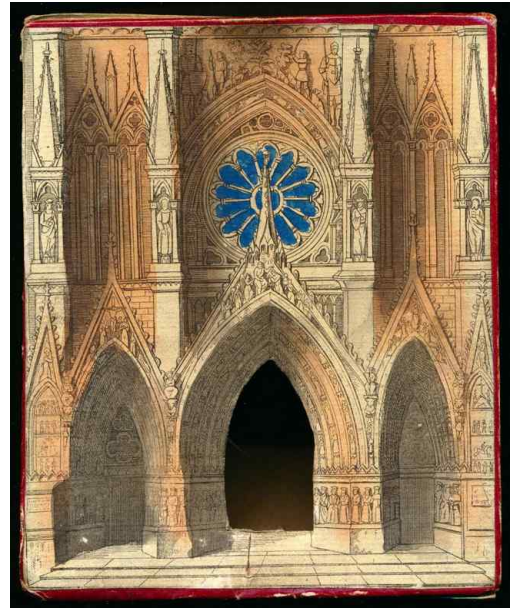
The views included include: [1] Ruines d'un monastery, [2] Vue de Genève, [3] Vue de Benares, [4] Quai Ste. Lucie - Naples, [5] Grotte d'Antiparos - Grèce, [6] Scène dans la mer glaciale, [7] Vue de Venise, and [8] Temple d'Apollinopolis - Egypte. The scene depicting the 'glaciale' is signed B. Couvert, unfortunately we have not been able to identify the artist.





The Vues d'Optique is a viewing apparatus whose main components are a large, double convex lens. When the spectator looks at perspective views through the lens of the viewing machine, an illusion of recession is produced. The illusion of distance is created when the convex lens, is held just in front of the eyes, the spectator looking at the perspective view through its two edges which function like two prisms. Light rays that are thrown through the translucent print are refracted in such a way that they enter the eyes in a parallel direction. The brain interprets the incoming parallel images as a single image seen from a great distance. The important function of the lens in the optical machine is not its magnification but its creation of an illusion of depth in binocular vision.





PENULTIMATE FRENCH KING TO BE CROWNED

64 [ORDINATION - PEEPSHOW]. FEIERLICHE CEREMONIE - CÉRÉMONIES SACRÉES - SOLEMN CEREMONY. [front cover title]. L.F. [c. 1825]. £ 850

Hand-coloured upper scene of the western porch of a gothic cathedral with the central arched door cut-away as a peephole, four hand-coloured cut away panels and a back-scene, extending bellows-fashion, each measuring 116 × 143 mm; marbled slipcase, the upper cover with lithographic printed label.

The peepshow depicts the coronation of Charles X, King of France in 1825 which took place in Rheims cathedral which has been suitably bedecked for the occasion. The cut-aways depict a mix of gentlemen, ladies, military men, other uniformed officials, an orchestra and various officers of the church together with members of various religious orders.

Gestetner-Hyde 83.

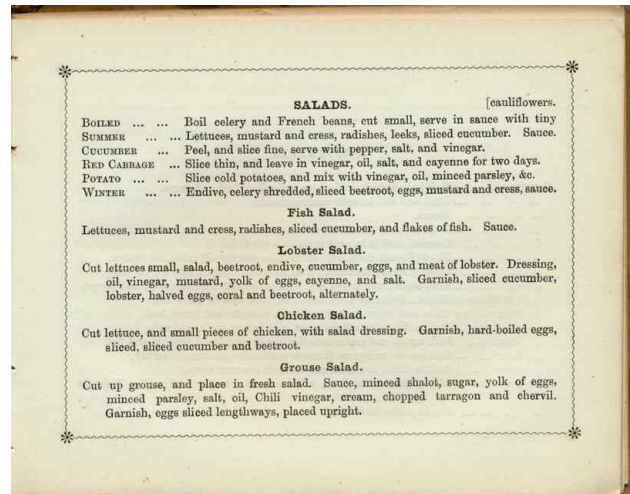
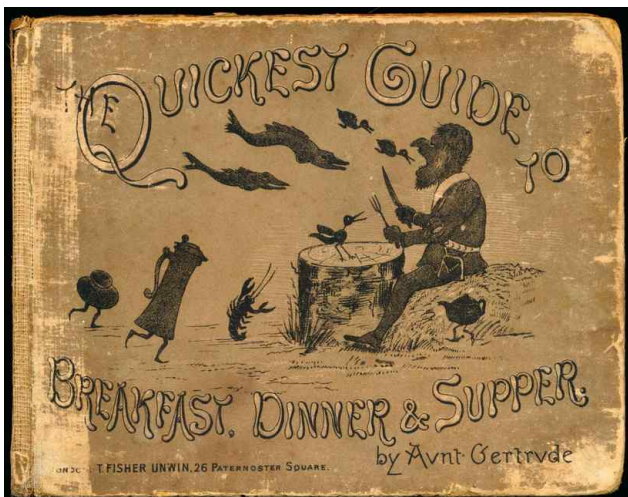
QUICK GUIDE FOR ONE'S COOK

65 [PARKER, Gertrude]. THE QUICKEST GUIDE TO BREAKFAST, DINNER & SUPPER by Aunt Gertrude. London: T. Fisher Unwin, 26 Paternoster Row. [1885]. £ 85

Oblong 8vo, pp. 85, [3]; printed advertisement on endpapers; original decorative tinted lithograph boards, worn on spine and corners.

A handy reference guide for those with a cook at hand to make their chosen dishes, each of which have a one line précis of ingredients and preparation as an aide-mémoire.

‘The object of this book is to enable those ordering meals to see at a glance the various dishes, and modes of dressing them, without being encumbered with the fuller directions (only necessary for the cook), which, with a few exceptions, are to be found in Mrs. Beeton’s” Book of Household Management.’ It contains lists of things



suitable for Breakfast, Dinner, and Supper, with a short indication of how to cook and serve them—Soup, Fish, Meat, Game, Poultry, Entrées, Vegetables, Fruit, Puddings, Pastry, Sweet Dishes, &c.—and is so arranged that you may glance quickly down each column and decide upon what to order in a few minutes, instead of wasting time in searching through lengthy receipts, or trying in vain to remember the innumerable dishes there are to choose from.’ [Preface].

‘Aunt Parker’ can probably be identified with Gertrude Parker (1837-1900) a governess and later schoolmistress in Dorset the daughter of the Rev Edward Parker Stoke Gifford, Gloucestershire. She also appears to have produced the illustration for the cover and the decorative monogram on the verso of the preface.

OCLC records copies in the UK, at the BL, Cambridge, Oxford Brookes, Leeds and the NLS, and one in North America at Columbia.

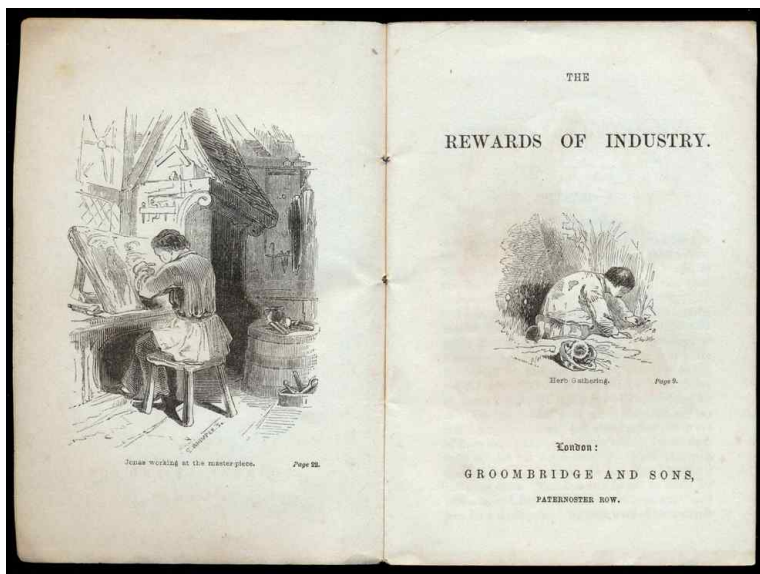
ADVICE FOR THE WORKING CLASSES

66 **[PERSEVERANCE]. THE REWARDS OF INDUSTRY.** London: Groombridge and Sons, Paternaoster Row. [circa 1850]. £ 150

12mo, pp. 47, [1]; original printed green glazed paper wrappers.

The work formed part of a series of works under the collective title ‘Stories for summer days and winter nights’ that were issued by Groombridge in the early 1850’s chiefly as ‘Reward Books’ at three-pence each.

The story revolves around Jonas Jones who was born the son of a tinker and married a ‘showy girl’ who had squandered his money and promptly died. Jonas is apprenticed to a belt maker Master Fenning and after seven years service becomes a guild member. He travels far and wide for several years before his return to the village where he begins his own shop and marries. He then meets a prince who encourages him and the townspeople to produce good quality work. The story, however, introduces such subjects as drunkenness, savings banks, free trade and the building of industrial schools and is really a moral work in which is entertained the idea that the working class can do better for themselves if they work hard, save, and are dutiful to those in authority.



ONE OF WATT'S PHILLIPS RAREST WORKS

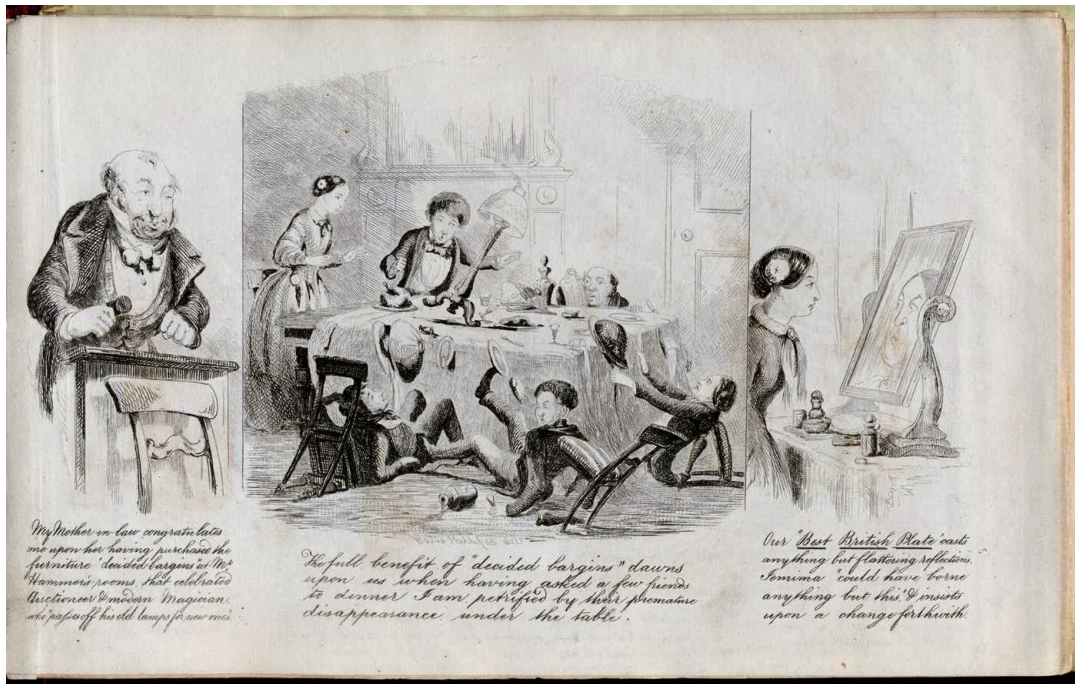
67 **PHILLIPS, Watts.** TO THOSE ABOUT TO MARRY !!! How we (the Jones’s) commenced Housekeeping with some Account of my Mother in Law, Mrs. Smith, Designed & Etched by Watts Phillips. [Published by] George Mann, Cornhill. Dean & Son, Threadneedle St. Printers [London]. [1851]. £ 1,750

Etched strip panorama printed on five sheets concertina-folding into board covers; [155 x 2960 mm]; folding down into original boards, the upper cover with an illustrated title label [164 x 260 mm] incorporating the title, artist, publisher, and printers also including a vignette view of Stucco Villas, Dalston, with pets, servants, policemen baby etc.; rebacked in cloth inscribed on the upper cover ‘With the Publisher’s compliments.’; a very clean example.

A fine comic panorama following the pitfalls and problems of setting up home in ‘Stucco Villa’s’ for a young newly married couple, Orlando Jones and Jemima Smith.

Firstly Orlando’s mother-in-law promises to have the couples home ready by the time they return from their honeymoon. Alas, the whitewashers and builders are still at work, the furniture has been bought second-hand and the chairs collapse beneath them, trouble with the servants, an over-attentive policeman, smoking chimneys and an over-helpful mother-in-law continue to harass the couple. They also have problems with the badly built house with cracks appearing in the walls and other defects that eventually result in it





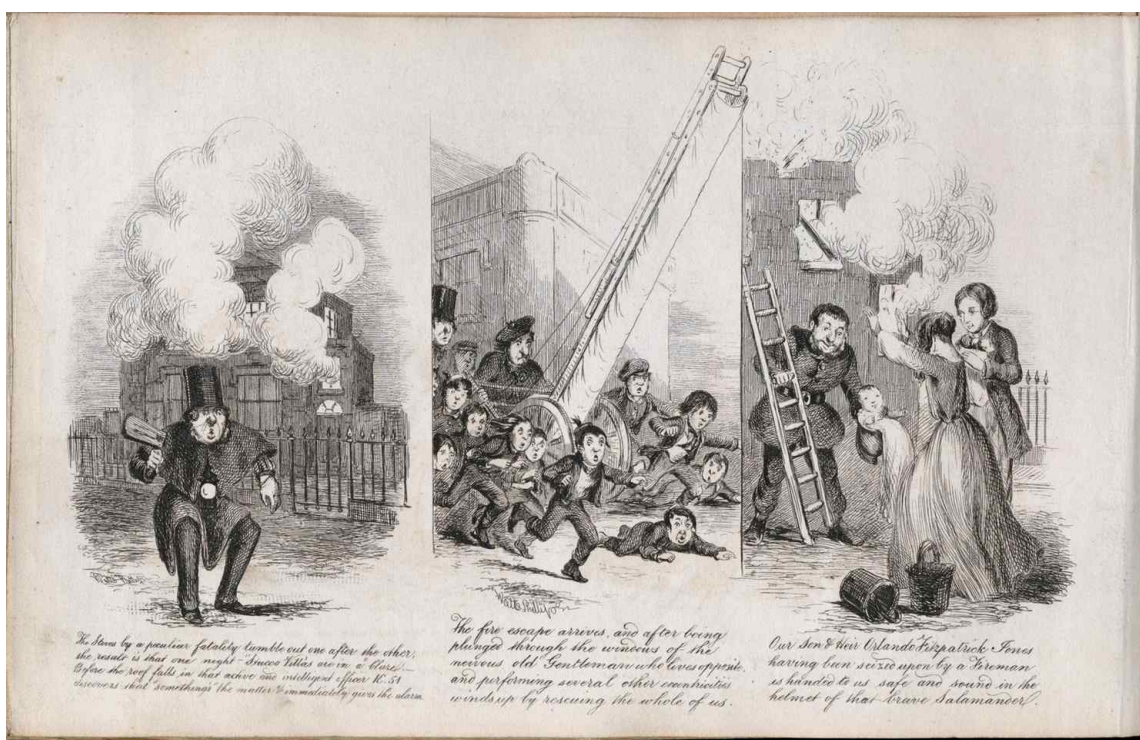
catching fire. The panorama ends with a the Jones's in a new home entertaining their friends.

One wonders if the panorama is partly autobiographical. The artist, (Israel) Watts Phillips (1825-1874), had his own marriage problems. He married in June 1851 only some five months before the panorama was published in December 1851, with their first child born in January 1852! His will was designed to prevent any portion of his property falling into the hands of "the woman Elizabeth Phillips, known as Lilly Phillips, and of her child Basil, of whom I am not the father, and also of any other children she has, had, or may have, by other men". Phillips stressed he had no "vindictive motive", but wanted to protect his property "from the hands of one who, when I lived with her, made my life a misery on account of her ungovernable and most wicked temper". [ODNB] Not that Watts Phillips was an innocent for he had abandoned his wife in 1857 and taken up with the a Miss Huskinson. Lily in a rage was arrested for breaking 22 window panes of Miss Huskinson's home!

As usual with panoramas of this period, it appeared in two versions Priced 2/6d plain, as here, or 5s. coloured. Both versions are rare, the present uncoloured version being the only one we have encountered.

Watts Phillips (1825-1874) was a pupil of George Cruikshank and published caricatures in *Punch* in the mid-1840s. He lived some years in Paris, where he closely observed the political upheavals before settling in London as a playwright and novelist, virtually abandoning art.

Not found in OCLC.



THE EARLY DAYS OF AMERICAN PHOTOGRAPHY

68 [PHOTOGRAPHY - BROADSHEET]. HAYDEN, E[dward] S[hpherd]. SPLENDID DAGUERREOTYPE MINIATURES, Taken in Every Style, by E.S. Hayden. Waterbury, Connecticut, American Office, [c. 1850-1855]. £ 125

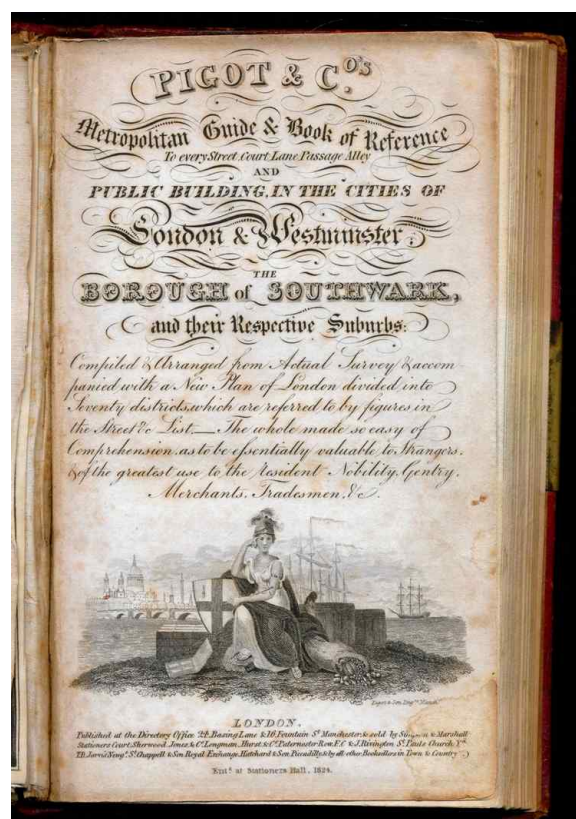
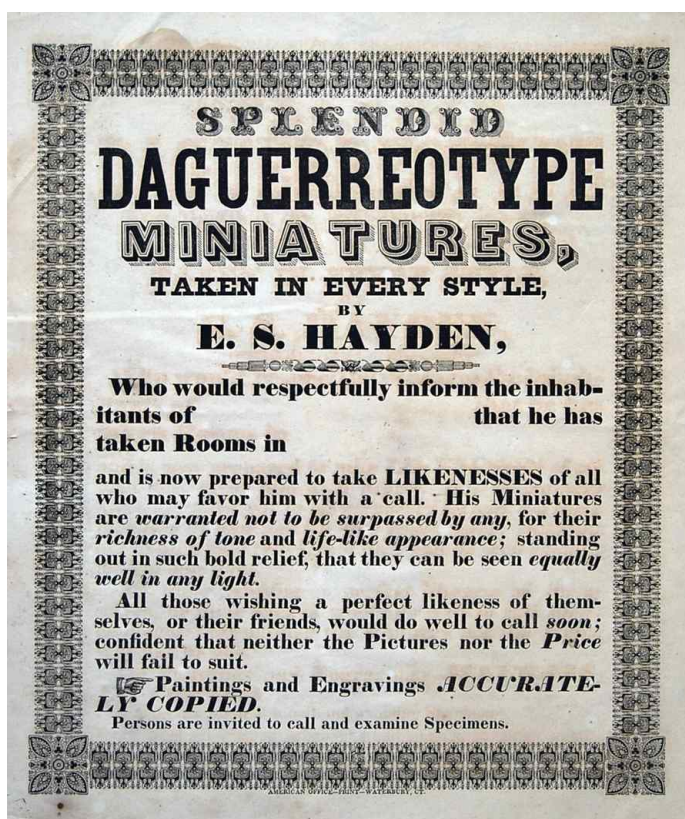
Large 4to, broadsheet within typographical border (c. 305 x 255 mm); evenly a little browned, right-hand margin a little frayed; otherwise clean.

Hayden was the elder brother Hiram Washington Hayden who as a founding partner of Holmes, Booth and Haydens, founded in 1853 at Waterbury, Conn. was chiefly a manufacturer of photograph cases, lenses, daguerreotype silver plates, and other photographic apparatus. We know little about Edward other than he was born just prior to 1820 and died in California at an unknown date. He was not a partner in his brothers business and may have decided to travel east to California in order to capitalise on a growing market at the tail end of the gold rush years.

He endorses 'His Miniatures are warranted not to be surpassed by any, for their richness of tone and life-like appearance; standing out in such bold relief, that they can be seen equally well in any light.' Hayden also offered as well to take photographs of paintings and engravings.

An evocative survival from the early days of American photography.

OCLC: 19697373.



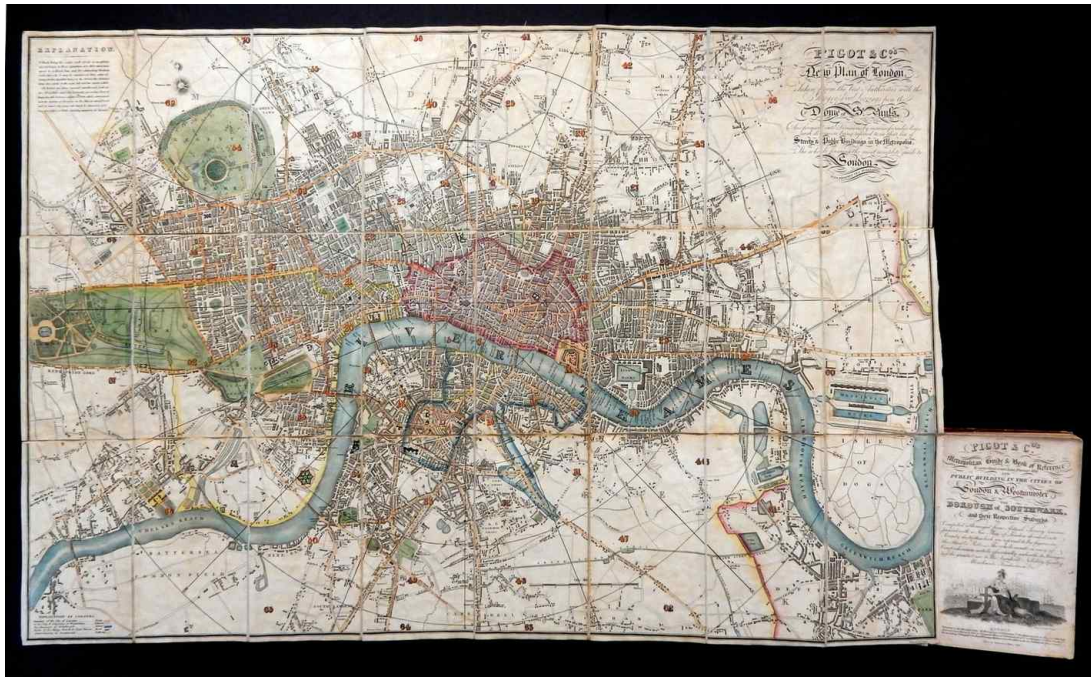
GEORGIAN POCKET GUIDE

69 [PIGOT & CO'S]. METROPOLITAN GUIDE & BOOK OF REFERENCE To every Street, Court, Lane, Passage, Alley and Public Buildings in the Cities of London and Westminster, the Borough of Southwark and their Respective Suburbs. London, Published at the Directory Office, 1824. £ 550

Small 8vo., engraved title with vignette, pp. 154, [2], large folding engraved map, partly hand-coloured, dissected and mounted onto linen, measuring 770 x 520 mm.; here and there a little browned; publisher's red straight-grained morocco, lettered gilt on the upper cover and with a brass clasp; rebounded using the original spine; contemporary ownership inscription and stamp by John Marsh of Sheffield on front endpapers.

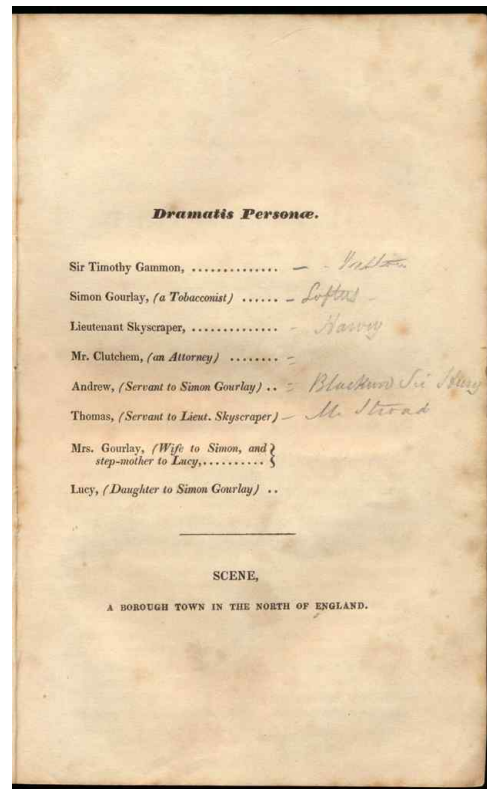
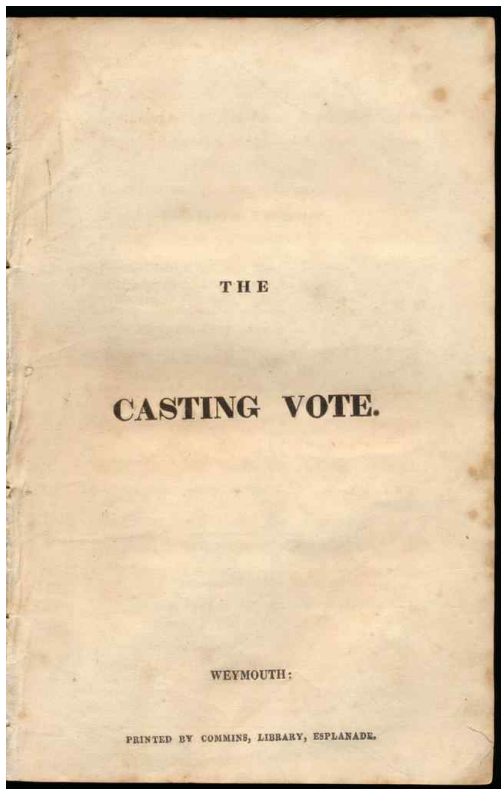
A handy little pocket guide which incorporates Pigot's *New Plan of London*.

The map is formed into divisions by means of circular lines with each division 'being referred to in the accompanying list of streets and public buildings'. Streets are indexed alphabetically whilst churches, hospitals, bridges etc. are described in short textual sections.



Nicely preserved in the original publisher's binding with travelling clasp. The present copy is a variant issue that retains both the cancelled and cancelland version of pp. 63-64. The printers seem to have found that they had a shortage of single rules and had to reset the text with full stops!

Howgego 298 (2).



QUITE A KERFUFFLE

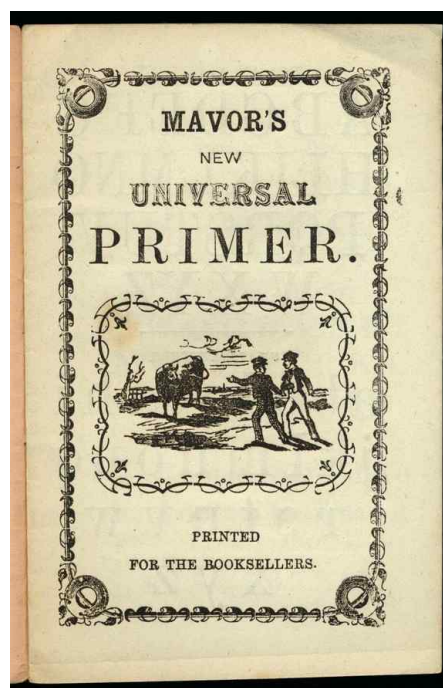
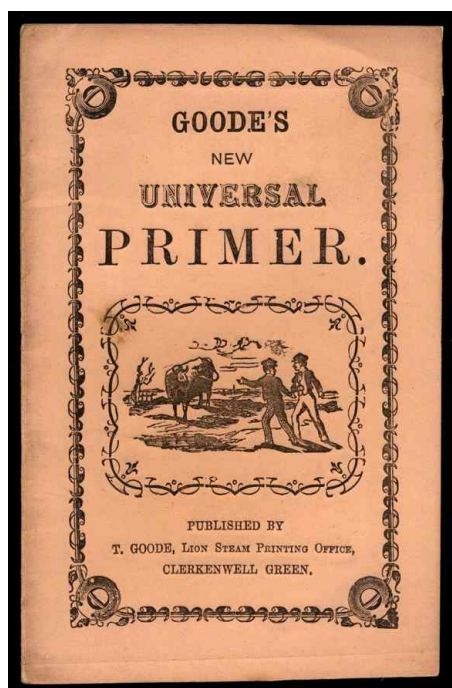
70 [POLITICAL FARCE]. THE CASTING VOTE. Weymouth: Printed by Commins, Library, Esplanade. [c. 1841]. £ 400

FIRST EDITION. 8vo, pp. [5], 6-39, [1]; with pencil marginalia to the Dramatis Personae; disbound.

An apparently unrecorded farce which revolves around an election in 'a borough town in the north of England'. The play brings up a lot of issues: public ballots, election bribery, elopement, marrying young women to older men; Gourley, a canny Scot and Mrs Gourley is the hard bitten second wife and other tropes and concerns of early Victorian life.

The period is just before the election takes place and it comes to pass that Simon Gourley, the tobacconist, has the casting vote. He is torn on which candidate to vote for. If he votes for Wood, his suppliers will no longer do business with him, and if he voted for Gammon, his wife will be angry with him as she is hoping that her brother will receive a government placement from Wood. To complicate things Lieutenant Skyscraper is in love with Gourley's pretty daughter Lucy who he had fallen for at the Harrogate dances. Her father, however, has promised Lucy to an older man, but to foil this Skyscraper impersonates Wood, who nobody has ever seen in the borough. In the meantime Gammon sends his man to buy a large amount of snuff from Gourley with a £50 note, clearly a bribe, as the change from the transaction was not that important. Skyscraper, who is still impersonating Wood has been invited to Gourleys home, and there plans with Lucy an elopement. In the confusion of an explosion - we won't here go into details - the couple run away, and are married by an old school-friend of Skyscrapers who is conveniently the rector in the next village. The play ends with the couple returning and asking for forgiveness of her parents, Gammon by the death of an uncle has become Lord Farewell and as he will be going to the House of Lords is no longer standing for parliament, Gourley can now vote for Wood without getting into trouble, and the £50 is now made a present to the young couple by Lord Farewell.

This copy has a few pencil annotations on the 'Dramatis Personæ' including Sir Henry Blackwood. This would be Capt Sir Henry Martin Blackwood, RN, 2nd Bart. (1801-1851), we know he was probably living at Weymouth in 1836 as his wife that year bore a daughter there, it is possible that Blackwood or one of his friend wrote the play and had Commins print it at his 'Conservative Library.' It would also be very topical subject as the bough of Weymouth and Melcombe Regis was hold of the parliamentary seat was on a knife-edge Conservatives only held the seat by three votes in the 1841 election and were to lose to the Whigs by two votes following election in 1847.



A VERY NICE EXAMPLE

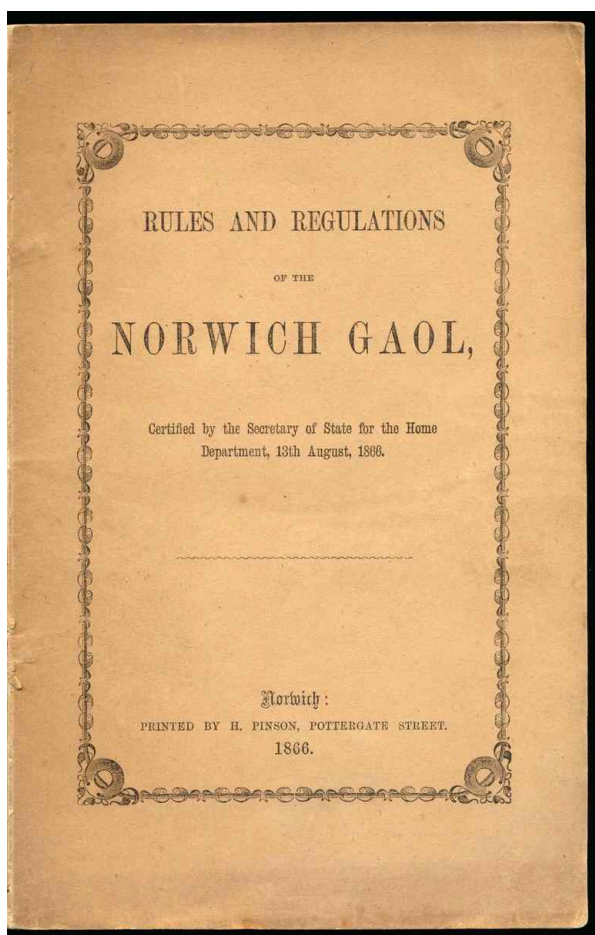
71 [PRIMER]. MAVOR'S NEW UNIVERSAL PRIMER. [WRAPPERS: GOODE'S NEW UNIVERSAL PRIMER]. Printed for the Booksellers [Published by T. Goode, Lion Steam Printing Office, Clerkenwell Green]. [c. 1865]. **£ 185**

8vo, pp. 12, with woodcut letters and images throughout; stitched as issued in the original printed pink wraps.

The text is by, or more accurately abstracted from one of the works of the Scottish teacher and compiler of educational books William Fordyce Mavor (1758-1837). Beginning with the alphabet and followed by syllables, short words and stories and interspersed with a number of woodcuts.

The title and upper wrapper are exactly the same except for the substitution of Goode's name for that of Mavors and the dropping of the imprint. Presumably he was happy to have his name o examples with a wrapper but issued the text block without the imprint for sale through other booksellers.

Thomas Goode, printer, and subsequently the firm of Goode Brothers, printers and publishers began their business issuing children's literature but generally in a cheaper form than that being issued by the likes of Dean and Son and the Darton's. The company soon moved into other areas of production, including valentines and decorative stationary when competitiveness between rivals began to make inroads in this lucrative market.



35

Table of Dietaries for Prisoners.

CLASS 1.
Prisoners Confined for One Week or less.

MALES.		FEMALES.	
Breakfast	Bread ... 6 ozs.	Bread	... 5 ozs.
	... 1 pint		... 1 pint
	... 8 ozs.		... 6 ozs.
Dinner	Bread ... 6 ozs.	Bread	... 8 ozs.
	... Indian Meal Pudding ... 6 ozs.	Bread	... 8 ozs.
	... 6 ozs.	Bread	... 4 ozs.
	... 6 ozs.	Bread	... 6 ozs.
	... 6 ozs.	Potatoes	... 6 ozs.
Supper	Bread ... 6 ozs.	Bread	... 5 ozs.

CLASS 2.
Prisoners Confined after One Week and up to One Month inclusive.

MALES.		FEMALES.	
Breakfast	Bread ... 6 ozs.	Bread	... 5 ozs.
	... Gruel ... 1 pint	Gruel	... 1 pint
	... 8 ozs.	Bread	... 6 ozs.
Dinner	Bread ... 8 ozs.	Bread	... 6 ozs.
	... Cheese ... 1 oz.	Cheese	... 1 oz.
	... 6 ozs.	Bread	... 5 ozs.
	... 8 ozs.	Bread	... 5 ozs.
	... 8 ozs.	Bread	... 5 ozs.
	... 12 ozs.	Potatoes	... 8 ozs.
Supper	Bread ... 6 ozs.	Bread	... 6 ozs.
	... 6 ozs.	Bread	... 5 ozs.

CLASS 3.
Prisoners Confined after One Month and up to Three Months inclusive.

MALES.		FEMALES.	
Breakfast	Bread ... 8 ozs.	Bread	... 6 ozs.
	... Gruel ... 1 pint	Gruel	... 1 pint
	... 10 ozs.	Bread	... 8 ozs.
Dinner	Bread ... 10 ozs.	Bread	... 8 ozs.
	... Cheese ... 2 ozs.	Cheese	... 2 ozs.
	... 4 ozs.	Bread	... 4 ozs.
	... 12 ozs.	Potatoes	... 8 ozs.
	... 8 ozs.	Potatoes	... 8 ozs.
	... 8 ozs.	Suet Pudding	... 6 ozs.
	... 8 ozs.	Bread	... 6 ozs.
	... 8 ozs.	Potatoes	... 6 ozs.
	... 8 ozs.	Potatoes	... 6 ozs.
	... 1 pint	Soup	... 1 pint
Supper	Bread ... 6 ozs.	Bread	... 6 ozs.
	... Gruel ... 1 pint	Gruel	... 1 pint

Male and female prisoners employed at hard labour to receive in addition one ounce extra of cheese on Sundays, and one pint of gruel for supper daily.

Male and female prisoners employed at hard labour to receive in addition one ounce extra of cheese on Sundays. Also in lieu of the pudding on Mondays and Fridays, three ounces of beef for males and two ounces of beef for females. The soup to contain in each pint, two ounces of split peas, instead of one ounce of barley.

UNRECORDED RULES OF A VICTORIAN PRISON

72 [PRISONS]. RULES AND REGULATIONS OF THE NORWICH GAOL, certified by the secretary of State for the Home Department, 13th August, 1866. Norwich: Printed by H. Pinson, Pottergate Street. 1866. £ 200

FIRST EDITION. 8vo, pp. 38; original printed drab wrappers, spine with some minor paper loss.

Published as a consequence of the new Prison Act of 1866, the *Rules and Regulations* for the Norwich Goal were regularised.

Details on how the prison was managed is given on several heads including: Admission and discharge of prisoners; Food, clothing and bedding; Personnel cleanliness - 'The hair of a female prisoner shall not be cut without her consent, except on account of vermin or dirt, or when the surgeon deems it requisite...' - Health of prisoners; Religious instruction, Instruction - 'Provision shall be made in every prison for the instruction of prisoners in reading writing and arithmetic... provided that such hours shall not be deducted from the hours prescribed for hard labour,' Prison offences; Prisoners under sentence of death; Prison officers; Gaolers; Matron; Surgeon etc.

At the end of the work is a 'Table of Dietries for Prisoners' that is divided in several classes depending on the sentence. If sentenced was for a week, or less, the prisoner got the bare minimum of Bread, potatoes and a little Indian Meal Pudding. When detained up to a month gruel was added to breakfast and an ounce of cheese was allowed on a Sunday. Those on hard labour got a little more cheese on a Sunday however and allowed in lieu of pudding on Monday and Friday four ounces of beef were allowed - 'The meat to be weighed after cooking and served cold.'

Norwich Gaol was at this time still housed in the Norman Castle, which despite some extensive additions and 'improvements' was eventually given over to become Norwich Art Gallery and Museum.

EARLY INTER-RAILING

73 [RAILWAY GAME]. JEU DES CHEMINS DE FER EUROPEËNS Nouveau Jeu de Societe. Saussine Ed. Paris. [c. 1920s]. £ 450

Two-fold chromolithograph playing board measuring approximately 85.5 x 61.5cm, 6 metal Locomotive playing pieces, 30 counters, two shakers, a dish, and two dice (one a later replacement; all contained within the original box (45 x 33cm), lid with pictorial scene of a locomotive outside Paris, the Eiffel tower visible in the distance, with the printed rules pasted to underside of lid, some rubbing to extremities, but overall in very good original condition.



A wonderful railway game, beautifully illustrated, taking players from Paris (space 1) on route's through France, her neighbours and beyond.

The mechanic is roll and move (as in the Goose-type games). If you land on a red space you are penalised, but landing on green, you get some assistance. The publisher reports the game will be most instructive, not only for learning about French towns, but also about the towns in neighbouring countries.

The toy and games maker Saussine were established in 1860 by Léon Saussine after he had acquired the prolific children's bookseller and publishers Hugues-Marie Duru, at the rue du Cloître Saint-Jacques in Paris. Saussine developed the business making board games, card games and puzzles but also began producing shadow theatres under the mark 'LS edit Paris'. Like most such enterprises Saussine thought up ideas for his wares and employed various specialist manufacturers in France, Belgium and Germany to construct them. After Léon's death in 1896 his widow continued to run the business until her sons George and Maurice were able in their turn to take over the reigns in 1916. They were then succeeded by a grandson of the founder in 1944, the company continued to supply the marketplace until around 1964.

INCLUDING PROJECTED LINES

74 [RAILWAY MAP]. CHEFFINS'S MAP OF THE ENGLISH & SCOTCH RAILWAYS. Accurately delineating all the lines at present opened; and those which are in progress. Corrected to the present time. The Map also shews the Main Roads throughout the Kingdom, with the distances between the town Forming a complete Guide for the for the traveller and Tourist. London; published by Charles F. Cheffins, Southampton Buildings, Holborn, Simpkin, Marshall, & Co., Stations' Hall Court, London, and Wareing Webb, Castle Street, Liverpool. [1849]. **£ 155**

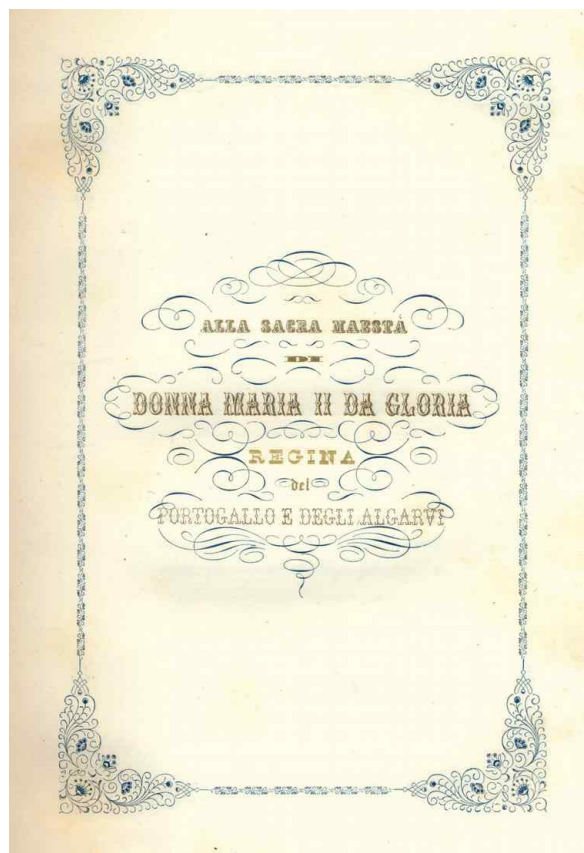
Folding lithograph map, hand-coloured in outline, dissected and mounted onto linen, measuring 595 x 700 mm with an additional 135 x 105 mm section added for Cornwall, folding down to 120 x 175 mm; and then folding into original dark green cloth covers, printed paper label; spine defective.

Showing railways already opened, in the process of execution, for which Acts have been obtained, and those already projected.



Charles Frederick Cheffins (1807-1861) was for a time an assistant to John Ericsson and George Stephenson, and was employed to survey the countryside for prospective railways during the railway boom of the 1840's. It was probably natural that his talents would eventually lead him into map making.

This appears to have been the last edition of this map issued in 1849 when the railway mania in Britain crashed spectacularly with George Hudson's bankruptcy that year.



A TYPOGRAPHICAL SHOWPIECE

75 **REGLI, Francesco.** IL PRIMO DI NOVEMBRE DEL 1755. Racconto Storico. Milano, Tipografia Guglielmini. 1845. **£ 400**

FIRST EDITION. 4to, pp. [ii], 124, [4]; decorative typographic title page printed in several colours, all pages with blue typographic border, gilt decorative initials and tailpieces; in the original orange stamped paper boards, spine lettered in gilt, borders with gilt border, some rubbing to extremities, but still a very good copy.

Scarce first edition of this fictionalised story based on the Lisbon earthquake of 1755, dedicated to the Queen of Portugal.

Francesco Regli (1802–1866) was an Italian writer best known today for his extensive biographical dictionary which chronicled the lives and careers of prominent figures in the performing arts in Italy from 1800 to 1860. Described as a “polygraph”, Regli was also a poet, novelist, librettist, orator, theatre critic, and journalist. He was the founder and managing editor of several prominent journals of the time, including *Il Pirata* and *Strenna Teatrale Europea*.

It is likely that this beautiful first printing was for presentation issue, with it being reprinted the following year in a standard smaller format.

Not in OCLC, which records the second edition of 1846 (at the British Library only).

SURVEY OF GEORGIAN BRITAIN, BY A GERMAN-AMERICAN PHYSICIAN

76 **RIVINUS, Eduard Florens.** HISTORISCH-STATISTISCHE DARSTELLUNG des nördlichen Englands nebst vergleichenden Bemerkungen auf einer Reise durch die südwestlichen Grafschaften. In Briefen von E.F. Rivinus. Leipzig, J.C. Hinrichs'sche Buchhandlung, 1824. **£ 550**

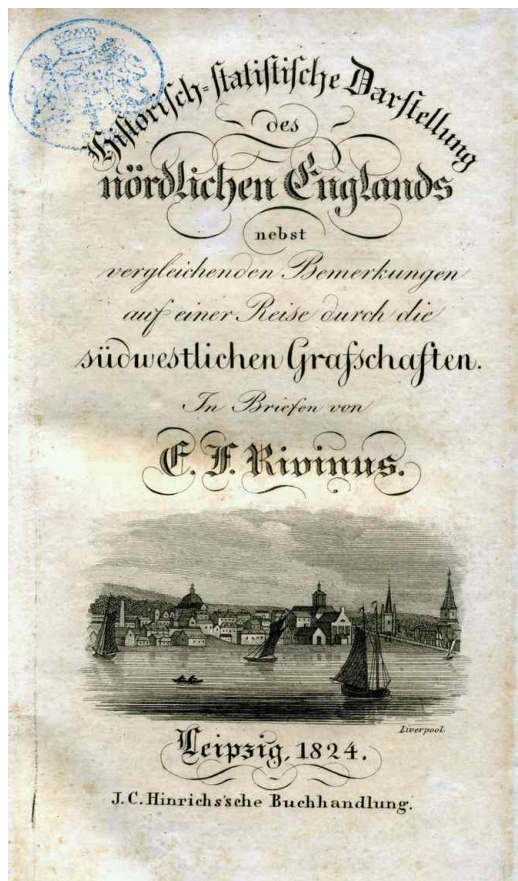
FIRST EDITION. 8vo, pp. 468; attractive lithograph title page; library stamp on title, but otherwise clean and crisp throughout; in contemporary speckled boards, with gilt-lettered green label on spine; a good copy.

First edition of this survey of the towns, industries, and people of northern England by the German-American physician Eduard Florens Rivinus (1801-1873).

Rivinus' work consists of twelve letters. The first two describe his journey from Leipzig to England, via Hamburg, with remarks on seasickness, a comparison of earlier seamen with present-day ones, a description of the lighthouse at Flamborough Head, and notes on Scarborough and Bridlington. The remaining letters are principally devoted to the topography, buildings, populations, and industry of notable towns and cities in the North, including Hull, York, Pontefract, Doncaster (the "Schönheit dieser Stadt" is noted), Sheffield, Wakefield, Leeds, Bradford, Kendal, Manchester, and Liverpool. Among the buildings and institutions described are York Minster, the York lunatic asylum, and York races, while the author also travels around Lake Windermere, offers a history of Liverpool's role in the colonisation of America, and travels by steamship from Liverpool to North Wales, and then down, via Chester, to Birmingham, Bath, Salisbury, and finally Portsmouth.

Rivinus was the author of numerous medical works, and became resident physician at the Philadelphia Almshouse, whose medical library he also catalogued in 1831.

OCLC records seven copies outside continental Europe, at Kansas, Free Library of Philadelphia, the German Society of Pennsylvania, the Lutheran Theological Seminary, the American Philosophical Society, the British Library, and the University of Manchester.



SAME QUALITY, BUT CHEAPER

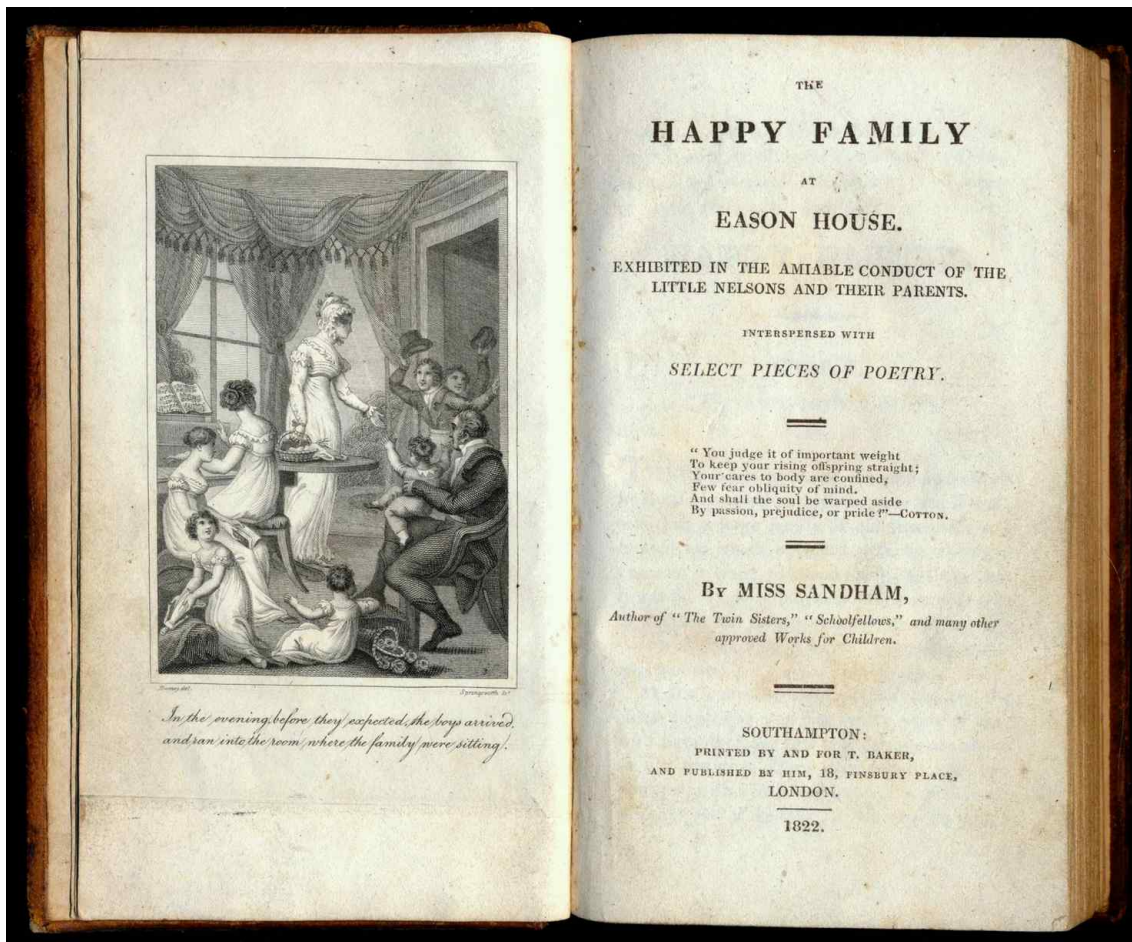
77 [SAINT-RÉAL, César Vichard, *abbé de*]. THE HISTORY OF THE CONSPIRACY OF THE SPANIARDS AGAINST THE REPUBLIC OF VENICE. In the Year MDCXVIII. Glasgow: Robert Urie, 1767. £ 150

Small 8vo, pp. [ii], 232, [12], [2, advertisements]; marginal offsetting from the size of the paste-down to title, waterstaining to a few leaves, evenly lightly browned; contemporary sheep, spine with gilt-stamped red morocco lettering-piece, spine ruled in gilt; extremities a little worn.

After an appearance in a 1729 *Select collection of novels and histories* and a Glasgow Foulis edition of 1752, this fine Urie printing in a rather large type has a preliminary leaf of Voltaire's appraisal of the historical essay, written by the French novelist and historiographer César Vichard de Saint-Réal (1639–1692). It had been published first in 1674 and was highly esteemed as a model for good historiographic prose up to the end of the 18th century. Voltaire called the work a 'masterpiece' and compared the author to Sallust.

The Glasgow printer and bookseller Robert Urie (c. 1731-1771) competed in quality of type design and uncluttered layout with Foulis, without challenging his competitor's folios of classical text editions. Urie embraced the French Enlightenment and disseminated their texts in good English editions, but at a cheaper price.

Both ESTC and OCLC locate four copies in America, at Colby College, Lake Forest College, Library Company of Philadelphia, Rutgers, and University of Texas, Austin.



HOW TO BE HAPPY

78 **SANDHAM, Elizabeth.** THE HAPPY FAMILY AT EASON HOUSE. Exhibited in the amiable Conduct of the little Nelsons and their parents. Interspersed with selected Pieces of Poetry. Southampton, T. Baker, 1822. **£ 150**

SECOND EDITION. *Small 8vo, pp. [ii], 139, with steel-engraved frontispiece; final leaf with two holes and one tear in upper margin, only occasionally lightly spotted; contemporary sheep, gilt-stamped lettering-piece on spine, a little rubbed, upper joint cracked, but holding firm; ownership inscription, dated 1826, inside front cover.*

A series of events that each show the correct way to treat both ones inferiors and superiors in society, something of a cross between moralising literature, manners and deportment.

Second edition (first 1799) of the first book by one of the most prolific children's book authors. Little is known about Elizabeth Sandham, except that she was one of the most productive and successful children's authors of the early nineteenth century. A list of her works reveals that she published at the rate of over a book a year for the entire first quarter of the nineteenth century. Her *Twin Sisters* of 1805 reached its 20th edition in 1839. A rare provincial imprint.

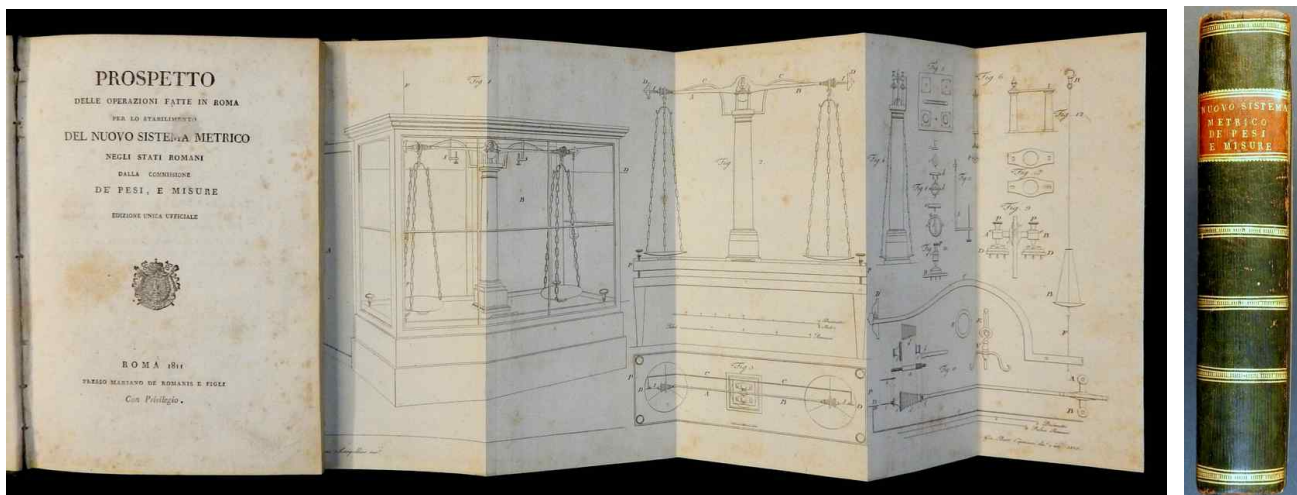
Gumuchian, p. 369, no. 5103; OCLC locates copies at UCLA, the V&A, and Wisconsin.

THE INTRODUCTION OF THE METRIC SYSTEM INTO THE ROMAN STATES

79 **[SCARPELLINI, Feliciano].** PROSPETTO DELLE OPERAZIONI fatte in Roma per lo stabilimento del nuovo sistema metrico negli stati romani dalla commissione de' pesi, e misure. Edizione unica ufficiale. Roma, presso Mariano de Romanis e figli, 1811. **£ 850**

FIRST EDITION. *8vo, pp. viii. 303, [1] blank; with one folding plate and eight folding leaves of tables; some foxing throughout, and repaired paper flaw on title; later ownership inscription on front free endpaper; in contemporary green half calf, spine ruled in gilt with morocco label lettered in gilt, only lightly worn.*

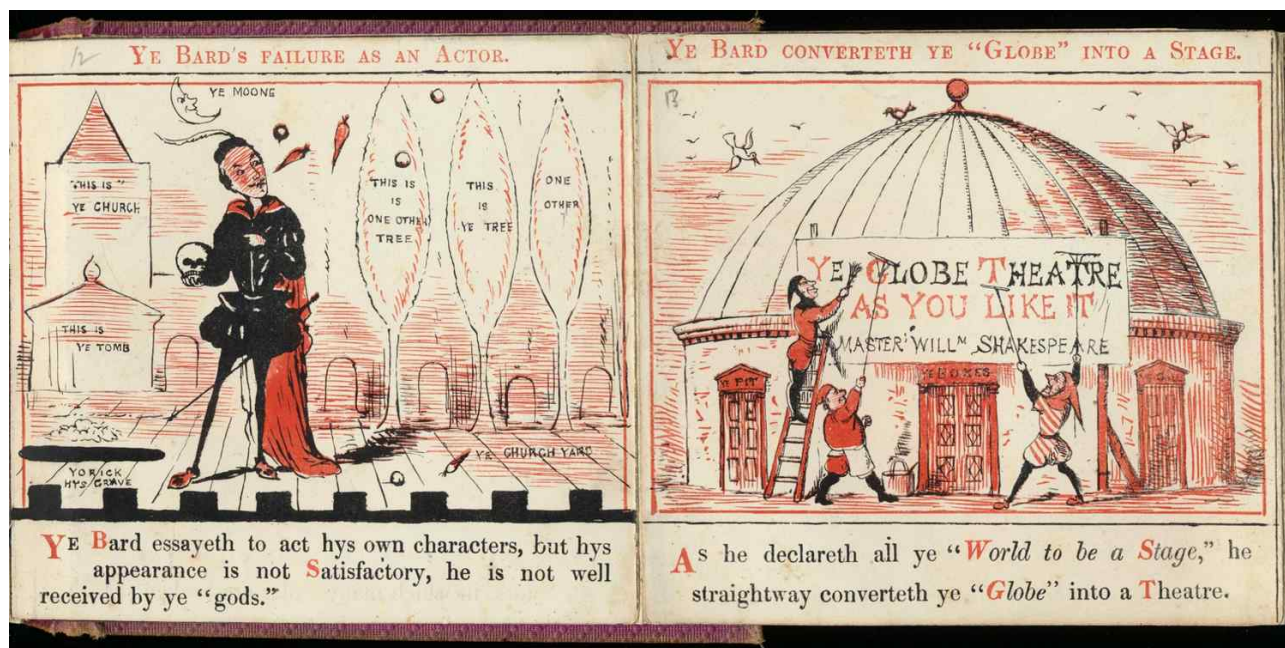
First edition of the official prospectus for the introduction of the metric system into the Roman States, compiled by the secretary of both the *Accademia de' Lincei* (which he revived) and the commission of weights and measures of the Papal State, Feliciano Scarpellini (1762-1840).



During the annexation of the Papal territory by the French, the Francophile, republican and astronomer set up a commission for the introduction of the decimal system, and designed a precision scale, for which he was awarded a gold medal by Napoleon. In this long work he explains how the basic units are linked to nature and on what the now obsolete weights and measures - especially those of Rome - had been based. The author then describes the scientific scales constructed by Ramsden and Lavoisier, as well as the hydrostatic one designed by him. The folding plate depicts it and all its separate parts. The chapter on the determination of the weight of one cubic decimeter of distilled water (kilogram) is a contribution by the author's colleague Giuseppe Calandrelli. Pages 89 to the end are conversion tables for weights, measures and currencies.

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

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



THE BARD'S LIFE

80 [SHAKESPEARE]. [ROSS, Charles Harry 'Irving Wood'] artist. SHAKSPEARE'S COMIC TRICENTENARY. Quaint Memories of the Bard Now Three Centuries Old So Rummyly Pictured and So Funnily Told. Illustrated with twenty humorous drawings of the most characteristic incidents combining views of ye principal places of interest connected with ye bard's life. London: Read & Co. Publishers & Printers, 10 Johnson's Ct. Fleet St. [1864]. £ 850

Lithograph panorama printed in red and black on four conjoined sheets [130 x 2600 mm]; concertina-folding into original purple cloth covers [134 x 152 mm]; the upper cover with a decorative title label printed in red and black on a yellow ground and showing 'Ye Bard's House Stratford.'; some minor rubbing but overall in good condition; inscribed: 'George Gilbert White 31st August 1864 From Uncle Arthur' on the inside back cover.

A comic panorama of twenty scenes purporting to show the chief events of Shakespeare's life.



Published to coincide with the celebrations leading to up to the Bard's perceived date of birth on the 23rd of April the artist has illustrates key scenes in Shakespeare's life including his birth, going to school, shooting deer in Lord Lucy's par, escape to London, writing his firt play and through to the last scene of 'Ye Bard maketh hys Will.' The artist has modelled his design on Richard Doyles *Manners & Cystoms of ye Englyshe* with each scene using an archaic 'ye olde' form of spelling and text.

Although unsigned we know from contemporary advertisement the artist to be 'Irving Wood' however there is good reason to believe that Irving Wood is one and the same person as the English writer and cartoonist Charles Harry Ross (1835-1897). Their work is stylistically similar but more interestingly 'Wood' disappears just as Ross makes his appearance as the editor of the magazine *Judy* where he created the fictional character 'Ally Sloper' in 1867. Ross was actually a civil servant and was probably doing his illustrative work on the side, hence the use of a pseudonym imitating the idea of him engraving on wood.

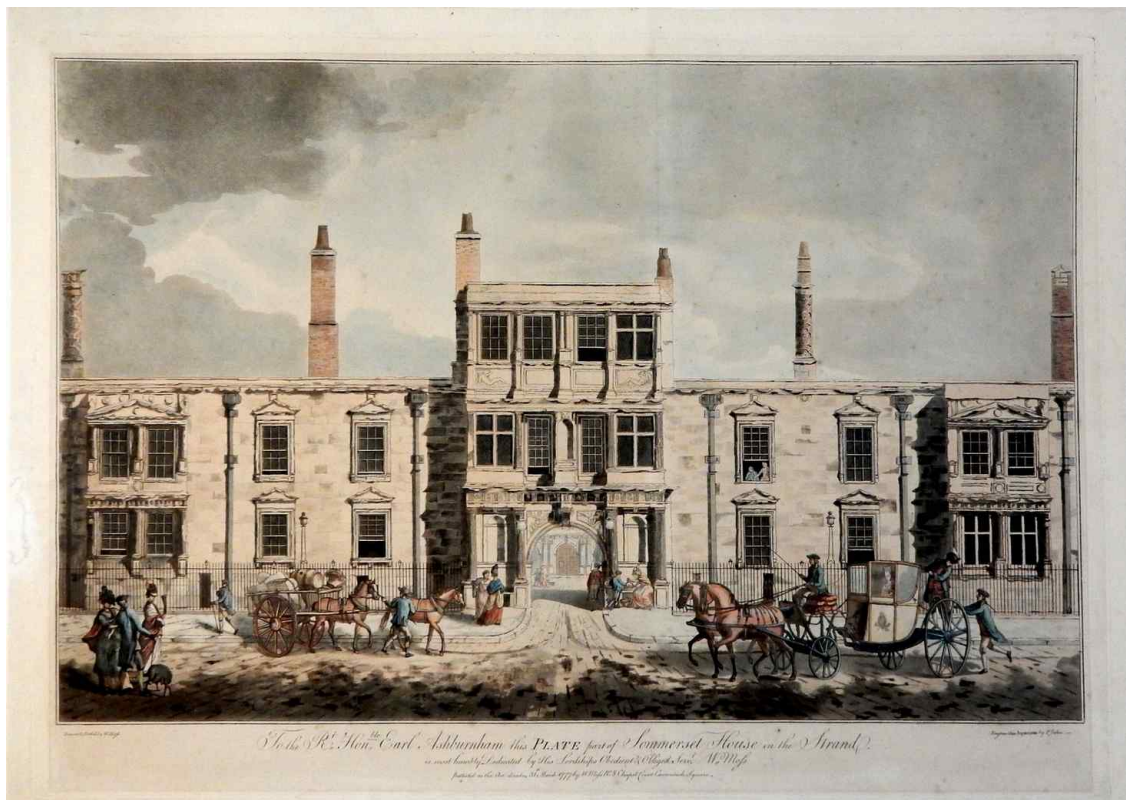
OCLC locates one copy, at the Folger.



ACKERMANN'S LONDON VIEWS

81 **SHEPHERD, Thomas Hosmer Delt. & Joseph Constantine STADLER Sculpt.** A SOUTH VIEW OF SOMERSET HOUSE, FROM WATERLOO BRIDGE. London: Published ... R. Ackermann's Repository of Arts, 101 Strand. April 11 1817. **£ 750**

Hand-coloured aquatint (440× 530 mm.), watermarked J. Whatman, 1817; some light occasional browning, but a good print.



The view looks east towards the City with St Paul's Cathedral and Blackfriars Bridge in the distance. Boats travel along the river with a group of watercraft moored in the foreground, one barge carrying a cargo of barrels.

The print forms one of a series of 18 large views of London published between 1811 and 1822 under the title Ackermann's *Views of London*, the present being the tenth in the series.

Adams 221.

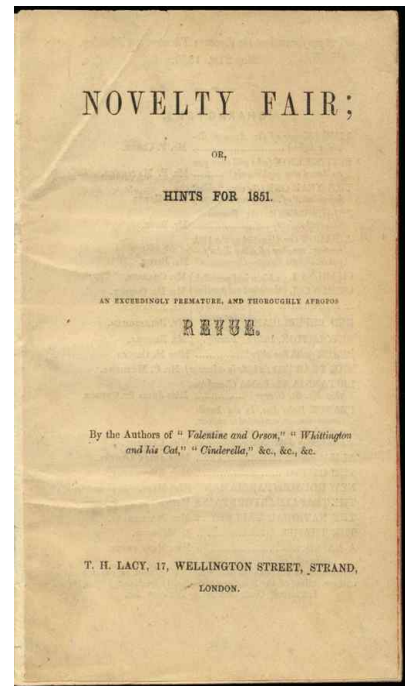
AN IMAGINARY LIBRARY

82 [SMITH, Albert]. NOVELTY FAIR; OR HINTS FOR 1851
An exceedingly premature, and thoroughly apropos revue...,
London: T. H. Lacy, 17 Wellington Street, Strand. [1850]. £ 150

FIRST EDITION. 12mo, pp. 26 (paper a bit toned); in recent marbled wraps.

The play ran for just over a month at the Lyceum Theatre from May to June 1850 and as the title suggest was somewhat premature to the Great Exhibition that opened a year later.

The scene opens in the 'Library of Time', and while 'Old Time' is poring over his "musty records" he calls up ghosts bodily to revive his recollections of the past in order to aid him as to his judgement of the future. A very up to date young gentleman of 1851 the 'British Lion' appears before him, reproaches him with being slow, seizes him by the forelock, and rushes off to the grand exposition. The New Houses of Parliament, The National Gallery, the Trafalgar fountains, the filthy Thames, the Panorama 'rage', Willis Almack's Assembly Rooms, the Casino, are all personified, and are all shown up as being as being unworthy of the Exhibition of 1851. A series of tableaux of the 'Industry of the All Nations' is given with the Industry of France fighting behind a barricade - a reference to the revolutions of 1848 - The Industry of Italy is of course having a siesta with Neapolitan peasants basking in the sun and wakened by the singing of Britannia. America China 'Cannibal Islands' are all equally the butt of sarcasm and jokes.



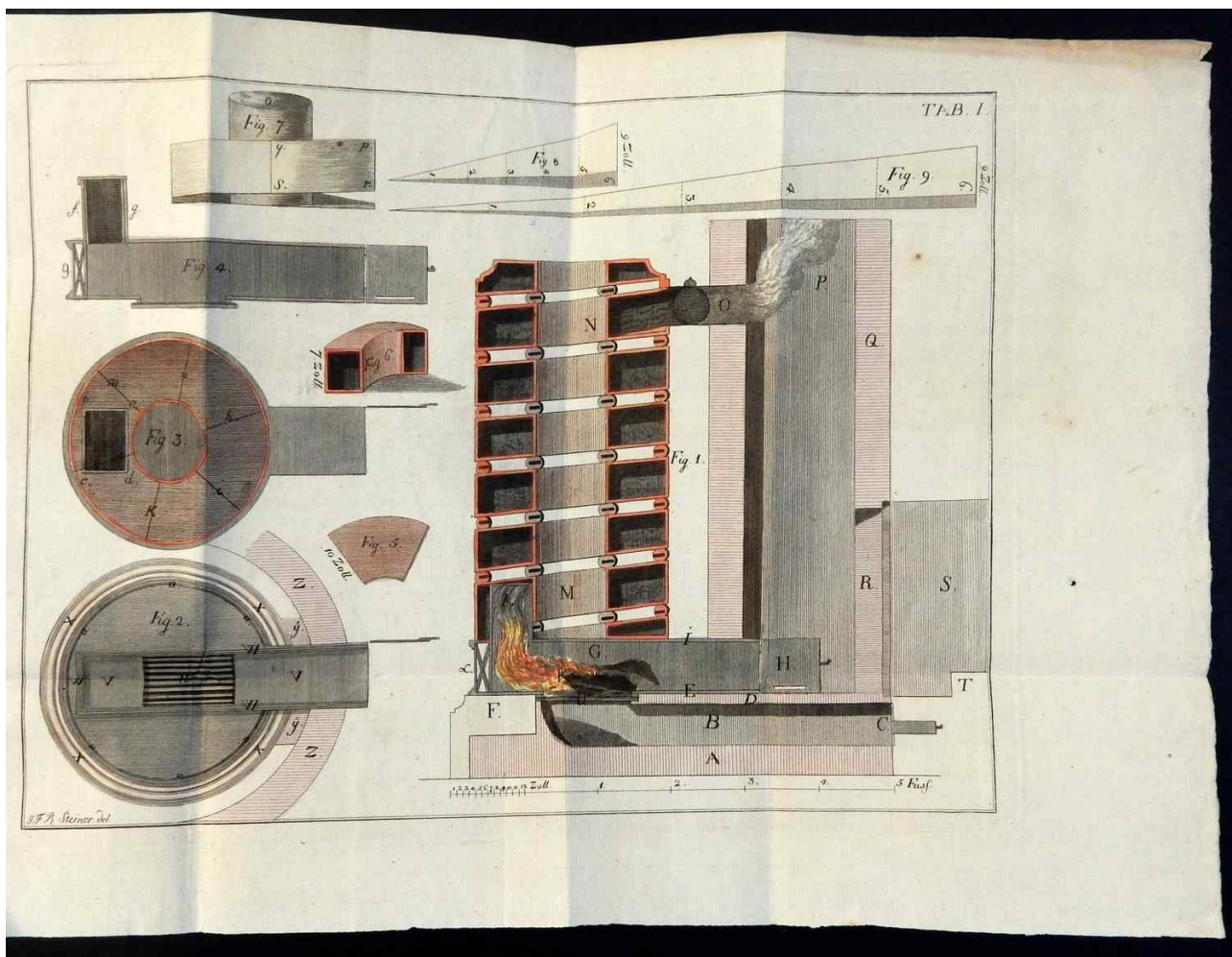
ENERGY-SAVING OVEN

83 STEINER, Johann Friedrich Rudolph. DER SCHNECKEN-OFEN in seiner größten Vollkommenheit zur Holzersparniß und gesunden Wärme. Weimar, im Verlage der Hoffmannischen Buchhandlung, 1802. £ 1,250

FIRST EDITION. 4to, pp. [xvi], 30, [2], blank, with two engraved and hand-coloured folding plates; entirely uncut and unopened in the original interim wrappers; a little spotted, spine weakened; etched contemporary bookplate Mell. Kammer Director inside front wrapper.

A fine copy of this very rare and beautiful work presenting a novel energy-saving oven, designed by the chief architect of the Duchy of Saxe-Weimar, who built the Court Theatre, and contributed to the castle.

According to Steiner, the idea of a helix-shaped oven goes back to an article about this design idea published in the first issue of the *Journal der Moden* of 1791. However, inept potters, who tried and failed to build such an oven, brought the idea into disrepute. Steiner, an architect who ran a pottery, had earlier on built a helix-oven, which did not function as good as his own, because the craftsmen, who set the tiles, had overlooked some details of the original design. Steiner had one oven built in his own home by very skilled craftsmen, meticulously supervising the work. He describes the construction, gives the calculations for the helix, and even describes the colours of the materials: the unglazed tiles painted brown, more luxurious versions, he suggests, can be carried out in porcelain, and the spheres holding the helix apart are gilt.



The present finely produced advertisement for Steiner's helix-ovens must be seen in the context of the late eighteenth century continental firewood shortage caused by both climate change and over-exploitation of the forests through a growing economy and population. The design, finest rationalistic classicism, reflects that Weimar and the local court with Goethe as a minister and the German intellectual and judge on art and aesthetics was leading in questions of taste and modern design. The master carpenter, David Roentgen, came to similar plain and elegant solutions with the furniture he built for Goethe and other wealthy customers.

Not in the Berlin catalogue or OCLC; KVK locates only two copies, in Wolfenbüttel and Jena.

UNRECORDED

84 [SUICIDE]. LATEST AND FULLEST PARTICULARS OF THE DREADFUL SUICIDE by Precipitation from The Monument, of Robert Donaldson Hawes, with the Inquest held on the body of the infatuated youth. London: Printed and Published by E. Elliot, 14, Holywell Street, Strand. Sold by J. Thompson, 51, Gloucester Street, Oakley Street. [1839]. £ 850

FIRST EDITION. 12mo, pp. 10; with large folding woodcut frontispiece depicting the tragic event; stitched as issued in the original blue wraps, inscribed on the title 'October 18, 1839' the date of the suicide.

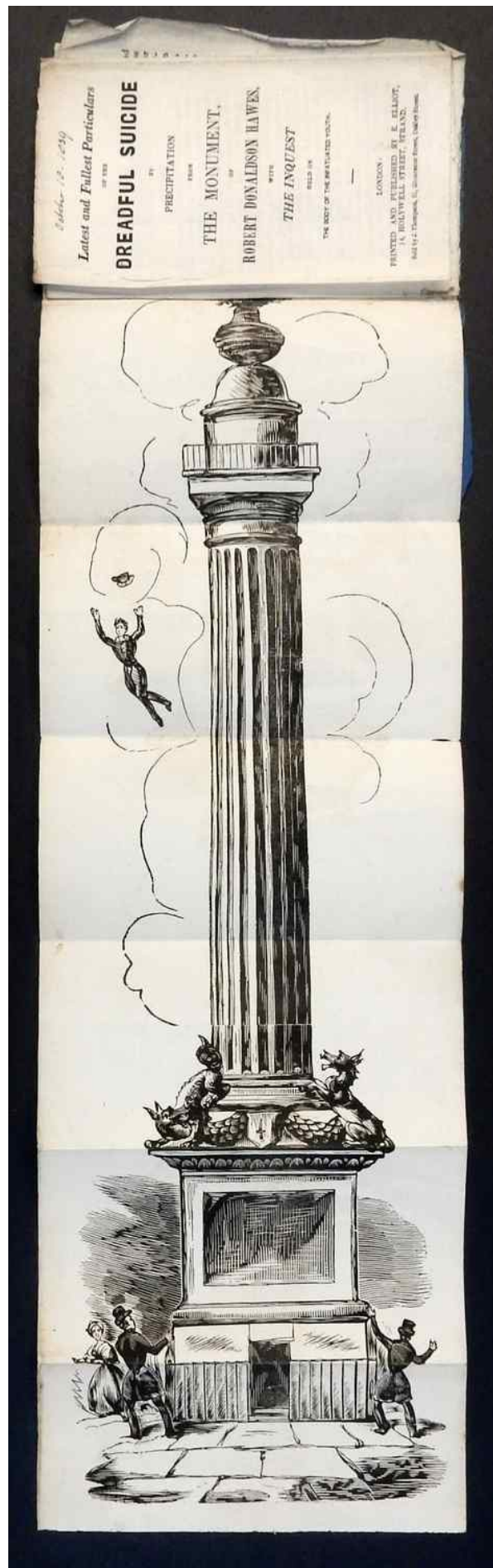
Graphic accounts one of several recent suicides that took advantage of the less than adequate safety measures at The Monument. The impact of the work was increased by inclusion of a folding woodcut plate showing Hawes's fatal jump, together with details of the fall and the inquest.

It is quite clear that the text was added to when further particulars became known for in two places the text is interrupted by 'further particulars' and 'latest particulars', something like a stop press. The death was on the Friday and the inquest followed on Sunday so this publication would have appeared a few days later. Various interesting aspects, and incidents of mawkish curiosities are related 'One Woman, respectable in appearance, offered, we have been told half-a crown for one five minutes look at the fatal spot but was peremptorily refused by the janitor.' 'The deceased was dressed in a snuff-coloured round jacket with gilt buttons, brown checked valentia waistcoat, and black trousers, with course linen shirt, black silk stocks with long ends, and Blucher boots.' Clearly some details were still a bit sketchy with conflicting accounts of whether he landed 40 feet or 25 feet from the column to the east.

There were two suicides in 1839 and another followed in 1842 which finally decided the local authority to enclose the top of the monument in an iron cage.

Published Edward Elliott a printer, publisher and keeper of a newsroom/reading room at the rather notorious Holywell Street where radical and pornographic literature was sold. There is some speculation that the children's writer Mary Bilson who married about 1819 to a man named Elliott, was Edward's wife, although our Elliott seems to have had a wife named Mary, who was charged with producing pirated copies of a work by Cruikshank, so it does not seem unlikely to be the children's writer.

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



LOOKING THE PART

85 [THEATRICAL MAKE-UP]. HOW TO "MAKE-UP". A Practical Guide for Amateurs &c. By 'Haresfoot & Rouge'. With Illustrations. London: Samuel French, Publisher, 89, Strand. [1877]. £ 85

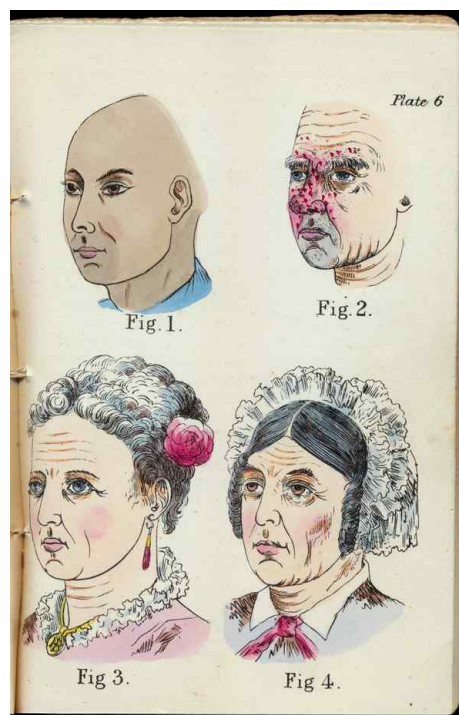
FIRST EDITION. 8vo, pp. [2] [9]-48, [6]; five coloured plates; a few minor edge tears no affecting text; modern wrappers.

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

The early chapters describe how to look youthful, middle-aged and maturity and old-age and death after which are instructions on low comedy and character parts that now make uncomfortable reading. Scotchmen, Frenchmen, Germans and Americans 'There is little or no difference between an American and an English gentleman, with the exception, perhaps, that an imperial may be worn instead of whiskers.' Then, alas we have Jews, Creoles, Indian and Mulattoes, Negroes and Chinese. The text is really all for men or men taking 'old women' parts for the short chapter on 'The Ladies' explains that they are 'as a rule, are so perfect in the art of improving their looks and rendering themselves handsome that to offer them any advice of *that* subject would be simply useless.' The few hints are then confined to help make her 'to look old and ugly.' A final note on playing the part of Statuary and the use of grease paint, conclude the work.

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

OCLC: 6987491.



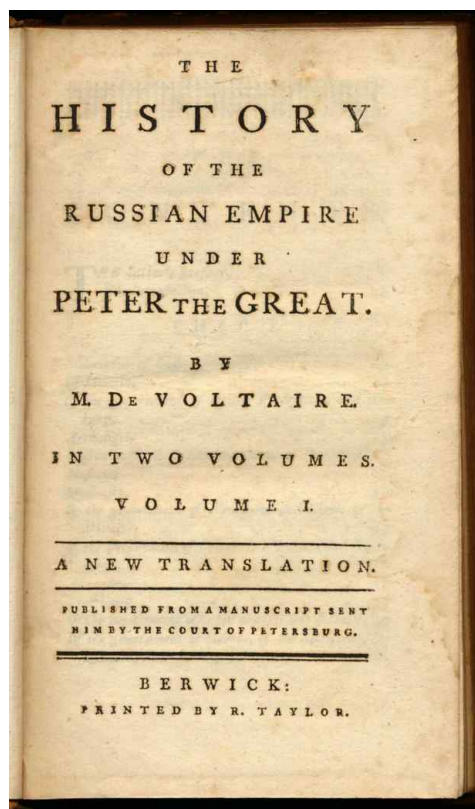
SCARCE PROVINCIAL PRINTING

86 **VOLTAIRE, François Marie Arouet de.** THE HISTORY OF THE RUSSIAN EMPIRE under Peter the Great. By M. de Voltaire. In Two Volumes. Volume I. [-II]. A New Translation. Published from a manuscript sent him by the Court of Petersburg. Berwick: Printed by R. Taylor. [c. 1779?]. £ 650

Two volumes, 12mo, pp. [x], xxxi, [i] blank, 212; [vi], viii, 216, [17] index, [1] blank; with contemporary ownership signature of 'Charlotte Smith' at head of both leading endpapers; light damp mark to margin of first leaves vol. I, otherwise a clean copy throughout; bound in contemporary sheep, raised & gilt banded spines, red & black morocco labels, upper joint vol. II cracked but firm, head & tail of spines chipped, with the armorial bookplate of William Edward Surtees to endpaper of vol. I, and later bookplate of the Surtees Library at Taunton Castle (stamped 'sold') to front pastedown of each volume; a desirable copy.

A scarce provincial printing of a rare translation of Voltaire's *Histoire de l'Empire de Russie sous Pierre le Grand*, from the first printing press in Berwick-upon-Tweed, set up by Robert Taylor (active c.1753-1779). The work was originally a commission undertaken by Voltaire at the request of Elizabeth, the reigning empress of Russia.

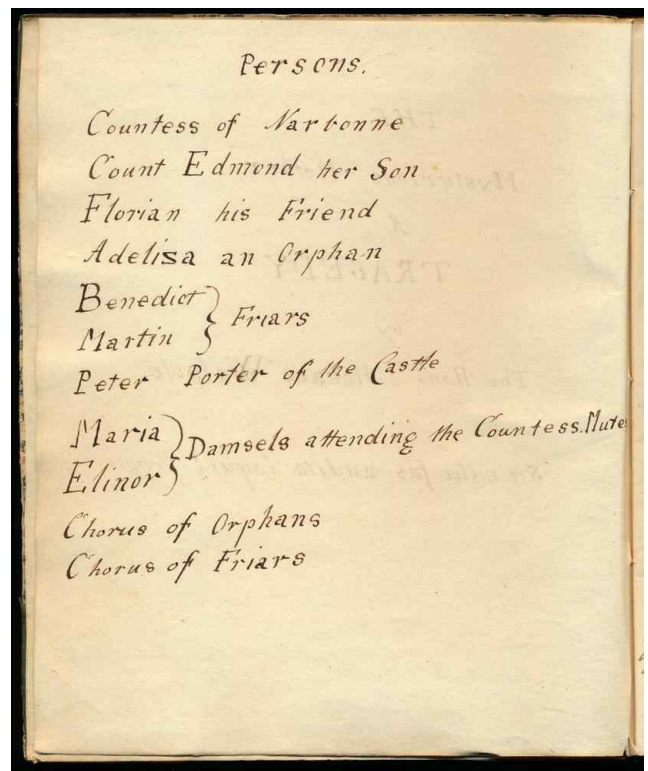
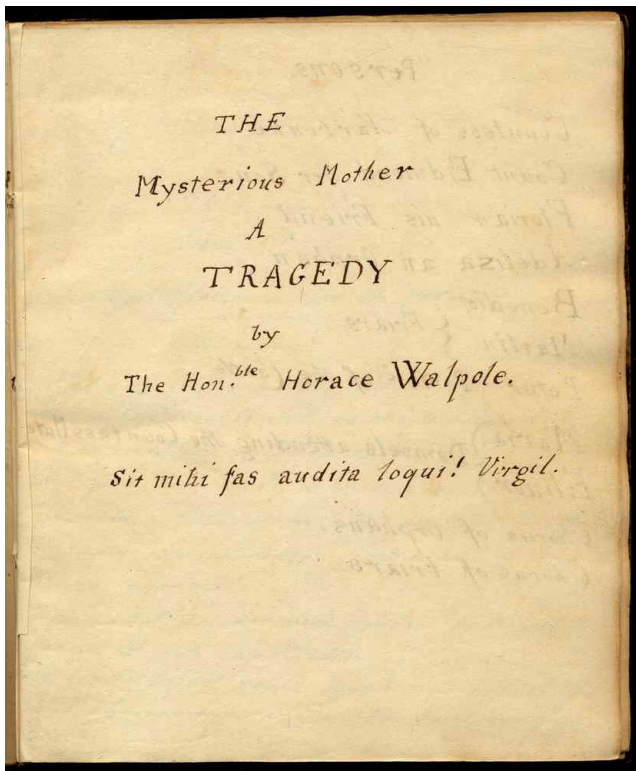
Voltaire's 'primary purpose consisted in making his work interesting to all nations, not to one alone. He wanted the history of Peter, like that of Alexander the Great, to be read by everyone, unlike that of Genghis Khan, which had few readers even though the Tartar leader was a greater conqueror than Alexander. To realise his aim, he adopted the same dramatic order of presentation, including exposition, rising action, and dénouement, that he had used in the *Century of Louis XIV*, and he arranged all the participants in the action in such a way as to bring the principal actor to the foreground without seeming to do so. When his work was published in English translation, it inspired a glowing tribute in the *London Monthly Review*. His historical writings were said to reflect his extraordinary ingenuity, intimate acquaintance with human nature and human life, familiarity with princes and their ministers, love of liberty, advocacy of human rights, and "that unprejudiced freedom



which is natural to an enlightened mind” (Aldridge, *Voltaire and the Century of Light* (1975), p. 238).

The London edition and this one appear to be the only recorded printings of this translation (though we have not been able to check a 1761 Dublin printing). ESTC dates this edition to [1760?], which would - if accurate - make it the earliest recorded English-language edition. The translation, moreover, is not Smollett’s (first published 1762 in a set of the Works), nor the different anonymous translation printed for Nourse & Vaillant in the following year. However, the text is the same as the edition published for Millar et al. in 1778, with that title specifying ‘Newly translated from the French...’ - suggesting that this edition more likely dates to 1779 as a provincial reprint of that edition, from the very end of Robert Taylor’s career, rather than a much earlier edition later reprinted in London.

Bengesco 1365; OCLC records five copies in North America, at Toronto, Villanova, Louisiana State, American Philosophical Society library, and NYPL, and four in the UK, at the NLS, Senate House, Oxford and the BL.



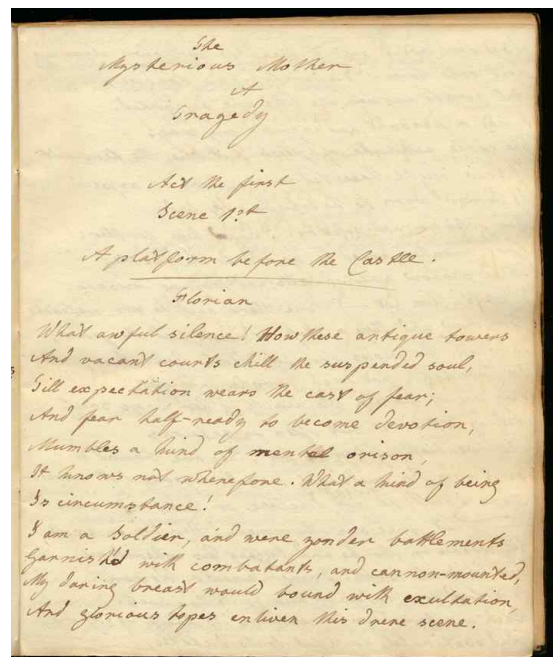
MANUSCRIPT COPY OF WALPOLE’S RISQUÉ TRAGEDY

87 **WALPOLE, Horace** THE MYSTERIOUS MOTHER, A TRAGEDY by The Hon^{ble}. Horace Walpole. Circa 1780’s. **£ 1,750**

MANUSCRIPT IN INK. 4to, 63 unnumbered leaves, written in a fluent English hand and written on wove paper without watermarks, including title and dramatis personae; in quarter cloth over contemporary marbled boards, spine worn. Inscribed on front pastedown ‘John Murray, Elweme Down, Oxford’.

Walpole’s tragedy was printed in 1768 in a very limited edition, for private circulation. Its risqué subject-matter (incest) lent it considerable interest; and although Walpole attempted to ensure that no copies were made, and imposed a condition that a printed copy should be returned by the reader to him, manuscript copies inevitably circulated. The present manuscript is one such, although does not appear to be based (as several of those seen by Hazen were) on Cole’s copy.

The manuscript appears to follow the original 1768 edition including the postscript, and without the introduction. However why this copy was produced, which appears to have been transcribed sometime towards the end of the eighteenth century, is something of mystery [no pun intended]. Dodsley’s edition of 1781 had already been published and between 1791 and 1796 four other Dublin and London editions appeared. Maybe the printed text had become scarce, or rather no one wanted to admit to having a copy or lending it out.



POOR LAW, RAILWAYS AND CRIME

88 **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. £ 95

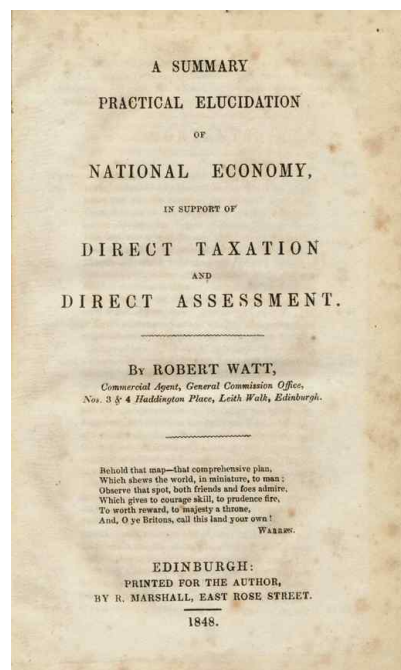
FIRST EDITION, PRESENTATION COPY. 8vo, pp. x, [iii-] iv, 5-240; some minor light browning in places, otherwise clean throughout; original blind stamped blue publisher's cloth, upper board and spine lettered in gilt, spine lightly sunned; inscribed on front free endpaper 'To the editor of the Medical 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 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.



PRINTED AND SOLD BY A LADY

89 **[WELLINGTON].** PROCESSION OF THE DUKE OF WELLINGTON'S STATUE. Printed and Published by M[ary]. Elliot, 14 Holywell Street, Strand [London]. [1846]. £ 1,250

British processional panorama strip measuring 105 x 1885 mm; the width is double [210 mm] where the statue appears in the procession, laid down with minor loss to the print area, some dust soiling but nevertheless an attractive item housed in a modern green cloth cylindrical case.

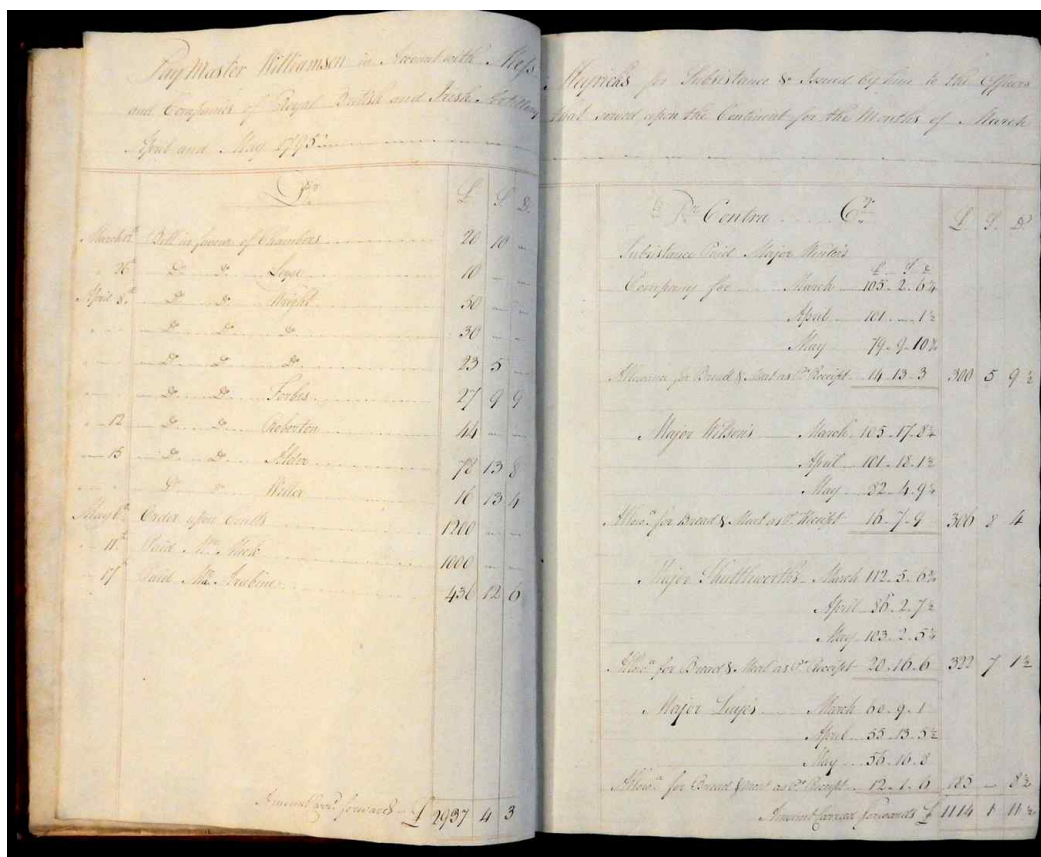
Scarce panorama following the procession of the Duke of Wellington's statue for its official unveiling in 1846. In the void above the procession appear identifications, from front to back: 'Life Guards'; 'The Band'; 'Fusilier

Guards'; 'Life Guards'; 'The Duke of Wellington's Statue drawn by Twenty-Nine Horses', supplied by Mr. Goding, the Brewer'. The wood block for the Fusilier Guards is repeated once, that for the Life Guards six times.

The equestrian statue of Wellington by Matthew Coles Wyatt (1777-1862) was highly controversial on account of its monstrous size and the inappropriateness of the site selected for its display - the top of Constitution Arch. Indeed, the architect of the Arch, Decimus Burton thought it ungainly and disliked it so much that he left money in his will for its removal. It was transported with great ceremony from Wyatt's studio in the Harrow Road to Hyde Park Corner on the 29th September 1846. The whole line of procession was lined 'with one continuous throng of people', *The Times* reported. The printer, Mary Elliot clearly anticipated large crowds, and, as with her panoramas of the Lord Mayor's Show, would have sold it in the streets to the spectators (see very full account in *The Times*, 30 Sept. 1846).

See also Jan Piggott, 'Matthew Cotes Wyatt's *Colossal Statue*' of Wellington (1846) and Turner's *The Hero of a Hundred Fights* (1847).

Not in OCLC.



PAYMASTERS ACCOUNTS REPURPOSED AS SCRAP BOOK

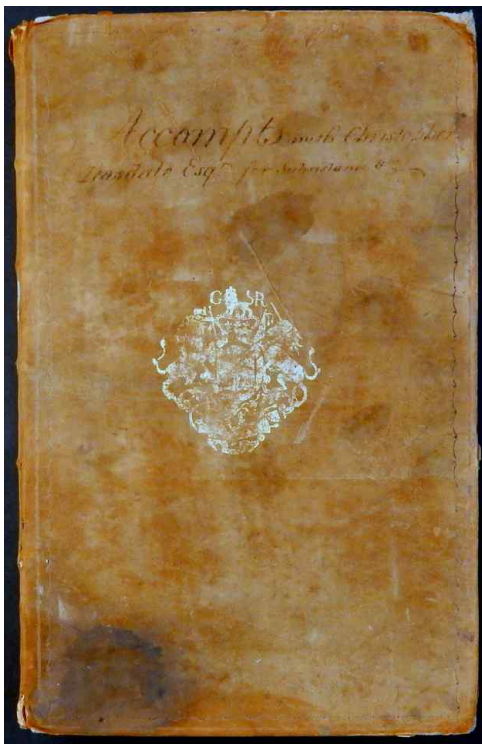
90 **WILLIAMSON, George, Paymaster.** COMMISSARY & PAYMASTER WILLIAMSON IN ACCOUNT WITH CHRISTOPHER TEESDALE ESQ. FOR SUBSISTENCE & Issued to Officers of the Royal Engineers and Companies of Royal Military Artificers and Labourers serving in Flanders from 1st July 1793 [to 31st May 1795].

COMMISSARY & PAYMASTER WILLIAMSON IN ACCOUNT WITH MESSRS MEYRICK'S FOR SUBSISTENCE & Issued by him to the Officers and Companies of Royal British and Irish Artillery that Served upon the Continent for the Months of March April and May 1795. [London?] 1793-1795. £ 550

MANUSCRIPT ACCOUNTS. Folio [39 x 25 cm] 18 leaves of manuscript accounts and approx. 130 bank leaves of which a third have been pressed into us as a scrapbook some 50 years later; Original reversed calf, the upper cover with a central gilt arms of George III incorporating military trophies.

George Williamson was one of several Army Paymasters during the early stages of the Napoleonic wars. This somewhat unwieldy tome shows an account of the debits and credits that Williamson undertook to manage - a risky business in these times for any loss incurred or money unaccounted for would fall on him to make up. We have not been able to trace the agent, Christopher Teesdale, who supplied goods needed for the initial stages of the Flanders campaign. The Meyrick's are, however, better remembered and other members of the family had been suppliers since the 1750's.

At the outset of Flanders campaign under the Duke of York in 1793 the account records the purchase of foreign coin and such articles as an 'allowances to Capt Mann and Lieut Gordon for taking to the Field upon being ordered to join the British Army' - presumably they were on half pay - £3. 12s was needed for 'Military Artificers and Victuallers at 3d a day' by the 27th June. No doubt the accounts were backed up by a lot of miscellaneous paperwork, now presumably lost, and much of the information states only brief details of the amounts the forces needed as the campaign began to swell. Indeed there were even savings on the exchange rates



noted and £6 6s had to be paid to 'Lt Lefebure Engineer on acct of Allowance for repair of Tent' on the 5th September 1794. In December a 'Bill in favour of Solomon' was passed with a loss of £40 18s 2¼d - presumably this may be a relation of Levy Salomons (1774-1845) of London banking fame. As the campaign progressed the accounts become in one way less informative but show instead of individual substance amounts to single officers of battalions who would then act as paymaster to their own group of men.

Very little is known about George Williamson and knowledge of his role as a paymaster is probably unrecognised except through this manuscript. We do know that in 1803 he was 27 as 'late Captain Lieutenant of the 70th Foot' when he was appointed the first Commandant of the newly formed Royal Military Asylum for Children of Soldiers of the Regular Army. This was gained apparently through the help of Sir Harry Calvert (1763-1826), aid de camp to the Duke of York in Flanders at the time our manuscript was written It was 'Resolved that George Williamson Esquire... from his services and on account of his peculiar qualification for the situation of Commandant be recommended to His Majesty's gracious consideration for that appointment with a Salary of three hundred pounds per annum and certain allowances hereafter to be fixed with the rank of Major in the Army so long as he shall retain the situation of Commandant of the Royal Military Asylum.' Clearly his 'peculiar qualifications' was an adroitness in organising and handling money, even if the appointment was through the time honoured 'Grace and Favour' system 'he was probably the most remarkable Commandant ever to command the Royal Military Asylum.' [Cockerill]

When Williamson died in 1812 he was allowed to be buried in the grounds of the Royal Hospital, Chelsea, by the Duke of York, although not pertinent to the present manuscript it is worth quoting from the Sun newspaper on how highly esteemed he was. 'Royal Highness the Commander-in-Chief, Patron of the Asylum, and several of the Commissioners, honoured the funeral by walking in the procession. The body was preceded by the Band of the Guards, playing the most solemn music; and followed by the Officers, and a thousand children, belonging to 'the Asylum. The procession moved through the front gate of the Asylum, and was received; at the principal entrance of Chelsea Hospital, by the Officers and Chaplains of that Institution, in their proper dress, conducted it to the Chapel, where the usual service was read by the 'Chaplain of the Asylum. From, thence the body was conveyed to the burying-ground, where the remaining part of the ceremony was performed, the, Duke of York, attended by the Commissioners, Officers, servants, and Children of the Institution, with the friends of the deceased, surrounded the grave. The whole was conducted with the greatest order and decorum, and presented a very awful and impressive scene the artless grief of the children, sensible at having, lost a kind friend and protector, was peculiarly affecting.'

The scraps in the album are a miscellaneous group of material. Williamson never married and one wonders if the children of the asylum were given the volume to paste in various scraps.

See: Cockerill, A. W. "The Royal Military Asylum (1803-15)." *Journal of the Society for Army Historical Research* 79, no. 317 (2001): 25-44.

